



Curtin University

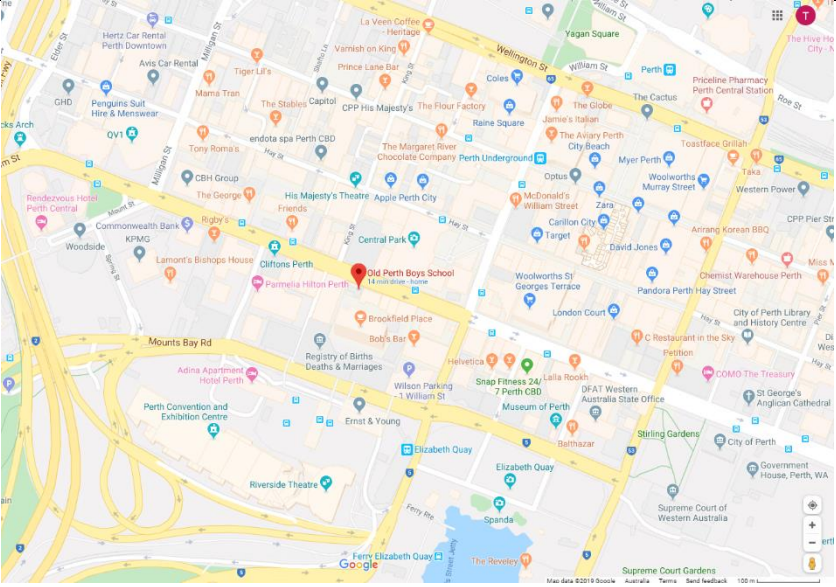
CHINA AUSTRALIA WRITING CENTRE SYMPOSIUM

Dialogue five: Translation, negotiation, adaptation

29 November and 2 December, 2019

Make tomorrow better.

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<p>Symposium venue</p> <p>Curtin Old Perth Boys' School</p> <p>139 St George's Tce Perth WA 6000</p> <p>(Entry on Brookfield Place at rear)</p>	
<p>WiFi at Old Perth Boys' School</p>	<p>Username: opbs@curtin.edu.au</p> <p>Password: eX(\$BV</p>
<p>Map</p> <p>Visitor maps showing Perth CBD attractions, places to eat, and free CAT bus services are in your conference bags.</p> <p>For the delegation staying at the Quay Hotel, directions to Old Perth Boys' School will be marked on the maps in your conference bags.</p>	
<p>Parking</p>	<p>Perth City Council Carpark at His Majesty's, 377 Murray Street (cheapest)</p> <p>Citipark, 427 Murray Street</p> <p>Perth Convention Centre, 21 Mounts Bay Road</p> <p>Central Park, 152-158 St Georges Terrace</p>
<p>Emergency contact details</p>	<p>Lucy Dougan +61 430 369 461</p> <p>Paul Clifford +61 420 594 459</p> <p>Michelle Mok (inquiries about venue <i>only</i>) +61 466 615 310</p>
<p>Buses and taxis</p>	<p>Right outside venue</p>

Co-convened by
Dr Lucy Dougan and
Dr Anne Ryden

translation negotiation adaptation

This symposium marks the fifth anniversary of the CAWC Dialogues symposium series, begun in 2015 to provide a forum for the exchange of ideas about writing and culture in China and Australia. The Dialogues are a focal point for cultural exchange, translation and critical debate, designed to develop crosscultural understandings and enrich relationships between our two countries. In this fifth year, it is timely to pause and examine what we have achieved and hope to achieve in the future.

When we talk about cultural translation, we mean much more than the passage from one language to another: we have to consider the travel of media-bound representations, of values, patterns of thinking and modes of behaviour from one cultural context into another, and the various transformation and intermingling processes this implies. (Birgit Wagner)

CAWC Dialogue 5 lays out for discussion and debate a range of questions about the role and significance of “cultural translation” in cultural relationships of all kinds: the traffic in meanings, values, and power across national boundaries, and through and between literature, media, and everyday practices.

In Dialogue 5 we want to explore some of the ways in which ideas, practices, and challenges of cultural translation can help us to rethink old problems about what it means to live inside the languages, images, patterns, stories, and sounds that are the basis of our ideas, art, entertainment, and everyday culture. Can translation denaturalise our experience of self, unsettle our ethical assumptions, transform our fundamental ways of being, knowing, thinking, striving, questioning ...? Or are the aims of cultural translation utopian and unrealisable?

Twenty minute papers and creative presentations responding to the key themes of translation, negotiation and adaptation are welcome from a broad range of approaches, disciplines, and creative practices.

*Old Craxley boatshed wrapped in Manchester United colours, 2019.
Photographer: Andrew Ritchie, Community News*

Day 1: Friday 29 Nov 2019			
Time	Session	Presenter/s	Chair
9.00am	Welcome and housekeeping: Lucy Dougan Welcome to country: Simon Forrest Official welcome to delegates: Steve Mickler, Head, School of Media, Culture and Social Inquiry, Curtin University		
9.30am–10.30am	Wang Yin Language maze in poetry translation I've had enough of Paris		Bao Huiyi
10.30am–11.30am	Morning tea and bilingual poetry reading		
11.30am–12.00pm	Am I trustworthy? – the anguish of being J. D. Salinger's translator	Jun Ding	Rosemary Sayer
12.00pm–1.00pm	1. Vociferate 詠：poetry and translanguaging in multicultural Australia	Emily Sun	Jiang Linjing
	2. Building a new digital civilisation	Michael Keane	
1.00pm–2.00pm	Lunch		
2.00pm–3.00pm	1. Underground	Susan Midalia	Jo Jones
	2. Christoph Hein's <i>The True Story of Ah Q</i> and Lu Xun	Wang Yi	
3.00pm–4.00pm	1. National Extinctions: China, Australia and Narratives of Extinction	Ni Fan and Tony Hughes-d'Aeth	Matthew Chrulew
	2. Translating, Remembering or Inventing? A case study of Ireland in 2000s Irish/Irish-American Movies	Xiang Dingding	
4.00pm–4.30pm	Afternoon tea		

Day 2: Monday 2 Dec 2019			
Time	Session	Presenter/s	Chair
9.00am–10.00am	Josephine Wilson Questing		Anne Ryden
10.00am–10.30am	Moming tea		
10.30am–11.30am	1. A Dangerous Adaptation to the Reality: Carl Schmitt's Interpretation of Herman Melville's <i>Benito Cereno</i>	Jiang Linjing	Tim Dolin
	2. <i>Cinna</i> or the Problem of Adaptation in the Creation of French Classical Tragedy	Chen Jie	
11.30pm–12.30pm	1. Longing for Connection: Translation as Utopian (Im)Possibility	Miriam Wei Wei Lo	Rachel Robertson
	2. “A Thought, Three Thousand” (一念三千): Cross-cultural Translation and Writing in <i>A Butterfly & A Dragonfly</i> (《蝴蝶·蜻蜓》)	Hai-An	
12.30pm–1.30pm	Lunch		
1.30pm–2.30pm	1. Decoding and Recreating the Riddle: Translating Bishop, Plath, Atwood and the <i>Pearl</i> -Poet into Chinese	Bao Huiyi	Lucy Dougan
	2. “Bells”, “Debris”, Imagery: Translated to the Page	Michael Farrell	
2.30pm–3.30pm	Translation and Silence of Self - Encounters with Contemporary Art		Josephine Wilson
	1. 鬼食泥: Cultural Silences and Epistemicide	Steven James Finch	
	2. Between truths: my textual relations on race	Leila Doneo Baptist	
	3. Curatorial Strategies for Cultural Exchange Programs between Taiwan and Western Australia	Ashley Yihsin Chang	
3.30pm–4.00pm	Afternoon tea		
4.00pm–5.00pm	Meeting of CAWC board		

Bao Huiyi

**Decoding and
Recreating the Riddle:
Translating Bishop,
Plath, Atwood and the
Pearl-Poet into
Chinese**

Susan Bassnett tries to break the myth about the untranslatability of poetry in “Transplanting the Seed: Poetry and Translation”, an article from her seminal book *Constructing Cultures* coauthored with André Lefevere. The process of translating poetry is described as energy-releasing, freeing the linguistic sign into circulation, and reflowering. From the perspective of the translator of twelve books from English to Chinese, mostly poetry and poetic prose, I would like to examine the validity of some of the related theories, citing examples from my personal experience of translating Elizabeth Bishop, Sylvia Plath, Margaret Atwood, and the 14th century Middle English *Pearl*-Poet, raising questions when questions are due.

Leila Doneo Baptist

**Between truths: my
textual relations on
race**

This paper is an exploratory piece of writing. Words are utilised as descriptive tools for critical analysis, and as material for textual disruption. Using creative digression, I grapple with the complexities of being mixed race in Australia. The semiotic form and processes of ‘race’ provide a point of departure into the personal, critical and fictional. Western epistemologies have been a driving force in forming and defining race. It is a mutable tool which has been mechanised through time to enforce despotic modes of control for the benefit of the European empire and its globally disseminated presence. However, the mutability of race is a quality which also leaves it susceptible to alternative uses. Beth Coleman’s notion of race as technology frames an enquiry into the possibilities of race. This paper also observes its own position within, and in relation to its context; it is words on a page, generational displacement, the privilege of a Western education in a neo-colonial environment. Fleshing out structures which reflect and direct our realities is a complex negotiation between self and other, and when whiteness defines the mode of recognition, what are the positive contingencies of race?

Ashley Yihsin Chang

**Curatorial Strategies
for Cultural Exchange
Programs between
Taiwan and Western
Australia**

This paper will unpack the mechanisms behind a series of cultural exchange projects and programming between Perth and Taipei that have taken place between 2016 - 2019. These programs involved a wide range of participants, from diverse backgrounds and with varying degrees of qualifications and experience in such programs. One of the key challenges as a curator is to maintain the integrity of a curatorial vision, when it needs to be constantly translated and implemented to strict deadlines. The expectations and degree of understanding of a project between artists, community volunteers, arts organisations, funding bodies, corporate investors and even the diplomatic sector can be extremely different and can often make the realisation of all objectives difficult. I would like to discuss some of these challenges and how “anticipation” and close “monitoring” play

a strong part in realising a curatorial project. I will also discuss some of the challenges in implementing and conducting creative bilingual conversations across a range of media, from face to face, to written texts and creative outcomes.

Chen Jie

***Cinna* or the Problem of Adaptation in the Creation of French Classical Tragedy**

Since ancient Greece, tragedy has been an art of adaptation. Pierre Vidal-Naquet, a French classicist, once gave a brilliant description on the birth of Greek tragedy, “Tragedy was born when the Athenians began to look at myths through the eyes of the city-states people.” This means that tragedy is, first of all, an adaptation of mythological narrative, and at the same time, an adaptation that reflects the city-state transformation of Athenian society in the 5th century BC. The French classical tragedy in the 17th century is no exception. The adapted creation of the latter not only follows the famous “three unities”, but also derives from the rules of Aristotle’s poetics. It is also restricted by the political reality, customs and social mentality of France at that time. The following report will take the famous play *Cinna* by Pierre Corneille, a master of French classical tragedy, as the research object to discuss the adaptation of tragedy creation.

Michael Farrell

“Bells”, “Debris”, Imagery: Translated to the Page

Images arrive in poems, ferried there by voice (and/or hand). They are not, unless stated to be, statues in a garden; in other words, they are not static. Even statues in a garden move and change, depending on who is viewing them, from where, and over time. This paper thinks about the way images come from elsewhere, and are translated into poetry. But then what? And what does this arrangement, this movement, imply? Another question: are all images pre-archived? Are they dead or alive? Are poems changing in their use of imagery, as globalism/Empire enforces itself? Is poetry a small, unsustainable planet? And how does it mirror or represent Empire or earth? I think images are bumping up closer to each other, like fish in plastic in fish. This paper is an opportunity to think about this closeness – through comparing some Australian poems – and the many questions it provokes.

Steven Finch

鬼食泥: Cultural Silences and Epistemicide

This paper presents an account of a fellowship conducted at the State Library of WA, speaking to institutional racism, resistance through community art, and unpacking heavy cultural silences within the white settler Australian cultural landscape. In June, along with co-curator Gabby Loo, I presented a group community art and research group exhibition exploring concepts and histories of Asian migrant lineage in Western Australia. Seasons, Histories, and Hopes imagined future identities and attempted to re-home our cultures and personhood through multilingual poetry, critiques of Western archives and curation, ceramic works, printmaking, performance, and reclaiming self-definition through contemporary and archival photography. Epistemicide, described by Latinx decolonial scholar Professor Boaventura De Sousa Santos as the colonial killing of knowledges, is a key concept that gives shape to the cultural silences felt as someone part of the Cantonese diaspora living in

Australia. This paper will finish by discussing epistemicide's function through cultural translation and translation of language, particularly in setting up and enforcing cultural spaces, and the role of community art and solidarity work in unsettling translations and articulating self in relationality.

**Ni Fan and
Tony Hughes-d'Aeth**

**National Extinctions:
China, Australia and
Narratives of Extinction**

In the national era, the environment is often seen as expressive of a national spirit or essence, and nationalism typically draws on the environment to provide a natural basis for its imagined unity. In this paper, we compare environmental writing in China and Australia by focusing on two novels which detail extinction, Jiang Rong's *Wolf Totem* (狼图腾 *Láng Túténg*, 2004) and Julia Leigh's *The Hunter* (1999). Drawing on Ursula K. Heise's book *Imagining Extinctions* (2016), we propose that these two novels of the disappearing wolf—one Mongolian and one Tasmanian—are narratives of national extinction which give expression to 'hopes that a part of one's national identity and culture might be preserved, revived, or changed for the better if an endangered species could be allowed to survive or an extinct one could be recovered.' (49) Moreover, we also contend that extinctions increasingly take on a transnational significance, particularly in the case of novels such as *The Hunter* and *Wolf Totem* which, as well as being celebrated within their national contexts, became global novels (each adapted into films) and circulating in the global literary and cinematic systems.

Jiang Linjing

**A Dangerous
Adaptation to the
Reality: Carl Schmitt's
Interpretation of
Herman Melville's
*Benito Cereno***

Carl Schmitt is definitely one of the most controversial jurists in the 20th century as well as one of the most charismatic figures in the history of political thoughts. As a jurist, he remained absorbed in world literature, elaborated his thoughts through literature and even alluded some important ideas which might be awkward in academic context.

As soon as Melville was translated and introduced to the German readers during the early 40s, Schmitt started to recommend Melville's novella *Benito Cereno* to his friends through correspondence. In the figure of Captain Cereno, Schmitt found the reflection of the very few European elites in the dilemmatic situation of his time, which might also refer to his own image during the Nazi-era. Literature has become a way of defamiliarization, which enabled him to make self-interpretation and even self-justification in a hidden way. His interpretation of *Benito Cereno* showed us the great symbolic power of this work, whose story originates from the real history but finally transcends the reality. However, this kind of adaptation also contained crucial problem that goes astray from the real intention of the author.

Jun Ding

**Am I Trustworthy? –
the Anguish of Being J.
D. Salinger’s Translator**

This is a report from the frontline: as the translator of J. D. Salinger’s four novellas (2007/2019) and nine short stories (2019), I have come to know the anguish of not being trusted, by either the author or the audience. From Mr. Salinger’s forbidding any translator’s note or preface or afterword appended to the book, to readers’ doubts and denouncements posted online regarding the published Chinese versions, to the agency-commissioned word by word checking by bilingual Salinger experts before the publication of the complete Salinger collection in Chinese this year, all these experiences urge reckoning with my assumptions regarding the translator’s authority.

While the eventual inclusion of explanatory footnotes argues for the necessary extra-textual freedom the translator ought to be granted in bridging cultural gaps, certain online pieces of rectifying advice from one particular Chinese reader did prove pertinent enough to make me question my very trustworthiness as a translator, and by extension that of all translators. My further experience of bargaining with one bilingual Salinger expert over his editing advice to my translations lead to doubts about the shifting ground on which both the practice and criticism of translation are conducted, i.e., we always vacillate between fidelity to the source language and felicity of the target one in literature translation, only according to “what I believe”.

So should I be trusted as a translator at all? Though this anguish remains, better or more enduring translation seems more possible as both contemporary readers and translators become more suspicious of the latter’s trustworthiness.

Michael Keane

**Building a New Digital
Civilisation**

In this paper I examine perspectives on digital technology and its relationship to creativity. I first investigate the relationship between creative imagination and time: specifically, cultural memory and future prediction. I then provide a brief discussion of the concept of civilisation. I illustrate the development of what I call ‘digital civilisation’ with a comparative timeline of the Internet in the west and in China. I look at the contemporary age of *browsing and matching*. Finally, I examine artificially generated creativity with examples drawn from literature and poetry.

Hai-An

**“A Thought, Three
Thousand” (一念三千):
Cross-cultural
Translation and
Writing in *A Butterfly &
A Dragonfly* (《蝴蝶蜻
蜓》)**

“A thought, three thousand” (一念三千), an important Buddhist principle of Tiantai denomination, is derived from the *Great Concentration and Insight* (智顗:《摩訶止觀》), created by the Master Zhiyi (538-597) in the Sui dynasty of China, meaning that our mind or attitude in a single moment of life can change everything. “‘A thought, three thousand’ for the intelligent, in the Tiantai denomination / The catch done with the rise of a thought when you and I have enough poetry”. As I express the idea in my poem of *The Wintersweet of the Sui Dynasty* (《隋梅》), I have to make a footnote, even feeling difficult to make the Buddhist principle clear in the native language, let alone confronted with cross-cultural translation in cultural relationships of all kinds: “the traffic in meanings, values, and power across national boundaries,

and through and between literature, media, and everyday practices". My presentation tends to explore the challenges of cross-cultural translation inside the languages, images, and sounds, illustrated with our translation and writing of my bilingual poetry book of *A Butterfly & A Dragonfly*.

Miriam Wei Wei Lo

**Longing for
Connection:
Translation as Utopian
(Im)Possibility**

This paper begins with a double-image from *Boxers and Saints*, the 2013 *New York Times* best-selling graphic novel diptych by Asian-American Gene Luen Yang (杨谨伦). It explores how this double-image functions as a moment of connection in the context of profound crisis. This paper proposes that connection-in-crisis illustrates the utopian (im)possibilities of translation. There will be a particular emphasis on Yang's use of a hand-embedded-with-an-eye as a motif. The utopian (im)possibility of translation then becomes the critical backdrop for a reading of this writer's creative work-in-progress: two poems that probe the (im)possibilities of connection with her Chinese father.

Susan Midalia

Underground

This twenty-minute presentation is a reading of my short story 'Underground'. Originally published as 'Parting Glances' in the literary journal *Westerly*, and later included in the anthology *New Australian Stories 2* (Scribe, 2010), it was re-named 'Underground' for inclusion in my second short story collection, *An Unknown Sky* (UWA Publishing, 2012). Narrated from the perspective of an Australian tourist and set in Moscow in 2008, the story explores a range of issues related to cultural difference. It contests Western stereotypes of Russia gleaned from literature and mainstream movies; it challenges the concept of cultural authenticity; and it acknowledges, both satirically and poignantly, that any understanding of cultural "otherness" is inevitably slanted and incomplete. Nevertheless, and despite the barriers of differences in language and lived experience, 'Underground' ultimately affirms the ethically laudable if ideologically vexed striving for cross-cultural understanding.

Emily Sun

**Vociferate | 詠 :
Poetry and
translanguaging in
multicultural Australia**

This creative paper highlights the challenges and implications, as well as the pleasures and personal rewards of translanguaging in poetry. Translanguaging is a developing term used predominantly by educationalists and social linguists to describe the practice where one uses all facets of their linguistic abilities to "maximise communication potential" (Garcia 2011, 140).

Translanguaging differs from code-switching in that it does not privilege an institutionally sanctioned language over other linguistic abilities and adopts a "the more the better" approach (Li 2018, 14). In presenting "National treasures coming home" (Sun 2019) and "We need to talk about immigration" (unpublished)—two poems from Vociferate | 詠 (unpublished), I argue that intra-languaging — "the mixing of vernacular and literary, slang and institutional" (Domokos 2013, 2) —and inter-languaging creates a space in which multilingual hyphenate writers can explore, reject, interrogate, and

problematise their position within the Australian cultural landscape, and enrich ongoing conversations about contemporary Australian identity.

Josephine Wilson

Questing

By what authority does the visitor write about the host country? As an Asialink resident writer in Shanghai in 2018, I struggled to understand my relationship to China. Was I just another a parasite, a foreign tick in search of creative blood? The tick is a creature that lies upon its back and with one set of legs grasps onto something tangible, like a blade of grass, all the while raising its front legs in the air, waiting to sense a potential host. This behaviour is called, quixotically, *questing*.

Tasked in Shanghai with neither the imperative to write about China, nor to produce an opinion on this ungraspable nation, I spent a great deal of time lying on the bed in my small apartment, with my laptop or a book, *questing*.

I read (in English) peripatetically of the history of modern China. I watched the news. I looked out the window. I wanted to understand the cultural revolution, and the role of language and images in that period. I read Lu Xun and Wang Anyi. There was so much I would never understand, so much I would never know. I talked to young women, and was moved by their stories of caring for their parents, of the medical system, of the status of doctors, of the arbitrariness and determinism of life in modern China.

I thought about my daughter, who was born in Guangdong Province, and whose presence in my life makes me not so much a Chinese mother, as the mother of a Chinese daughter. While I worked on a novel that on the surface, had nothing to do with China, I found that China began to attach itself to me, as if I too were some kind of host. One night I found myself watching a Chinese documentary, and reading a PhD in the field of Chinese biopolitics and medical anthropology. I began a short story, in a form and voice which was alien to me.

Drawing upon Hillis Miller's classic 1977 essay, *The Critic As Host*, this paper discusses cultural translation as both a metaphorical and a literal process of 'questing', and uses excerpts from unpublished story *Parts and Wholes* to ground the argument.

Miller, J. Hillis. "The critic as host." *Critical Inquiry* 3, no. 3 (1977): 439-447.

Ta, Trang Xuan. *A State of Imbalance: Corporal Politics and Moral Order in Contemporary China*. University of Washington, 2011.

Xiang Dingding
**Translating,
Remembering or
Inventing? A case
study of Ireland in
2000s Irish/Irish-
American Movies**

This essay examines three Irish/Irish-American movies made in the late 2000s and early 2010s, in which the Irish identity experienced translation and mistranslation, remembering and frustration, deconstruction and rebuilding. While the green Eden stereotype was still embraced by some, with either the commercial motivation to sell a simplified illusion or the post-crisis retreat into and idealized past, the big screen has shown signs of rethinking on the de-romanticized realities of the island, and its way out, perhaps, in its re-imagination and self-positioning in an intercultural prospect.

Wang Yi

**Christoph Hein's *The
True Story of Ah Q* and
Lu Xun**

Ah Q was one of the canonical figures in the Chinese literature of last century, which was created by Lu Xun in 1921. Sixty years later, Ah Q stepped out of his life on the stage of "Deutsches Theater" in East Berlin and provoked the German audience: "People, oh people, I have no message for you". This was Christoph Hein's Ah Q, with whom he intended to picture the society and life in East Germany in the 1980s. Despite the same name, the destiny of both Ah Qs and their creators has little in common: In the People's Republic, Lu Xun was declared national poet and his Ah Q belonged to the most-read and -praised works. In contrast, in the equally communist East Germany, Christoph Hein struggled to publish. It was considered to be an unusual event, that his Ah Q survived the censorship of the state. In this paper, I will analyze the connections and differences between these works of both authors, aiming at demonstrating how the representative of the vast uneducated population on Chinese country side in the 1920s turned into intellectuals in GDR - how literature adaptations go beyond the geographical and political boundaries.

Wang Yin

**Language Maze in
Poetry Translation**

"When your native language is translated into another language, there exists a maze of language everywhere". My three books of poetry have been translated into French and Spanish. The translators always write down a lot of questions and notes, but I can't answer them clearly one by one: for example, what is the subject of this sentence? Is this word singular or plural? Is this the glass for champagne or wine? These questions are often ambiguous in Chinese and I can't give a precise answer. Looking back at the Chinese context to raise these questions by the translator, I find that the ambiguity and uncertainty of Chinese is a kind of help for poetry creation, especially conforming to the interpretation of poetry. Similarly, Chinese poems translated into other languages will be completely different for a different interpretation. I have been accustomed to reading our classic Chinese poems in Tang dynasty since I was a child. However, when I came across the translation of *Tang* poems by Ezra Pound, I suddenly realized that the English translation of *Tang* poems embodied an amazing power.

Symposium presenters



Bao Huiyi

Bao Huiyi (PhD, University College Dublin) is a medievalist, award-winning poet and literary translator. Associate Professor at the Department of English, Fudan University, and vice director of CAWC Fudan, her research focuses on Old and Middle English poetry, textual-pictorial engagement in medieval manuscripts, world poetry, and bilingual creative writing. She is the author of *Shaping the Divine: The Pearl-Poet and the Sensorium in Medieval England* (2018), *Scriptorium* (2018), and *Annal of the Emerald Isle* (2015); as well as two books of poetry, *A Pagan Book of Hours* (2012) and *I Sit on the Edge of the Volcano* (2016). Her bilingual short stories and poetry appear in various international magazines, and she is translator of twelve books from English to Chinese, including *Complete Poems* by Elizabeth Bishop, *Ariel* by Sylvia Plath, *Good Bones* by Margaret Atwood, and *Immram and Isle: Works of Four Contemporary Irish Poets*. She co-edits the bilingual poetry anthology *Homings and Departures: Selected Poems from Contemporary China and Australia* (2018) with Hai-An.



Leila Doneo Baptist

Leila Doneo Baptist is a student and practising artist. They live between the unceded lands of the Whadjuk Noongar people, and Wurundjeri people of the Kulin nation. They have a keen interest in creative practice as an opportunity for interpersonal exchange, productive disruption, decolonial healing and humour. Recently, Leila has explored how existing cultural structures of perception can be manipulated to tell new stories.



Ashley Yihsin Chang

Ashley Yihsin Chang is currently working as a guest curator at the Perth Institute of Contemporary Art (PICA) for the exhibition *Unfolding Acts: New Art from Taipei and Perth*, which forms part of a reciprocal exchange project with the Taipei Fine Arts Museum (TFAM), where she began her career as an art curator in the exhibition department.



Chen Jie

Chen Jie (PhD, Sorbonne University Paris), born in Zhejiang in 1983, is a scholar of French literature, specializing in 17th-century French literature. Currently working as Associate Professor and Vice-director of the Department of French, Fudan University, he is also Chief secretary of CAWC Fudan. His research focuses on French classical theatre and literary patronage in the French Old Regime period. Chen Jie has published one monograph in Chinese entitled *Literature and power in 17th-century France under Richelieu* (2018) as well as eight research articles and book reviews in Chinese and French.



Michael Farrell

Michael Farrell (PhD) is an adjunct at Curtin University. Recent books include *I Love Poetry* (Giramondo), and *Ashbery Mode* (TinFish), an anthology of Australian poems in tribute to John Ashbery. A short memoir was included in *Growing Up Queer in Australia* (Black Inc.). Michael also publishes the magazine *Flash Cove*, and is a Juncture Fellow for Sydney Review of Books.



Steven Finch

Steven James Finch is a writer and independent community artist who lives and works on unceded lands of the Whadjuk Noongar people. They are the Project Coordinator for Lotterywest Story Street at the Community Arts Network. Along with Gabby Loo, Finch was the 2018/19 creative research fellow for the State Library of WA. They have a migrant settler background with English and Cantonese heritage.



Tony Hughes-d'Aeth

Tony Hughes-d'Aeth is Associate Professor and Chair of English and Literary Studies at the University of Western Australia. His books include *Like Nothing on this Earth: A Literary History of the Wheatbelt* (UWAP, 2017), which won the Walter McRae Russell Prize for Australian literary scholarship, and *Paper Nation: The Story of the Picturesque Atlas of Australasia* (MUP, 2001), which won the Ernest Scott and WK Hancock prizes for Australian history. Tony is also the Director of the Westerly Centre, which publishes *Westerly Magazine*, a literary journal founded in 1956. Tony was co-editor of *Westerly* from 2010 to 2015. In July of 2016 and 2017 Tony took groups of UWA students to study Chinese Literature at Beijing Foreign Studies University.



Jiang Linjing

Jiang Linjing is Associate Professor of German Language and Literature and Director of CAWC at Fudan University. Her research interests are: political philosophy and political theology in German Literature, literary criticism of the German jurist Carl Schmitt, the interactive influence between German classical music and literature, German poetry in the 19th and 20th century. She has published widely on literature, religion and arts in Chinese, German and English journals. She also serves as a core member of Shanghai Translators Association as well as an initiative young scholar's group called "Sharon's Roses", who focus on multilingual creative writing and translation.



Jun Ding

Jun Ding is an English-Chinese literary translator and bilingual lexicographer, and Associate Professor at Fudan University. So far she has translated 9 books of both fiction and nonfiction, including J. D. Salinger's two collections of novellas (2007/2009/2019) and *Nine Stories* (2019), Michael Ondaatje's *The English Patient* (2012/2015/2019), Vladimir Nabokov's *Lectures on Russian Literature* (2015/2018), C. S. Lewis's *Surprised by Joy* (2016), and Alice Murdoch's *A Severed Head* (forthcoming). At the moment she is translating two academic books by C. S. Lewis: *The Allegory of Love* and *Studies in Words*.

Jun was a member of the editing committees for *The English-Chinese Dictionary* (unabridged 2nd edition, 2007) and *The Chinese-English Dictionary* (unabridged 2015), and is now working on the bilingualization of the online Health TermFinder under construction at Macquarie University, Sydney.



Michael Keane

Michael Keane is Professor of Chinese Media and Cultural Studies at Curtin University, and Program Leader of the Digital China Lab. Prof Keane's key research interests are digital transformation in China; East Asian cultural and media policy; and creative industries and cultural export strategies in China and East Asia.

He is editor of the book series Digital China (Anthem Press, UK). Recent publications include *Willing Collaborators: Foreign Partners in Chinese Media* (ed. Rowman and Littlefield 2018) and the *Handbook of the Cultural and Creative Industries in China* (ed.; Edward Elgar 2016). Prof Keane's single authored publications include *China's Television Industry* (Palgrave 2015), *Creative Industries in China: Art, Design and Media* (Polity 2013), *China's New Creative Clusters: Governance, Human Capital and Regional Investment* (Routledge 2011), and *Created in China: the Great New Leap Forward* (Routledge 2007).



Li Dingjun (Hai-An)

Hai-An, pseudonym for Dingjun Li, is a Chinese poet, translator, and Associate Professor of English at Fudan University. He has published ten books of poetry as the author, translator and editor, including *Selected Poems by Hai An*; *Elegy: A Therapeutic Long Poem*, *A Butterfly & A Dragonfly* (2019); *When, Like a Running Grave: A Critical Approach to Translating Poems of Dylan Thomas* (2019); *Selected Poems of Dylan Thomas*, *Selected Poems of Samuel Beckett*; *A Centennial Collected Papers on Sino-Occidental Poetry Translation*; *Frontier Tide: Contemporary Chinese Poetry*; and *Homings and Departures—Selected Poems from Contemporary China and Australia* (China Volume). He was invited to attend several International Poetry Festivals including the 48th Struga International Poetry Evenings in Macedonia in 2009. He is the winner of STA Translation Achievement Award in 2016.



Miriam Wei Wei Lo

Miriam is of mixed Anglo-Australian and Malaysian-Chinese heritage. She was born in Canada and grew up in Singapore. Her poems have been published in many journals and anthologies, both local and international; as well as in two collections. She has recently returned to academic life (teaching creative writing at Sheridan College) after seventeen years at home. She lives, with her large and noisy extended family, in the city of Fremantle. She posts, with charming irregularity, on Instagram @miriamweiweilo



Susan Midalia

Susan Midalia has a PhD in contemporary Australian women's fiction and has published on the subject in national and international literary journals. Since retiring from academia in 2006, she has published four works of fiction. Her three short story collections – *A History of the Beanbag*, *An Unknown Sky* and *Feet to the Stars* – were all shortlisted for major Australian literary awards. Her novel *The Art of Persuasion* was published in 2018, and her second novel, *Everyday Madness*, will be published early in 2021. Susan also works as a freelance editor, a workshop facilitator and as a mentor to emerging writers.



Ni Fan

Ni Fan (倪帆) holds a master's degree in English Language and Cultural Studies from Zhejiang University and is currently a PhD candidate at the University of Western Australia. Her doctoral research investigates the rise of ecological literature as well as avant-garde science fiction in China. She is particularly interested in the intersection of nostalgia (*xiangchou*, 乡愁) as a structure of feeling and post-human imagination in Chinese literary writing.



Emily Sun

Emily Sun is an emerging poet and writer based in Whadjuk Noongar Boojda (Perth, Western Australia). She has been published in various journals and anthologies including *Cordite Poetry Review*, *Westerly*, *Australian Poetry Journal*, *Meniscus*, and *Growing up Asian in Australia*. In 2019 she was an *Inclusion Matters Hot-Desk Fellow* at The Centre for Stories where she had the opportunity to complete *Vociferate / 詠*, her first poetry collection.



Josephine Wilson

Josephine Wilson (PhD) is Lecturer in English and Creative Arts at Murdoch University, Australia. She is an award-winning novelist, essayist, playwright and poet. Her most recent novel *Extinctions* (UWAP) won the Miles Franklin Literary Award (2017), the Colin Roderick Award (2017) and was short-listed for the Prime Minister's Literary Awards. It is published by Serpent's Tail (UK), and Tin House (USA). Josephine is the recipient of recent grants from the Australia Council and Department of Culture and the Arts (WA). She was a writer-in-residence at Yaddo in Saratoga Springs (2019), and an Asialink resident in Shanghai (2018). Josephine's research interests include the contemporary feminist novel, the politics of adoption, and theories of suburbia and identity.



Xiang Dingding

Dr. Xiang Dingding is an Associate Professor at Fudan University. She is the author of the short story *The Night My Grandfather Died* (2017). She is also a literary translator. Her major translation works include: *The Casual Vacancy* (J. K. Rowling, 2012), *Submarine* (Joe Dunthorne, 2011) and *Ghostwalk* (Rebecca Stott, 2008). Her research mainly focuses on contemporary Irish drama.



Wang Yi

Wang Yi (PhD) works in the Department of International Affairs at the University of Hamburg in Germany, and is a visiting fellow at the Centre for International Studies of Chinese Civilization at Fudan University. Her work focuses specifically on German colonial history in East Asia and comparative literature. Her educational and academic path was through five universities in three continents. Following studies of German Literature at Peking University, the University of Freiburg, the Free University in Berlin and Nanjing University, her interdisciplinary PhD project about "German Adventures in China," funded by ARC, was completed at the University of Sydney in 2012.



Wang Yin

Wang Yin is an award-winning and widely translated Chinese poet, writer, photographer and journalist. He is a columnist and staff writer with *Southern Weekly*, a famous Chinese newspaper covering culture and arts, writing profiles and interviews. His publications include *Art is not the only way: Interviews with Artists* (2007) and *Photo Script: Photographs and short essays* (2012). In 2005, Wang Yin published a collection of self-selected poems spanning over 20 years. He followed this critically acclaimed collection with *Limelight* (2015) which won the prestigious Jiangnan and Dong Dang Zi Poetry Awards. In 2012, he launched the event: "Poetry Comes to Museum". It is currently the longest running poetic event in China. He has participated in numerous photographic exhibitions around the world; his photos are part of the collections of many art galleries. He lives and works in Shanghai.



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