

会议发言人名单 List of Speakers:

科廷大学 From Curtin University

克里斯蒂娜·李博士 Dr. Christina Lee

大卫·韋希-威尔逊博士 Dr. David Whish-Wilson

史蒂夫·米克勒教授，科廷大学校长助理 Prof. Steve Mickler, Deputy Pro Vice Chancellor

复旦大学 From College of Foreign Languages and Literature, Fudan University:

包慧怡博士 Dr. Bao Huiyi

海岸副教授 Ass. Professor Hai An

曲卫国教授，复旦外文学院院长 Prof. Qu Weiguo, Dean of College of Foreign Languages and Literature, Fudan University

谈峥教授，中澳创意写作中心主任 Prof. Tan Zheng, Director of the China Australian Writing Centre on the Fudan side

向丁丁博士 Dr. Xiang Dingding

张琼副教授 Ass. Professor Zhang Qiong

特邀嘉宾 Invited speakers:

詹姆斯·布拉德利 James Bradley

萨拉·福斯特 Sara Foster

保罗·赫瑟林顿 教授 Prof. Paul Hetherington (University of Canberra)

大卫·佩里 David Perry (NYU Shanghai)

露丝玛丽·塞耶 Ms Rosemary Sayer

戴凡教授 Prof. Dai Fan (中山大学英文系, English Department, Sun Yat-Sen University)

甫跃辉 Fu Yuehui (上海市作家协会, Shanghai Writers' Association)

何家炜 He Jiawei (九久读书人, Jiujiu Publishing Company)

吴玄 Wu Xuan (中国作协, Chinese Writers' Association)

萧开愚教授 Prof. Xiao Kaiyu (河南大学中文系, Chinese Department, Henan University)

张生教授 Prof. Zhang Sheng (同济大学中文系, Chinese Department, Tongji University)

Abstracts

B

Dr. Bao Huiyi

Singer of the Marginalia: Medievalism and Poetry

Medieval materials and motifs of English, French and Celtic traditions have inspired poets from Alfred Tennyson, Samuel Coleridge, John Keats to Phillip Larkin, and likewise novelists like Matthew Lewis, J.R.R. Tolkien, M. R. James, C. S. Lewis. Having spent four years reading illustrated medieval manuscript in the Royal Irish Academy, and even more years being fascinated by medieval poetry and romances, some poems in Bao Huiyi's recent collection, *I Sit on the Edge of the Volcano*, are shaped by medievalism, though in a very different way from the abovementioned "High Priests" of medievalism in the western tradition. Being an insider and outsider simultaneously, she will reflect upon the experience of writing on, and about, the "creative marginalia".

包慧怡 博士

手抄本页缘画上的歌者：我诗歌中的中世纪主义

无论是丁尼生、柯尔律治、济慈、拉金等诗人，还是马修.路易斯、托尔金、M.R.詹姆斯、C.S.刘易斯等小说家，都曾在作品中大量化用中世纪元素（包括中古英语、中古法语、中古凯尔特等传统）。过去四年中，包慧怡在爱尔兰皇家学院埋首于中世纪彩绘手抄本，并从更早起就沉迷于中世纪罗曼司和抒情诗，她的最新诗集《我坐在火山的最边缘》中有部分诗作也带有浓重的中世纪色彩，虽然与上述西方传统中“中世纪主义”大祭司们方式不同。她将讨论自己在“页边”写作、并以象征意义上的“页缘”为写作对象的经验。

James Bradley

Location and Dislocation: Imagining the Post-Natural World in Fiction

In recent years a growing number of novelists have begun to produce fiction engaged with environmental questions and climate change. Despite the fact that much of this work blurs generic boundaries many have sought to classify this work as a new genre, sometimes known as Anthropocene fiction but more often called climate fiction, or cli fi. Despite its increasing currency this terminology is inadequate, failing to recognize the diversity of ways in which writers are exploring these questions, the degree to which climate change increasingly affects every aspect of our lives, and the way many such works seek to address the increasingly interconnected nature of the contemporary world. In fact these books are better understood as part of a larger shift, toward a fiction that is responsive to environmental questions and the non-human questions. I will discuss in the context of my novel, *Clade* (Hamish Hamilton 2015), which explores the effects of climate change on several generations of an Australian family.

詹姆斯·布拉德利

定位与错位：在小说中畅想“后自然世界”

近年来，开始创作关于环境问题和气候变化小说的作家逐渐增多。尽管此类作品大多定位模糊，但许多人已经开始试图将其归为一个新小说类型——有时候它们被叫做“人类世小说”，但更多的时候被称为“气候小说”，或“气小说”。尽管这类作品日益风行，但这个术语本身其实并不准确，它既不能反映出作家探索这些问题的多样化手段，也未能反映气候变化对我们生活方方面面影响日益增大的程度，同时，许多这类作品中试图表达的当今世界本质上正变得日益紧密这一观点在这个术语中也未能得到体现。事实上，这些作品不如说是小说开始对环境问题和自然世界问题作出回应的大转变的一部分。我将联系我的长篇小说《克拉德》（哈米什·汉密尔顿出版社，2015）对这一话题进行探讨，在《克拉德》中我探索了气候变化对一个澳大利亚家庭几代人的影响。

D

Prof. Dai Fan

Life Through Students' Writing: showcasing the creative writing course at Sun Yat-sen University

This talk aims at introducing the teaching of creative writing in English as a foreign language at Sun Yat-sen University and at featuring Chinese life through excerpts from the writing of the students at Sun Yat-sen University. It demonstrates how writing techniques such as dialogues, narrative voice, details, characterization, rhetorical devices are used for effective story-telling.

戴凡 教授

创意写作教学生活：中山大学创意写作课程展示

我的发言旨在介绍英文创意写作教学并希望透过中山大学学生写作中的一些节选展示来对中国式生活的特征进行简要概括。通过这些展示我们将会看到对话、叙事声音、细节描写、人物刻画、修辞手法等写作技巧是如何运用到故事叙事中并使之富有生命力的。

F

Sara Foster

Beyond the Diaspora: (Re)Visions of Cultural Identity in Young Adult Dystopias

Twenty-first century Young Adult dystopian fiction tends towards harrowing depictions of totalitarian societies and the suppression of the individual's rights and freedom. Notions of culture—whether it be the arts, or the customs and ideas of society—are usually prescribed to the

individual by the ruling elite, or else suppressed entirely. Cultural concepts are equated to the freedom of the individual and therefore ruled as dangerous. However, protagonists are often preoccupied with reclaiming historical cultural markers, or forging new representations of culture, not just for individual growth but for the ultimate benefit of wider society. The genre also contains numerous examples of cultural motifs used to highlight rebellion and the yearning for individualism. In my presentation I will outline how these tropes have developed within the genre, and consider how these stories might push young readers towards important questions about the essentialist nature of cultural identity.

萨拉·福斯特

离散之外：（再）看“青年”反乌托邦小说中的文化身份

二十一世纪的“青年”反乌托邦小说倾向于对极权社会的悲惨描写，热衷表现其对个人权利和自由的压迫。文化的概念——无论是艺术维度上还是社会层面上——通常被定义为精英阶层对个体民众的统治或者个体民众完全被精英阶层压迫。文化概念等同于个体的自由，因此，被统治即意味着危险。但是，主人公们经常专注于恢复历史文化标志，或者打造新的文化代表，他们的行为不仅是为了他们个人的成长，也是为了更广大的社会的至高利益。这种题材还包含了众多的崇尚反叛和呼唤个人主义的文化主题。在我的演讲中，我将对这些修辞手法在这种题材内演变的过程进行概括，同时我还将探讨这些故事对于促使年轻读者对文化身份的本质这一重要问题进行思考的可能性。

Fu Yuehui

From Self to the World

I am a member of immigration flow that mentioned in the theme, moving from countryside to cities, from western mountainous areas to eastern coastal areas. My writing is closely related to all these experiences. I wrote on countryside, towns as well as my over ten years' learning and work experiences in Shanghai. I don't want my works to be classified by the different areas I wrote about, in spite of that my choice of the people is really greatly affected by the areas. Many people often say that this is a tiny age, but I want to say that it is a grand age. So many people like us leave home for a wider world, but what's the driving force behind it? What are we looking for? And in the end, what do we get and lose? Too many problems are worth of our attention, thinking and writing.

甫跃辉

从自己走向世界

我自己就是海报里所说的移民大潮的一员，从农村到小镇再到城市，从西部山区到东部沿海。我自己的写作也跟这一切有关，我写过乡村、小镇，也写过我学习工作生活了十多年的上海。我并不希望自己的作品被按照所书写的地域来划分，但我所关注的人们，确实受到地域的很大影响。常有人说这是个小时代，在我看来这却是个大时代。我们那么多人离开家，到更广阔的世界里去，是什么力量催动的？是为了找寻什么？最后，我们得到了什么？又失去了什么？太多的问题值得我们关注、思索和书写。

H

Ass. Professor Hai An

Elegy: Poetry as A Therapeutic Journey

Elegy is a therapeutic long poem written by the Chinese poet Hai An over the past 25 years. The poem starts with a presentation of his pain and anxiety, as well as his desire for peace and tranquility as he struggles to emerge from the shadow of death and enter the palace of wisdom, not just as an expression of his personal pain and his live values, but also of his care for the general suffering of humankind. While crying out in response to his personal misfortune, he simultaneously insists that his own writing should bring relief for other suffering souls.

海岸 副教授

《挽歌》：诗歌疗伤，深入一个人的灵魂

《挽歌》系诗人海岸于1991-2016年间创作的一部疗伤长诗。这部长诗始于表现苦痛与焦虑，却渴求祥和与安宁，继而走出死亡的阴影，步入智慧的殿堂，从个人的苦痛、生命的价值延伸到人类苦难境遇的关怀。他那近乎绝望的呼喊在表达个人不幸的同时，也渴望自身的创作能给众多苦难的灵魂带来一丝慰藉。

He Jiawei

Different Approaches of Liang Zongdai's French-Chinese Translation and Chinese-French Translation

Liang Zongdai once said: "To translate French poems into Chinese is hard, but Chinese poems into French is easy." Combined with Mr. Liang's translation works, mainly about the different approaches of musicality when he translated French poems and Chinese poems, I attempt to find out the secrets in his words above. At that time, using vernacular Chinese to write poems just came into being, and to inherit the quintessence of classical Chinese poetry and surpass it needs to learn from the translated foreign poems, including the imitation and recreation of the musicality; on the other hand, different target language contexts and readers made Liang have fewer restraints in his translating Chinese poems into French, what's more, his proficiency of French endowed his treatments of musicality with more facility.

何家炜

梁宗岱中译与法译的不同处理

梁宗岱先生曾言：“法文诗译成中文诗难，中文诗译成法文诗易。”讲者试结合梁老译作破解此言奥义，主要论及他在翻译法文诗与翻译汉诗时对音乐性的处理有所不同。当时白话诗写作伊始，如何从古典汉诗中既继承又形蜕而出，需要在翻译中向外语诗歌借鉴，包括对音乐性的模仿和再造，另一方面，翻译的目的语语境或者说读者对象各有不同，使得梁宗岱在用法文翻译汉诗时更少羁绊，他纯熟的法语表达更使他对音乐性的处理得心应手。

Prof. Paul Hetherington

Border Crossings: Poetry as Intimation in an International Age

In the contemporary world many people cross international cultural boundaries, establishing relationships with other people from societies different to their own. Such cultural exchange and accompanying acts of translation frequently yield the participants new insights and ideas, modifying their expectations, deconstructing stereotypes and enabling genuinely transformative opportunities for imaginative engagement with diverse ideas and attitudes. However, even with the best will in the world, it is often hard for another culture's most delicate and nuanced thought and feeling to be translated from one culture to another. The translation of poetry is a possible exception. Acts of poetic translation have the capacity to reveal insights into another culture's private and intimate life because poetry in all societies deals with subtle emotions, and with individual perception and subjectivity. Translating poetry is a form of border crossing that searches for nuanced intimations rather than grand gestures. Even the Tang Dynasty poetry of Chinese writers such as Tu Fu and Li Bai, remote from us in history, offers opportunities for such connections, as their work foregrounds timeless tropes of interpersonal connection and absence, friendship and struggle.

保罗·赫瑟林顿 教授

跨越边界：国际化时代中诗歌的交融性

当今世界中的许多人都纷纷跨越国际文化边界，与来自不同社会的人们建立起关系。这种文化交流和伴随的翻译活动经常给参与其中的人们带来新的认识与观念，提升他们的自我期待，打破他们的固有认知模式，使他们能够真正参与到融汇了各种观点与看法的活动中来，从而获得改变自我的机会。但是，即使在理想条件下，将一种文化中思想与情感的精华翻译到另一种文化中去也经常是困难重重的。但诗歌是个潜在的例外。诗歌翻译拥有将一种思想渗透到另一种文化中人们的私密生活中去的能力，因为在所有社会中，诗歌都是关于微妙的情感，关于个人的感觉和主观性的。诗歌翻译是对文化边界的一种跨域，它探寻的是微妙的情感而非宏伟的姿态。即便是年代久远的李白、杜甫等人的唐诗，也可以为这种跨文化触碰提供契机，因为他们的作品中突出的特点就是对人之间的接触与离别、友谊与挣扎的永恒吟诵。

L

Dr. Christina Lee

Writing (the Absent) Home and Displacements of Self

How do we remember "home" when it has disappeared? What happens to a community when its citizens have been displaced? This paper asks such questions in relation to single-purpose, temporary mining towns that punctuate rural Western Australia. While issues of environmental sustainability, economics and global markets occupy discussions about the mining industry, the experiences of workers and their families—especially in the aftermath of relocation—are notably absent. Through a cultural studies and memory framework, I focus on the township of Goldsworthy in the Pilbara region which was closed down in 1992 when its iron-ore supply was exhausted. Goldsworthy was razed to the ground and the land restored to its natural habitat, creating an

uncanny landscape that now teems with haunting traces. The site of the old township has become an affective space for past denizens who continue to perform and commemorate collective identity; exemplifying what Svetlana Boym refers to as “effective nostalgia” which ruminates over, but does not dwell on, ruins. I write this paper not only as a scholar but also as a former resident of this town that “no longer exists”, yet in the minds of so many is still their “home”. In addition to a cultural analysis of identity and loss in an age of displacement, I consider the role of the Self and subjectivity in academic writing. How does one write about their past, their memories and the personal?

克里斯蒂娜·李 博士

消失的故乡与自我放逐

故乡消失之后我们该如何去追忆它？民众被迫离开家园又将给社会带来哪些变化？这篇文章提出这些问题只有一个目的，那就是为了说明临时性的矿业城镇给西澳大利亚州的乡村地区带来了破坏。尽管环境的可持续性、经济和全球市场问题霸占着对矿业讨论的话语权，但是矿工和他们的家人的经历——特别是在安置风波之后——很明显被忽视了。通过对一项文化研究和回忆录的阅读整理，我把我的焦点放在了皮尔布拉地区的高兹沃斯镇上，由于铁矿被消耗殆尽，此地于 1992 年被弃置。高兹沃斯曾被夷为平地，之后又恢复了它自然栖息地的原始面貌，成了一道不可思议的风景线，但这里依然充斥着过去的痕迹。这个旧镇已经成了一个可以让老一辈的人们继续保留和缅怀集体身份认同的地方，这里充满了他们的回忆；这佐证了斯维特拉娜·博伊姆所说的“沉思式怀旧”：对着废墟反复沉思，但不沉溺其中。我写这篇文章，不仅仅是以一个学者的身份，也是以一个这个“不复存在”的小镇的前居住者的身份，尽管在许多人的脑海中，那儿依然是他们的“家乡”。此外，在一个关于身份和迁移时代中的迷茫的文化分析中，我探讨了自我和主观性在学术写作中扮演的角色。一个人如何去书写他们的过去、他们的记忆和个人呢？

P

David Perry

Expat Taxes

David Perry’s most recent collection of poems, *Expat Taxes*, is anchored by the long poem “Hello 2015”, which continues and extends an engagement with the long poem seen in “Knowledge Follows”, “New Years”, and “The Lost Notebook”, all of which may be viewed as hybrid lyric-narrative experiments involving history, place, identity and the continual disruption of the “present” lived in not only the shadows of various pasts, both collective and personal, but also of imagined futurities. The poems blend verse sections with short prose sections, obliquely referring to events and specifics of place and history while operating primarily in a lyric mode as indebted to New York School poetry as it is to post-Language writing. *Expat Taxes*, which includes a number of shorter “Shanghai poems” along with “Hello 2015”, wrestles with life lived in the early anthropocene, as globe-spanning crisis threatens to become the constant rather than the exception, radically transforming life—both human and non-human—from the inside out as well as the outside in. As

a poet and as a writing teacher, Perry looks to the material of “everydayness” while seeking connections to deeper traditions and counter-traditions, to personal and collective histories, and to the ongoing project of situating the self and identity within the flux of personal, local, and global change.

大卫·佩里

外国人纳税

诗人戴维·佩里新近推出一本诗集《外国人纳税》，其压轴长诗《你好，2015》沿袭以往《知识追求》《新年》和《丢失的笔记本》里的长诗写作——糅合抒情-叙事的实验风格，涉猎历史、地域、身份和持续中断的“现时性”，时而生活在过往的集体和个人的阴影及想象的未来中。他的抒情诗节掺杂简短的散文片段，涉及某个事件和历史地域的细节，而起主导的抒情模式基本源自于纽约的学院派诗歌，尤其是后语言派写作。诗集《外籍人税收》涵盖“你好，2015”及一些较短的“上海诗篇”，全力应对人类纪的生存——全球性的危机威胁已成常态而非特例，从根本上改变人类及非人类自内向外或自外向内的生活。诗人兼教师的戴维·佩里，其写作素材貌似“平淡无奇”，却寻求与更深层次的传统或反传统的衔接，寻求个人与集体的历史衔接，寻求与现行项目的衔接，并将自我认同于个人、当地和全球的文化变迁中。

S

Ms Rosemary Sayer

More to the Story — Conversations with Refugees, Rebuilding Identities of Refugees in a World of Displacement

More than 60 million people have been forcibly displaced worldwide; the highest number since the end of WWII. In his book, *Across the seas – Australia’s response to refugees: a history*, historian Klaus Neumann describes the response to refugees and asylum seekers as “one of the twenty first century’s most controversial and seemingly intractable ethical, political and social issues ...” If we accept that refugees are often disempowered as Paul John Eakin (2004) contends, then life writing plays an important role because it has the potential to reform dehumanizing models of self and rebuild identities. For many people who have been displaced and find themselves in a new country, identity is a key issue and it is one that is constructed in relation to the new culture and society in which they find themselves living. In this presentation, I will examine how narrative identity can be re-discovered and developed by refugees through a collaborative process of working with a non-refugee narrator. I will explore how the non-refugee narrator can help anchor and locate the stories in the present to make them relevant, accessible and desirable to understand in the context of the reader’s own life. I will discuss this in relation to my own recently published book *More to the story — conversations with refugees* and my current research for my PhD.

露丝玛丽·塞耶

《超越故事——对话难民，重构颠沛流离的世界中的难民身份》

世界范围内超过 6 千万的人被迫流离失所，这一数字刷新了自二战结束以来的最高纪录。在《穿越海洋——澳大利亚对难民的回应：一段历史》一书中，历史学家克劳斯·诺伊曼将澳大利亚对难民和避难者的回应描述为“二十一世纪最富争议的，看起来最为棘手的种族、政治、社会难题之一……”如果我们接受保罗·约翰·埃金所主张的难民通常是被剥夺了个人权利的群体这一观点的话，那生活写作就扮演了一个重要角色，因为它拥有改造自我兽化模型、重构自我身份的潜能。对许多流离失所而后又在一个全新的国度里找到自我的人来说，身份是一个关键性的问题，它的构建与他们所生活的新文化、新社会密切相关。在我的发言中，我将探讨在与非难民身份的叙事者合作过程中叙事身份是怎么被难民再发现和发展的。我将探索非难民叙事者是如何帮助读者在今日他们自己生活的大背景下定位故事、与故事发生联系，从而使读者能够理解、渴望理解这些故事的。我将结合我最近出版的新书《超越故事——对话难民，重构颠沛流离的世界中的难民身份》和我近来博士论文所做的研究来对这个话题进行探讨。

T

Prof. Tan Zheng

Memories of My Grandfather and the Plant He Loved

Plants are associated with all sorts of emotional memories. In the past three years I have been working on a book of essays, essays about plants that I have grown since childhood. The plants draw out my memories, memories of people who have loved plants, have taught me how to grow plants, or have given them to me as gifts. They also draw out my memories of Shanghai, especially life in Shanghai in the 1970's, and how plants have helped my grandfather, and perhaps many other people, survive those years.

谈峥 教授

我的植物散文写作

植物跟我们的许多情感记忆相联系。在我的植物散文中，我写了许多自童年以来种过的植物。它们带出了许多记忆，尤其是关于那些爱植物、教过我怎样种植物、送过童年时代的我植物的记忆。它们也带出了我对童年时代的上海，尤其是七十年代时期人们的生活的记忆。

W

Dr. David Whish-Wilson

Crime Writing & Mining Diasporas —Some Perspectives on Displacement and Identity.

German critic Alf Meyer recently stated that there's a sharp "radical edge" to much contemporary Australian crime fiction that sets it apart from crime fiction written elsewhere. In Australia, this crime

fiction is broadly published under the banner of crime noir —fiction that destabilises the regular binaries of good and evil, and undermines the possibility of redemption. In this mode of writing it is not a particular crime or a particular criminal but rather society that is the problem. This presentation will look at how in many instances the Australian social crime novel might also be construed as a political text, serving as a medium to explore a social context where legend, mythmaking and rumours seek to provide answers to unanswerable questions—in short, to examine in some detail a context where no one person has a monopoly on the truth.

大卫·彗希·威尔逊博士

犯罪小说写作与矿井游民——对迁移和身份的一些看法

德国评论家阿尔夫·迈耶最近提出当代澳洲犯罪小说中出现了一股“激进势力”，这类犯罪小说与别国的犯罪小说相比独树一帜、自成一派。在澳大利亚，这类犯罪小说打着黑色犯罪小说的旗号出版——它打破了传统的非善即恶的文学传统，削弱了人物救赎的可能性。在这种写作模式下，书中描述的与其说是具体的一起犯罪或某个罪犯，不如说是他们身上所折射出来的社会问题。在接下来的发言中我将会以多部澳大利亚社会犯罪小说为例探讨将它们作为一个政治文本来进行分析的可能性，并以此为媒介探索试图用传奇和神话故事及谣言传闻来回答那些没有答案的问题的社会语境——简而言之，详细地检测一个没有人对真相有绝对权威的语境。

Wu Xuan

Self Is More Absurd than the World

The stranger——He Kailai I wrote maybe can easily remind readers of the superfluous man in many Russian works or Camus's stranger. It is truly a little bit similar, but the stranger in my book is neither a superfluous man or a Camus's stranger. The superfluous man is aspiring but angry inwardly. Camus's stranger is hopeless and indifferent at the bottom of his heart. My stranger is also indifferent and hopeless, more over, he feels strange with himself. The superfluous man or Camus's stranger probably feels not strange with themselves, in them the "self" still exists. The stranger is exactly that kind of people who have such a strong willpower that they separate themselves from the society and the world, like a ghost wandering in the world. However, what the stranger truly has to face is themselves, which is impossible for them to make it. To the stranger, not only the world but also themselves are absurd, and themselves are even more absurd than the world.

吴玄

自我比这个世界更荒谬

我写的这个陌生人——何开来，可能很容易让人想起俄国的多余人和加缪的局外人。是有点像，但陌生人并不就是多余人，也不是局外人。多余人是有理想的，内心是愤怒的；局外人是绝望的，内心是冷漠的；陌生人，也是冷漠绝望的，他是对自我感到陌生的那种人。多余人和局外人，对自我或许还不陌生，那个叫“自我”的东西还是存在的。陌生人恰恰是自我意识强大的那类人，他们将自我从社会和世界分离了出来，像是这个世界的孤魂野鬼。可是，陌生人面对的是自我，自我其实是最不可面对的，对陌生人来说，荒谬的不仅是世界，还有自我，甚至自我比这个世界更荒谬。

X

Dr. Xiang Dingding

A Room without a view

Xiao Mei, a massagist from rural Anhui, works all day long and all year round in Shanghai, in a room without a view. Part of her therapy is recollecting and telling her clients about the view in four seasons in her village.

向丁丁 博士

《没有风景的房间》

从安徽乡下来沪做美容师的小妹终日生活在没有风景的房间里，她热衷于在这沉闷的空间里向顾客讲述乡下的四季与一切风景。

Prof. Xiao Kaiyu

Good to Know What to Write

At the very beginning, I only wrote within the scope of Chinese traditional classical poetry, mostly on friendship and nature. Later, after my studying of the living issues in the society, I wrote some stories on exploring collective emotions. I have no special view on today's poetry, because over the past one hundred years, the basic theme of poetry is all through in a state of "schizophrenia", that is to reorganize the fragment of your own and look for yourself in vain. We are forced to act in this plotless and timeless play, and it will be extremely lucky if we can know what we are doing in the world.

萧开愚 教授

知道自己写的是什么就好

我最初只在中国古典诗歌的传统范围内工作，写友谊和自然。后来又研究社会中的生存，写了一些探索集体情感的故事。对现在写诗，我没有特别的看法，一百年来世界到处一样，基本诗歌主题一直是“精神分裂”，即整理自己的一身破碎，徒劳地寻访自我。我们被动出演没有剧情的无始无终的这出戏，如能知道自己在干什么就幸运得不得了了。

Z

Ass. Professor Joan Zhang

A Story of Forbidden Love

The short story offers considerations on cross-cultural interactions and interpretations across time. The author, taking the story as a threshold, talks about the dramatic and ironical reactions different people have toward a “romantic” affair that happened thirty years ago. Besides the story plot, some other concerns as well as interests are discussed, including the narrative structure, fictional revelation truer than the reality, and cultural encounters via different contextual lens.

张琼 副教授

东方与西方的对决：禁忌之爱

这篇故事关注的是跨时空条件下的跨文化互动和阐释。作者以故事为切入口，探讨了不同的人对待三十年前的“风流韵事”富有戏剧性和讽刺性的反应。除了对故事情节本身的分析，一些其他值得关注的点及富有趣味的地方也被纳入了探讨范围，包括叙事结构、小说比现实更真实的现象及不同语境透镜下的文化碰撞。

Prof. Zhang Sheng

Shanghai, California and the Boundary of My Writing—Taking the Composition of My Collection of Short Stories *Travel on Greyhound* as an Example

Travel on Greyhound, published in 2007, is a collection of short stories, mainly about the stories of the Chinese people that live in America. The inspiration of it is from the experiences of my life and the people I met in UCSD as a visiting scholar in 2006. In these stories, I attempt to discuss some issues of the self-identity and cultural identity of those Chinese who are far away from their homeland. Naturally, my own experience is also involved in it. This writing experience enables me to realize the boundary of my writing, which is that I can only write the stories of those people that are similar with me, instead of all kinds of people.

张生 教授

上海，加州与我写作的边界 ——兼谈我的小说集《乘灰狗旅行》的创作

《乘灰狗旅行》是我 2007 年出版的一个短篇小说集，其内容主要为在美国生活的华人的故事。而其灵感则来源于 2006 年我到加州大学（UCSD）做访问学者期间所经历的一些人和事。在这些小说里，我试图探讨那些离别故土的华人对自我的身份及文化认同所产生的一些问题，当然，其中也包括我自己的经验在里面。而这次写作，也使我认识到自己写作的边界，那就是我只能写作和自己一样的人的故事，而不是所有人的故事。

Biographies



Bao Huiyi completed her PhD at University College Dublin. She is a medievalist, poet and translator, and now she serves as a lecturer in the Department of English at Fudan University.

包慧怡，都柏林大学中世纪文学博士，诗人、文学翻译者，现为复旦大学英文系讲师。

Bao Huiyi

Dr. Bao Huiyi's is the author of one book of prose on Irish culture, *Annála an Oileáin Iathghlais* (2015), and two books of poetry, *A Pagan Book of Hours* (2012), and *I Sit on the Edge of the Volcano* (2016), as well as the translator of 11 books from English to Chinese, including *Complete Poems* by Elizabeth Bishop, *Ariel* by Sylvia Plath, *Invisible* by Paul Auster, and *Good Bones* by Margaret Atwood. She taught at Trinity College Dublin before joining Fudan.

著有诗集《我坐在火山的最边缘》（2016）、《异教时辰书》（2012），散文集《翡翠岛编年》（2015），出版译作 11 种，包括普拉斯《爱丽尔》、毕肖普《唯有孤独恒常如新》、阿特伍德《好骨头》、菲茨杰拉德《崩溃》等。2014 年任爱尔兰都柏林市驻市译者、都柏林圣三一学院客席讲师。



James Bradley

James Bradley is the author of the novels *Wrack*, *The Deep Field*, *The Resurrectionist* and most recently *Clade*, which was shortlisted for the Victorian Premiers Award for Fiction, the Christina Stead Award and the Aurealis Award for Best Science Fiction Novel. In 2012 he won the Pascall Prize for Australia's Critic of the Year.

著有长篇小说《海难》、《深域》、《盗墓者》。凭借最近出版的《克拉德》接连斩获维多利亚总理小说奖候选人提名、克里斯蒂娜·斯特德奖和奥瑞斯最佳科幻长篇小说奖。2012 年他获得了澳大利亚帕斯卡尔年度评论家奖。



Dai Fan is a novelist, essayist and the founding director of The Sun Yat-sen University Center for English-language Creative Writing.

戴凡，英美文学教授，小说家、散文家，中山大学英语创意写作中心创始人、主任。

Dai Fan

Dai Fan writes bilingually and has published 4 collections of nonfiction in Chinese, a novel *Butterfly Lovers* in English, and has contributed to journals such as *Drunken Boat*, *Ninth Letter*, *Peril* and *Asia Literary Review*. She was a 2012-2013 Fulbright Research Scholar at University of Iowa. She runs the Sun Yat-sen University International Writers' Residency.

戴凡教授坚持双语写作，已出版四本中文散文集和英文长篇小说《蝴蝶爱人》一部，同时她还为《醉船》、《第九封信》、《险境》及《亚洲文学评论》等知名杂志撰稿。此外，她还荣获 2012-2013 学年爱荷华大学“富布莱特研究学者”荣誉称号。目前，她担任中山大学国际作家培训中心主任职务。



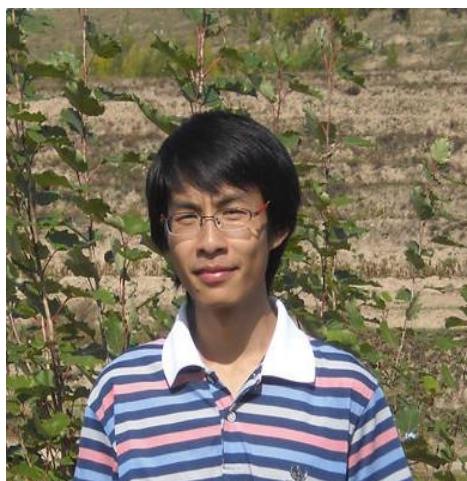
Sara Foster is a doctoral candidate at Curtin University and now lives in Western Australia.

萨拉·福斯特科廷大学博士研究生，现居西澳大利亚州。

Sara Foster

Sara Foster is the bestselling author of four novels: *All That is Lost Between Us*, *Shallow Breath*, *Beneath the Shadows* and *Come Back to Me*. Her books have been published in Australia, the US and Germany. Sara

萨拉·福斯特著有四部畅销长篇小说，分别是《往事如烟》、《浅呼吸》、《影子之下》、《回到我身边》。她的作品在澳大利亚、美国、德国均有出版。



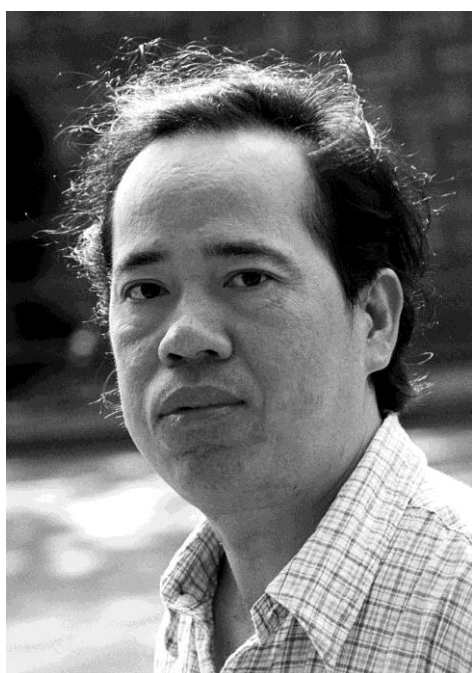
Fu Yuehui is a novelist, contact writer of Jiangsu Province Writers Association and Guest Professor at Yunnan Baoshan University.

甫跃辉，小说家，江苏作协合同制作家，云南保山学院客座教授。

Fu Yuehui

Fu Yuehui has published many short stories *People's Literature*, *Harvest*, *October* and *Today*. He is the author of the novel *The Engraved Boat*, and some collections of short stories, including *Memories of My Childhood*, *Zoo*, *Lord of the Fishes*, *The Scattered Pedigree of a Clan*, *The Prelude to Foxes*(Taiwan), *Every Room Is a Candlestick* and *Anna's Train*. He has won a lot of awards, such as Shanghai Literature's Best New Writer, Yu Dafu Prize for Fiction, Best Short Story Award of Violet Gold Star of People's Literature, October Literature Award, Gao Ligong Prize for Literature, etc..

甫跃辉在《人民文学》《收获》《十月》《今天》等刊上发表小说多篇。出版长篇小说《刻舟记》，小说集《少年游》、《动物园》、《鱼王》、《散佚的族谱》、《狐狸序曲》（台湾）、《每一间房舍都是一座烛台》、《安娜的火车》。先后获《上海文学》短篇小说新人奖、郁达夫小说奖、“紫金·人民文学之星”短篇小说创作奖、十月文学奖、高黎贡文学奖等。



Han An

He has published ten books of poetry as the author, translator and editor, including *Selected Poems by Hai An*, *Elegy—Hai An's First Therapeutic Long Poem*, *Selected Poems of Dylan Thomas*, *Collected Poems of Samuel Beckett*, *A Centennial Collected Papers on Sino-Occidental Poetry Translation*, *The Frontier Tide: Contemporary Chinese Poetry*. In 2016, he was awarded STA-2016 Translation Achievement Award by Shanghai Translator Association. He is also a member of Literary Translation Research Center and Australia-China Creative Writing Center, Fudan University.

Hai An (originally named Li Dingjun) is a poet, translator and Associate Professor at Fudan University.

海岸，原名李定军，诗人、翻译家，复旦大学外文学院副教授。



He Jiawei is a poet, translator of French poems and an editor.

何家炜，诗人，诗译者，出版编辑。



Paul Hetherington is Professor of Writing at the University of Canberra and Head of the International Poetry Studies Institute (IPSI).

著有《海岸诗选》、《挽歌》（长诗）；译有《狄兰·托马斯诗选》、《贝克特全集：诗集》；编有《中西诗歌翻译百年论集》、《中国当代诗歌前浪》（汉英对照）等。

2016年荣获上海翻译家协会颁发的“STA翻译成就奖”。他也是复旦中澳创意写作中心和复旦文学翻译研究中心成员。

He Jiawei

He Jiawei has translated numerous works, including *The Complete French Poems of Rainer Maria Rilke*, *Illuminations of Arthur Rimbaud*, *Baudelaire by Himself* of *Pascal Pia* and so on, edited and published *The Complete Translation works of Liang Tsong Tai* and *Babel Poesia*, etc..

译有《里尔克法文诗全集》、《兰波<彩图集>》、《波德莱尔》等，编辑出版《梁宗岱译集》、“巴别塔诗典”丛书等。

Paul Hetherington

Paul Hetherington has published ten books of poetry, most recently *Burnt Umber* (UWA Publishing, 2016) and four poetry chapbooks. He won the 2014 Western Australian Premier's Book Awards (poetry). He was a finalist in the 2014 international Aesthetica Creative Writing Competition (poetry) and shortlisted for the 2013 Montreal International Poetry Prize.

已出版十部诗集，最新作品有《焦土》（西澳大利亚州大学出版社2016出版）和四部诗集。2014年他获得了“西澳大利亚州总理图书诗歌奖”。他还入围2014年国际“美学创意写作竞赛”诗歌类最终名单，此外还获得了2013年“蒙特利尔国际诗歌奖”最终候选人提名。

保罗·赫瑟林顿，堪培拉大学艺术与设计学院教授，国际诗歌研究协会主席。



Dr. Christina Lee is a Senior Lecturer in the Department of Communication and Cultural Studies at Curtin University, Western Australia.

克里斯蒂娜·李，博士、西澳大利亚州科廷大学传播与文化研究学系高级讲师。



Dr Henry Xiling Li is Senior Lecturer at Curtin University, director of

Dr. Christina Lee

Dr. Christina Lee's areas of research include cultural memory, fandom and popular culture, tourism, subcultural theory and youth cinema. She is the author of *Screening Generation X: The Politics and Popular Memory of Youth in Contemporary Cinema*, and editor of *Violating Time: History, Memory, and Nostalgia in Cinema*. Christina's book *Spectral Spaces* and *Hauntings* will be published by Routledge in 2017.

研究领域包括文化记忆、崇拜与流行文化、旅游业、次文化理论和青年电影。著有《X代审查：当代电影中的政治和青年的流行记忆》，编辑出版《违反时间：历史、记忆和电影怀旧》。其新作《幽冥空间》和《萦绕心间》将于2017年由劳特利奇出版社出版发行。

Henry Siling Li

Henry Siling Li is Deputy Director of the China-Australia Writing Centre and of the Centre for Culture and Technology. He is associate editor of *International Journal of Cultural Studies*, a top international journal in media and cultural studies. His research focuses on self-representation and user-productivity among young people in Chinese social media networks. He has published in *International Journal of Cultural studies*, *Chinese Journal of Communication* and *Cultural Science Journal*. He is co-author of *Creative Economy and Culture*

李士林是中澳写作中心及文化技术中心的副主任，国际媒体文化研究顶级刊物《文化研究国际期刊》的副编辑。他的主要研究领域是中国社交网络中年

International programs for the School of Media Culture & Creative Arts, 李世林，科廷大学的高级讲师，媒体、文化和创意写作系的国际项目主任。



Steve Mickler is Professor and Deputy Pro Vice-Chancellor of the Faculty of Humanities at Curtin University in Western Australia.

史蒂夫·米克勒，教授，西澳大利亚州科廷大学人文学系的校长助理。

轻人的自我呈现和用户生产力。他曾在《文化研究国际期刊》、《中国传播学与文化科学杂志》发文，并合著有《创意经济和文化》。

Steve Mickler

Steve Mickler's publications include *A Boy's Short Life: The Story of Warren Braeden/Louis Johnson* (UWAP 2013) co-authored with Anna Haebich. *The War on Democracy: Conservative Opinion in the Australian Press* (UWAP 2006) co-authored with Niall Lucy). *The Myth of Privilege: Aboriginal Status, Media Visions, Public Ideas* (Fremantle Art Centre Press 1998). *Gambling on the First Race: A Comment on Racism and Talkback Radio* (Centre for Research in Culture and Communication, Murdoch University and Louis Johnson Memorial Trust, Perth 1992). He was Head of the School of Media, Culture and Creative Arts at Curtin University from 2008 to 2015, and Acting Pro-Vice Chancellor of Humanities from June 2015 to August 2016.

史蒂夫·米克勒有本土裔事务和学院教育的双重经历，主要研究本土裔事务，硕果丰盛。他的著作包括与安娜·海壁什合著的《一个男孩的短暂人生：华伦·布兰登或者路易斯·约翰逊的故事》，与尼尔·鲁西合著的《激战民主：澳大利亚出版社的保守观念》，《特权的神话：本土裔地位，媒体视角，大众观点》，《对一等种族的赌博：论种族主义和对讲电台》他曾在 2008 年至 2015 年担任科廷大学的媒体、文化和创意写作系系主任，并于 2015 年 6 月至 2016 年 8 月担任科廷大学人文学院的代理副院长。

David Perry



David Perry is the author of two collections of poems, *Range Finder* and *Expat Taxes*, as well as the chapbooks *Knowledge Follows* and *New Years*. And now he teaches writing at NYU Shanghai. He has taught literature and writing at the University of Iowa, St. John's University, the Kansas City Art Institute, and the University of Missouri-Kansas City.

David Perry is a poet, editor and creating writing teacher.

大卫·佩里，诗人、编辑、创意写作指导老师。

大卫·佩里著有两本诗集，分别为《测距仪》和《外国人纳税》，还出版过《知识追求》、《新年》等诗歌小册子。现受聘上海纽约大学教授写作。他在爱荷华大学、圣约翰大学、堪萨斯城市艺术学院、密苏里堪萨斯城市大学教授过文学和写作。



Qu Weiguo

Qu Weiguo's interest covers discourse analysis, pragmatics, sociolinguistics, rhetoric and stylistics. Apart from publishing in Chinese, his publications in English include papers that have appeared in *College Composition and Communication*, *Changing English*, *English Today* and *Language and Intercultural Communication*, and books such as *Introducing Argumentation* (2005), *Discourse Stylistics* (2009) and *Introducing Critical Thinking and Argumentation* (2013)

Qu Weiguo is a professor of English at Fudan University, China. Currently he is the dean of College of Foreign Languages and Literatures, Fudan University.

曲卫国，复旦大学外文学院教授、博导、院长

曲卫国主要的研究方向是语用学、话语分析、社会语言学、修辞学等。主要出版著作有《英语高级：论说文入门》、《话语文体学》《语用学的多层面研究》《批判与论辩》等十几部。在国内外期刊发表论文四十多篇。



Rosemary Sayer

Rosemary Sayer is currently undertaking a PhD at Curtin University in the School of Humanities researching refugee life stories. Last year her third book, *More to the Story—Conversations with Refugees*, was published. It combines history, commentary and memoir with deeply personal interviews and conversations with refugees from

Rosemary Sayer is a writer and former journalist.

露丝玛丽·塞耶，作家，曾从事记者工作。

Burma, Afghanistan and South Sudan who have made Australia their home.

露丝玛丽·塞耶目前正在攻读科廷大学人文学院博士学位，从事难民生活故事研究。去年，露丝玛丽·塞耶的第三部作品《超越故事——对话难民，重构颠沛流离的世界中的难民身份》跟读者见面。这本书结合了历史、个人采访、回忆录，还包含了与如今已将澳大利亚视为自己家乡的来自缅甸、阿富汗和南苏丹的难民的对话。



Tan Zheng is Professor of British and American Literature and Director of the newly-established Australia-China Writing Centre at Fudan University. He is also a writer, literary critic and translator.

谈峥，复旦大学外文学院教授、复旦大学中澳写作中心主任，作家、文学评论家、翻译家。

Tan Zheng

Tan Zheng is the author of the novel *Three Parts of the Soul*, three history plays, *The First Emperor of Qin*, *Wang Mang*, and *Emperor Liangwu*. He is also the translator of *The Nightingale and the Rose—Oscar Wilde's Fairy Tales*, and *Postmodernity and Just Gaming* (Jean-Francois Lyotard). He has published three collections of critical essays, mainly on Oscar Wilde, other important figures in the Aesthetic Movement, and William Shakespeare.

著有长篇小说《灵魂的三驾马车》，历史剧《秦始皇》、《王莽》、《梁武帝》。译著有《夜莺与玫瑰——王尔德童话故事集》、《后现代性与公正游戏》（让-弗朗索瓦·利奥塔著）。目前已出版文学评论集三部，内容主要涉及王尔德及唯美运动中的其他重要人物和莎士比亚。另著有中文著作《莎士比亚批评简史》。

David Whish-Wilson

Dr. David Whish-Wilson's most recent publication is the Perth book in the NewSouth city series. His new novel, *Old Scores*, is due for release in November 2016. Now,

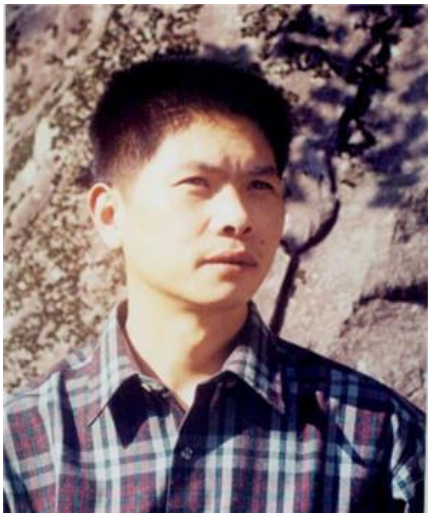


he is a coordinator of the creative writing program at Curtin University.

最近出版的作品是新南方城市系列作品之《珀斯之书》。新作《宿怨》将于2016年十二月与读者见面。现担任科廷大学创意写作项目助理。

David Whish-Wilson is a crime fiction writer, essayist, short story writer and critic.

大卫·韋希-威尔逊，犯罪小说家、散文家、短篇小说家、文学评论家。



Wu Xuan

Wu Xuan is the author of *The Stranger*, *Black and White*, *Westland*, *Hair Salon*, *Whose Body* and so on. His novel *The Stranger* is considered as the masterpiece of Chinese post-pioneer literature, giving birth to a new literary figure of Chinese literature.

著有《陌生人》、《玄白》、《西地》、《发廊》、《谁的身体》等。长篇小说《陌生人》被认为是中国后先锋文学的代表作，塑造了中国的一个新的文学形象。

Wu Xuan is a writer, a member of China Writers Association, and also the chief editor of *West Lake*, a literary magazine.

吴玄，中国作家协会会员，《西湖》文学杂志主编。



Xiang Dingding

Xiang Dingding has translated several novels, mainly include *The Casual Vacancy* (J. K. Rowling, 2012), *Submarine* (Joe Dunthorne, 2011) and *Ghostwalk* (Rebecca Stott, 2008). Recently she is exploring the art of drama criticism, and has published reviews on the play *Blackbird* and *The Murder of Sherlock Holmes*.

Dr. Xiang Dingding is a literary translator, Lecturer at Fudan University and an assistant at Fudan-Curtin Creative Writing Centre.

向丁丁，文学译者、复旦大学英文系博士、大学外语部讲师、复旦科廷创意写作中心助理。



Xiao Kaiyu is Professor of Chinese Literature and Linguistics at Henan University in Kaifeng. He is a member of poets commonly referred to in China as “intellectual” or “academic” poets.

萧开愚，河南大学中文系教授。中国当代通常被称为“知识分子型诗人”或“学院派诗人”中的一员。

Xiao Kaiyu

Xiao Kaiyu studied Chinese medicine in college, graduating with a degree in 1979. After several years of practicing traditional Chinese medicine in Sichuan, writing poetry on the side, he moved to Shanghai in 1993 where he served as an editor, taught at university, and began publishing his poems. He spent 6 years in the late 1990s in Germany, learning the language and reading widely in European literature.

萧开愚大学期间攻读中药学专业，并于1979年获得学士学位。从事中医药工作数年间他都坚持写诗，之后于1993年移居到上海从事编辑工作，同时在大学任教，并开始陆续发表他的诗歌。上世纪九十年代后期，他于德国生活学习六年，这期间他学习了德语并阅读了大量的欧洲优秀文学作品。



Joan Zhang

Zhang Qiong (Joan Zhang) published a prose collection *Very Far and So Close* in 2015. Her academic interests

are mainly British and American fiction, Romanticism, and Shakespeare adaptation. She has published five academic monographs respectively on American ethnic literature, British and American poets, and Shakespeare on screen, as well as numerous journal papers on these topics.

Zhang Qiong (Joan Zhang) is Associate Professor of British and American Literature at Fudan University.

张琼（Joan Zhang），英语文学博士、复旦大学外文学院副教授。

2015出版个人散文集《这么远那么近》。学术兴趣主要包括英美小说、浪漫主义研究及莎士比亚戏剧改编。已发表五部学术专著，主要内容涉及美国民族文学研究、英美诗人研究、荧幕上的莎士比亚研究等，还发表相关主题期刊论文数余篇。



Zhang Sheng

He has published many novels, including *White Clouds Accompanying You Thousands of Miles*, *For Us the Candlelight Burns after Ten Years*, *A Fast-and-Slow Travel*, a collection of short stories *Travel on Greyhound*, and two monographs *Kaleidoscope of the Age* and *Five Lectures on Georges Bataille*. His translation works include *Critical and Cultural Theory* (Co-translated) by Dani Cavallaro, *The Psychic Life of Power* by Judith Butler, *America* by Jean Baudrillard, *M. Butterfly* by David Henry Hwang, *Watermark: An Essay on Venice* by Joseph Brodsky and so on. Now he works on the studies of French theory and literary writing.

Zhang Yongsheng, better known by his pen name Zhang Sheng, is a writer and scholar. He is Professor of Chinese Literature and Linguistics and Head of the Department of Chinese Language and Literature as well as a doctoral supervisor of Aesthetics of Literature and Art at Tongji University. 张生（原名：张永胜），作家、学者。现为同济大学中文系教授、文艺美学专业博士生导师、系主任。

著有长篇小说《白云千里万里》、《十年灯》、《忽快忽慢的旅程》等，短篇小说集《乘灰狗旅行》等，专著《时代的万华镜：从<现代>看20世纪30年代中国文学的现代性》，《巴塔耶五讲》，译有丹尼·卡瓦拉罗《文化理论关键词》（合译），朱迪斯·巴特勒《权力的精神生活》，波德利亚《美国》，黄哲伦《蝴蝶君》，布罗茨基《水印》等。现主要从事法国理论与文学创作。

