

Language and Culture

The School of Languages and Cultures Magazine



THE UNIVERSITY OF
SYDNEY

Prizes Night 2017
4

New French political era
18

Japanese Studies founder
26

Mediating Jewish memory
30





Yixu Lu, Head of School

The University of Sydney is very proud of its wealth of language offerings. With the widest range of language-based disciplines of any university in Australia, we are currently ranked in the top 30 of universities worldwide for modern language studies.

For us at the School of Languages and Cultures, learning a language is far more than gaining skills that may be useful for vocational reasons. Learning a language is to open ourselves to cultural encounters at first hand. Language is the gateway to a culture: to its traditions, its society, its media, and its literature. Understanding different languages makes us more tolerant and gives us a broader and global perspective on our society.

Especially in times when hatred and mistrust seem to overpower reason and lead to despicable actions against human lives, it is more important than ever that we broaden our horizons and promote deeper understanding of and respect for cultural differences.

On 24 May, we held our annual Prizes Night in the presence of students, parents, benefactors, and friends. It was a great honour to present our best and most hardworking students whose achievements we celebrated that night. I congratulate all our prize winners on their deserved success.

I would also like to express my sincere thanks to our benefactors. It is their generosity that enables us to give our high-achieving students the recognition they deserve. I also thank official representatives from different countries and community groups who were present to show their support for our students and our university. The School is proud to have attracted students whose talent and application we are happy to acknowledge.

As the famous Austrian philosopher Ludwig Wittgenstein once wrote, "The limits of my language are the limits of my world. By learning different languages, we are expanding the world in which we live."

School of Languages and Cultures

+61 2 9351 2869

arts.sladmin@sydney.edu.au

sydney.edu.au/arts/slc

Produced by the School of Languages and Cultures, the University of Sydney, 2017. The University reserves the right to make alterations to any information contained within this publication without notice. CRICOS 00026A

Language and Culture

In this issue

04 Events

- 2017 Prizes Night Ceremony
- Panel Discussion: Post-Eurovision Melancholia
- Languages at Sydney: Go Global 2017

18 French Elections

- Bronwyn Winter takes on the political showdown

24 Italian Studies Seminar Series

- Special guests featured in Semester 1, 2017

26 James Murdoch

- Celebrating 100 years of Japanese Studies with a tribute to department founder

30 Mediating Memory

- New Sydney Jewish Museum Holocaust exhibition

36 Conference Reports

- Dr Nesrine Basheer: My Language, My Identity
- Dr Abrahams-Sprod: Australian Association for Jewish Studies 30th Anniversary

40 News

- New academic staff

42 Select Publications

- Features
- New Publications

About us



The School of Languages and Cultures offers the widest range of language studies in Australia, covering Europe, the Middle East, Asia and the Americas.

Our departments

- Arabic Language and Cultures
- Chinese Studies
- French and Francophone Studies
- Germanic Studies
- Hebrew, Biblical and Jewish Studies
- Indian Sub-continental Studies
- Indonesian Studies
- Italian Studies
- Japanese Studies
- Korean Studies
- Modern Greek and Byzantine Studies
- Spanish and Latin American Studies

Our programs

- Asian Studies
- European Studies
- International and Comparative Literary Studies



2017 Prizes Night Ceremony

Each year, the School awards students in recognition of notable academic achievement. Consuls, diplomats, donors, alumni, and other dignitary guests were graced with a special Balinese dance opening at MacLaurin Hall, where 84 students received a range of prestigious prizes and scholarships.

Hear from two of this year's award recipients on what inspired them to learn a language, the significance of language studies, and where it will take them in the future.

Photos by Christian Wilson



Tobias Jackson, Chinese Studies

The TM Hsiao Scholarship

Winston G. Lewis Prize

Ever since I was young, I have had a fascination with language. Its sounds, its shapes, its varying shades of meaning – there is something so fundamental about language to human experience. Upon commencing a Bachelor of Arts (Languages) at Sydney University, I was given the opportunity both to continue the German subject I had been studying at high school and began studying Chinese, an opportunity I was excited to take, eventually also pursuing an interest in history through studying Classical Chinese, which has led to the Honours thesis I am currently completing.

Along the way I have had the privilege of learning about the richness of human culture through exchange, reading and conversation. It is the differences and similarities of peoples' lives which attract me to learning about different cultures – both contemporary and historical.

Studying a language is rewarding both on its own terms and because of the opportunities and connections it opens up. The study of language is really the study of how humans structure and express their thoughts. The mental exercise of arranging your thoughts along a different paradigm is truly mind-expanding. Language also allows you to connect to different people and to our shared human history; as a constant encouragement towards the Herculean task of language acquisition, with each new word and each new structure you learn, there is another small part of humanity with which you can connect. Language is the shared tool of people that helps people share this world together.



Aaron Waters-Marsh, French Studies

The Emilie M. Schweitzer Exchange Scholarship

Undertaking a major in French Studies has not only developed my French language skills, it also provided an overall enrichment to my university learning experience.

I started my studies in 2016, completing both of the junior beginner stream units through the accelerated summer intensive mode, the second-year units through standard mode, and finally switching back to accelerated mode to complete my third year over the recent summer break. The well-varied culture units in the French Studies major have also provided a unique multidimensional approach to my second major of Art History, allowing for a deeper understanding of both fields of study.

Looking back over the last 14 months, each and every one of the units has been thoroughly engaging and inspiring, while sufficiently challenging for language study at a university level. Considering my limited level of French prior to 2016, I have certainly surprised myself by my own progress (which owes greatly to the invaluable guidance and patience of the dedicated teaching faculty at the School of Languages and Cultures). I now look forward to studying at the French-speaking University of Geneva on exchange next semester, and a proposed Honours year in both French Studies and Art History upon my return.

The French Studies major, complemented by my planned Honours research in post-colonial Francophone art and cultures, will certainly provide me with a competitive advantage for a global career in art gallery and museum management upon graduation.



Top (L-R): Indonesian Studies student Melati Nurguritno performing the Puspanjali Balinese welcome dance; Indonesian Studies lecturer Dr Dyah Pitaloka performing the Puspanjali Dance; Dean of Faculty of Arts and Social Sciences Professor Annamarie Jagose giving the welcome speech

Left: Head of School Professor Yixu Lu giving her welcome speech

Bottom: Master of Ceremonies Professor Vrasidas Karalis with Head of School and Chairs of Departments and Programs





Top (L-R): Arabic Language and Cultures lecturer Dr Ali Aldahesh and student prize winner; Chair of Hebrew, Biblical and Jewish Studies and Biblical Studies lecturer Associate Professor Ian Young with William Allington; Chair of Chinese Studies Professor Yingjie Guo with Rebecca Doyle

Right: Chair of European Studies Professor Peter Morgan with Emma Butler-Nixon

Bottom (L-R): Jewish Studies Professor Emerita Suzanne Rutland with Melissa Blackley; Chair of Germanic Studies Dr Catherine Moir with Wanlu Li; Chair of French and Francophone Studies Associate Professor Michelle Royer with Amelia Burns





Top (L-R): Chair of Indian Sub-continental Studies Dr Mark Allon; Chair of Asian Studies Professor Adrian Vickers with Lauren Waring; Director of International Comparative Literature and Translation Studies Associate Professor Rebecca Suter with Giorgia Wallworth

Left: Lucia Moon presenting bouquet to Italian Studies scholarship prize donor Ms Silvana d'Iapico-Bien

Bottom (L-R): Italian Studies lecturer Dr Antonella Baconi with Marea Morgan Ah-Chuen; Italian Culture Institute Director Donatella Cannova with Emma Barlow; Chair of Japanese Studies Rebecca Suter with Yu Kwan Wong





Top (L-R): Chair of Korean Studies Dr Su-Kyoung Hwang and Education Director, Consulate-General of the Republic of Korea Mr Soo-Hwan Kang with Emmanuel Ramos, Cuiying Xu and Katherine Yan; Chair of AHEPA Education Committee Mr Theophilos Premetis with Sebastian Iannuzzi

Right: Hebrew, Biblical and Jewish Studies prize winners with academics

Bottom: Chair of European Studies Professor Peter Morgan receiving award as impromptu proxy on behalf of student prize winner from Master of Ceremonies Professor Vrasidas Karalis



Post- EUROVISION Melancholia

The University of Sydney hosted a panel discussion on “Post-Eurovision Melancholia” following the broadcast of Eurovision Song Contest 2017. We speak to panel member **Professor Vrasidas Karalis** about the evening, Australia’s recent involvement in a European contest, and the politics of Eurovision.



Q: Why is Australia part of Eurovision?

VK: We asked that because one of the participants was the SBS manager, who was instrumental in signing this agreement was invited – because of the prestige of local industry of making songs and of course because of the common ties between the telecommunications carriers. Essentially, it is an issue of the same satellite.

We are using the same satellite.

Although of course the cultural prestige of Eurovision has been increasing constantly for the last ten years now, for the first time it was actually shown in the United States within the last three years, as well as China and Japan – so it goes global.

I think it is a natural progression. I think it is unavoidable that Australia would be part of that. Don't forget that Australia is a society of many European migrants, so there are many close ties between Australia and Europe and there was a genuine demand by the population here in Australia to watch the show.

So these are some of the reasons: the cultural prestige of the institution, the close ties that we have both electronically and culturally that we have with Europe and finally overall will of the general public to be connected with Europe at the moment.

Why do you think Eurovision has become such an enormous global phenomenon?

Because it's not difficult to follow. It's the universal language of music. It's the universal language of colours. It shows a sort of global fashion. And at the same time it expresses the political dynamics that we see in the world at the moment – expressed in an indirect and inoffensive or aggressive way. It's indirect but they're still there, these dynamics. I think that it will grow despite the fact that we have competition from Asiavision, Eurovision will be a more successful event that will continue to expand and attract new participants.



You mention that Eurovision reflects political dynamics. Has this been a theme over the history of the event?

Completely. In the way that countries are voting, who is promoting whom. Until the collapse of communism in 1991, it was an event essentially controlled by the western Europeans. It has now opened up to the eastern Europeans and has gained momentum and a new audience as well over the last 20 years. As you see the winners are usually eastern Europeans now. For the last 15 to 20 years most songs come from the east, and they are very successful.

My perception, which is probably idealistic or romantic, is that it expresses the tendency that we have amongst the peoples of Europe, to have a closer union and closer connection with what they are doing. This is why it's such an important event – its culture, its country. It promotes its own culture, its own tradition, its own aesthetic, and its own way of presenting and understanding music.

As I said in my presentation, it is that convergence between high culture and popular culture. You see people who are singing ethnic songs suddenly singing operatic ways. It's this fusion of high and popular culture that creates something new. Some people call it kitsch or tasteless, but I think in reality it defines the popular culture of the day.

What questions did people ask at the event?

Interestingly enough, some of the people who attended wanted to participate in the next Eurovision contest. There was a lot of interest. There were 50 people attending, and 1,200 live streaming on Facebook. The questions were very interesting: What will happen in the future? Will Australia continue to participate in the future? Will we continue to be invited? Now we are invited to participate. Australia participates by invitation. You have to go through the first and second round. So far so good for the last three rounds.

We only came second last year because of the popular vote. The Jury was all for Australia. The British are very negative about the participation of Australia. Graham Norton call Isaiah [Firebrace] a sockless antipodean who is learning the language. I think Australia must participate because we are very much part of the European culture. The hidden queen of the European song concert for the last 20 years has been Kylie Minogue. The questions were about Australian participation – how we should promote it in Australia, how it should be more obvious. The very interesting question as well was, “What does it offer to Australia culture?”

The panel responded differently – on sexuality, on the political aspect of finding common spaces through music. The singers, Nina and Nina, had participated in the past because one is Serbian and sang for Serbia in 2006. Next year she [Nina Radojicic] will be singing for Australia next year. She had experience and talked about how it was to be seen by 40,000 people in the stadium and one billion people worldwide. She talked about what she did to make her song international. I think this is a challenge that we have as Australians: how to present our local culture for the world, and how to attract people from the globe.

Most good Australian actors, singers, and writers leave Australia. Eurovision gives the world a chance to see that despite the cultural haemorrhage that we have for so many years, there is still talent here and culture being constantly produced. It asks for wider participation, and gives talented Australians a place to express themselves and be seen.

We are a very small market, with few people who buy music. Eurovision is a place to be seen. We live in the society of the spectacle – the Australian presence becomes a spectacle in itself. There was always something of a local colour in the presentation which I find really beautiful and very successful in reality without being jingoistic or in bad taste, and it shows the most cultural character of the society here – Guy Sebastian, Dami Im, and Isaiah from the Aboriginal community. It is a very good avenue for the Australian society to show its cultural potential. We have been invited next year to Portugal. Already.

Even Eurovision has something to win. It is not simply Australia. Eurovision's global image is advanced through Australia's participation.

Post-Eurovision Melancholia was co-hosted by the University of Sydney, the ANU Centre for European Studies, the University of New South Wales, and the Ukraine Democracy Initiative. Held at the University of Sydney's Old Geology Theatre 1 on Thursday 18 May 2017, the program was covered in part by SBS radio programs, and supported by Home Migration Services, Sydney and individual performers.

Panellists:

- Professor Vrasidas Karalis (Sir Nicholas Laurantus Professor of Modern Greek, University of Sydney)
- Associate Professor Bronwyn Winter (Deputy Director of European Studies Program, University of Sydney)
- Special guest Nina Radojicic (Serbia's 2011 Eurovision Song Contest representative and PhD candidate, University of Melbourne)
- Professor Alison Lewis (Professor of German and co-convenor of the subject 'Eurovisions', University of Melbourne)
- Dr Nina Markovic Khaze (Lecturer, University of New South Wales and Visiting Fellow, ANU Centre for European Studies)



Languages at Sydney: Go Global 2017

In a globalised market, knowing more than one language is becoming the norm and not the exception. In early March, more than 400 high school students joined us to get a taste of learning languages at the University of Sydney.

Written by Dr Carolyn Stott and Cromwell Salvatera



Photos by Christian Wilson

Orientation Week (O-Week), Semester 1, 2017 at the University of Sydney: Eastern Avenue was bustling with student clubs and societies welcoming new students.

Amongst the throng of university students, high school students and their teachers arrived in busloads in their hundreds. They came from all over Sydney to learn about studying a language with us in the School of Languages and Cultures.

Transition from high school to university for languages students

Languages at Sydney: Go Global was conceived by Dr Carolyn Stott as an event to better inform high school language students about studying a language at university level. The students learn about the School of Languages and Cultures generally, and attend up to two specific language sessions. In gaining an understanding of what is involved in studying a particular language in the SLC, the students experience a more successful transition to first-year university; this has positive ramifications for both students and academics. The event ran successfully for the first time in 2016, and in 2017 attendance increased significantly to over 400.

In 2017, courses such as Business, Law and Nursing are the most popular choice for undergraduate and postgraduate degrees. Knowing another language has the potential to give students of all disciplines a career advantage. In a globalised market, knowing more than one language is increasingly the norm; our predominantly monolingual Australian society has much to learn from our multilingual neighbours both near and further afield.



“Monolingualism is a disease.”
The whole auditorium cheered.
The speech gave the language students and language teachers alike a sense of unity and purpose for their hard work.

Language and Culture





The Plenary

The 500-seat Eastern Avenue Auditorium was filled almost to capacity with high-school students and their teachers, volunteer university students from SLC and FASS, and academics from across SLC.

Master of Ceremonies Dr Stott introduced Professor Yixu Lu, Head of the School of Languages and Cultures, who welcomed the crowd to the University.

Professor Vrasidas Karalis, Chair of Modern Greek and Byzantine Studies and Sir Nicholas Laurantus Professor of Modern Greek, then gave a spirited address on the importance of multilingualism. His delivery was entertaining and his message clear: "Monolingualism is a disease." The whole auditorium cheered. The speech gave the language students and language teachers alike a sense of unity and purpose for their hard work.

Languages and Law student Ms Tallulah Bur was the final speaker. Tallulah is a native French speaker who has studied Spanish and Japanese in the SLC. In 2016, Tallulah entered and won the Global Youth Forum "Many Languages, One World" competition.

Her essay, penned in Spanish, was so profound that the United Nations invited her to speak at the UN General Assembly in New York City. Tallulah inspired the high-school students with her story, and spoke convincingly of the benefits and of the importance of studying another language.



The Language Sessions

After the plenary lecture, students attended two language sessions of their choice and generally at their potential entry level into university language study (Introductory, Intermediate or Advanced). The language sessions enabled the high-school students to experience a university tutorial, and to understand the expectations of first-year university language study. The engaging sessions were run by SLC academics, and incorporated both language and culture. SLC volunteer students contributed by giving a first-year university student perspective. The event closed with light refreshments and a chance to mingle with our student volunteers and with students from other schools.

What did Languages at Sydney participants think about the event?

An atmosphere of enthusiasm and excitement prevailed throughout the afternoon. Students expressed delight at being surrounded by other like-minded students who love languages. Language teachers were grateful for the opportunity to understand more about how language study at university differs from high school, and for their students to experience this first hand.

Languages at Sydney: Go Global's significant growth over two years is promising for what has become an annual SLC event. Post-event evaluations from all parties indicated overwhelming support; the SLC organising team will continue to incorporate improvements in order to ensure the event's ongoing success.



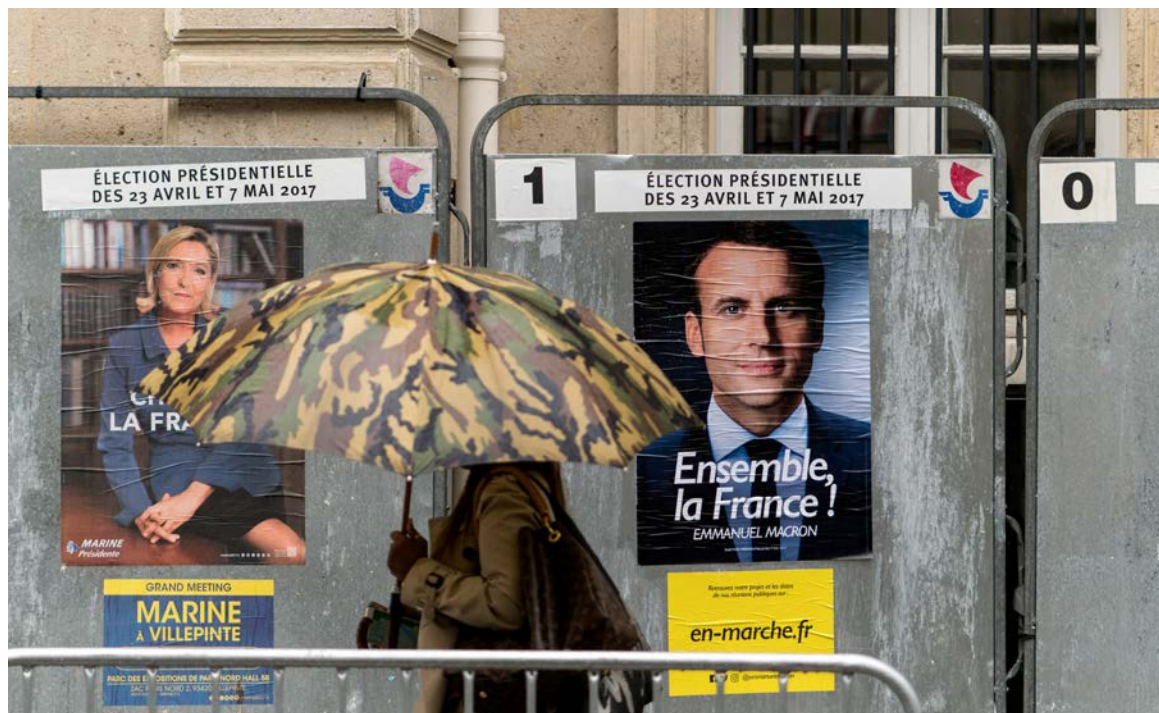
A new era in French politics, or *plus ça change*?

The 2017 French presidential election

Bronwyn Winter

Associate Professor
European Studies Program

On 7 May 2017, something extraordinary happened — even though it was also by then predictable. A 39-year-old man who had never before stood for election to any sort of political office, and who had founded a new party only the previous year, won the French presidential election. Emmanuel Macron, leader of the party he founded, La République En Marche! (the Republic on the move) was elected in the second-round runoff, defeating Front National leader Marine Le Pen by two votes to one. France's youngest ever president, and second youngest head of state since Napoleon, seemed, in a very short space of time, to have won over the majority of French voters. However, things are often not what they seem.



© Lorie Shaul

In the weeks leading up to the first round of the election on 23 April 2017, four candidates stood out from the eleven who ran: Macron; Le Pen; François Fillon, leader of Les Républicains, the mainstream right party; and Jean-Luc Mélenchon, the main leftist candidate, leader of La France Insoumise (France Unbowed). Mélenchon was the big surprise of the final weeks of the campaign, proving far more popular than the Socialist Party (mainstream left) candidate, Benoît Hamon. Two days out from the first round, Macron had the slimmest of leads over Le Pen, polling at 23.8% of the vote to Le Pen's 22.2%, while Mélenchon, with 19.4%, was biting at the heels of Fillon, polling at 19.8%.

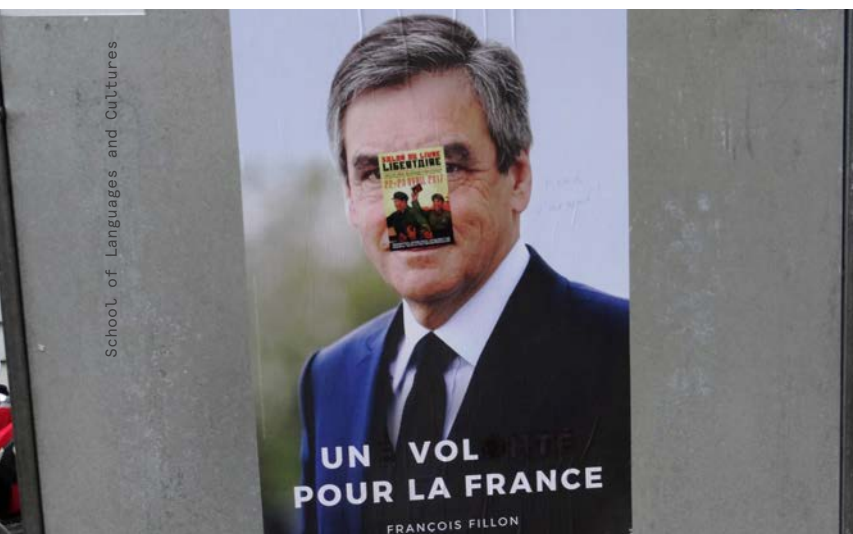
Macron's meteoric rise, Mélenchon's surprise strong performance, Fillon's relative weakness and Hamon's marginalisation all significantly upset the French electoral map, which had, throughout the Fifth Republic – with the exception of 2002 – been dominated by a fairly equal split between the mainstream right and the mainstream left. In 2002, the first major upset occurred: Marine Le Pen's father, and founder of the Front National, Jean-Marie Le

Pen, narrowly beat socialist candidate Lionel Jospin in the first round (with 16.86% of the vote to Jospin's 16.18%), to the second-round runoff against mainstream right candidate Jacques Chirac. A divided left, and France's highest first-round abstention rate of 28.4%, were seen as the main reasons for the unthinkable having happened: the extreme-right candidate beat the socialist candidate to the second round. The left then campaigned to get out the vote and rally voters around Chirac, who consequently won the second round by a landslide (82.21%), with a lower abstention rate (20.3%).

Marine Le Pen's modernisation and 'de-demonisation'/mainstreaming of her party since she replaced her father as its leader in 2011, along with France's socio-economic doldrums, a number of serious terrorist attacks and the so-called refugee 'crisis', all contributed to the Front National's best-ever performance in a presidential election in 2017. In the lead-up to the election, the emergence of Le Pen as a likely candidate for the second round led commentators to freely compare 2017 and 2002: Would history repeat itself? Well, not quite.



© Frédéric Bisson



© Jeanne Menjoulet



© Lorie Shauli

In 2017, neither the mainstream right candidate, Fillon, nor the mainstream left candidate, Hamon, benefited from the full support of the main players in their party. Fillon's chances were damaged, first, by the political scandal that quickly became known as 'Penelopegate', resulting from the January 2017 revelation by satirical newspaper *Le Canard Enchaîné* that Fillon's wife Pénélope had been receiving a generous taxpayer-funded salary for eight years for a fictional job as Fillon's 'assistant'. Although there are currently no anti-nepotism laws preventing those holding political office in France from employing family members as assistants, the law *does* insist that the jobs are real ones. The second element that damaged Fillon was the reluctance of the two candidates Fillon defeated in the Républicains primary, Alain Juppé and Nicolas Sarkozy, to rally publicly around their party's chosen candidate until quite late in the day, by which time Fillon had already slipped into an almost-tied third place position. It is also likely that Fillon, who sits firmly on the right flank of his party, lost many votes to Le Pen.

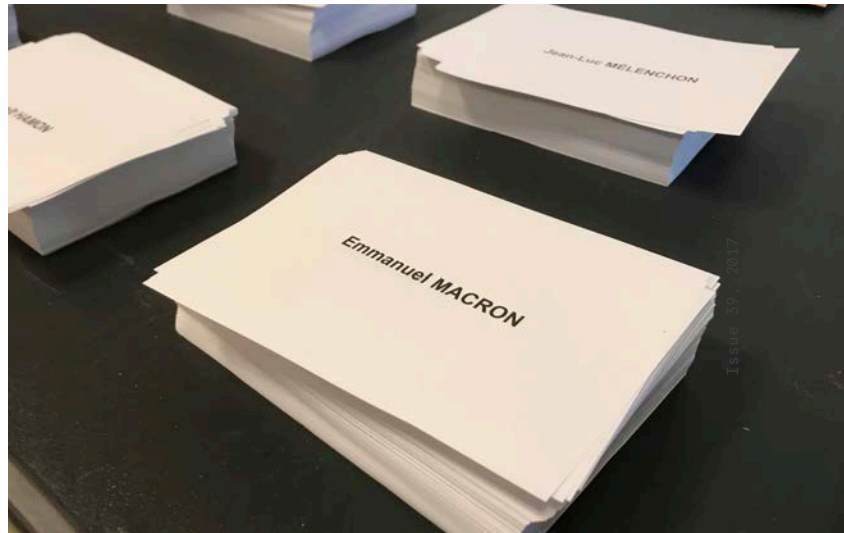
As for the Socialists, the divisions were even more apparent. Benoît Hamon, who sits on the left flank of *his* party, appeared closer to Mélenchon than to former President Hollande on many issues, and suffered considerably from the public allegiance by senior Socialist Party figures, as well as by some prominent Greens members such as European Parliament member Daniel Cohn-Bendit (of May '68 fame), to Macron's campaign.

Mélenchon's strong performance (which extended, during his campaign, to using digital technology to organise simultaneous political rallies addressed by his holographic image) was perhaps almost as surprising as Macron's rise. A former Socialist Party senator and minister with delegated responsibility for professional education in the government led by Lionel Jospin from 2000 to 2002, Mélenchon became disillusioned with his party's moves to the centre and left it to found his own movement in 2008. He ran in both the 2012 and 2017 presidential elections, improving his score significantly in 2017.

Which brings us back to Macron's apparent popular win. Although the abstention rate in the 2017 first round was lower than that of the first round in 2002 (22.2%), it was *higher* in the second round (25.44%), which is very unusual. In fact, the only other time in the Fifth Republic whereby abstentions have risen in the second round was also an election where there was no left-wing candidate in the second round in 1969. In 2002, the left, aghast at the prospect of an extreme-right president, had turned out to vote for Chirac. The same did not happen for Macron in 2017. Not only did more people abstain, but the blank and null vote was extremely high: some 11.5% (most of these were blank votes). A blank vote is a clear protest vote: rather than putting a slip containing the name of their preferred candidate in the ballot box, blank voters place a blank sheet of paper. The null vote is also probably a protest vote, albeit less clearly so — the voting slip has been torn or scribbled on in some way. When one adds together the slightly-over-4 million blank and null votes and the more-than-12 million enrolled voters who did not vote at all, Macron's victory slides to some 43% of the *possible* vote. It is also arguable that of that 43%, or 20.7 million votes, some were, as in 2002, what is called in French 'the useful vote': voting *against* someone else rather than for the candidate. In other words, at least some of the votes that elected Macron was a pragmatic move by voters who would have much preferred either Mélenchon or Fillon, but did not want Le Pen.

Following his election, Macron angered many, including some of those who voted for him, by appointing a right-wing Prime Minister: Édouard Philippe of Les Républicains. The government draws ministers from both left and right, but the Economy and Finances are firmly in the hands of the right, while Justice has been given to centre-right politician François Bayrou. The Interior and Foreign Affairs ministries are occupied by Socialists, Gérard Collomb and Jean-Yves Le Drian respectively. Only one of the core ministries (ministères régaliens) has been given to a woman: centrist Sylvie Goulard (Defence).

So where does this new golden boy of French politics come from, and what does he want



© Xavier Bauillon



© Lorie Shauli



© Lorie Shauli

to do as President? A former investment banker, Macron joined the socialist party in 2006, but left it in 2015 to form En Marche! He was appointed deputy assistant general secretary of President Hollande's cabinet in 2012, and in 2014 he was named Minister for the Economy, Industry and Digital Technology in the second Valls government. His centrist politics are reminiscent of the Third Way ideology embraced by centre-left leaders such as Bill Clinton (US), Tony Blair (UK), Gerhard Schröder (Germany) and Wim Kok (Netherlands) in the late 1990s to early 2000s, in that they combine a neoliberal economic stance typical of the right – including increased workplace 'flexibility' – with a broad social justice agenda typical of the left. Macron is also strongly pro-European Union, but has advocated reforms, notably to the eurozone, with the creation of a eurozone parliament and appointment of a eurozone finance minister. As concerns security, his plans are to ramp things up a notch: at the time of this writing, a state of emergency is still operational in France and Macron plans to extend it to 1 November 2017.

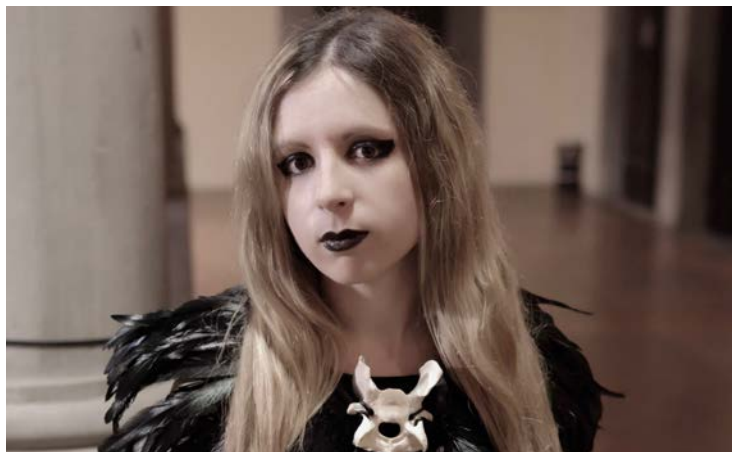
Whether Macron will succeed in this and other matters on his agenda, however, is in great part going to depend on what the French parliament looks like after the second round of the legislative elections on 18 June. Out of the 7,881 candidates for 577 seats in the National Assembly, the entire political spectrum is represented, with an average of 13.6 candidates per electorate. The main parties (including the Front National and La France Insoumise) are represented and many 3- or 4-candidate second round runoffs are predicted. (The qualifying vote for proceeding to the second round is 12.5% of *enrolled* voters, not just of the votes cast.) According to the most recent polls, En Marche! looks set to win an outright majority, but the first round is still two weeks away (at the time of this writing). To paraphrase former British PM Harold Wilson ever so slightly, two weeks can be a long time in politics.



© Lorie Shaul



© Lorie Shaul



Images provided by Viola Di Grado (L) and Nicola Gardini (R)

Italian Studies Research Seminar Series

The Italian Cultural Institute in Sydney and the **Italian Studies Research Seminar Series** featured award-winning novelist **Viola Di Grado**, an ascending young literary star who spoke at the 2017 Sydney Writer's Festival, to speak with Chair of Department Dr Giorgia Alù.

—

Viola Di Grado is an award-winning novelist with works published in ten countries. Born in Catania, Italy, in 1987, she lived in England and Japan and earned an MA in East Asian philosophies at the University of London. Her writings appeared on a number of magazines and anthologies. Acclaimed as “one of the most representative writers of the decade”, she was the youngest writer to be awarded the Campiello Opera Prima Award, one of Italy's foremost literary prizes, for her debut book, *Settanta acrilico trenta lana* (70% Acrylic 30% Wool, 2011), which was also awarded the Rapallo Carige Award and longlisted for the IMPAC Dublin Literary Award. Published in English by Europa Editions in 2012, the novel was acclaimed as a “fearless first novel” by the *New York Times*. Its language has been called “incredibly inventive” by *Le Figaro* and “radical, rich of incredible lyrical formulations” by *Der Spiegel*. Her second book, *Cuore Cavo* (*Hollow Heart*, 2013), was shortlisted for the PEN Literary Awards and the IPTA Italian Prose in Translation Award. Praised as “An extraordinary feat of linguistic gymnastics” by *The Times* and as “A danse macabre for millennials” by the *Los Angeles Review of Books*, it was published in English by Europa Editions in 2015. Her third book, not yet out in English, is titled *Bambini di ferro* (*Children of steel*, 2016). Described by the press as “an utterly new and unique literary genre” and “an extraordinary document about culture and society”, it is a dystopia set in a world where gestures of affection have to be artificially created, a world where love is in the hands of technological devices.

— **Dr Francesco Borghesi**

Other guests featured in the Seminar Series Semester 1, 2017:

- **Remo Bodei** (University of Pisa and University of California, Los Angeles)
Pirandello e la dissoluzione della personalità
- **Vincenzo Pirrotta** (Esperidio Theatre Company)
La ballata delle balate
- **Nicola Gardini** (Oxford University)
Defining Truth: Ovid in Ariosto
- **Nicola Gardini and Marco Sonzogni** (Victoria University)
A Dialogue on Poetry
- **Mark Byron** (University of Sydney)
'L'aer tremare': Ezra Pound's Serial Translations of Guido Cavalcanti

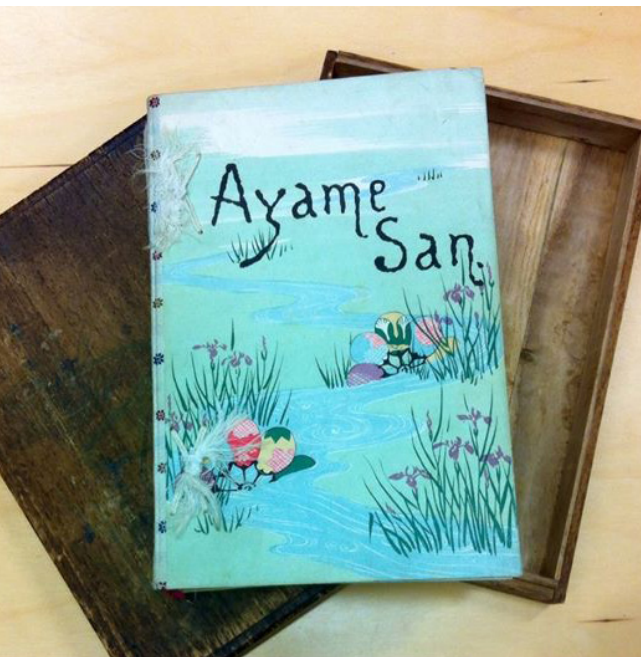




James Murdoch (1856–1921), founder of Japanese Studies at the University of Sydney

by Darren Swanson, PhD candidate

Although his time teaching Japanese in Australia was brief, a little less than four years, James Murdoch can arguably be considered the ‘Father of Japanese Studies’ in Australia. After all, Murdoch had rubbed shoulders with many other prominent individuals who are now considered the ‘father’ of something or other due to their contribution to Japan’s Meiji enlightenment. It seems fitting to commemorate Murdoch on this hundredth-year anniversary of Japanese Studies at the University of Sydney in a similar light.



Ayame San by James Murdoch, originally published in 1892

A native of Scotland, Murdoch was born into humble beginnings. His father ran a general store in the parish of Fetteresso, Stonehaven, a small town on the outskirts of Aberdeen. He showed signs of intellectual brilliance as a child, whereby Murdoch's family sent him to the Grammar School in Aberdeen. He would eventually receive a bursary to continue on to Aberdeen University, a significant coup for a family of Murdoch's standing at the time.

He attained a second scholarship which gave him the advantage of going to Oxford or to the Continent to continue his studies. Initially he chose Oxford, but soon gravitated towards Europe once he realised that, in his own words, *'Oxford had nothing to teach me after Aberdeen'*. He then went on to study Sanskrit at Göttingen in Germany and the Sorbonne in Paris.

By the end of his studies he was offered a position as Assistant Professor of Greek at Aberdeen University, by which time he was recognised as one of the finest Classical scholars of the day, with a mastery of Latin and Ancient Greek, considerable knowledge of Sanskrit, as well as proficiency in German and French – all by the time he was 24 years of age. However, Murdoch was very much a maverick, a trait that would go on to symbolise his life and work, almost until he died.

Soon afterwards, Murdoch applied for and was offered a position as Master and subsequently Headmaster of Maryborough Grammar School in Queensland with a salary of one thousand pounds a year. Such a salary would have been unimaginable for a person of Murdoch's background, yet no sooner had he taken up teaching in Australia, he abandoned this career path to take up a new one in journalism. It seems Murdoch was unhappy with the restrictions that hindered his methods, a hint of the radical character that would define his later life.

Whilst resident in Brisbane, Murdoch became acquainted with the journalist and dedicated communist William Lane. In the 1880s Lane was largely responsible for the formation of the Australian Labour Federation, in which Murdoch took a great interest. Under Lane's tutelage, Murdoch began writing for the radical journal *'The Boomerang'*. His early writings for the journal repeat much of the racist 'Yellow Peril' dogma that fuelled early Labour movements in Queensland. However, after making the journey to China, and then Japan, Murdoch experienced for himself the squalid conditions of Asian steerage passengers on the voyage to Australia. The experience appears to have been a turning point, which ultimately led to his severing ties with Australia, to take up residence in Japan.

In Japan his talent for journalism was widely recognised, largely as a reporter with the *Japan Gazette*, where he brought to light the horrendous conditions of workers at the Takeshima coal mine. In 1890 Murdoch became editor of the *Japan Echo*, a well-received but ultimately unsuccessful journal that lasted all but six issues. In addition to several teaching positions, including a stint at Tokyo's First Higher School where a young Natsumi Sōseki was his student, he attempted several forays into commercial fiction. Yet despite his abandonment of life in Australia, *'From Australia and Japan'* published in 1892, in which the central character appears to be based upon himself, clearly illustrates just how 'Australian' Murdoch had become.

None of his commercial works during this period were particularly successful, perhaps providing the impetus for another adventure; this time in the self-styled socialist utopia of New Australia in Paraguay. The brainchild of Murdoch's friend and former colleague William Lane, the New Australia project began to collapse almost before it had begun. Murdoch arrived to find the settlement in disarray, and after only a short period, quit the colony, leaving behind his twelve-year-old son.

Murdoch's health, reportedly always fragile, suffered greatly on the arduous return journey from South America. After a brief stopover in London, he chose once again to return to Japan where he believed the climate would be

beneficial to his health. From 1894 to 1897, he taught English at the Fourth Higher School at Kanazawa, and in 1899, while teaching economic history at the Higher Commercial College (today's Hitotsubashi University) in Tokyo, he married Takeko Okada.

In 1901 Murdoch began writing what would become his magnum opus, *A History of Japan*, which would go on to span three volumes. Although the first volume was self-published via the *Japan Chronicle*, where Murdoch was guest editor, subsequent volumes were so well-received by the scholarly community that it remained the standard work until the 1950s.

In February 1917, he returned to Australia to teach Japanese at the Royal Military College, Duntroon, and the University of Sydney. His initial appointment came about after an inquiry by the then-Defence Minister, Sir George Foster Pearce, who requested that someone be found who could lecture in Japanese in order to foster new links in regard to Australia's commercial and educational relationship with Japan. In hindsight, Murdoch's hiring was an astute decision, his intimate knowledge of Japanese culture and politics saw him predict the all-too-real possibility of war between Japan and the West. Yet, unfortunately, the progress he made in establishing a Japanese department never reached its full potential. Sadly, less than four years after commencing the post, Murdoch died of cancer at his home in Baulkham Hills in 1921. With Murdoch's passing, his work establishing a Japanese department quickly dissipated. Nevertheless, his efforts remain as the foundation stone of the current Japanese department at Sydney.

A HISTORY OF JAPAN

VOL. III
THE TOKUGAWA EPOCH
1652-1868

BY THE LATE
JAMES MURDOCH, M.A.
Sometime Assistant Professor of Greek in the University of Aberdeen

REVISED AND EDITED BY
JOSEPH H. LONGFORD, D.LITT.
Late H.M. Consul at Nagasaki; Emeritus Professor of Japanese, King's College, London University; Barrister-at-Law, Middle Temple; Vice-President of the Japan Society, London
Author of The Story of Old Japan, The Story of Korea, Japan of the Japanese, The Evolution of New Japan, The Nations of To-day: Japan, etc.

LONDON
KEGAN PAUL, TRENCH, TRUBNER & Co., LTD.
BROADWAY HOUSE: 68-74 CARTER LANE, E.C.
1926

A History of Japan Volume III (1926) by James Murdoch



Mediating Memory: The new Holocaust exhibition at the Sydney Jewish Museum

Dr Avril Alba

Senior Lecturer in Holocaust Studies and Jewish Civilisation
Department of Hebrew, Biblical and Jewish Studies

On 19 March 2017, the Prime Minister, the Hon Malcolm Turnbull, officially opened the Sydney Jewish Museum's (SJM) new permanent Holocaust exhibition. Five years in the making, the new exhibition marks the first major redevelopment of the Holocaust displays since the museum's opening 25 years ago. It also marks the transfer of Holocaust memory from the survivor generation to their descendants. As Project Director and Consulting Curator for this project, my goal in bringing my academic research into a public history context was to both trace and influence the intergenerational transfer of Holocaust memory through its actualisation in museum and memorial space.¹

The Australian Jewish community was profoundly changed by the survivor generation.² The survivors' dedication to communal concerns shaped all aspects of Australian Jewish life in the second half of the 20th century.³ Nowhere was this influence more apparent than in their initiation and creation of the Holocaust museums in Sydney and Melbourne. Both of these private museums were conceived, funded, built and in their early years, staffed largely by survivors. While survivors were intimately involved in the initial consultations for the new Holocaust exhibition, it would be their descendants who would, by necessity, provide both managerial and creative oversight for the overall redevelopment.

The project was led at a Board level by President Professor Gus Lehrer and CEO Norman Seligman, and was realised in conjunction with Sydney design firm X2 Design. Principal Jisuk Han had worked previously with the SJM on the *Culture and Continuity* display and fulfilled the vital role of Creative Director and Designer. Han and myself led the SJM curatorial team that included its Head Curator Roslyn Sugarman, Collections Curator Shannon Biederman, Resident Historian Prof Konrad Kwiet, Education Officer Marie Bonardelli and a range of researchers including most notably Antares Wells, Sean Sidky and Sarah Haid. In their work to realise the new exhibition, these descendent-dominated committees both embodied and enacted the complex process of the intergenerational transfer of Holocaust memory.

Over the course of 2013, members of the curatorial team undertook local and international research trips to benchmark the project. This preliminary research, together with ongoing consultation with a variety of stakeholders, resulted in the 2014 *Exhibition Concept Development Plan*, which centred on the conceptual underpinnings, draft content and preliminary design solutions for the NPHE. The *Guiding Principles* contained in the *Concept Plan* demonstrated the desire of the curatorial team to remain faithful to the institution's history while also demonstrating a keen awareness of the necessity for change.

Guiding Principles

1. The SJM survivors' voices will be brought to the forefront and integrated throughout all dimensions of the exhibition.
2. The SJM will challenge its visitors to grapple with both the particular and universal resonances of Holocaust history. The history of the Holocaust will be presented in a complex, yet accessible, format, with its ongoing contemporary relevance emphasised.
3. The participant categories of victim, perpetrator, bystander and resistor will be layered throughout the exhibition in order to deepen the historical narrative.
4. Australian connections to the events of the Holocaust, and the ongoing legacy of the Holocaust in the Australian context, will be emphasised in order to further connect with local audiences.⁴

The *Concept Plan* proceeded to explicate the curatorial and design solutions that would give form to these principles, providing the conceptual foundations as well as core spatial and design elements for the Holocaust exhibition. Yet while the exhibition's boundaries were now set, in actuality debate had only just begun. As each Guiding Principle became actualised in museum and memorial space, the meaning of the survivors' memories would be reflected upon time and again.

Guiding Principle 1: Finding the Survivors' Voices

Apprehending how to imbed the survivors' voices in the exhibition presented conceptual, content and technical challenges. Ultimately it was a design, rather than a content-driven solution that enabled the curatorial team to incorporate the survivors' voices creatively and with historical integrity, while allowing a multiplicity of survivor voices to be heard. During a review of the SJM collection, designer Jisuk Han noted that the greatest strength of the SJM's holdings were actually its vast stores of testimonies dating from the early 1980s.⁵ Discussion ensued as to how these holdings could be curated most fruitfully. Similar to many institutions internationally, the problem the team faced was the length and quality of the interviews at hand. Investigating and adapting new technology developed by the controversial and innovative Museum of Old and New Art in Tasmania, Han provided a solution in the form of an interactive application ('app') that was eventually simply named *Voices*.

Voices enables every visitor to hear highly-curated snippets of testimony (one to two minutes in length) from survivors who came to live in Australia. The testimonies were chosen to support or to explicate a particular historical event or juncture. Upon entering the SJM, visitors download the *Voices* app onto their mobile devices and at significant junctions in the display, they hear first-hand audio accounts by survivors of their experiences. *Voices* illuminates specific artefacts, themes and/or historical junctures, thus bringing the survivor experience to bear on every aspect or layer of the Holocaust exhibition.

Ultimately it was a design, rather than a content-driven solution that enabled the curatorial team to incorporate the survivors' voices creatively and with historical integrity, while allowing a multiplicity of survivor voices to be heard.

Guiding Principles 2 & 3: The 'Lessons' of the Holocaust

The second Guiding Principle expressly charged those creating the exhibition to include both particularistic and universal elements of Holocaust history into the new displays. This directive resulted in the inclusion of historical antecedents of the Holocaust absent from the original display, such as race science and the role of 19th century ethno-nationalism. Non-Jewish victims are integrated sensitively throughout the display along with a comprehensive, interactive camp map explores the diversity of Nazi persecution in great detail.

Finally, the addition of a new Holocaust and Human Rights exhibition to be opened at the end of 2017 will provide the fullest articulation of the descendent generation's desire to find universal relevance in their parents' particular experiences. This new permanent exhibition, which will be created as part of an ARC Linkage grant *Australian Holocaust Memory, Human Rights and the Contemporary Museum* held by myself, A/Professor Jennifer Barrett and Professor Dirk Moses, will embody a significant shift toward more universalistic interpretations of Holocaust memory at the SJM and also comprise a unique, Australian contribution to the development to human rights museums internationally.

Guiding Principle 4: The Holocaust and Australia

There was a clear consensus, in both management and curatorial teams, that the Australian context of the display should be foregrounded wherever possible. As a result, the Australian context of the new exhibition includes a consideration of Australia as a bystander (the Evian conference, 1938), a resistor (participation in Allied forces) and includes the infamous story of the *Dunera*—British and Australian internment of 'Enemy Aliens'. The displays also document Australia's restrictive migration policies in the pre and post-war periods. Highlighting indigenous connections to the Holocaust, the display includes a section on the Aboriginal Rights campaigner, Yorta Yorta man William Cooper, and his extraordinary protest in reaction to the events of *Kristallnacht*, as well as a section on the discriminatory effects of race science in Australia.



Questioning, not concluding: Remnants

The intergenerational struggle as to how to remain true to survivors' memories was perhaps most felt keenly in discussions and debates as to how to conclude the exhibition. Lengthy discussion ensued among members of the curatorial teams as to what they wished visitors to walk away with following engagement with the confronting content. While a variety of endings were discussed, the team opted ultimately for an ending that would, in some way, represent the multiplicity of survivor experiences and gesture toward the ongoing impact of those experiences in the present. Ultimately, the SJM collection provided the answer to this dilemma.⁶

Contained within the SJM collection, which is largely comprised of items donated by survivors and their descendants, are objects that at first sight have no clear historical significance. For example, one descendent had donated a blouse which her mother had kept in a bedroom closet for years, never wearing it and only opening the closet door every now and then to stare at it and then close the door again without saying a word. One day, the descendent finally asked her mother what significance the blouse held for her. She answered that it was the sole item she had left of

The objects do not release visitors from the burden of history, but neither do they spiral them down into that history's nihilistic vortex.



Walking a fine line between hope and despair, *Remnants* embodies perhaps the most accurate interpretation of the ‘survivor voice’ that the curatorial team could conceive – an interpretation where damage is not denied, but resilience is also acknowledged.

her four sisters, all of whom had been murdered during the Holocaust. She did not know to which sister the blouse had belonged, but it had come to embody her connection to them all.

For the descendent, who had inherited the blouse upon her mother’s death, the item encapsulated both her mother’s losses and her own relationship to her mother’s trauma. It was a container of intergenerational memory in both psychic and physical senses. Therefore, the blouse had come to symbolise those aspects of the Holocaust experience that could not be healed and that would be, by necessity, carried and conveyed to new countries, families and communities. Items such as this simple blouse would enable the curatorial team to gesture toward the resilience of the survivor generation and to the complexity of their legacies with which their descendants continue to struggle.

These artefacts and the stories that accompany them form the end of the exhibition narrative, appropriately entitled *Remnants*. They leave the visitor neither reassured by an illusory vision of an unblemished Australian present, nor mired in the unmitigated darkness of the Nazi past. The objects do not release visitors from the burden of history, but neither do they spiral them down into that history’s nihilistic vortex. Walking a fine line between hope and despair, *Remnants* embodies perhaps the most accurate interpretation of the ‘survivor voice’ that the curatorial team could conceive – an interpretation where damage is not denied, but resilience is also acknowledged. An interpretation where the intergenerational transmission of trauma is explicitly explored, debated and discussed and an ending that seeks to convey the ongoing relevance of the Holocaust to individuals, to the community and to contemporary Australian life.

Notes

1 This work to develop the new Holocaust exhibition was undertaken with the permission of the University of Sydney as a major non-traditional research output. It is estimated that over 25,000 school students and 30,000 general visitors will view the exhibition each year.

2 Hilary L. Rubinstein and W. D. Rubinstein, *The Jews in Australia: A Thematic History* (Port Melbourne: William Heinemann Australia, 1991), 51, 137. An estimated 40,000 pre-war refugees and post-war survivors came to Australia.

3 Suzanne D. Rutland, *Edge of the Diaspora: Two Centuries of Jewish Settlement in Australia* (New York, NY: Holmes & Meier, 2001).

4 Avril Alba and X2 Design, *An Obligation to Remember: Exhibition Concept Development Plan* (Sydney: Sydney Jewish Museum, 2014), 6.

5 These collections were both oral and video testimony, including most notably The Caplan Kwiet collection, Project 120 and the USC Shoah Foundation testimonies (the SJM holds the Australian testimonies from this collection).

6 The team remains indebted to the work of Collections Curator Shannon Biederman for bringing these objects and their possible interpretation to their attention.





My Language, My Identity

Arabic Languages and Cultures

Dr Nesrine Basheer

Associate Lecturer

Dr Nesrine Basheer gave the keynote address at the *My Language, My Identity* conference organised by the NSW Department of Education Community Languages Program on April 22, 2017. Over 160 Arabic teachers, principals and curriculum developers gathered to discuss pedagogical innovation in the teaching of Arabic in community language schools.

In her address, Dr Basheer highlighted the key role Arabic plays in enriching young learners' identity as well as developing cultural competence within the various Arabic-speaking communities and the larger Australian community. The address also stressed the importance of using the Arabic dialects as a building block towards the teaching of Modern Standard Arabic and how these dialects should be viewed as a source of unity rather than a sign of difference. In addition to the keynote address, Dr Basheer facilitated a workshop titled "Let's Write", where she shared effective techniques in the teaching of writing whereby accuracy and fluency are balanced.

Four of Dr Basheer's students attended the conference, representing The University of Sydney. Nada Awad, Fatima Ayache, Kamar Hawchar and Yakin Holali are currently training at the University to be Arabic high school teachers. In addition to volunteering in conference organization, the four students engaged in professional and cultural conversations with conference attendees and learned about recent Arabic pedagogical practices from experienced teachers. During the Presenters Q&A panel, Nada shared her insights and experience as a learner of Arabic in Australia.

Narratives and Counter Narratives: Nation and Nationhood

Hebrew, Biblical and Jewish Studies

Dr Michael Abrahams-Sprod

Roth Lecturer in Israel, Jewish Civilisation and Holocaust Studies,
Immediate Past President, Australian Association for Jewish Studies

2017 marks 30 years of the Australian Association for Jewish Studies (AAJS), the organisation being founded in 1987 with its first conference held in the same year, when tertiary Jewish Studies was very much in its infancy. It is exciting to see how the organisation has continued to grow and to maintain and build on its original mandate. The 2017 conference was convened by the Department of Hebrew, Jewish and Biblical Studies and held at the Sydney Jewish Museum from 12–13 February 2017. Dr Michael Abrahams-Sprod (retiring President of the AAJS) and Dr Avril Alba co-convened the conference. The theme of the conference was *Narratives and Counter Narratives: Nation and Nationhood*. Of particular highlight for this conference were the three keynote addresses – Hebrew University academic, Dr Dan Porat, radio personality, Dr Rachael Kohn and Sam Lipski, AM, veteran Jewish journalist and community personality.

The international keynote speaker, Dr Dan Porat, is a Senior Lecturer in the Seymour Fox School of Education and at the Hebrew University of Jerusalem. He has published *The Boy: A Holocaust Story* (Farrar, Strauss & Giroux, 2010), a book which focused on the iconic photograph of a little boy raising his hands in the Warsaw ghetto. Currently he is writing a book 'State of Suspicion: Israel Tries Jews Who Collaborated with Nazis' that focuses on forty criminal

trials (1950–1972) in which the State of Israel prosecuted Holocaust survivors for allegedly collaborating with the Nazis. Dr Rachael Kohn's keynote address was entitled: 'Observing Jews: A Thirty Year journey in Australia' and charted her experience at both the ABC and in wider Australian society. Sam Lipski's keynote address entitled: 'Audacity and Watershed: The Australian Light Horse Charge at Beersheba, 31 October 1917' explored the role played by the Australian Light Horse and how it impacted the outcome of the war in the region.

As with all of the past conferences of the AAJS, panels expressed the diversity and richness of the scholars and scholarship, with presenters hailing from all over the world. Panels included: 'The Bible and Antiquity'; 'Nation in Art and Culture'; 'Migration and the Refugee Crisis before and after World War Two'; 'Nation in Film and Memory'; 'Jewish Identity'; 'Ideologies of Jewish Nationalism'; 'Outside Perceptions of Israel'; 'The Jews in the New World'; 'The Holocaust'; and 'Jewish Mysticism in the Middle Ages'.

The University of Sydney was well represented at the conference with the following members of the Department of Hebrew, Biblical and Jewish Studies presenting papers: Professor Emerita Suzanne Rutland presented the paper entitled: 'The 1982 Lebanon War: The



Dr Michael Abrahams-Sprod, Dr Avril Alba, and Professor Suzanne Rutland at the 2017 AAJS Conference held at the Sydney Jewish Museum, 12-13 February 2017.

Emerging Disconnect between the Media, the Government and Australian Jewry'; Dr Yona Gilead presented the paper entitled: 'A Newly Contested Narrative: Modern Hebrew Pedagogy and Students' Role in Curriculum Development'; and Dr Gili Kugler presented the paper entitled: 'Moses and not the People: The Hidden Narrative of Deuteronomy'. Dr Isabelle Hesse of the Department of English also presented a paper entitled: 'Piercing the *bu'ah*: Israel, Palestine and Jewish Nationhood in Linda Grant's *The People on the Street* (2006)'.

Dr Michael Abrahams-Sprod and Professor Emerita Suzanne Rutland also represented The University of Sydney recently at two international conferences – one in Jerusalem in December 2016 and the most recent in Cape Town in March 2017. From 6-8 December 2016, both academics attended and presented at *Oral History and the Politics of History Making: The Second International Oral History Conference* convened by The Oral History Division of The Avraham Harman Institute of Contemporary Jewry, The Hebrew University of Jerusalem in partnership with the Ben-Gurion University of the Negev. The conference was held at the Mount Scopus Campus of the Hebrew University and at The National Library of Israel at the Edmond J. Safra Campus of the university at Givat Ram. Dr Abrahams-Sprod presented a paper entitled: 'Completing the Picture: The

Role and Impact of Oral History on Writing the History of the Jews of Magdeburg under Nazism' in the panel 'Oral History, Memory and Narrative'. He also chaired the opening panel entitled: 'Perpetrators and Collaboration: Oral History'. Professor Rutland presented a paper entitled: 'Challenging the Myth: Arthur Calwell and Postwar Survivor Migration to Australia' in the panel 'Individual Life Stories'. She also chaired the panel entitled: 'Oral History and the Archive'.

From 28-30 March 2017 Dr Abrahams-Sprod and Prof Rutland also attended and presented at *Jews in Racialized Spaces* convened by the Kaplan Centre for Jewish Studies and Research at the University of Cape Town in partnership with the Parkes Institute for the Study of Jewish/Non-Jewish Relations, University of Southampton, the Department of Hebrew, Biblical and Jewish Studies, The University of Sydney and Tulane University (New Orleans). The conference was held in Cape Town. Dr Abrahams-Sprod presented a paper entitled: 'The Racialized Classroom in Nazi Germany: From Humiliation, to Segregation, to Annihilation – The Case Study of Magdeburg' and Prof Rutland presented a paper entitled: 'Fears of the Influx of Jews: Australian Migration Policies after the Holocaust'.



Meet our new academics



Dr Josh Stenberg

I am a Lecturer in Modern Chinese Studies. This semester I'm teaching Mandarin to background learners of Chinese as well as a unit on Modern Chinese Literature, including seminal authors such as Lu Xun, Lao She and Eileen Chang. I hope to add more Chinese literary units in future, expanding the chronological and thematic scope of Chinese teaching at Sydney. Born in Canada, I was educated in Hong Kong in Nanjing as well as British Columbia and Harvard. Living in Asia gave me the opportunity to hone my language skills, do fieldwork, and work for theatres, presses and universities as interpreter, instructor, translator and foreign liaison. Starting this year, I also help to coordinate Sydney's in-country Chinese language programs in Beijing and Shanghai.

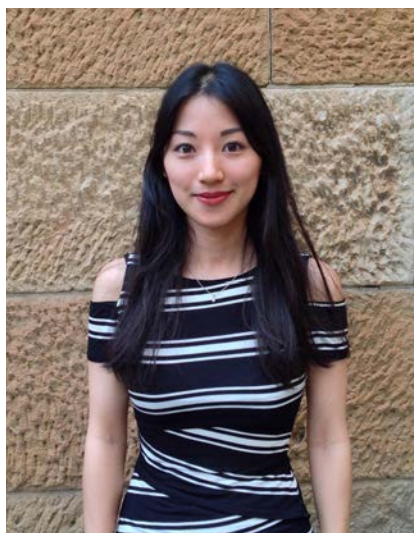
A lot of my research involves theatres and theatre schools in Mainland China, Taiwan and Indonesia. Projects have included bringing Chinese opera troupes for tours to France, Greece and Canada. At the moment I am working as a facilitator and consultant on a collaborative project between the Philharmonie de Paris and the actors and musicians of the Fujian Province Liyuan Experimental Theatre. Another branch of my research concerns Chinese performance and literature in the diaspora, from Sino-Japanese glove puppetry to Cantonese opera in Havana. As a recent arrival, I look forward to digging deeper into Chinese diasporic history and performance in Australasia and the Pacific. I have also translated Chinese drama, poetry, and fiction, and I contribute my own fiction and poetry to literary journals in Canada and Asia.



Alice Loda

I am a PhD candidate at the Department of Italian Studies and Faculty of Arts and Social Sciences Teaching Fellow. My research mainly focuses on contemporary poetry in Italy, including translation and self-translation. In the past, I have extensively investigated the work of Giorgio Caproni, an Italian poet of the 20th Century who lived between Genova and Rome. In my doctoral dissertation and recent publications, I have been examining the work of migrant poets in the Italian context. In particular, I study the works of poets who write in their second language, Italian, from the point of view of meter and style. I am mostly interested in studying rhythm in poetry and its 'passage' from a language to another in authors who write in more than one language. I have always been interested in literature. Poetry especially is fascinating to me and in particular its formal aspects. In fact, it is a genre where form and meaning are inseparable. Investigating forms in depth, thus, can unveil much about an author, a movement or a period.

During this academic year as FASS teaching fellow, I will lecture in Advanced Language courses and in Italian Literature courses. I consider this to be a great opportunity of engaging in the two activities that I love more: researching and teaching. My lectures on Italian literature will focus on the Middle Ages and in particular Dante's Divine Comedy, as well as on a selection of authors and works who have been crucial in Italian literature from the 13th to the 19th Century. I always encourage students in extensively reading and exploring primary sources and develop a critical and independent clue on the works studied.



Dr Tamaki Tokita

I am a comparatist by training, working across contemporary texts in Japanese, English, French and Spanish. I received my PhD in the International and Comparative Literary Studies Program at the University of Sydney in 2016. My thesis examined the global literary response to the 2011 Tōhoku earthquake, tsunami and Fukushima nuclear disaster in Japan, with a focus on how the Japanese national brand and identity have changed after this triple disaster.

I am currently revising a book manuscript based on this project, which I hope to find a publisher for this year. I am also in the very early stages of developing a new research project on exophonic writers—writers who write in a language that is not their mother tongue. This is part of my broader attempt to understand and explain what can only be expressed in certain languages, and why it is important to keep studying and reading in foreign languages in the “age of English”.

In recent years, I have taught in a range of courses at the University of Sydney and at the University of Technology Sydney, at both undergraduate and graduate levels, in Japanese language and culture, Asian Studies, and Comparative Literature. This year I will be teaching in the intermediate and advanced levels of the Japanese language program, as well as in some cultural units involving contemporary Japanese literature.



Macarena Ortiz Jimenez

I undertook my undergraduate degree (Bachelor of Translation and Interpreting) at the University of Granada (Spain).

I am also a certified translator by the Spanish Ministry of Foreign Affairs. I completed a Master in Applied Linguistics (Teaching of Spanish as a Foreign Language) at Nebrija University (Madrid) and I am currently a PhD candidate in the Department of Spanish and Latin American Studies at the University of Sydney. I joined USYD in 2013 after having been awarded a Fellowship by the Spanish Ministry of Foreign Affairs. Since then I have taught language units at all levels, but this year, in my new position, I am also teaching some culture units. My research interests are Language Pedagogy, Teacher training and Sociolinguistics, with a particular focus on Spanish dialect variation.

I have extensive teaching experience in different educational settings: schools, colleges and universities. I have taught Spanish at the University of Leeds and Leeds Metropolitan University in UK where I also worked as a collaborating teacher at the Instituto Cervantes developing and teaching training courses for prospective Spanish teachers. I am also an accredited examiner for the DELE exams.

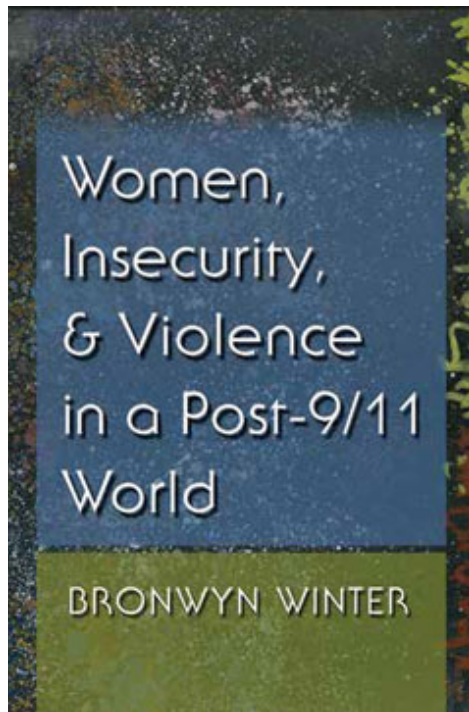


Dr Ruben Perez-Hidalgo

I was born in Sevilla (Spain), although I have spent most my adulthood in the US. I hold a PhD in Hispanic cultural studies from the University of Illinois at Chicago. My research focuses on the representation of popular subjects from a comparative as well as a transatlantic angle. My latest publication in the Fall of last year is a theoretical reading of desire in the anarchist culture during the Spanish Second Republic.

I have one forthcoming article that deals with how women were represented in proletarian culture in the early twentieth century. When I am not doing research or teaching, I love cooking South-East Asian food, watching documentaries or exploring trails in Natural Parks off the beaten path.

Feature Publications



Women, Insecurity and Violence in a Post-9/11 World

Bronwyn Winter

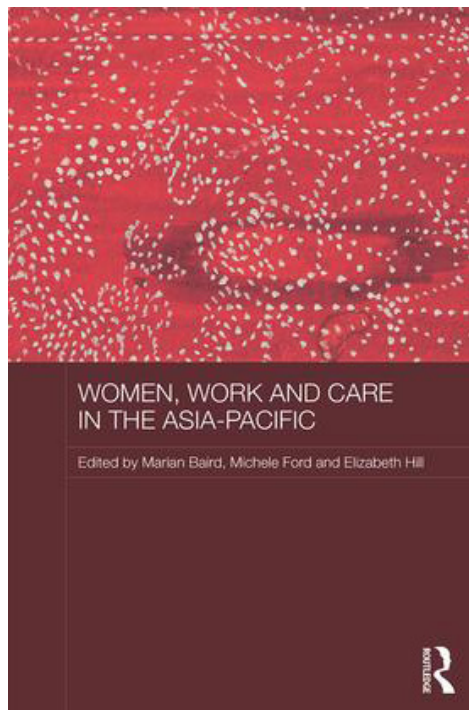
European Studies Program

—

“A valuable contribution to our understanding of the multiple ways 9/11 has and has not ‘changed everything’ for women in different locations and situations.”

Francine D’Amico, associate professor of international relations, Maxwell School of Citizenship and Public Affairs, Syracuse University

— Syracuse University Press



Women, Work and Care in the Asia-Pacific

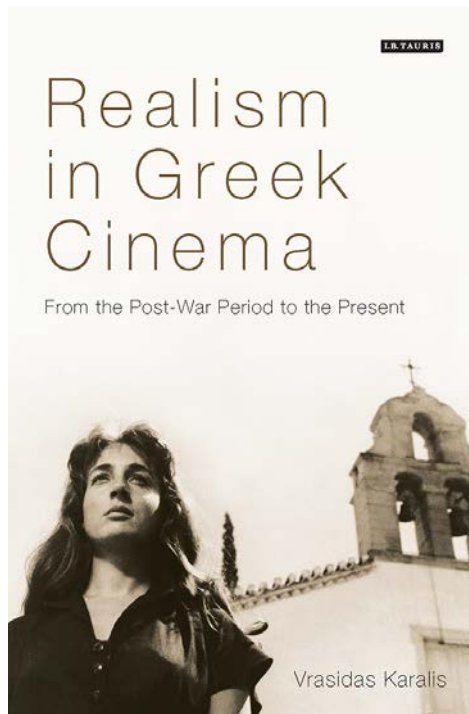
Michele Ford

Indonesian Studies

—

By covering the entire region, including Australia and New Zealand, the book highlights the way different national work and care regimes are linked through migration, with wealthier countries looking to their poorer neighbours for alternative sources of labour.

— Routledge



Realism in Greek Cinema: From the Post-War Period to the Present

Vrasidas Karalis
Modern Greek Studies

—

Primarily focusing on the work of six major filmmakers active from just after the Second World War to the present day, this book examines the development of a national cinema – its style, form and function – and its changing notions of realism within the social and political contexts of Greece.

— I. B. Tauris Publishers



Mothertongue

Sybille Smith
Alumna (1952-1955)
Germanic Studies

—

Published by **Vagabond Press**, Smith's hundred-page collection of autobiographical essays follows her Viennese origins to the 1940s rural suburbia of Sydney's Hills District. This poetic memoir encapsulates the intertwining relationship between the significance of language and the art of memory. *Mothertongue* has been **reviewed** by *The Australian's* Ian McFarlane.

New Publications

from the academics at the School of Languages and Cultures

Chinese Studies:

Hook, G, Lester, L, Ji, M, Edney, K, Pope, C, van der Does-Ishikawa, L 2017, *Environmental Pollution and the Media: Political Discourses of Risk and Responsibility in Australia, China and Japan*, Routledge, London

Ji, M 2017, A quantitative semantic analysis of Chinese environmental media discourse, *Corpus Linguistics and Linguistic Theory*

Ji, M, Hareide, L, Li, D, Oakes, M 2017, *Corpus Methodologies Explained: An Empirical Approach to Translation Studies*, Routledge, London and New York

Laviosa, S, Pagano, A, Kemppanen, H, Ji, M 2017, *Textual and Contextual Analysis in Empirical Translation Studies*, Springer, Singapore

Stenberg, J, Tsai, H 2017, 'Traditional' opera in a 'modern' society: institutional change in Taiwanese xiqu education, *Theatre, Dance and Performance Training*, 8(1), 76-88

Tsung, L T H, Zhang, L, Hau, K, Leong, C 2017, Contribution of Working Memory, Orthographic and Sentential Processing to Chinese Text Comprehension by Tibetan and Yi Students, *The Reading Matrix: An International Online Journal*, 17(1), 16-39

Wang, W 2017, References from Contrastive Genre Analysis to Rewriting in Translation of

Promotional Genre, *Journal of Tianjin Foreign Studies University*, 24(2), 23-29

Zhao, X 2017, The Hall of Superabundant Blessings: Towards an Architecture of Chinese Ancestral-Temple Theatre (forthcoming), *Asian Theatre Journal*

European Studies:

Morgan, P H 2017, Literary transnationalism: A Europeanist's perspective, *Journal of European Studies*, 47(1), 3-20

Winter, B 2017, *Women, Insecurity, and Violence in a Post-9/11 World*, Syracuse University Press, New York

French and Francophone Studies:

Caffarel-Cayron, A M 2017, The Verbal Group in French, *The Routledge Handbook of Systemic Functional Linguistics*, Routledge, London, 1, 319-337

Wilson, S 2017, Coming to One's Senses: Diaries and the Materiality of Mourning in Sophie Calle's Rachel, Monique, *The European Journal of Life Writing*, VI(2017), 62-86

Wilson, S 2017, Turning Train Travel to Account: Locomotion, Femininity, and Diary-Writing in the Journal of Marie Bashkirtseff, *French Studies*, 71(2), 179-195

Germanic Studies:

Lu, Y 2017, Zur Theatralität von "Weltpolitik". Aufstieg und Fall der deutschen "Musterkolonie" Tsingtau,

Pazifikismus. Poetiken des Stillen Ozeans, Königshausen & Neumann, Würzburg, 8, 293-310

Hebrew Biblical and Jewish Studies:

Alba, A. (2016). Transmitting the Survivor's Voice: Redeveloping the Sydney Jewish Museum. *Dapim: Studies on the Holocaust*, 30(3), 243-257.

Gross, Z, Rutland, S D 2017, Special Issue on Experiential learning in informal educational settings, *International Review of Education*, 63(1)

Jensen, M D 2016, John Is No Exception: Identifying the Subject of and Its Implications, *Journal of Biblical Literature*, 135(2), 341-353

Kugler, G 2017, The Cruel Theology of Ezekiel 20, *Zeitschrift fuer die Alttestamentliche Wissenschaft (ZAW)*, 129(1), 47-58

Indonesian Studies:

Baird, M P, Ford, M T, Hill, E A 2017, *Women, Work and Care in the Asia-Pacific*, Routledge, London

Ford, M T, Kawashima, K 2016, Regulatory approaches to managing skilled migration: Indonesian nurses in Japan, *Economic and Labour Relations Review*, 27(2), 231-247

Ford, M T, Lyons, L T 2016, Working for a Day Off: Advocating for the Rights of Migrant Women in Southeast Asia, *Beyond Colonialism, Development and Globalisation: Social Movements and*

Critical Perspectives, Zed Books Ltd, London, 1, 145-164

Hill, E A, Baird, M P, Ford, M T 2017, Work/Care Regimes in the Asia-Pacific: A Feminist Framework, *Women, Work and Care in the Asia-Pacific*, Routledge, London, 1-22

Italian Studies:

Alu, G M C 2017, Interpretations of a Loss: Photography and LifeHistory in Carla Cerati's *La perdita di Diego* (1992), *Italian Studies*, 72(1), 106-119

Japanese Studies:

Claremont, Yasuko, 2017, Young Poets Under the Shadow of War: Yun Dong-ju and Tachihara Michizō, *History Wars' and Reconciliation in Japan and Korea*, Palgrave Macmillan, New York, 125-142

Takahashi, Y, Stavros, M 2017, Capital Crises in Kyoto: Historical and Literary Reflections, *Along the Water: Urban Natural Crises Between Italy and Japan*, Sayusha, Tokyo, 1, 40-57

Lewis, Michael (ed.), 2017, *History Wars' and Reconciliation in Japan and Korea*, Palgrave Macmillan, New York.

Lewis, Michael, 2017, Japanese Textbooks in the Asian History Wars: The Waning Importance of Weapons of Mass Instruction, *History Wars' and Reconciliation in Japan and Korea*, Palgrave Macmillan, New York, 83-106

Rosenbaum, Roman, 2017, Oda Makoto and Literary Reconciliation: The Rise

of Civil Societies in Japan and Korea in the Wake of the Asia-Pacific War, *History Wars' and Reconciliation in Japan and Korea*, Palgrave Macmillan, New York, 143-162

Korean Studies:

Kwak, K 2017, Corporate influence on the media in South Korea: The case of Samsung, *International Journal of Media and Cultural Politics*, 13(1-2), 25-37

Kwak, K 2017, Digital Media and Democratic Transition in Korea, *The Routledge Handbook of Korean Culture and Society*, Routledge, Abingdon, 218-230

Modern Greek Studies:

Karalis, V 2017, Gurdjieff beyond the Personality Cult: Reading the Work and Its Re-Workings Notes on Rene Zuber's 'Who are You Monsieur Gurdjieff?', *Religion and the Arts*, 21(2017), 176-188

Karalis, V 2017, *Realism in Greek Cinema: From the Post-War Period to the Present*, I.B. Tauris, London and New York

Spanish and Latin American Studies:

Angosto Ferrandez, L F 2017, Indigenous peoples, social movements and the legacy of Hugo Chavez's governments, *Latin American Perspectives: a journal on capitalism and socialism*, 44(1), 180-198

For more information

School of Languages and Cultures

+61 2 9351 2869

arts.sladmin@sydney.edu.au

sydney.edu.au/arts/slc