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# Language and Culture

The School of Languages and Cultures Magazine



THE UNIVERSITY OF  
SYDNEY

Demystifying literary  
hoaxes

On being an expert  
witness for the art world

Two-world literature of  
Kazuo Ishiguro's novels

Translating cultures and  
talking with translators





## Professor Yixu Lu FAHA, Head of School

I am very pleased to present this new issue of the School Magazine to our readers.

Some uplifting news at the beginning of 2018 is the fourth consecutive rise of the School in the QS World University Rankings in the subject area of Modern Languages. Our School is now ranked 26th worldwide and No. 1 in Australia. This is a great recognition of the excellent work of all colleagues – both academic and professional. I feel very privileged to have the opportunity to work in the School.

Our readers may have noticed the recent controversy about the negotiations between the Ramsay Centre for Western Civilisation and its intended partner, the Australian National University. Indeed, it could take several PhD theses just to work out what “Western Civilisation” means in this context. Can “Western Civilisation” be a static, unitary concept? Does it include changes, progresses and permutations, for example, from religious wars in the Medieval Period to universal human rights and multiculturalism in Australia today?

In the School of Languages and Cultures, we are very proud to have scholars in European, Asian, Middle Eastern and Latin American Studies working together. In this issue, you will read the discussions about deception in literature and art from experts in French, Japanese and Southeast Asia, as well as reflections on the Sydney Writers’ Festival from colleagues in Chinese, French, and Hebrew, Biblical and Jewish Studies. As an academic discipline, the study of languages and literatures, called “philology”, was invented in Europe and pursued rigorously over the last two centuries. Where would “philology” in the current debates about “Western Civilisation” stand? Would an academic program in “Western Civilisation” include the study of all languages, just a few or none at all?

*Sapere aude!*

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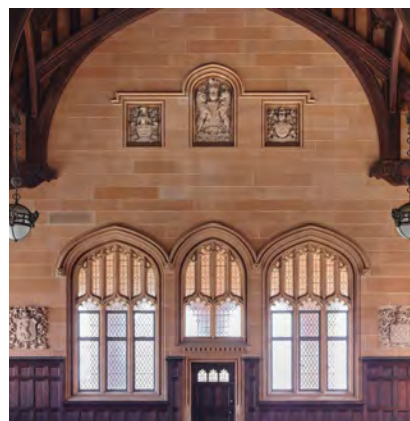
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## About us



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 Comparative Literature and Translation Studies

# No. 1 in Australia for Modern Languages



The University of Sydney is ranked 1st in Australia for Modern Languages and 26th in the world by the 2018 QS World University Rankings by Subject.

The University has been in the world's top 30 for Modern Languages with consistent growth in rankings over recent years. We are proud to have the widest range of language-based disciplines at the tertiary level in Australia as we continue to guide our students to become truly global citizens.

## For dedicated service to Japanese education: Sakuko Matsui awarded Member of the Order of Australia



SAKUKO MATSUI (AM), HONORARY ASSOCIATE PROFESSOR OF THE DEPARTMENT OF JAPANESE STUDIES, WAS AWARDED MEMBER OF THE ORDER OF AUSTRALIA IN THE AUSTRALIA DAY 2018 HONOURS LIST.

She was announced as an honorary member in the General Division for her significant service to education in the field of Japanese language, culture and literature through promoting Japan-Australia relations.

Upon her arrival to Sydney in 1961, Associate Professor Matsui joined the Department of Oriental Studies (now Asian Studies at the University of Sydney) to teach Japanese language and literature as the first Japanese native speaker after the end of the Pacific War. She dedicated her career to Japanese studies over four decades as a teacher of Japanese language and literature at the University of Sydney, and has made enormous contributions in Japanese language and culture such as translating works of Japanese literature to the English language.





# (Un)Believable!: Demystifying literary hoaxes

**Written by Dr Clara Sitbon**

Lecturer in French and Francophone Studies

The literary hoax, art of aesthetically sophisticated trickery, is never taken too seriously, perhaps because of its inherently deceitful aspect. However, authors that were deemed serious and considered pioneers in their own fields were, in fact, hoaxers.

For example, Jonathan Swift, with his *Modest Proposal* (1724–1725), forged authorship when he passed himself off as Drapier, arguing that in order to improve their condition, Irish peasants should sell their children as food for rich gentlemen and ladies. Across the channel, Guillaume Apollinaire, André Gide, Raymond Queneau (amongst many, many others), also gave into the art of hoaxing literature with pseudonymous authors Louise Lalanne (1909), André Walter (1891) and Sally Mara respectively (1947–1962). Literary hoaxes have found a home in our shores too. Indeed, Australian literature offers fertile ground to hoaxes with more than 20 instances in 20th-century literature alone.

However, they were never truly analysed, and for several reasons. Firstly, as I already mentioned, they were never taken seriously. Secondly, there is a definitional issue: scholars have often established what a hoax isn't, but there was never a definite definition of what it is. A literary hoax is a literary process or product that challenges the place, the status, and the credibility of the author. Additionally, there is debate as to how far one should go back when it comes to identifying literary hoaxes. Because the pivot of the literary hoax is the author, it can only go back as far as the legal establishment of the notion of author. Throughout my research, I have identified 26 literary hoaxes in France (between 1735 and 2011), 16 in the United Kingdom (between 1704 and 1995), and 22 in Australia (between 1868 and 2003).

Thirdly, when the hoaxer has already extensively written under his own name, the hoax text is trumped by other works written under the hoaxer's real name. To reuse the example of Jonathan Swift, *A Modest Proposal* was never analysed for what it offered stylistically because it was always eclipsed by *Gulliver's Travels* (1726).

Perhaps more importantly, literary hoaxes suffer from what I'd like to call *the paradox of retrospectivity*: literary hoaxes can only be analysed retrospectively once they have been exposed. And the exposition is, literally, what kills the hoax – once a hoax is discovered, it can't be a hoax anymore. In other words, the hoax is already dead before we have even started to understand it, let alone analyse it.

The literary hoax generally entails the mastery of literary discourses and genres. It encompasses three trends that vary from elaborate and clever imitation, to literary theft and the establishment of new literary styles and forms.

Throughout my research, and thanks to post-structuralist theories (with Barthes, Foucault and Derrida), I have established that there are three types of hoaxes:

## 1. The imitation hoaxes

They borrow, distort and deconstruct characteristics of a literary movement or genre. Therefore, they conform to a logic of deconstruction. Their aim is to prove something: generally, the flaws of a literary system or authority of a given period.



James McAuley and Harold Stewart

Take the Ern Malley hoax for example. In 1944, two Australian authors, James McAuley and Harold Stewart, were convinced that what was considered progressive in Australian literature was nothing more than a perversion of the arts. They decided to test the judgement – or rather to ridicule the authority in poetry at that time – of Max Harris, who had just published *The Penguin Book of Modern Australian Poetry*. McAuley and Stewart, passing as Ethel Malley, sent a manuscript of 17 deceptive and deliberately contrived poems (entitled the *Darkening Ecliptic*) to Harris, who recognised straight away the indisputable quality of the poetry.

This poetry was allegedly written by 25-year-old Ern Malley, who had tragically died of Graves disease – a tragic fate that gave even more power to the hoax.



Ern Malley by Sid Nolan (1973)

What Max Harris hadn't realised, however, is that the content of these poems bore a distinct resemblance to surrealist poetry in the sense that they were made out of a collage or patchwork of different texts from cooking recipes to scientific reviews. As Stewart would later admit, '[w]e opened books at random, choosing a word or a phrase haphazardly. We made a list of those and wove them into nonsensical sentences'.<sup>1</sup> When the hoax was exposed, the Adelaide police investigated and found Harris guilty of publishing obscene material, and fined him. Already ridiculed, Max Harris was then humiliated. James McAuley and Harold Stewart had made their point, thereby also foreshadowing a close link between deception and authorial forgery, a link that is reinforced by pseudonymity, and that would also become the absolute key to the success of any literary hoax.

40 Dalmar St.  
Croydon  
N. S. W.  
28<sup>th</sup> October

The Editor,  
"Angry Penguins"  
University, North Terrace  
Adelaide.

Dear Sir, When I was going through my brother's things after his death, I found some poetry he had written. I am no judge of it myself, but a friend who I showed it to thinks it is very good and told me it should be published. On his advice I am sending you some of the poems for an opinion.

It would be a kindness if you could let me know whether you think there is anything in them. I am not a literary person myself and I do not feel I understand what he wrote, but I feel that I ought to do something about them. Ern kept himself

(2)

very much to himself and lived on his own - of late years and he never said anything about writing poetry. He was very ill in the months before his death last July and it may have affected his outlook.

I enclose - a 2½d stamp for reply, and oblige,

yours sincerely,

Ethel Malley

The letter (in two parts), dated 28 October 1943 reproduced in the special edition of *Angry Penguins* dedicated to Ern Malley in 1944.

<sup>1</sup> Heyward, Michael, *The Ern Malley Affair* (Brisbane: Queensland University Press, 1993), 138.

## 2. The pioneering hoax

Pioneering hoaxes establish new rules and they differ from the previous type of hoax in the sense that they do not affect the text. This type of hoax focuses on the *mise-en-scène* of an author around the text.

The most telling example is the Émile Ajar hoax (France, 1974–1980). Romain Gary, prominent French writer, who would have turned 104 on 8 May 2018, wanted to tear the straitjacket that French literary critics had forcefully imposed on him. In late 1973, publisher Mercure de France received from Rio de Janeiro a manuscript accompanied by a letter presenting an author called Émile Ajar: a French-born Algerian doctor exiled in South America after having performed a murderous abortion. The publisher would go on to accept it, and both audience and critics would acclaim *Gros Câlin*, his first novel published in 1974.

At that stage, the publisher and the fake author communicated only through letters. The unforeseen success of Ajar's first novel forced Romain Gary to push the hoax one step further. When the second hoax novel (*La vie devant soi* or *Life before Us*, 1975) was finished, Gary had to literally give body to fake author Emile Ajar as the publisher wanted to meet him. He thus asked his great nephew, Paul Pavlowitch, to take on Ajar's role in the media. The publisher as well as the entire literary world was fooled. *La vie devant soi* was published in 1975, and because the suspicions about Ajar's existence had subsided, the second hoax novel was nominated for the *Prix Goncourt* and went on to win it in 1975. The hoax took authorship to its absolute limits and was only revealed by Gary's suicide, and his posthumous essay *Vie et Mort d'Émile Ajar* (*Life and Death of Emile Ajar*), in December of 1980.



Romain Gary, pioneering hoaxer

Photo: *Lectures de Romain Gary* (Bayard et al. eds. Gallimard, *Beaux Livres*, 2011, p62)

### 3. Reprehensible hoaxes

The third type of hoax is the most reprehensible as it affects literary and intellectual property. These are the hoaxes that plainly steal, and they can be divided into three categories: plagiarism, anticipatory plagiarism, and plagiaristic translation.

Plagiaristic translation is at the heart of French poet Charles Baudelaire's works of literary criticism. Indeed, besides his poetry, Baudelaire made a remarkable imprint on the French intellectual world with a brilliant essay on Edgar Allan Poe's work. But as it turned out, that essay, *Edgar Poe, sa vie et ses œuvres* (1856), was the exact translation – word for word – of an essay published by John M. Daniel in the *Southern Literary Messenger* in America six years earlier. Baudelaire simply translated it and passed it off as his own.



**Charles Baudelaire**

Woodburytype portrait by Étienne Carjat from Gaston Schéfer (ed.), *Galerie contemporaine littéraire, artistique (Paris, 1876-84)*, vol. 3 part 1. British Library.

Deception feeds the authorial forgery and vice versa, and it is almost a parasitic relationship that allows the hoax to exist, provided that the fictional author remains in this no man's land between reality and fictionality.

All these hoaxes have in common deception and authorial forgery. In this paradigm, deception and authorial forgery are necessary to each other and go hand in hand. Deception feeds the authorial forgery and vice versa, and it is almost a parasitic relationship that allows the hoax to exist, provided that the fictional author remains in this no man's land between reality and fictionality.

My fascination with literary hoaxes began whilst on exchange here at the University of Sydney 10 years ago. From then it grew into somewhat of an obsession with fake authors and their work. Indeed, many literary hoaxes were never appreciated for

their true value. Their dismissal is always quite heartbreaking. One of my primary aims as a researcher in literature is to bring this lost legitimacy back to these neglected authors – no matter how “fake” they are. My forthcoming book, *Figures du hoax littéraire : Vernon Sullivan et ses compagnons d'infortune* (Brill, Leiden), whilst establishing the first theory of literary hoaxes, analyses many hoax texts for their pure literary merit. With my newest research project, I examine, through stylometry, the linguistic fingerprint of pseudonymous authors, in order to prove – or disprove – that fake authors can, in fact, be real.



Real or fake?: "Hendra Gunawan", *Durian Seller*

# On being an expert witness

Written by Professor Adrian Vickers

Indonesian Studies; Southeast Asian Studies

In a trial last year in the Singapore Supreme Court<sup>1</sup>, two Malaysian businessmen were found to have been defrauded in a series of purchases of 13 art works. As with a similar 2011 case in Singapore<sup>2</sup>, the judge found that these paintings, supposedly from Indonesia, were fakes. The values of hundreds of thousands of dollars falsely attached to each work is a reflection of the current art market in Southeast Asia where auctions and art fairs regularly turn over millions of dollars.

1 "Father, son get back \$2.8m they paid for fake art", *The Straits Times*, 4 November 2017

2 "Soured Art Deal was not Tycoon's First", *The Straits Times*, 21 January 2011

For the last four years I have been researching the relationship between institutions and modern and contemporary art in Indonesia under a grant from the Australian Research Council (ARC). Having carried out decades of research into Indonesian art, I was approached in 2015 by a prominent Asian legal firm to act as an expert witness in this case. My experience provided a good example of the importance of art-historical research for the integrity of the art world and the continuing importance of academic independence.

Indonesia is the hot-spot of the Southeast Asian art market, but a case such as this would have been impossible in Indonesia, where the legal system is often unreliable, and the independence of witnesses open to question. I first became aware of forgeries being passed off as genuine in the early 1990s, when a collector who had purchased a work by one of the founding fathers of Indonesian modern art, Hendra Gunawan, raised with me the difficulties of ascertaining whether such a work was genuine. I learned then that there were fake works with Hendra's signature in circulation, and even certificates for authenticity were questionable. That was at the beginning of the Indonesian art market boom – a boom produced by the liberalisation of the economy in combination with competition between a growing group of ethnic Chinese investors for whom art offered a way of integrating into national culture.

“Even curators, dependent on the patronage of collectors, are reluctant to rock the boat.”

By the 2000s, forgeries were rampant and, according to a (now deceased) curator, the best forgers were well known to dealers and even artists. The highly respected Indonesian art historian and art critic, Agus Dermawan T., estimates that by the early 2000s, there were “hundreds” of forgeries in circulation in the Indonesian art market<sup>3</sup>. Renewed recent public discussion of fakes or forgeries in Indonesia has focused on a controversy that had broken out around the country's leading private art collector, Dr Oei Hong Djien. The public discussions of this topic were the subject of feature stories by Indonesia's leading weekly magazine, *Tempo*<sup>4</sup>.

Continued public discussion of forged works includes a new book on the topic published in 2015<sup>5</sup>. This book was published by a group of collectors and art experts concerned at the damaging effects the spread of forgeries was having on the Indonesian art world in general. Up until the controversy over the Oei collection, many collectors, gallery and auction house owners were reluctant to comment publicly on the topic for fear of damage to the value of collections. Even curators, dependent on the patronage of collectors, are reluctant to rock the boat.

Unlike collectors in other countries, Indonesia's art owners do not generally support public institutions. It is probably fair to say that they do not trust them, but also we should see competition as a motivation for the rapid development of private art museums that occurred from the 1990s onwards. These museums soon became the most accessible places to find major works of Indonesian art.

3 Agus Dermawan T., *Bukit Bukit Perhatian: Dari Seniman Politik*, Lukisan Plasu sampai Kosmologi Seni Bung Karno. Jakarta: Gramedia Pustaka Utama, 2004, pp. 105; see also JK, “Indonesian Paintings: Business or Art?” *Tempo* 17 September 2000.

4 *Tempo* magazine feature “Con Artistry”, English edition (Indonesian edition title was “Lukisan Palsu Sang Maestro”), 25 June–1 July 2012.

5 Bambang Bujono, editor, *Jejak Lukisan Palsu*, Perkumpulan Pencinta Senirupa Indonesia, Jakarta, 2014, see the discussion of the book launch by Siliva Galikno, “Perkara Pelik Lukisan Palsu”, *Detik* 18 October 2014, accessed 13 May 2017.



"Sudjojono", *Padi Field*

Combined with this market dominance has been the under-funding of scholarship. Indonesian academics are poorly paid in international terms, and their access to research funds are extremely limited. So far there have been no true catalogues raisonn , books which provide an authoritative guide to documented works by a single artist. While some very good major studies have been published on Hendra and the other founding fathers, S. Sudjojono and Affandi, not all owners of their works have participated, and such books remain expensive. In one case, a recent book purporting to be a catalogue of later Hendra works has been attacked as containing 75 per cent fakes. Often the curators of public galleries also curate exhibitions and write catalogues for private collectors.

The court case involved works with signatures of "Hendra", "Sudjojono", "Affandi" and other big names in the art world. These paintings were done with varying degrees of skill, but one of the marks of their forgery was that none was of the quality of originals by the artists in question.



"Sudjojono", *Morning Prayer*

“As a researcher, it is particularly rewarding to be able to contribute to the fight against corruption in the art world.”



"Affandi", *Eiffel Tower*

My role in the court case was to provide detailed explanations to support my conclusion that the works involved were fakes. I did this as an independent expert assisting the court, and I provided a detailed written report setting out why I had concluded that these works were forgeries. This involved the challenge of changing my way of writing to one that fitted legal modes of evidence. It also necessitated explaining some of the fundamentals of art history in layman's terms, as well as basic principles for authenticating works of art.

Singapore does not have a jury system, but I could not make any assumptions about the court being familiar with concepts of provenance, style or technique. Calling on the substantial body of material assembled for our ARC grant work, I was able to utilise it to demonstrate how the paintings in

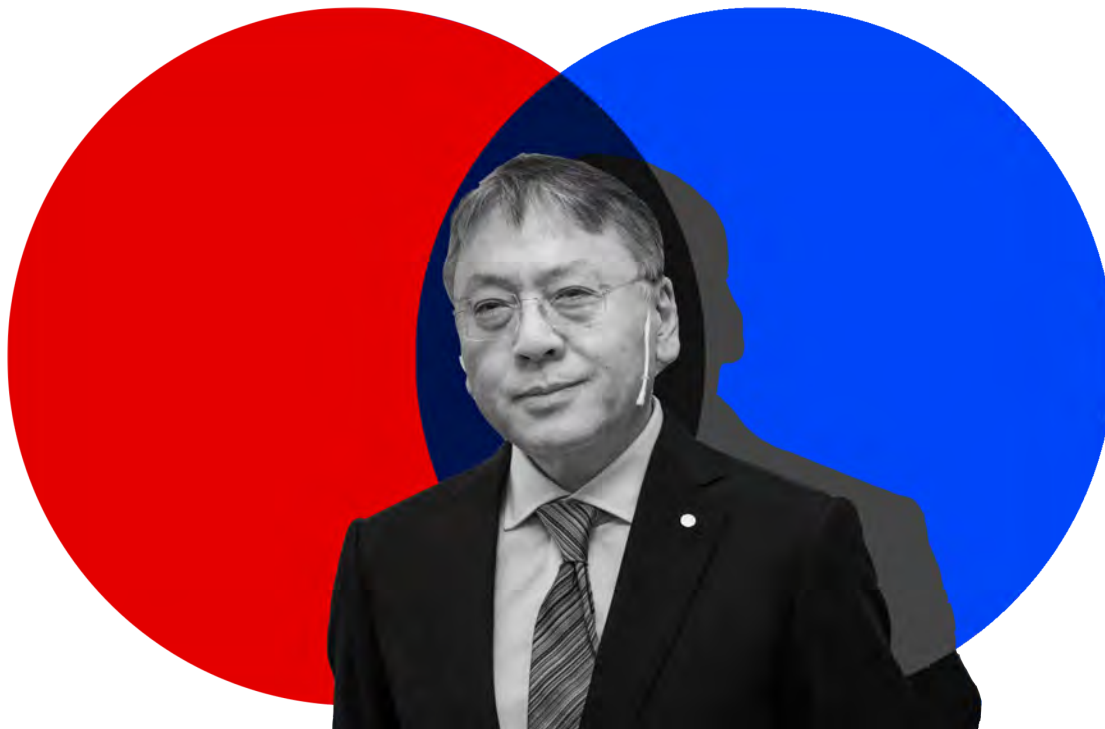
the case were copies, usually very badly done, of documented works. Where the paintings in question were not direct copies, they often combined features of one or more paintings attested to be authentic.

Participating in court processes has also been an education. If anyone still thought that academia is divorced from the "real world", they can see from the multimillion-dollar industry of Asian art how much our work is enmeshed with practical reality.

# Two-world literature: Kazuo Ishiguro's early novels

**Written by Associate Professor Rebecca Suter**

Chair of Japanese Studies; Director of International Comparative Literature and Translation Studies



On 5 October 2017, the Swedish Academy announced that Kazuo Ishiguro had been selected as the recipient of the Nobel Prize for Literature. Japanese newspapers hailed Ishiguro as “the third Japan-born winner of the Nobel Prize in literature”, while the British press reported that “spending most of his life in the UK, the 62-year-old has dismissed comparisons to other Japanese authors.” Besides being amusing, these responses prompt us to reflect on this author’s complex cultural belonging, that makes it difficult to position him within a single geopolitical context. They also prompt us to reflect on what is “world literature” today.

The concept of “world literature” usually refers to works translated or written in English which are supposed to transcend local concerns and national borders. The concept has come under critical scrutiny; scholars like Emily Apter (*Against World Literature: On the Politics of Untranslatability*, 2013) and Aamir Mufti (*Forget English! Orientalism and World Literatures*, 2016) have argued that world literature, while multicultural and inclusive, still evaluates languages and cultures from the single aesthetic and moral perspective of the dominant Anglophone culture. It rests on what Mufti calls “one world-thinking.”

I read Kazuo Ishiguro’s fiction as epitomising an alternative to this paradigm – namely a “two-world literature.” Using his double cultural positioning, Ishiguro produced texts that look at broad human concerns in a significantly different way. Ishiguro was indeed, as the *Japan Times* reminds us, born in Japan, specifically Nagasaki. He moved to England at the age of five. This was originally meant to be a temporary stay, but the family kept extending it indefinitely. As a result, the young Kazuo spoke Japanese at home, and for most of his childhood lived with the expectation that he would soon return to Japan, reading Japanese books and magazines and thinking of Japan as his homeland. This state of temporary exile and the experience of growing up between two cultures lie at the core of the literary strategies deployed in Ishiguro’s fiction. The author’s career was built on playing with – and often defying – readers’ and critics’ expectations about his ethnic and cultural belonging.

More importantly, as I argue in my current book project, Ishiguro used this critique of cultural stereotypes to produce specific narrative effects in his works, which enabled him to create a “two-world literature” that addresses universal human concerns avoiding the pitfalls of the single Western-centric perspective of “world literature.”



Kazuo Ishiguro in the Stockholm Stock Exchange during the Swedish Academy's press conference on December 6, 2017

The author’s career was built on playing with – and often defying – readers’ and critics’ expectations about his ethnic and cultural belonging.



Novels by Kazuo Ishiguro on display at the Swedish Academy's press conference on 6 December 2017

In order to fully understand Ishiguro's distinctive use of multiple cultural frameworks, it is crucial to examine his early works. Through different thematic focuses but with remarkable coherence, Ishiguro's first three novels all investigate the complex relationship between social conditioning and agency, showing how characters' behavior is related to their cultural heritage, but cannot be reduced to it. This approach lies at the core of the compelling portrayal of human experience in his more recent works, such as *Never Let Me Go* (2005) and *The Buried Giant* (2015), which earned him a global audience and even a Nobel Prize. While his later works ventured in the genres of science fiction and fairy tale, incorporating fantastical elements such as clones and dragons, the early novels do not, strictly speaking, stray from realist conventions. At the same time, they make extensive use of narrative strategies that highlight the textual, mediated and relative nature of our knowledge of reality. The novels critique cultural stereotypes as the means to reveal the non-universal character of human knowledge, and to destabilise absolute knowledge. This enables the author to create a "two-world literature" that speaks to humanity at large, yet avoids presenting the values of a dominant culture as universal ones.

Setting his first two novels in a Japan explicitly used "as a metaphor" enabled Ishiguro to parody Western stereotypes about Japan and, by extension, challenge the universality of Western values. This is amplified in the third novel, which is perfectly legible through both English and Japanese cultural paradigms. In the early novels, Ishiguro creatively exploits cultural categories to introduce various levels of distance in the text, particularly through the use of unreliable narrators, that demonstrates the relative nature of our knowledge of our personal past, of national history and, ultimately, of reality itself.

Many of these narrative techniques highlight the impossibility of relying on memory and the simultaneous need to confront the past through it. By showing how memory functions in the texts as a thick, opaque medium that hides as much as it discloses, the novels further undermine "one-world thinking" and highlight the relativity of personal and historical remembrance. The role of memory as a thick filter is redeployed in a fairy-tale context in Ishiguro's most recent work, *The Buried Giant*. In the novel, this idea takes the more literal and more magical form of a pervasive "mist of forgetfulness"

By showing how memory functions in the texts as a thick, opaque medium that hides as much as it discloses, the novels further undermine “one-world thinking” and highlight the relativity of personal and historical remembrance.

that deprives characters of cherished recollections, but also enables them to overlook past wrongs, thus ensuring peace in the country. Examining how in the early novels this effect is premised on the narrators’ position across cultures gives us a more nuanced understanding of its use in subsequent works, and helps us better grasp why and how they function as a form of “two-world literature.”

Finally, the novels all focus on the theme of responsibility, and the need to account for agency and choice within this relativised and destabilised vision of reality. They thus show that Ishiguro’s anti-universalist vision of reality does not amount to a form of generalised ethical relativism – to the idea that since there are no universal and absolute values, everything is possible and everything is allowed. First, through narrative techniques such as ellipsis (when the narrator omits an entire event or period of their story), paralipsis (when the narrator recounts an event omitting an important aspect of it), and paralepsis (the opposite effect, when the narrator tells us more than s/he is supposed to know), the works force the reader to take on a significant degree of interpretive responsibility in order to make sense of the text.

In the relativised value-system that the novels have built, understanding what the narrators do not seem to understand about themselves does not induce a sense of superiority, but rather of sympathy: we realise that we are not in a different position from the narrators – we have the same limited vision. This aspect is also evident in Ishiguro’s most experimental (and least popular with audiences and critics alike) novels: *The Unconsoled* (1995) and *When We Were Orphans* (2000). Again, looking at the early novels allows us to better understand and appreciate the later works and their role in disrupting “one-world vision.”



Kazuo Ishiguro with *Never Let Me Go* (2010) director Mark Romanek and cast members at the BFI London Film Festival on October 13, 2010

Narrative responsibility blends in the novels with historical responsibility, another recurrent element in the early novels that is built upon and demonstrates the critical potential of Ishiguro's two-world vision. In different ways, all three early novels investigate the role of ordinary people (a housewife, a school teacher, a painter, and a butler) in major historical events, but do so in a paradoxical way and through unresolved contradictions. The protagonists oscillate between the idea that they have been important figures, close to the center of power, even if that means facing strong criticism when the dominant values of society radically change, and the idea that, after all, they were people of no consequence.

This draws attention to the difficulty of defining the role and historical responsibility of people who are not directly in power, demonstrating the widespread nature of power and the involvement of everyone in its dynamics. The question of limited agency and ambiguous responsibility is at the core of what is arguably Ishiguro's most acclaimed work, *Never Let Me Go* (2005), which approaches the issue of agency and responsibility from an even broader, existential perspective.

The novel recounts the life of a group of clones raised for organ harvesting, from their childhood in an English boarding school to their brief adulthood as “donors” and “carers” for other donors, from the perspective of one of them, a young woman named Kathy H. In the imaginary society of the novel, human clones are not considered fully human and are segregated into an “other world,” from the boarding schools where they grow up to the “care centres” where they end their lives. By focusing mostly on the clones' childhood and adolescence, and by narrating through a clone's voice, nudging the reader to sympathise and even identify with her, the text presents the clones' life experiences as no different from our own as human beings. If in the early novels reading about the protagonists' struggle with their responsibilities as ordinary people prompted the reader to realise that we face similar dilemmas as modern citizens, reading Kathy's account makes us aware that we are similarly powerless in the face of mortality. The novel thus demonstrates once again how Ishiguro's novels are able to present the themes of responsibility and agency as universal human concerns, while avoiding framing them through a “one-world vision” grounded in Western-centric Enlightenment values such as modern subjectivity, democracy or human rights.

# School of Languages and Cultures at Sydney Writers' Festival



Three of our lecturers joined in the amplified voices and passionate debates surrounding the Festival's theme of 'power'.

Academics Dr Clara Sitbon and Dr Josh Stenberg opened for Australian and international authors at the Curiosity Lecture series, while Hebrew, Biblical and Jewish Studies lecturer Dr John Dickson engaged in the discussion on the person of Jesus as portrayed in earliest historical sources.

As three of 16 academics from the Faculty of Arts and Social Sciences who made lively contributions to the importance of literature and public debate, they share their experiences in representing the School at one of Sydney's most prominent cultural events.



## Chanelling curiosity

Written by Clara Sitbon

On Friday, May the fourth, I was invited to chair two Author Talks within the Curiosity Lectures on the topic of powerful forces in literature. It was a privilege to represent the University at this event, and it gave me the opportunity to meet some incredible writers.

I was lucky enough to chair sessions in the Blacksmith Workshop, the beating heart of the Festival. The atmosphere that morning was incredible. My first panel was with Eliza Robertson, a promising young writer from Canada. Her talk was focused on demystifying astrology and analysing how it could become more relevant in our lives. Many astrology sceptics in the room made the question time a really interesting debate.

The highlight of my day was, without a doubt, meeting indigenous writer Claire G Coleman. Her talk on the notion of evil in literature was fascinating. According to Coleman, evil is not what you are, it is what you do. We discussed at length the inner workings of shaping villains for literary purposes, and it was an extremely stimulating conversation.

Representing the University of Sydney at the Sydney Writers' Festival allowed me to take my research outside of the School of Languages and Cultures, and to discuss with a non-academic audience, which is always refreshing.

Josh Stenberg opened the Author Talks for Kate Rossmanith's *On Crime and Remorse*, Jack Manning Bancroft's *On Mentorship* and Danny Denton's *On Rain* the Friday prior to the Festival's concluding weekend. With narrative thoughtfulness, he chronicles his observations and experience in chairing the sessions – from watching the movements of Robin the AV guy to the sights and sounds amidst the multiple ideas that filled the room.

## Workshop from the final weekend

Written by Dr Josh Stenberg

Are all sound men so quiet, silenced by their proximity to amplification? Everything done, exaggerated, perhaps recorded, held fast and indelible.

Robin tells us gently-gently of a distant whirring – labouring pipes (neither Kate nor I can hear it), perhaps the warnings of a coming strike – the planes thrum overhead regularly and humanity is the thing that chatters. Reports will filter through later: loud lunches at audience's edge, the distractions of open-air, the curse of naming something fanciful-historical: "The Blacksmith's Workshop". Yes, Kate would like the lectern. No, there is no lipstick on her teeth.

An older woman with knitting nods sagely when I manage the acknowledgement, ban the buzzing, cheeping, flashing, and laud the coming curiosity. The volunteers stand behind, wiser and younger with every event, perched birds evaluating the to's and fro's among the utterance. They know who will sign books in the secret passageways; they survey and supervise in the green room. I feel fraudulent, second-hand, johnny-come-lately. It is strange to be in a place teeming with books, where wordsmithing is briefly respectable, speakable. This is where patient stories have sought refuge; where we can consent to their delusion.

Kate guides us through the remorse of law, of life, the overhang of class and religion into parole and cells, into babyhood and history. Danny conjures Irish rain against the patent Sydney sun; rain tapped as the way of life, as the compulsion of the beloved, dreary skies, the enablers to a hooked nation. And the coming flood has so many

avenues; has such a rich palette for disaster; calamity's unbounded scope. In Australia it will likelier employ the sun; which everywhere emerges from us in blights and multiplications. The gap will close, answers Jack, he lives further from the apocalypse. He, we, they are closing the fracture, together we can reassemble the idea of federation, of commonwealth. The moment of equality and of liberation, lurid with wishfulness, is briefly discovered. I pray upon myself the constitution of a believer.

Snapping phones take in an ancient woman in a wheelchair, blankets, her grinning carer. All authors obliged to oblige; mother departing sits still, stiller; the carer beside her with the many selfies for the situations of renown. Meanwhile, Robin unmakes the light, the sound, replaces the lectern in its default position. He effaces himself as the sound echoes out; now the last author waits in the signing room, cordoned for orderly queuing but provisionally empty; now the bar fills with gossip and notions and someone's germ of a tiny poem, of a first or last book. Robin is off now, like his microphones, effaces himself up the ramp into Eveleigh dusk; back tomorrow for the final weekend.

# A doubter's guide to the Man from Nazareth

Dr John Dickson, lecturer of "Historical Jesus to Written Gospels" in the Department of Hebrew, Biblical and Jewish Studies, was in conversation with ABC News journalist Johanna Nicholson about the founder of the Christian faith.



It has been a perennial problem in the history of scholarship on Jesus, as well as in public discourse about him, that people tend to project onto this ancient figure their own contemporary hopes and preferences.

**Dr John Dickson**

Studiously avoiding contentious theological questions and commitments, the discussion focused on Dr Dickson's new book *A Doubter's Guide to Jesus: An Introduction to the Man from Nazareth for Believers and Skeptics* (Zondervan Academic, 2018), which seeks to guide readers through what historians know about this first-century Galilean teacher and what influence he had on Western history.

Our earliest historical sources provide a variety of portraits of Jesus. "I say 'portraits', in the plural," explains Dickson, "because our best information points not to a tidy, monolithic Jesus, but to a complex, multi-layered and, at times, even contradictory figure." Some of the Christian faithful might be troubled by such talk, fearing that plurality equals incomprehensibility or unreliability.

Others take it as an invitation to do some rearranging for themselves. "It has been a perennial problem in the history of scholarship on Jesus, as well as in public discourse about him, that people tend to project onto this ancient figure their own contemporary hopes and preferences", remarks Dr Dickson. People sometimes try to make Jesus neater, more systematic, and digestible.

Others, however – and Dickson admits to being one of them – quite like the idea that after two millennia of spiritual devotion, and more than two centuries of modern critical research, we still cannot fit this figure into a single box. Jesus seems destined to stretch our imaginations, confront our beliefs and challenge our ethical commitments for years to come.

"If I have done my job properly," Dickson suggests, "readers of my work will find themselves both disturbed and intrigued by the images of Jesus found in the first sources."

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**JOHN DICKSON** completed his PhD in Ancient History at Macquarie University. Since 2011 he has taught for the University of Sydney's Department of Hebrew, Jewish and Biblical Studies. He is also currently a Visiting Academic in the Faculty of Classics at the University of Oxford where he is researching the use of memory in ancient education.

# Translating culture and talking with translators

On 5 February 2018, a sold-out Sydney Ideas forum presented the question of translation. Speakers Professor Vrasidas Karalis, Dr Chris Andrews, Head of School Professor Yixu Lu, Professor Adrian Vickers and Dr Josh Stenberg discussed the different aspects of the translating process, the position of the translator and the ultimate meaning of translatability.

Written by Professor Vrasidas Karalis

The questions posited by the host, Professor Vrasidas Karalis, were about the fundamental question of what constitutes translation, why we translate, what can be translated, what is lost in translation, what is gained in translation, how institutions, like universities or government bodies, can help the process of translating and, finally, what is the state of translation studies today.

There was a vivid and sometimes challenging exchange of ideas and opinions about different forms of translation: in particular, cultural translation put forth by Dr Stenberg and Professor Vickers, literary translation by Dr Andrews (Western Sydney University) and the institutional aspects of the process by Professor Lu. The conversation and Q&A that followed focused on the fact that Australian society is, by definition, multicultural, and therefore, multilingual. The discussion foregrounded the role of the translator in the everyday life of Australian society and addressed various strategies that could make more obvious the understanding of the process of translating as an integral part of the teaching experience.

The panelists also discussed how to raise awareness amongst social and political actors (such as publishers, editors, media practitioners, journalists, and opinion-makers) of the need to strengthen social cohesion, intercommunal communication and ultimately social cohesion by enhancing their understanding of the ways that translators mediate between cultures and create the necessary bridges for peaceful and productive coexistence amongst communities.

All speakers agreed that the multilingualism that de facto exists in the Australian society hasn't been studied appropriately or even sufficiently. Yet all communication between various linguistic communities takes place through the visibility or invisibility of the translator. We can strategically study such mediation through the establishment of new networks, the creation of new synergistic possibilities and the building of new partnerships in order to reach wider audiences (especially amongst students).

Translation is not only about changing languages:  
it is also about the institutional context and political  
apparatuses that underpin and define what is translated,  
when, for whom and by whom.

Furthermore, translation in the era of technological postmodernity has taken completely new perspectives through the prevalence of social media. Translation is not only about texts but predominantly about contexts. This has been significantly covered in the literary field. For example, the way that crucial texts from German romanticism were translated into English since the late 18th century until today has not just simply defined the prestige of the German culture, but mainly forms of intercultural contact and communications.

Linguistic barriers were demolished de facto by translation when the European Union was established and new services were introduced to promote smaller and peripheral languages as well as dialects and local patois. Also, a comparative study of European media gives the opportunity to clearly assess the way that political discourses have been mediated by special interests. For example, Berlusconi's Italy saw his media empire transform information into infotainment – something which also dominated the recent American elections.

In Australia, despite the multilingual demographics, considerable research remains to be conducted – and the speakers agreed that this presents a great opportunity for the School and the University. Translation is not only about changing languages: it is also about the institutional context and political apparatuses that underpin and define what is translated, when, for whom and by whom. One of the conclusions of the discussion was that the School of Languages and Cultures can function as the coordinating center for translation studies in Australia, building on the existing experience

and research but through new methodologies and epistemological concepts.

The question of translatability becomes crucial especially today in the era of globalisation when everything is based on constant and instant translating processes in all levels of human communication. Every attempt for transcultural encounters is always mediated by models of linguistic, social and symbolic interpretation. "The limits of my language," as Ludwig Wittgenstein declared, "are the limits of my world." Today's world has become an interconnected continuum through which material and symbolic cultures exchange their goods and creations.

The panel agreed that this is the main challenge we must face today in order to reaffirm the visibility of translation in all aspects of social, political and cultural life. It is also a great opportunity for all new academics to be involved in a challenging but rewarding field of studies.

#### **Listen to the podcast of the panel discussion:**

– [soundcloud.com/sydney-ideas/  
translating-culture-and-talking-with-translators](https://soundcloud.com/sydney-ideas/translating-culture-and-talking-with-translators)

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This Sydney Ideas forum was sponsored by the Sydney Social Sciences and Humanities Advanced Research Centre as part of both the 'Multilingual Australia: Past and Present' and 'Social and Political Impact of Translation' Huddles convened by Professor Vrasidas Karalis and Dr Avril Alba from the School of Language and Cultures.

# Languages at Sydney: Go Global 2018

**Written by Dr Nerida Jarkey**

Associate Lecturer in Japanese Studies; Outreach Coordinator

On the afternoon of Friday, 2 March 2018, the School of Languages and Cultures held one of the major events on our calendar. This is the third time the School has offered this annual event, through which we invite high school students in Years 10 to 12 and their teachers to join us for a little taste of studying languages at university.



Photos by Christian Wilson and Sophia Lim

*Languages at Sydney* offers a chance for high school students to come to campus and engage in a short, interactive experience of learning languages with the School, regardless of whether they've chosen to study languages at their senior years of high school. They hear about the experiences of current students and alumni, receive information about exchange opportunities, in-country study and career options, and have the opportunity to participate in tutorials in two different languages.

Feedback on the event confirms that an opportunity like this one – where students find out what studying at university might be like in a specific area of their interest – is extremely helpful for all young pre-tertiary students. It is particularly valuable for those who come from remote areas and for those who are currently studying languages by distance education.

Some high school students said that they had travelled more than three hours to get to *Languages at Sydney* and were heading back the same day. That in itself is testament to just how much the students themselves believe that our offerings in language studies are worthwhile.

The success of the event this year was very much thanks to all the behind-the-scenes work of our professional colleagues, to the student volunteers and ambassadors who assisted us on the day, and to the inspiring talks and model tutorials offered by our academic colleagues. We're already looking forward to welcoming even more students and their teachers at our next *Languages at Sydney: Go Global* event, which is planned for early March 2019.



Our wonderful student volunteers preparing to receive high school students and teachers at the registration table.



Alumna guest speaker Amelia Smit (BA (Hons) '14; M Pub Health '16) shares the pivotal value of learning a language in her personal, academic and career development as a past Germanic Studies student. During her studies with the School, Amelia interned at the German Embassy in Canberra and spent a semester on exchange in Vienna, Austria. She is currently a candidate of the Doctor of Philosophy (Medicine) at the University of Sydney where she coordinates clinical trials in cancer prevention research – a role which she attributes to the skills developed from studying a language.



Dr Nerida Jarkey, Head of School Professor Yixu Lu and Amelia Smit on stage with Master of Ceremonies Professor Vrasidas Karalis as he addresses the crowd of high school students in The Great Hall.



High school students gather at the Quadrangle Lawns in preparation of their language session groups where they get a taste of tertiary-level language tutorials.

# Moving Between Cultures

## 2018 Welcome Evening

Free pizza and a movie – what could be better? I know!  
Free pizza and a movie about a linguist, as well as  
networking, inside information and a whole lot more!

New students in our languages and area studies programs  
received an especially warm welcome to the School of  
Languages and Cultures this year when we launched the  
newest and first welcome event in our calendar.

Written by Nerida Jarkey

Photos by Christian Wilson



Students arriving at the MacLaurin Hall to meet and greet academics and fellow students on language and culture studies

On the evening of Thursday 22 March, around 100 new students, along with their teachers and some of our current students, came together in one of the most striking venues on campus: the MacLaurin Hall. They were treated to an inspiring talk by Professor Vrasidas Karalis, the Sir Nicholas Laurantus Professor of Modern Greek, and found out more about the rewards of studying languages and cultures, as well as where that learning could take them in the future.

Students had the chance to chat with academic staff from their chosen programs and were able to ask questions about how to put together their language major, what kind of cultural and area studies units they could take, and how they might fit in some study overseas as part of their degree program.

To help students understand more about the many opportunities available to study overseas, one of our own past students, Dimity Hyde, who is now Exchange Coordinator in Global Student Recruitment and Mobility, spoke about the stunning array of programs now on offer. These range from well-established exchange programs at over 270 partner universities in 41 countries, to brand new short-term overseas study programs, including the School's latest offerings: intensive in-country language and culture study through Open Learning Environment (OLE) units.

As the sun set through the west-facing windows of MacLaurin Hall on our Moving Between Cultures evening, students helped themselves to pizza and gathered together to be moved and inspired by the amazing performance by Amy Adams in *The Arrival*, the sci-fi blockbuster that takes language and communication as its central theme. We're not sure if our new students will end up using their skills in language learning and intercultural understanding to communicate with interstellar space travelers, but we are delighted to help them on their way for the exciting journey ahead of them.



Professor Vrasidas Karalis addresses new language and culture students in the MacLaurin Hall





Students enjoy the screening of *The Arrival* at the welcome evening in MacLaurin Hall

## On Denis Villeneuve's *The Arrival* (2016)

# Cracking the ontological codes of language

Written by Professor Vrasidas Karalis

It was a very apt choice for the School of Languages and Cultures to screen a film on language, translation, intercultural and, indeed, inter-species communication as a welcoming event for our first-year students at the MacLaurin Hall.

*The Arrival* was released in 2016 and directed by the Quebec-born Denis Villeneuve who is also director of *Blade Runner 2049*, the sequel to the 1982 original *Blade Runner*. As a Québécois, Villeneuve is bilingual and bicultural. One of the main themes of his films pertain to the potentialities created by the semantic surplus emerging from a successful – or unsuccessful – attempts to communicate between languages.

The story is based on a crucial problem in linguistics: whether the structure of a language affects the way its users think (the so-called “Sapir-Whorf” hypothesis). As teachers of languages, we all face the question as to whether any given natural language is based on universal structures (the venerable Chomskyan idea). Or, is it culturally relative and, therefore, does it always leave a semantic deficit in the communication between different people?

Under the parable of a contact with an alien culture, Villeneuve’s film explores the process of translation between different forms of reality perception, linguistic systems and sign language.

The film is based on Ted Chiang’s novella *Story of Your Life* (2002) which skilfully links the understanding of another linguistic system with the personal perception of time. Language is always about the temporal dimension of human conscience because it is intricately linked with individual identity and sense of being. (Martin Heidegger’s *Being and Time* has provided the master-script to both the novel and the film.)

In *The Arrival*, Amy Adams plays a linguist who tries to establish an experiential platform for communication with aliens. “If a lion could speak,” said Ludwig Wittgenstein, “we would not understand him.” Villeneuve and

Language is always about the temporal dimension of human conscience because it is intricately linked with individual identity and sense of being.

screenwriter Eric Heisserer suggest a more direct and linear solution: there is always a *code* to be cracked, but you can do it only if you enter the same experiential space and observe the actual *somatic* reactions of the speaking subject.

The cracking of the code ultimately reveals the fundamental ambiguity of all linguistic systems and the foundational polysemy of all words. The word for 'weapon' is also used to signify 'gift' – an idea that goes back to the ancient Greek myth of the gift of fire which might also become a destructive weapon. An idea which is not simply a notion but also a tragic and catastrophic reality.

The film is characterised simultaneously by an epic and dream-like atmosphere. This evocative and oneiric element is underlined by the grandiose music of Johan Johannsson. Made with electronic devices enhanced by the strong use of wind instruments, the music creates an otherworldly dimension – as if its images were extracts from the visions of Biblical prophets.

Despite, of course, the very interesting premise, the film unfortunately succumbs to the clichéd Hollywood recipe which undermines its extremely critical point that is so relevant to what happens today in a post-truth and post-liberal era. Can we establish common codes of communication and understanding? Can we truly understand each other beyond our differences or, indeed, base our understanding precisely on our differences and dissimilarities?

The film framed another extremely important question: the challenge of translation and the translatability of emotions, ideas and cultural taxonomies. It didn't answer the question and left it open in the minds of our first-year students. These are some of the fundamental questions they will have to deal with during their studies in each and any department of our School.

We all know that languages shape reality, but to what extent and to what degree? Do changing realities affect language and to what extent does language reshape reality itself? Are these mere mental events or empirical realities? What is the relationship between language and reality? Ultimately, can we ever truly communicate with each other or is Google translator the ultimate resort for our inability to see the world through the eyes of other people?

The challenge of translation is probably the central theme of the film which the Head of School Professor Yixu Lu chose to start our new academic year. Good choice for a good start.



Professor Vrasidas Karalis opens the Ceremony at MacLaurin Hall

## 2018 Prizes Ceremony

On 30 April, we honoured our brightest students before a host of guests including donors, consulate representatives, proud parents and friends. It was a night to commemorate the ties the School has with the wider community as we celebrate the excellence of our students' achievements.

Photos by Christian Wilson



Head of School Professor Yixu Lu FAHA gives her welcome address.



Chair of Chinese Studies, Dr Wei Wang.



Dr Wing To with the To Wing Chinese Language and Culture Fund recipient, Thomas Harman.



The Raymond Hsu Scholarship recipient, Peiru Tong, with To Wing Chinese Language and Culture Fund recipient, Kana Hirayama.



Director of European Studies, Professor Peter Morgan, with Konrad Adenauer Prize recipient, John-Patrick Asimakis.



**Marina Liu (French and Francophone Studies; Italian Studies)**

Anne Bates Memorial Scholarship for French; Countess E M Freehill Prizes No 1 for First Year Italian

“I realised during high school that learning a language would give me a sense of fulfilment. While the language learning experience is much more independent at university, the staff at the School of Languages and Cultures have been very supportive. I’ve been continuously challenged to improve, which has given me a lot of confidence in my own capabilities. I really do feel privileged to learn at the School.

Studying with the School has made me realise the importance of language learning, and I am hoping that it will allow me to further improve my language competencies through exchange.

The greatest value of multilingualism is the ability to communicate with others and understand different perspectives.

As Nelson Mandela said, “If you talk to a man in a language he understands, that goes to his head. If you talk to him in his language, that goes to his heart.”



Dr Peter Makinson, executor of the estate, shares a word on the Emilie M Schweitzer Scholarships for French and Germanic Studies.



Mr Guy Marks, son of the late Sonia Marks, with Sonia Marks Prize recipient, Vaidehi Mahapatra.



Joan Norris Prize recipient, Bridey Lea, with Chair of French and Francophone Studies, Associate Professor Michelle Royer.



Chair of Germanic Studies, Dr Cat Moir, with Austrian Embassy Prize recipient, Gabriella Bate.



Enid Watson Memorial Scholarship recipient, Thomas Jenkins, with Dr Cat Moir.



Dr Peter Makinson with Emilie M Schweitzer Honours Scholarship recipient, Kate Stanton, and Dr Cat Moir.



### Isabella Hellig (French and Francophone Studies; Germanic Studies; Hebrew, Biblical and Jewish Studies)

Garton Scholarship No VI for Third Year German; Emilie M Schweitzer Honours Scholarship in Germanic Studies

"I have always felt challenged during my studies and am consistently impressed by the level of intellectual rigour upheld by the School. I decided to accelerate myself into the advanced stream of the German major in my first year, which was daunting at first but ultimately extremely rewarding. The elective component of my degree also allowed me to revisit Modern Hebrew, which I would not have been able to formally study otherwise.

Through my study of cultural as well as language units, I have been exposed to various foreign literatures I would never have discovered independently.

I also spent a semester abroad last year at the Humboldt Universität zu Berlin. The immersion that this afforded me was invaluable for my confidence. Over the summer I was able to undertake a curatorial internship, which included the translation of many foreign-language historical documents. I hope one day to be able to live and work abroad using my language skills.

Anyone who enjoys being creative with the English language will find that a second language offers a brand new set of tools to play with."



Hebrew, Biblical and Jewish Studies prize recipients and academics: Percy Joseph Prize recipient Sin Sze Hui, Dr Yona Gilead, Percy Joseph Marks Prize recipient Victor Shahan, A/Prof Ian Young, Percy Joseph Marks Prize recipient Emma Leslie, The Ivan and Ursula Cher Prize recipient Susan Bisson, Dr Michael Abrahams-Sprod, Professor Emerita Suzanne Rutland and Chair of Department Dr Avril Alba.



Mr Heru Subolo, Consul General of The Consulate General of the Republic of Indonesia, with Ayu Juniper Barry, recipient of Asian Students' Council's 1963 Festival of Asia Prize for Proficiency in Indonesian (Second Level).



Chair of Indonesian Studies, Professor Adrian Vickers, with Veronica Rose O'Neill, recipient of the Christopher Cornelius Lewis Richards Memorial Prize and Ronald J Worsley Memorial Prize.



Director of International Comparative Literature and Translation Studies, Associate Professor Rebecca Suter, with International Comparative Literature and Translation Studies Scholarship recipient, Khalil Khunji.



Ms Chantal Gebbie of the Khyentse Foundation receiving the Khyentse Foundation Award for Excellence in Buddhist Studies on behalf of recipient, Dr Fazhao Shi, with Chair of Indian Sub-Continental Studies, Dr Mark Allon.



Countess E M Freehil Prize recipient, Milo Jones King, with Dott Lillo Gueneri, Director of the Italian Institute of Culture.



Mr Roland Gridiger, trustee of the Frances Merenda Scholarship, with recipient Elena Carletti.



Dott Vincenzo de Carlo, Italian Government Lectura with Countess E M Freehil Prize recipient, Theodor Delaney.



Dott Vincenzo de Carlo with Countess E M Freehil Prize recipient, Sonali Dewan.



The Sylvania D'Iapico-Bien Prize recipient, Chloe Andrews, with Mrs Sylvania D'Iapico-Bien, and Chair of Italian Studies, Dr Giorgia Alu.



**Diana Vassilenko (French and Francophone Studies; Japanese Studies)**

Sonia Marks Prize for French; Total Australia Prize; Sakuko Matsui Prize for Excellence in Japanese Literature

“With a love for literature, a background in Russian and childhood in the US, I discovered the wonders of both Russian and English languages very early. After developing a love for Japanese culture through the translated masterpieces of its authors, I had to consume them in their original form.

I’ve also always had a special place for French music and cinematography in my heart, and when I got an opportunity to study French at university, I grasped it.

Learning both languages widened the horizons of what I can consume. Through learning Japanese, I can now freely engage in interesting conversations on different topics with people of many backgrounds not limited to Japan.

Each language opens up a new person in you as you change yourself according to the culture and customs carried on with the language. It allows you to become a citizen of the world.

Knowing a language provides you with the opportunity of opening a whole new world of experiences, acquaintances, literature, cinema and music.”



Chair of Japanese Studies, A/Prof Rebecca Sutor with Hugh Clarke Prize for Excellence in Japanese 6 recipient Zhijun Wen



James Murdoch Prize for Excellence in Japanese 2 recipient, Iris DaYoon Jung.



Professor Peter Morgan with Margaret Ann Bailey Memorial Prize for Honours in Modern European Language recipient, Lillian Specker.



Chair of Korean Studies A/Prof Ki-Sung Kwak; Mr Sang-Soo Yoon, Consul General of the Consulate General of Republic of Korea; Korean Consulate Prize recipient Luanne La; Korean Consulate Prize (Top Media) recipient Riley Lonergan-Stewart and Mitchell Gordon; Dr Duk-Soo Park; Dr Sungbae Ko.



Dr Anthony Dracopoulos of Modern Greek Studies with Katina Cassimatis Prize recipient, Xiaole Ai.



Mr George Angelopoulos, President of Council of Hellenes Abroad, and The George Thomas Foundation Prize in Modern Greek Studies recipient, Leah Varvaressos.



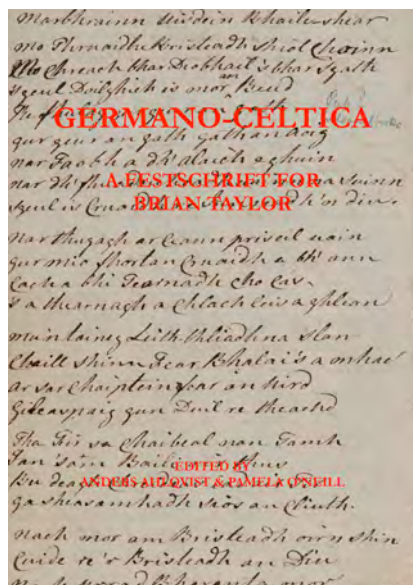
EU Ambassadors Prize recipient, Samuel Kwon, and his parents.

For the full list of awards and recipients, see

– [sydney.edu.au/arts/slc/prizes\\_scholarships](https://sydney.edu.au/arts/slc/prizes_scholarships)



# Festschrift for Brian Taylor



**“BRIAN IS ALSO A KEEN ‘SNAPPER-UP OF UNCONSIDERED [LANGUAGE] TRIFLES’. HE HAS COMBINED HIS DEEP KNOWLEDGE OF GERMAN, CELTIC AND OTHER LANGUAGES TO ADVANTAGE.”**

## Written by Dr Pamela O'Neill

Honorary Research Associate, Celtic Studies,  
University of Sydney

Anders Ahlqvist's and Pamela O'Neill's edited collection, *Germano-Celtica: A Festschrift for Brian Taylor*, was launched after the presentation by Anders Ahlqvist (Foundation Sir Warwick Fairfax Professor of Celtic Studies at the University of Sydney) on 13 November 2017 of a lecture entitled 'Celtic Influence on English for, against, and/or why not?'

Brian Taylor began teaching German at the University of Sydney in 1967. He ran a course entitled 'German for the Humanities' for many years. After his retirement in 2001 Associate Professor Taylor became an Honorary Associate in the Department of Germanic studies. In this capacity he taught the same course for free to grateful undergraduate and postgraduate students, who needed to read German for their studies in a wide range of disciplines in the Humanities. Brian's contribution and the support of the Department of

Germanic Studies are acknowledged in the numerous books and articles produced by these students.

Brian is also a keen 'snapper-up of unconsidered [language] trifles'. He has combined his deep knowledge of German, Celtic and other languages to advantage.

Contributions in the *Festschrift for Brian Taylor* include:

- *Hast du mir gesehen*
- 'Scottish and German Connections'
- 'Literary Translations between Polish and Welsh: An Overview'
- 'Studying in Continental Europe: The Experience of Australian Postgraduates'.

His contributions to Germanic and Celtic studies at the University and his attributes on a personal level were praised in the Preface by the editors and in three contributions by his son Alasdair Taylor, Aedeen Cremin (founder and director of the program in Celtic Studies at the University of Sydney) and Sybil Jack (former

Dean of the Faculty of Arts). Various colleagues and former pupils also contributed essays. Many of these have connections to the University of Sydney; others are associated with universities elsewhere in Australia, and still more from overseas – Balliol College Oxford, Swansea University, University of Bristol, University of Edinburgh, University of Nottingham and Adam Mickiewicz University in Poznań. As the organisers and attendees hoped, the secrecy of the *Festschrift* was kept from Brian until the revelation on the day.

Read Kate McCallan's tribute to Brian Taylor in the School of Philosophical and Historical Inquiry's *SOPHI Magazine* (Issue 4, Winter 2017, p.18-19): '[Fifty Years of German for the Humanities](#)'

## For copies of the *Festschrift*, contact:

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 Professor Anders Ahlqvist  
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# Recent publications

## from the academics at the School of Languages and Cultures

### Chinese Studies

Ji, M, Oakes, M 2018, *Advances in Empirical Translation Studies: Developing Data-Driven and User-Oriented Translation Resources and Technologies for Social and Knowledge Innovation*, Cambridge University Press, Cambridge

Ji, M 2018, *Health Translation and the Media: A Corpus Study of Public Understanding of Health Translation*, Routledge, London and New York

Lee, M 2018, *Painting History: China's Revolution in a Global Context* by Shen Jiawei, Cambria Press, Amherst

Lee, M 2018, Gao Xingjian's Chan-Inspired Absurdist Aesthetics, *Texts and Transformations: Essays in Honor of the 75th Birthday of Victor H. Mair*, Cambria Press, Amherst and New York, 1, 31-58

Lee, M, Liu, J 2018, *Gao Xingjian and Transmedia Aesthetics*, Cambria Press, Amherst

Lee, M, Liu, J 2018, *Introduction, Gao Xingjian and Transmedia Aesthetics*, Cambria Press, Amherst, 1, 1-20

### European Studies

Morgan, P H 2018, Worlds and Letters, *New Left Review*, 109 (Jan-Feb 2018), 151-159

Winter, B 2018, Preserving the Social Fabric: Debating Family, Equality and Polity in the UK, the Republic of Ireland and Australia, *Global*

*Perspectives on Same-Sex Marriage: A Neo-Institutional Approach*, Palgrave Macmillan, Cham, Switzerland, 1, 149-170

Winter, B, Forest, M, Senac, R 2018, *Global Perspectives on Same-Sex Marriage: A Neo-Institutional Approach*, Palgrave Macmillan, Cham, Switzerland

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### French and Francophone Studies

Grauby, F 2018, Posture et performance d'auteur: Mises en scene de Houellebecq dans La Carte et le territoire, *Contemporary French and Francophone Studies*, 22(1), 76-84

Keene, J W, Rechniewski, E M 2018, *Seeking Meaning, Seeking Justice in a Post-Cold War World*, Brill, Leiden

Rechniewski, E M 2018, Resenegalisation and the Representation of Black African Troops during World War One, *Commemorating Race and Empire in The First World War Centenary*, Liverpool University Press, Liverpool, 1, 79-91

Rechniewski, E M 2018, Why the War in Cameroon Never Took Place, *Seeking Meaning, Seeking Justice in a Post-Cold War World*, Brill, Leiden, 4, 231-248

Royer, M 2018, Review - The Body and the Screen: Female Subjectivities in Contemporary Women's Cinema by Kate Ince, *EuropeNow: A Journal of Research and Art* (14)

Sitbon, C 2018, Fluctuations auctoriales au sein du hoax litteraire, *Australian Journal of French Studies*, 55(1), 28-39

Rolls, A, Sitbon, C, Vuaille-Barcan, M 2018, *Origins and Legacies of Marcel Duhamel's Serie Noire*, Brill, Leiden

Wilson, S 2018, A Room of One's Own? Gender and the voyage immobile in Leila Sebbar's Voyage en Algeries autour de ma chambre, *Australian Journal of French Studies*, 55(1), 79-93

### Germanic Studies

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