

World Literatures and the Global South Conference

The third international congress of
the World Literature Association

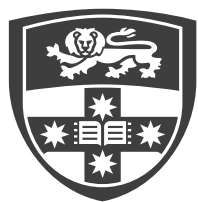
23–25 August 2019

Program



THE UNIVERSITY OF
SYDNEY

We acknowledge the tradition
of custodianship and law of the
Country on which the University of
Sydney campuses stand. We pay our
respects to those who have cared
and continue to care for Country.



THE UNIVERSITY OF
SYDNEY



北京大学
PEKING UNIVERSITY

World Literatures and the Global South Conference

**The third international congress of
the World Literature Association**

**23-25 August 2019
University of Sydney**

Co-convened by the University of Sydney School of Languages and Cultures,
Peking University Australian Studies Centre and the World Literature Association

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Welcome from the Conference Convenor

Welcome to the third international congress of the World Literature Association on “World Literatures and the Global South”, hosted by the School of Languages and Cultures at the University of Sydney.

We acknowledge the tradition of custodianship and law of the Country on which the University of Sydney campuses stand. We pay our respects to those who have cared and continue to care for Country.

It is my great pleasure to welcome you to the University of Sydney for this conference. I am thrilled to see writers and scholars from over 30 countries come together to engage in discussions about world literatures in different languages.

I would like to take this opportunity to acknowledge the work of the organising committee, my administrative team at the School of Languages and Cultures, and my co-convenors. It is their hard work over the past months which created this unique opportunity of intercultural exchange. I would also like to acknowledge the financial support of our sponsors, the Sydney Southeast Asia Centre and the China Studies Centre. Their support, together with School of Languages and Cultures and the Faculty of Arts and Social Sciences, have ensured that we can bring writers and scholars from around the world together.

The School of Languages and Cultures stands for multiculturalism and multilingualism. At a time of rising nationalism in many countries, we affirm our commitment to the equality of languages and cultures and our responsibility to provide a forum for indigenous voices from different cultures. I trust that you will enjoy this opportunity to explore the depth of the human spirit and the truth of imagination in different cultures.

Professor Yixu Lu

Head, School of Languages and Cultures,
University of Sydney



About the Conference

World Literatures and the Global South

This international conference engages with literary production on and from the Global South in their own languages as well as in translation.

The concepts of World Literature and the Global South are two widely discussed notions that are continuously being debated and redefined. Australia – shaped by its colonial history and multiethnic, multilingual and transnational population – bears an ambiguous relationship to the Global South, making it an ideal location to explore and interrogate these two unsettled terms.

Through its focus on the ‘Global South’, and on the transnational and postcolonial perspectives implied by the term, this conference brings together writers and academics, giving equal billing to presentations in English, Chinese, Arabic, French, Indonesian/ Malay and Spanish.

About the Conference

Our People

Convenor

- Professor Yixu Lu, School of Languages and Cultures

Co-convenors

- Professor Liu Shusheng, Peking University
- Professor Zhao Baisheng, Peking University

Committee members

- Professor Luigi Tomba, China Studies Centre
- Professor Michele Ford, Sydney Southeast Asia Centre
- Professor Vanessa Smith, English
- Dr Lucia Sorbera, Arabic Languages and Cultures
- Dr Josh Stenberg, Chinese Studies
- Associate Professor Michelle Royer, French and Francophone Studies
- Dr Clara Sitbon, French and Francophone Studies
- Dr Léa Vuong, French and Francophone Studies
- Dr Cat Moir, Germanic Studies
- Associate Professor Dwi Noverini Djenar, Indonesian Studies
- Associate Professor Rebecca Suter, International Comparative Literature and Translation Studies
- Dr Benjamin Nickl, International Comparative Literature and Translation Studies
- Dr Giorgia Alù, International Comparative Literature and Translation Studies
- Dr Rubén Pérez-Hidalgo, Spanish and Latin American Studies

Sponsors

- China Studies Centre
- Sydney Southeast Asia Centre

Keynote Speaker

Alexis Wright

Alexis Wright is a member of the Waanyi nation of the Gulf of Carpentaria. She is an author and essayist writing in fiction and non-fiction. Wright has written widely on Indigenous rights and has organised two successful Indigenous Constitutional Conventions in Central Australia, *Today We Talk About Tomorrow* (1993) and the Kalkaringi Convention (1998).

Recent publications include the collective memoir *Tracker* (2017) which was awarded the 2018 Stella Prize for Women's Literature, the essay *What Happens When You Tell Somebody Else's Story* (2016) which was awarded the Hilary McPhee Award 2016, *The Swan Book* (2013), which was awarded the Australian Literature Society Gold Medal in 2014, and *Carpentaria* (2006), which was awarded the 2007 Miles Franklin Award. She is the Boisbouvier Chair in Australian Literature in the Australia Centre at the University of Melbourne.



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A Self-Governing Literature: Who Owns the Map of the World?

The imaginative literary mind is as boundless as it is borderless, and bountiful in its way of finding ways of powerfully creating anew the already imagined with the unimagined, or the unimaginable.

My literary horizon is not defined by political or geographical borders?

Keynote Speaker

Gauri Viswanathan

Gauri Viswanathan is Class of 1933 Professor in the Humanities and Director of the South Asia Institute at Columbia University. She has published widely on education, religion and culture; 19th-century British and colonial cultural studies; and the history of modern disciplines. She is the author of *Masks of Conquest: Literary Study and British Rule in India* (Columbia, 1989; 25th anniversary edition, 2014) and *Outside the Fold: Conversion, Modernity, and Belief* (Princeton, 1998), which won the Harry Levin Prize awarded by the American Comparative Literature Association, the James Russell Lowell Prize awarded by the Modern Language Association of America, and the Ananda K. Coomaraswamy Prize awarded by the Association for Asian Studies.

She also edited *Power, Politics, and Culture: Interviews with Edward W. Said* (Vintage, 2001). She is co-editor of the book series *South Asia Across the Disciplines* published jointly by the university presses of Columbia, Chicago, and California under a Mellon grant. She has received Guggenheim, NEH and Mellon fellowships, and was honored with the Mark Van Doren Award for Teaching in 2017-2018. Her current work is on genealogies of secularism and the writing of alternative religious histories.



Keynote speakers

Brokered Sites of Exchange: Colonial Education and the Postcolonial Novel

Heralded by many critics to be a uniquely Western form that catalyzed print culture to serve the interests of the rising European bourgeoisie, the novel has typically been regarded as alien to nonwestern societies and therefore as much an agent of European colonialism as law, education, and other cultural institutions. However, this fails to acknowledge the extent to which colonial societies, in turn, colonized the novel by adapting it to indigenous forms. When the adaptations re-circulate in World Literature, the altered sensibilities act as a brake upon the undiluted dissemination of European class interests, whether the adaptation is in the form of direct postcolonial revision (cf. Tayib Salib's *Season of Migration to the North* as an Arabic update of Conrad's *Heart of Darkness* or Jean Rhys's *Wide Sargasso Sea* as a Caribbean rewriting of Bronte's *Jane Eyre*) or completion of a novelistic arc (cf. Peter Carey's *Oscar and Lucinda* as a canonical reworking of two Victorian novels, Edmund Gosse's *Father and Son* and George Eliot's *Daniel Deronda*). The cultural work performed by novels in various national contexts and histories does not accord with the dominant accounts of the development of bourgeois sensibility. The discrepancy between the received history of the novel—as serving Western bourgeois interests—and its global dissemination is due to the complex histories of reception, adaptation, and revision in the nonwestern societies where the novel has grown. Indeed, the productive power of novels in culture to negotiate transnational identities uniquely makes the novel a site of transnational exchange, allowing for the global disseminations of novel reading and novel writing. In its global aspect, the novel is transformed into a discursive site where the relations among nations are brokered.

Closing Address

Professor Zhao Baisheng

Zhao Baisheng is Professor of Comparative World Literature and Transcultural Studies at the Institute of World Literature, School of Foreign Languages, Peking University (PKU). Currently, he also serves as Director of the World Auto/Biography Center (PKU), General Secretary of Center for Cross-cultural Studies (PKU), Deputy Director of Center for African Studies (PKU), President of World Ecoculture Organization and President of World Literature Association.



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We the South: A New South–North Paradigm for Global Literary Studies

The predominant China–West Paradigm of World Literature studies practised by mainstream Chinese scholars for more than a century is essentially exclusive: the inability to see the whole world per se and a deliberate blindness towards regions and continents which are non-Chinese and non-Western. Even the seemingly liberal East–West Paradigm is basically a North–North Paradigm, focusing mainly on the literary and cultural relationships of the northern hemisphere. This paper will challenge both the China–West Paradigm and the East–West Paradigm to put forward two paradigms for both World Literature studies and global literary creation, i.e., the South–North Paradigm and the South–South Paradigm. Literary scholars such as Qian Zhongshu, Edward W. Said, Gayatri C. Spivak, and eminent writers like Karen Blixen, J. M. Coetzee and Ngugi wa Thiong’o will be examined, so as to illustrate the impact of the rise of the Global South upon New World Literatures and the necessity and validity of these two new paradigms.

Special and Public Events

Special event

Documentary launch

Clarence Walden: Gangalidda man from Queensland's Gulf of Carpentaria

Friday 23 August, 10.15am

**SSB Lecture Theatre 200, Social Sciences Building (A02),
University of Sydney, Camperdown campus**

Introduction by Alexis Wright

Short address by Clarence Walden

Gangalidda political leader Clarence Walden takes us on a harrowing and insightful journey through the hardships of growing up in the 1950s and 60s on the remote Doomadgee Mission in the Gulf of Carpentaria, to the enormity of the political struggles with governments and mining companies in the modern era.

He tells the stories of brutal beatings and having his mouth washed out with soap for speaking his own language when he was a child. A 1950 government report described living conditions in the children's dormitories at Doomadgee as akin to 'slavery.'

His story is about survival, cultural resilience in his traditional homelands, and sheer political determination which includes locking a government minister out of his community.

Clarence Walden is a compelling and powerful storyteller who never deviates from his role as a story maker and story keeper in pursuit of justice for his people.

For more information, visit:

– formsofworldliterature.com/clarence-walden

Special event

Writers' plenary

Southern Reflections: Writers on Literary Geography

Friday 23 August, 5.15pm

SSB Lecture Theatre 200, Social Sciences Building (A02),
University of Sydney, Camperdown campus

Our invited writers will take the stage to reflect on their works, discuss their relations to the 'Global South', and share ideas on the concept of a literary geography.

Join us for this unique gathering of literary voices from across the globe and in different languages.

Moderators:

- Vrasidas Karalis (School of Languages and Cultures, University of Sydney)
- Zhao Baisheng (Institute of World Literature, Peking University)

Writers on panel:

- Alexis Wright (Australia)
- Nicholas Jose (Australia)
- Carlos Gamerro (Argentina)
- Cristian Aliaga (Argentina)
- Chen Qiwen (China)
- Nael el-Toukhy (Egypt)
- Lily Yulianti Farid (Indonesia)
- Ju (Myanmar)
- Sabal Phyu Nu (Myanmar)
- Isa Qala (New Caledonia)
- Maraea Rakuraku (New Zealand)
- Shane Carreon (The Philippines)
- Elliott Colla (US)

Public event

Mascara's Global South Salon: A Reading and Performance

Saturday 24 August, 5.30pm

**ABS Lecture Theatre 1110, Abercrombie Building (H70),
University of Sydney, Darlington campus**

Presented by *Mascara Literary Review*

Hosted by the University of Sydney's Department of English

This reading is a creative submersion into the colloquium themes from diaspora writers and translators who live and work in Sydney, and whose ancestries trace to the Global South. They have lived in the United Kingdom, United States, Germany, Africa, Mexico and Australia. They share resistant imaginaries.

Convened by Dr Toby Fitch with a brief introduction by award-winning poet Dimitra Harvey.

The writers:

- Mario Licón Cabrera
- Anupama Pilbrow
- Lachlan Brown
- Debbie Lim
- Michelle Cahill
- Christopher Cyrill

A literary journal founded in 2007, *Mascara Literary Review* is particularly interested in the work of contemporary migrant, Asian Australian and Aboriginal writers, and specialises in publishing platforms for subaltern writing and human rights, focussing on cultural cohesion and participation.

This project has been assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body.

Public event

作家专题研讨会

Discussion forum: China's Place in World Literature

Saturday 24 August 2019, 5.30pm

ABS Lecture Theatre 1060, Abercrombie Building (H70),
The University of Sydney, Darlington campus

Co-hosted by China Studies Centre and School of Languages and Cultures

(Event in Mandarin)

无论用哪种文字书写, 文学是世界的语言, 是文明相互了解的窗口。中国当代文坛的面向已经极具多元化, 此外网络时代、新媒体也成为文学作品的传播工具, 加上社会文学生态的改变, 如何能够在当代向中国以及世界的读者讲述中国故事? 我们将会在8月24日请到中国和澳洲的著名作家, 听他们分享自己的写作经验和不平凡的经历, 和作家进行思想上的碰撞。

Regardless what script or alphabet you write in, literature is the world's language and the window by which civilisations come to know one another. The contemporary literary scene in China has become extremely diverse as internet and other new media emerge as key methods of transmission. As such shifts in social and literary environments proceed, what might we do nowadays to tell stories from China to domestic and international readers?

Moderator

- Dr Xing Dong, SBS Mandarin producer

The panelists:

- Nicholas Jose
- 笛安 Di An
- 陈启民 Chen Qiwen
- 铁流 Tieliu
- 韩静 Jian Han
- 刘树森 Liu Shusen
- 赵百生 Zhao Baisheng

Sections and Language Streams

Section 1

Imagining the Global South/Writing from the Global South

Coordinated by Novi Djenar, Yixu Lu, Cat Moir, Ruben Perez-Hidalgo, Vanessa Smith, Lucia Sorbera and Josh Stenberg

Friday, 23 August

Panel 1: China in the World

Education SR 409

Panel Moderator: Josh Stenberg

Nicholas Jose (University of Adelaide)

Antipodean China: Imagining a Literary Space

Liu Shusen (Peking University)

Zhao Jingshen and China's Initial Study of Australian Literature as World Literature

Michelle Cahill (University of Wollongong)

Bloomsbury's Chinese Gaze Reversed

Anna Stecher (LMU Munich)

Adapting Bandung. Chinese Narratives of the 1955 Conference – A Study Based on Zhou Enlai Biographies

Mingwen Xiao (Sun Yat-sen University, China)

"Global South" and "Global North" within East Asia: Alternative Narrative of Heroism and Patriotism in Mo Yan's 'Red Sorghum'

Thomas Moran (Monash University)

Nostalgia for the Future: Utopian Reflections in Hu Fang's 'Dear Navigator' (2014)

Saturday, 24 August

Panel 2: Australia in the Network of Cultures

ABS Seminar Room 3110

Panel Moderator: Vanessa Smith

Didier Coste (Université Bordeaux Montaigne)

From Brobdingnag to the Billabong, and Back: Mapping a Global South with Peter Carey

Mark Piccini (Queensland University of Technology)

'I am not yet satisfied': Desire and Violence in the Works of Christos Tsiolkas

Tiao Wang (Harbin Institute of Technology)

Good and Evil: Thomas Keneally and the Representation of the Global North

Natalie Edwards (University of Adelaide) and Christopher Hogarth (University of South Australia)

Franco-Australian Transnational Literature

Paola Scrolavezza (University of Bologna)

Re-imagining the South through Global F(r)ictions: 'Farewell, My Orange' by Iwaki Kei

Panel 3: Arabic Literature and the World: Decolonial Aesthetics for an Epistemology of Freedom

ABS Seminar Room 3110

Panel Moderator: Lucia Sorbera

Omar Yahaya (University of Ghana)

ملخص البحث

Shereen Abouelnaga (Cairo University)

Re-reading the Narratives of Motherhood from 'the Global South'

Elliott Colla (Georgetown University)

Incitement and Mobilization: Movement Poetry in Egypt

Shima Shahbazi (University of Sydney)

Microhistory Narratives, Alternative Epistemologies and Epistemic Credibility: A Comparative Study of Haifa Zangana's 'City of Widows' and Leilah Nadir's 'Orange Trees of Baghdad'

Jonas Elbousty (Yale University)

Arabic Literature in World Literature and the Issues of Canonicity

Gretchen Head (Yale-NUS College)

Reading Arabic Transnationally: Contested Borders of Literary Belonging Across the Sahara

Panel 4: Food in Literature

ABS Seminar Room 3080

Panel Moderator: Kestity Pringgoharjono (Indonesia)

Food often plays an important part in Asia's literature. It intertwines closely with life's sequence of love, betrayal, triumph and loss. And it nourishes the inspiration of writers, contributing to the mix of ingredients for many of Asia's brilliant literary works. Food often helps set the scene, conveying a story's setting, expressing its emotions, and playing a key role in the storyline itself. Join our panel to discuss how food and literature come together to preserve and transform Asia's cultural traditions and act as a catalyst for its social evolution. Hear from our panel on Asia's evolving literary works, from its old scriptures to its contemporary works.

Kestity Pringgoharjono (Indonesia)

'Serat Centhini', a Perspective of a Culinary Journey through Java

Elisabeth Yane Ardanesywari (University of Indonesia)

Food as the Identity Reconstruction Mechanism in Leila S. Chudori's 'Pulang'

Dyah Pitaloka (University of Sydney)

Edible Activism: Wild Plant (*pangan liar*), *benguk* and Tapioca Gruel as Source of Agency, Resilience and Identity

Sunday, 25 August

Panel 5: On Latin American and Caribbean Literature

ABS Seminar Room 3110

Panel Moderator: Ruben Perez-Hidalgo

Power-Resistances from the South

Carlos Gamero (Writer, Argentina)

Cannibals in Paris: The Selk'nam from Tierra del Fuego at the 1889 Universal Exhibition

(cont'd) Sunday, 25 August

Cristian Aliaga (Writer, Argentina) and Fernanda Peñaloza (University of Sydney)

Mapuche Women Poetry: Voicing the Unspeakable

Ana Fernandez (University of Ottawa)

Re-presentando “minoridades” desde una perspectiva socio-crítica en el (con)texto argentino: Shunko (1949; 1960), Ceferino Namuncurá (1972) y Verónico (1988)

The Exotic and Imagined South

Cody Reynolds (University of Newcastle)

The Art of Misrepresentation: Reclaiming Culture from Magical Realism's Commercial Exotics

Mohamed Kamara (Washington and Lee University)

The Odyssey of George Washington Black: Home and its Discontents in Esi Edugyan's 'Washington Black'

Thomas Nulley-Valdes (Australian National University)

Semi-universal Trajectories from the Global South: A Comparative Casanovian Study

Ziortza Gandarias Beldarrain (Boise State University)

The Basque Cultural Magazine 'Euzko-Gogoa': The Transoceanic Basque Will

Panel 6: Southeast Asian Literature

ABS Seminar Room 3180

Panel Moderator: Novi Djenar

Nazry Bahrawi (Singapore University of Technology and Design)

Theorising the Bahasaphone in World Literature

I Nyoman Darma Putra (University of Udayana)

Mediating Modernity: One Hundred Years of Modern Balinese Literature

Elisabeth Yane Ardanesywari (University of Indonesia)

Fiksi sebagai Representasi Diri Perempuan Urban: Transformasi Cerpen Majalah Perempuan 'Femina' Indonesia Edisi 2000-2019

Aquarini Priyatna (Universitas Padjadjaran)

Subjectivity and Agency in Ratih Kumala's 'Gadis Kretek: Women in Tobacco Industry'

Eliza Victoria (University of Sydney)

The Anti-Lovecraft, or Towards a Filipino Cosmic Horror: Representations of the Cosmos and the Philippine Drug War in Two Filipino Horror Stories

Jeneth B. Borlasa (University of the Philippines Cebu)

Freighted Bodies: The Weight of History and Identity in Three Post-colonial Novels

Aaron Nyerges (University of Sydney)

'Isla De Sangre': Planetary Creations and Philippine Horror

Naomi Cerisse Cammayo (University of Sydney)

Art for Heart-speak: Revisiting the Poetry of Filipina Lesbians in Independently Published Anthologies by Notable Lesbian Organizations in Manila

Section 2

Transnational Literatures

Coordinated by Giorgia Alù and Ben Nickl

Friday, 23 August

Panel 1: Japanese Sinitic Poetry as Exophonic Literature

Education SR 625–626

Panel Moderator: Matthew Fraleigh (Bandeis University)

This panel examines how Sinitic poetry traditions in Japan (verse written by Japanese individuals in conformity with classical Chinese grammar and prosodic rules) might be conceptualized productively as exophonic literature. From antiquity through the modern period, appreciation of classical Chinese poetic forms has been considered part of the cultural literacy of educated individuals throughout the Sinosphere. In the Japanese case, readers developed a method for construing literary Sinitic texts through the Japanese vernacular that became a dominant approach even as awareness of and sensitivity to grammatical and aural features of literary Sinitic remained essential aspects of the compositional process. While many of the aural features of Sinitic poems were not realized in the most dominant forms of vocalization practiced in Japan, the visibility of the Sinographic written form and its amenability to translingual practice were essential in facilitating the internalization of Sinitic literary forms by Japanese practitioners.

Yoshitaka Yamamoto (National Institute of Japanese Literature)

Judging a Poem by its Title: The Exophonic Significance of Poem Titles in Japanese Sinitic Poetry

Rintaro Goyama (Keio University)

The Names of Native Flowers and Sinitic Poetry in Early Modern Japan: Focusing on the Relation with Knowledge in the Field of Herbal Medicine

Riko Fukushima (Tezukayama Gakuin University)

“Hai-tai-shi”: Humorous Sinitic Poems Written by Japanese Poets

Noriko Niina (Bukkyo University)

Sinitic Poetry Composition as a Step Toward Advancement in Local Society and Politics

Saturday, 24 August

Panel 2: Bypassing the Metropole: New Comparativism and Transverse Vectors for Minority World Literatures

ABS Seminar Room 3020

Panel Moderator: Nicole Moore (University of New South Wales, Canberra)

This panel addresses contemporary comparativist methodologies that seek to reroute vectors of comparison away from the metropole. As American literature “deterritorialises” (Giles 2011, 1) and British models decline in relative quantity and reach (D’Haen 2012, 160), “Southern Theory”, as Raewyn Connell and, differently, Revathi Krishnaswamy argue, offers radical revisions to established modes for traversing literary difference. Panellists will present from a range of transnational projects drawing together diverse literary contexts in revealing juxtaposition: invoking trans-Indigenous methodologies to discuss Adivasi Indian and Indigenous Australian literatures; exploring the clash between postcolonial and Cold War theoretical models for considering mid-century writing from Indonesia, Malaysia and Singapore; exploring the fractious translation zone of Australian poetry in Chinese, and examining the implications of transverse connections into the Global South for shifting understandings of ‘Australian’ literature beyond the Anglosphere. Along such transverse vectors of exchange this panel seeks revelatory revisions in our shared understanding of minority world literatures.

(cont'd) Saturday, 24 August

Beibei Chen (East China Normal University)

Translated Poetics and the Fractious Translation Zone in Australian Poetry Translation

Nicole Moore (University of New South Wales, Canberra)

Transverse Vectors: Australian Literature Beyond the Anglophone World

Sandeep Singh (University of New South Wales, Canberra)

Conceptualizing the Postcolonial Cold War in Southeast Asia through the Literary: Heterotemporality, Region, Asymmetry

Priyanka Shivadas (University of New South Wales, Canberra)

Languaging in Indigenous Australian and Indian Poetry: A Trans-Indigenous Approach

Panel 3: Translational Literature and Writings from the Diaspora

ABS Seminar Room 3020

Panel Moderator: Benjamin Nickl

Sharmani Patricia Gabriel (Universiti Malaya)

Rerouting the Nanyang: From “Diasporic Local” to Transnational Imaginaries

Fiona Lee (University of Sydney)

Inter-Imperial Entanglements and the Cold War: Sinophone-Anglophone Modernist Encounters in the Contemporary Global Novel

Meng Xia (University of New South Wales)

Writing Memory from Transcultural Interstices in Chinese Diasporic Fictions

Xiaoyang Li (University of Canterbury)

Gender, Sexuality, and Salvation in Wartime China: A Reading of Yan Geling’s ‘The Flower of War’

Dandan Chen (State University of New York at Farmingdale)

Travel, Writing, and Self-Exile towards World Literature

Alexandra Kurmann (Macquarie University)

Transnational Literatures: Transdiasporic Reappropriation of the Historiographical Metanarrative in Contemporary Vietnamese-Francophone and American Literature

Renran Zhang (Guangdong University of Foreign Studies)

A Life on the Hyphenated Bicultural Identity in Virgil Suárez’s ‘Going Under’

Hiqma Nur Agustina (Universitas Islam Syekh-Yusuf)

Women and Repression in the Writings of Afghanistan Diasporic Writers

Marie Rose Arong (University of the Philippines Cebu)

Little Brown Americans: Narratorial Ambivalence in Filipino Anglophone Novels Bienvenido Santos’ Dancers’

Sunday, 25 August

Panel 4: Translation, Translatability and Transnational Imaginaries

ABS Seminar Room 3020

Panel Moderator: Cat Moir

Anthony Uhlmann (Western Sydney University)

Other Worlds: Literature and Common Notions

Sutida Wimuttikosol (Thammasat University)

From the Global South to the Global South: Thailand and World Literatures in Translation

Ying Xin Show (National Chiao Tung University, Taiwan)

“Malaya, my lovely hometown”: On the Early Chinese Malayan Writers and Translators Wei Bei Hua/Lu Poh-Yeh

Wanlin Li (Peking University)

Cultural Adaptability and Distinctness in the Transnational Adaptation of ‘Infernal Affairs’

Shane Carreon (University of the Philippines)

“After the Fire”: Resistance through Translation and Retranslation

Sai Chandra Mouli Timiri (Osmania University)

Translating Cultures: An Indian Experience

Ziqing Lyu (University of Sydney)

Assessing the Reception of a Translated Work in a Foreign Culture: A Corpus-driven Analysis of ‘The Three Body Problem’ among English-speaking Readers

Section 3

The Global South, World Literatures and Global Market Forces

Coordinated by Rebecca Suter and Clara Sitbon

Friday, 23 August

Panel 1: Ecocriticism and the Global South

Education SR 524

Panel Moderator: Clara Sitbon

Ju (Writer, Yangon)

Eco criticism in Myanmar Literature

Charlotte Mackay (University of Melbourne)

Diasporic Memory and the Environment in the Works of Contemporary Cameroonian Writer Léonora Miano

Evelyn Corr (University of Sydney)

What Will We Leave Our Daughters? Teleological Conflict in Indigenous Climate Poetics

Bonaventure Munganga (University of New South Wales)

The Ecological Thought, Epistemic and Ethical issues in Indigenous Australian Speculative Fictions

Mengtian Sun (University of Melbourne)

The Globe and the South: Imaginations of Globalization in Science Fiction on the Global South

Saturday, 24 August

Panel 2: New Approaches to Transnational and World Literature

ABS Seminar Room 3180

Panel Moderator: Rebecca Suter

Ben Etherington (Western Sydney University)

Against Network Thinking: Critical Humanism and Speculative Literary Totalities

Adam Morton (University of Sydney)

A Geography of Blood Meridian

Dashiell Moore (University of Sydney)

World Literature and the Glissantian Encounter

Alya Ansari (University of Minnesota)

Discursive Disruptions: Hybridity as Historiographic Method

Michael Paton (University of Sydney)

The Global South and the Concept Shi 勢: a Dili 地理 Perspective

Panel 3: Webtoon, Webnovel and Fan Video Platform Cultures in Asia and the Expanding Digital Creative Economy

ABS Seminar Room 3180

Panel moderator: Brian Yecies (University of Wollongong)

The papers in this interdisciplinary panel explore some of the new reading, writing, sharing and transmedia adaptation trends emerging across popular digital webtoon (aka digital comics), webnovel (aka Internet novel) and video platforms in the Global South. Specifically, the speakers investigate how the production, circulation, translation and remake of Korean and Chinese webtoon and webnovel genres, as well as remix videos are inspiring local amateur content production and becoming an integral part of Asia's expanding digital media cultures and industries.

Xiang (Tony) Ren (Western Sydney University)

Transmedia Online Literature in China and Global Platform Ecosystems

Aegyung Shim (University of Wollongong)

Webtoon Literary Adaptations and their East Asian Encounters

Dingkun Wang (Shanghai Jiao Tong University)

The Complexity of Translation in the Fan-Made Video 'Meeting Sheldon' (2014)

Brian Yecies (University of Wollongong)

Southeast Asian Digital Transcreators on Korean Webtoon Platforms

Section 4

Beyond World Literatures

Coordinated by Michelle Royer and Léa Vuong

Friday, 23 August

Guest speaker

Education SR 520

Maraea Rakuraku (Writer, New Zealand)

Writing into Landscapes Unfriendly from the Margins into the Glare of Light

Panel 1: Moving across the Screen: World Literatures and Cinema

Education SR 520

Panel Moderator: Michelle Royer

Christina Kkona (Aarhus University)

From 'Fingersmith' to 'The Handmaiden': Queerness and Cross-cultural Adaptation

Guadalupe Escobar (University of Nevada, Reno)

Reframing the Family Tree in 'Children of Diaspora'

Kshama Kumar (University of New South Wales)

The Community, the State and the Politics of "Tension" in 'Dweepa'

Laetitia Nanquette (University of New South Wales)

Why is Iranian Literature not Global?

Saturday, 24 August

Panel 2: Beyond the Canons: World Literatures and the Popular Genres

ABS Seminar Room 3010

Panel Moderator: Léa Vuong

Isabelle Hesse (University of Sydney)

World Literature, Political Thrillers, and the Semi-Periphery in Diaspora Writing from Israel/Palestine

Max Bledstein (University of New South Wales)

A Fantastical Event: The Historical Graphic Narrative of Marjane Satrapi's 'Chicken With Plums'

Faris Yothasamuth (University of Sydney)

We Are Not Them: Thai Imperialism and Racism in the Translations of English Popular Novels in the Early Twentieth Century

Nisha Ghatak (University of Auckland)

The Other Side of 'La Nuit bengali': A Critical Analysis of Maitreyi Devi's 'It Does Not Die: A Romance'

Yuri Takahashi (Australian National University)

A Sense of Justice as seen in Myanmar's Popular Literature – Min Thein Kha and his novel 'Goddess Manusari'

Sabal Phyu Nu (Writer, Yangon)

The Decline of Novelists in Myanmar – An Analysis from the 1960s to Today

Panel 3: South and North: Imaginings and Intersections

ABS Seminar Room 3010

Panel Moderator: Zhao Baisheng (Peking University)

Maggie Ann Bowers (University of Portsmouth)

Returning to Magical Realist Political Satires in the Post-truth Age

Tanutrushna Panigrahi (IIIT-Bhubaneswar)

The Act of Writing: Revisiting the Narrative Powers of the Global South through ‘The Travels of Dean Mahomet’ and ‘The Interesting Narrative of the Life of Olaudah Equiano’

Umme Salma (University of Queensland)

“Sultana in Skirts?” Reflections on Fictional Migration in Studying a Cluster of Bangladeshi Novels in English

Nicole Perry (University of Auckland)

Fairy Tale Forests and Black Pearl Inhabitants: German Women Writing the South Pacific

Panita Silapavithayadilok (University of Sydney)

The Need of the Other: The Vietnam War in Tiziano Terzani’s Itinerary

Apala Das (University of Toronto)

The Role of Askesis in Indian Nationalist Thought

Language streams

Saturday, 24 August

French

ABS Seminar Room 3080

Panel Moderator: Michelle Royer

Isa Qala (New Caledonia)

Oralitéécriture et Littérature

Screening of the short film 'L'enfant Wetr' and discussions with Isa Qala

Soumaya Abdellatif (Ajman University)

Gender: The Foreign Origins of the Concept and its Hard Meaning in the Tunisian Sociopolitical Context

Etienne Naveau (Institut national des langues et civilisations orientales, Paris)

Nh Dini (1936–2018) ou l'écriture de soi d'une femme indonésienne

Chinese

ABS Seminar Room 3080

Panel moderator: Josh Stenberg

HORNG Shu-ling (National Taiwan University)

台灣詩人利玉芳的南方經驗和日常書寫

JIN Haina (Communication University of China)

澳大利亚电影在中国的翻译与传播

XU Yan (Western Sydney University)

中国文化的可译性: 解析葛浩文翻译莫言作品《丰乳肥臀》中的意象隐喻为例

Speaker Abstracts

Alphabetical order by last name

Soumaya Abdellatif (Ajman University)

Gender: The Foreign Origins of the Concept and its Hard Meaning in the Tunisian Sociopolitical Context

The theoretical filiation from which the concept of gender derives was initially established in Anglo-American literature of the 70s to refer to the cultural dimension of world sexualization. The emigration of this concept to France was accompanied by a semantic slip stamped by anterior conceptual elements, such as male domination, social sexual relations, and patriarchy. Abusively translated into Arabic in the East and the Maghreb as well, this concept is constantly filled with confusion and thus needs to be redefined every time to rid it of its enigmatic and changing character. Furthermore, its first being claimed by a group of extreme lesbians, which occurred during debates in the Tunisian Parliament, continues to breed mistrust and reluctance for a large number of policymakers, who see in it a sort of threat to the existing societal model. In the light of an investigation carried out with a number of deputies, members of political parties and syndical organizations, this paper seeks to expound on the elements at the origin of a complicated meaning and integration of the concept of gender in the political sphere in Tunisia following the Revolution.

Shereen Abouelnaga (Cairo University)

Re-reading the Narratives of Motherhood from 'the Global South'

Motherhood has always been a performative act that shapes the discourse of/about women in the South (and the North as well). By default, motherhood is a gendered concept. The contours and limits of this concept as an act have been designated and glorified by multi-discursive powers: national, religious, societal, educational, ideological and familial. Women writers of the South have challenged the whole paradigm (concept, act, and practice) and the traditional understanding of motherhood. How far, then, can we consider the concept of motherhood – a performative act – as a practical tool that could generate a transnational reading of gender? This paper engages with the complexity of the gendered act of motherhood in its relation to nation-based literatures. From within the framework of gender, the various texts that come from Morocco, Egypt, Lebanon, Palestine and Oman not only challenge the essentialism of motherhood and the concept of World Literature, but also unhinge the construct of the global South itself. The planetary transnational reading of motherhood has great potential to empower the gendered social actors who consider themselves to be in subaltern(ized) positionalities of global networks of power. Given contemporary Neo-liberal globalization, can we still speak of a literary global South? Or is it a performative methodology as well?

Hiqma Nur Agustina (Universitas Islam Syekh-Yusuf)

Women and Repression in the Writings of Afghanistan Diasporic Writers

This paper aims to discuss the works of recent diasporic writers from Afghanistan. Many of these texts provide descriptions of women's repression, mainly based on verifiable facts; clear examples are the novels by Khaled Hosseini and Latifa. In this paper, qualitative methods, gender relation theory and Islamic feminism are used to discuss Hosseini's *A Thousand Splendid Suns* and Latifa's *My Forbidden Face*, in which the female characters voice their efforts to escape from repressive gender relations and local culture.

Cristian Aliaga (Writer, Argentina) and Fernanda Peñaloza (University of Sydney)

Mapuche Women Poetry: Voicing the Unspeakable

The history of colonial violence continues in the South of Argentina and Chile to this day: a tragic example of this situation is the eviction of families occupying land "illegally"; the incarceration of indigenous activists; or, in extreme cases, murder. In the light of this situation, processes of political, economic and cultural reconfiguration need to be considered, particularly in regard to experiences of opposition and dispute over issues of identity and agency. In the form of collective action, indigenous voices have long been questioning the images that societies in privileged positions of power have imposed upon them. This presentation focuses on Mapuche women poets from both sides of the Andes: our main argument is that their committed voices are a complex illustration of cultural revival, political resistance and aesthetic perception.

Alya Ansari (University of Minnesota)

Discursive Disruptions: Hybridity as Historiographic Method

This paper addresses the inadequacy of 'hybridity' in contesting the discursive hegemony of Eurocentric coloniality, with special attention to the historical record that invalidates postcolonial experiences of liminality. Hybridity has been insufficiently disruptive in its project against Western cultural supremacy due to its excessive theorization as an ontological state. Consequently, I argue that hybridity must be re-conceived in epistemological terms as a historiographic strategy that utilizes culturally specific knowledges and historically reflexive conventions. This re-figuration of hybridity as historiographic method may produce alternative narratives of post coloniality, which, I hope, may provide openings towards understanding hybridity as a valid, if precarious, mode of knowledge.

Elisabeth Yane Ardanesywari (University of Indonesia)

Fiction as Urban Women's Self Representation: The Transformation of Short Stories in 'Femina', an Indonesian Women's Magazine, 2000-2019 Editions

Since we have familiarized ourselves with the term "sastra koran" (newspaper literature), this paper intends to discuss "sastra majalah populer" (popular magazine literature), as it appears in the form of fictions published in women's magazines that reflect on the issues, aspirations, priorities, and obsessions of urban women. By examining 40 fictions that appeared in *Femina* from 2000 until 2019, this paper shows how short stories reflect the transformation of urban women's self-representation, from the topic of domestic issues to issues deemed "external" to women's main concerns. In 19 years, *Femina's* short stories were transformed from a means for "leisure" or "escape" into a vehicle to promote women's aspirations and to acclaim their existence.

Elisabeth Yane Ardanesywari (University of Indonesia)

Food as the Identity Reconstruction Mechanism in Leila S. Chudori's 'Pulang'

Makalah ini menunjukkan bagaimana boga difungsikan sebagai sarana rekonstruksi identitas dalam *Pulang* (Leila S. Chudori, 2012). Empat lelaki Indonesia mendirikan restoran makanan Indonesia di Paris, yang mereka namai Tanah Air. Makanan Indonesia dan nama yang mereka pilih sebagai nama restoran berperan sebagai sarana rekonstruksi identitas dan mekanisme pertahanan, benteng dan sauh di negara asing, atau meminjam konsep Anderson (1983) tentang "imagined community", menjadi "Tanah Air Terbayangkan" (imagined home-country). Paralel dengan tesis Hall (Storey, 2003:80) bahwa identitas lebih merupakan sebuah "routes" daripada sebuah "roots", para tokoh dalam *Pulang* memilih rute kuliner untuk merekonstruksi identitas mereka sebagai liyan di negara asing.

Marie Rose Arong (University of the Philippines Cebu)

Little Brown Americans: Narratorial Ambivalence in Filipino Anglophone Novels *Bienvenido Santos' 'Dancers'*

You Lovely People and *The Bamboo Dancers*, which narrate the harrowing experiences of Filipinos in America during the Pacific war and in the decade immediately after the granting of formal independence, have been tagged as literature that “perpetuates Western myths of identity formation and national development”. Central to this view is how the works fail to account for “the culpability of real/economic and colonial/neocolonial forms of domination”, largely due to the use of narrators with privileged or elite status (i.e. a male, pensionado or government scholar) compared to the other characters. While this position rightfully highlights the shortcomings of a largely male-centered and/or middle-class emphasis in the framing of Filipino cultural identity in the fiction of early Filipino Anglophone writers, this paper argues that these novels also suggest alternative forms of resisting the dominant Western representations of the Filipino.

B

Nazry Bahrawi (Singapore University of Technology and Design)

Theorising the Bahasaphone in World Literature

The Global South has entered into the lexicon of humanities research in recent years. This is a welcome decolonial move, but does it run the risk of submerging the literatures of oft-ignored localities such as Southeast Asia within the greater configurations of East Asia, South Asia or the Arab world? This presentation will unpack the Global South as a ‘world literature’ concept by considering the case of Malay and Indonesian literature, or the Bahasaphone. It will articulate a method informed by the slew of cosmopolis configuration outlined by Sheldon Pollock (Sanskrit cosmopolis), Richard Eaton (Persian cosmopolis) and Ronit Ricci (Arabic cosmopolis) as a frame for researching and teaching World Literature. By pegging the Bahasaphone to the cultural unit that we can call the ‘Islamicate cosmopolis’, it hopes to explore the possibilities of incorporating the study of lesser known cultures into the fold of World Literature without reproducing their minority status.

Ziortza Gandarias Beldarrain (Boise State University)

The Basque Cultural Magazine ‘Euzko-Gogoa’: The Transoceanic Basque Will

The cultural magazine *Euzko-Gogoa* (Basque Will, 1950–1960) published in Guatemala in 1950, is undoubtedly an emblematic leader in the history of the Basque press and a symbol of the resurgence of the Basque language and nation during Franco’s dictatorship (1939–1975). It was the first magazine written entirely in ‘euskara’ (Basque language) after the Spanish Civil War. The purpose of this paper is to examine the political and aesthetic positions of *Euzko-Gogoa*, by focusing on the literary work produced in its pages and the network of Basque intellectuals created in exile. This network was able to save and rebuild their beloved motherland through their language. *Euskara* became the cohesive element to rebuild the defeated Basque culture and nation. In the magazine, Basque writers in exile and at home worked together to create an imagined community.

Max Bledstein (University of New South Wales)

A Fantastical Event: The Historical Graphic Narrative of Marjane Satrapi's 'Chicken With Plums'

This paper examines the depiction of Iranian history in Marjane Satrapi's *Chicken with Plums*. By setting the graphic novel in 1958 Tehran, Satrapi places it in between two crucial moments in twentieth century Iran: the overthrow of the democratically elected leader Mohammed Mossadegh in 1953, and the White Revolution, Mohammed Reza Shaha's initiative for societal advancement, which began in 1962. The direct and indirect mentions of history throughout the work function in tandem with its liminality to evoke Gilles Deleuze's concept of the 'event'. Satrapi further suggests a Deleuzian understanding of chronology through fantastical elements, which interact with the references to Iranian history to present the graphic novel as being both supernatural and historically entrenched. I argue that the events of *Chicken with Plums* depict an Iran unbound from constraints of realism or linear notions of time, replacing them with a liberatory vision of the nation.

Jeneth B. Borlasa (University of the Philippines Cebu)

Freighted Bodies: The Weight of History and Identity in Three Post-colonial Novels

David Harvey in his book *Spaces of Hope* (2012) argues for a return to the view of 'body' as a measure of values and meanings crucial to understanding the connection of the human experience to "the discursive shift that has placed 'globalization' at the center of debate." The weight of history and the socializing experience is manifest in the 'body' in Nick Joaquin's *Cave and Shadows* (1983), Tahar Ben Jelloun's *The Sand Child* (1985), and Salman Rushdie's *Midnight's Children* (1981). From the perspective of the 'Global South' as a "concatenation of protests against the theft of the commons, against the theft of human dignity and rights, against the undermining of the democratic institutions, and the promises of modernity", I aim to discuss the post-colonial body as evidence of the continuing experience of inequality in the era of globalization.

Maggie Ann Bowers (University of Portsmouth)

Returning to Magical Realist Political Satires in the Post-truth Age

One of the most valued aspects of the critical analysis of satirical magical realist writing is its potential to expose the mechanisms of the manipulation of truth and use of rumour by corrupt regimes. This paper proposes to return to the seminal novel *The Wizard of the Crow* by Ngugi Wa'Thiongo (2007) to consider the less examined concept of rumour in political discourse. This examination of Ngugi's work will be developed in comparison to other seminal satirical magical realist texts such as *The Autumn of the Patriarch* and *Midnight's Children*. This study of Ngugi's excessive and outrageous narrative helps us to understand the global mechanisms of propaganda and political rumour-mongering and has particular significance in the context of the current political climate of increasing populism and shadows of fascism in countries in the both the Global South and the Northern Hemisphere.

Naomi Cerisse Cammayo (University of Sydney)

Art for Heart-speak: Revisiting the Poetry of Filipina Lesbians in Independently Published Anthologies by Notable Lesbian Organizations in Manila

The proposed study is an update of another paper presented at the International Conference on Postcolonial Praxis, held at the University of the Philippines from 21st to 23rd July 2010. The results of the first version of this project mostly relied on close readings of the poems included in the anthologies published by two notable Manila-based LGBT organizations: UP Babaylan and Lunduyan ng Sining or "Cradle of Art". This revised study will examine the poems' predominant imagery and wordplay under the lens of social constructionism and (sem)erotics—which Elizabeth A. Meese (1992) defines as "the sexual torsion of semantic order, of words on the page."

Michelle Cahill (University of Wollongong)

Bloomsbury's Chinese Gaze Reversed

This paper considers the Chinese writer, Shu-hua Ling's reception in the West since the publication of her memoir, *Ancient Melodies* in 1954. Virginia Woolf's nephew, Julian Bell, had an affair with Ling, and her reputation in the UK and USA has been inflected by stereotypical narratives of the genteel Chinese woman writer and artist. Yet in her own right Shu-hua Ling's oeuvre validates her firm place as an avant-garde bilingual and bicultural Chinese modernist with transnational alliances; the 'Chinese Katherine Mansfield'. In considering the dynamics of power and race operating to mediate Ling's global north debut, I read extracts from correspondence between Ling and her teacher Zhou Zuoren, Julian Bell and his mother Vanessa Bell, and to his friend Eddy Playfair. I argue that contemporary criticism on Bloomsbury and the Global South remains Eurocentric and polarised in its fictive constructs and educational paradigms.

Shane Carreon (University of the Philippines)

"After the Fire": Resistance through Translation and Retranslation

One way to think about the cultural move from and against a former colonizer's language is to sense how a postcolonial resistance is mounted and set in motion through such language. In the Philippines, the particular occupation by and hold of English calls for what appears to be an imperative to engage precariously with the linguistic tension. As the country's official language, English continues to be the former colonizer's ideological stronghold, stifling the rest of the country's languages and literatures, even while it serves as the people's tool for global access and encounters. In this paper, I read the translation and retranslation by Merlie Alunan of Adonis Durado's poem, "Pagkaugdaw" as a postcolonial linguistic resistance in, though, and in spite of English. I look into how publication conditions may have influenced the translator's differing translations of the same text as a response to the imposition of English on Philippine literature.

Beibei Chen (East China Normal University)

Translated Poetics and the Fractious Translation Zone in Australian Poetry Translation

With the increasing power social media such as *Weibo* and *WeChat* have on our life, it also becomes an important tool in the circulation of literary contents. In China, translation has become one of the popular ways to establish a solid identity as a bilingual reader with a high-class taste. In contrast to previous circumstances, Chinese amateur readers have been more engaged in the act of translation, together with professional translators with proper language skills. This paper will give an overview of the translation of Australian poetry in China, explaining difficulties occurring during translation and the fractious discussion about translating Australian poems in this "new media era" in contemporary China.

Dandan Chen (State University of New York at Farmingdale)

Travel, Writing, and Self-Exile towards World Literature

This paper discusses Eileen Chang's literary translation of Chinese culture and construction of "Rural China" as World Literature. Through close analysis of texts like *The Rice Sprout Song*, *Naked Earth* and *Huali yuan*, the paper investigates Chang's feminine reconstruction of rural China and her treatment of self and state.

Elliott Colla (Georgetown University)

Incitement and Mobilization: Movement Poetry in Egypt

For decades, poetry has held a central place within leftist social movements in Egypt and has created a canon that includes figures such as Ahmed Fouad Negm and Samir 'Abd al-Baqi, along with dozens of other movement poets whose names are less known. The modes and functions of movement poetry are multiple: it serves as a privileged idiom of debate and deliberation; it interpellates publics and articulates claims; and it moves people to act. On this last point, Egyptian activists and state security officers have tended to agree historically. Yet even so, when pressed—in court, for instance—to make the case for how poetry incites, their accounts of poetry's power stumble. This presentation traces the history of movement poetry in modern Egypt, from 1968 to 2013, and explores the ambiguities of this history by way of incitement cases that were raised against Negm during the 1970s.

Evelyn Corr (University of Sydney)

What Will We Leave our Daughters? Teleological Conflict in Indigenous Climate Poetics

The accelerated and disproportionate effects of human-induced climate change on Indigenous homelands and communities in the Oceanic region present Indigenous writers with a teleological conflict between the looming threat of environmental apocalypse and the cultural and geographic forces of deep ancestral time and inheritance. Indigenous women speaking from this side of the imperative are closing the distance between theory and practice in the global climate justice struggle, while emphasising custodial and matrilineal responsibilities alongside trans-Indigenous relations of collaboration and solidarity. In charting these concerns and connections in the writing of saltwater Indigenous women of Oceania, such as Kathy Jetñil-Kijiner, Eunice Andrada, Alexis Wright and others, this paper seeks to explore diverse forms of transferral, refusal, and continuity across fluid and adaptive modes of literariness.

Didier Coste (Université Bordeaux Montaigne)

From Brobdingnag to the Billabong, and Back: Mapping a Global South with Peter Carey

From several of his early short stories to his latest novel, the geographies and topographies of Peter Carey's fiction are often characterised by paradoxical, uncertain, anamorphic or otherwise contorted features, of an almost Escherian nature. At the same time, the material description of these fictional worlds exhibits realist or even hyperrealist detail. While some of these works are situated in imaginary locations, others refer explicitly to Australia, with Bacchus Marsh, Sydney, Melbourne, or Bellingen in Northern NSW figuring prominently in Peter Carey's cartography. This paper argues that Peter Carey's strange and revealing mappings are exemplarily ex-centered from Australia, like those of John Coetzee and Amitav Ghosh from South Africa and Bengal respectively. This ex-centering "that cannot be reduced to either hybridity or nomadism" means that a worldwide, cosmopolitan Global South aesthetics is consolidated in this literature, one that was heralded in Sidney Nolan's and Russell Drysdale's paintings before it could take literary shape.

D

Apala Das (University of Toronto)

The Role of Askesis in Indian Nationalist Thought

This paper examines the conceptions of the self and of the nation in the thought of Sri Aurobindo (1872-1950). Educated in England, Aurobindo renounced both his academic prospects and his employment opportunity with the British colonial government in India before joining the “extremist” wing of the Indian independence movement. He eventually renounced active politics and established a spiritual-intellectual organization in the French province of Pondicherry in Southern India. This paper seeks to explore the fascinating interconnections between critique, nationalism, cosmopolitanism, and spirituality in Sri Aurobindo’s thought. It focuses on his later poetic work *Savitri* (1950-51) in order to tease out Aurobindo’s sustained meditation on the shape and significance of national and cosmopolitan selfhood.

E

Natalie Edwards (University of Adelaide) and Christopher Hogarth (University of South Australia)

Franco-Australian Transnational Literature

This paper builds upon recent scholarship in Australian literary and cultural studies that interrogates Australian literature written in languages other than English, such as Chinese, Italian, Greek, Vietnamese and German (Gatt-Rutter 2014, Yuanfang 2001, Huang and Ommundsen, 2016, Jacklin 2018). It aims to write the history of Franco-Australian writing; since the 19th century, there is a history of writing in French by migrants to Australia – memoirs, diaries, letters and first-person narratives – that has never received sustained critical attention. These narratives reveal different formulations of Australian identity and complicate our understanding of Australian literary history. In this paper, we focus on representative examples of one text from the nineteenth, one from the twentieth and another from the twenty-first century to chart the development of Franco-Australian transnational literature.

Jonas Elbousty (Yale University)

Arabic Literature in World Literature and the Issues of Canonicity

The study of World Literature has attempted to widen the canon to include diverse representations; however, silences and absences remain. This paper examines what Cameron McCarthy has called cultural balkanization, with its aim to marginalize the other’s narrative. It offers suggestions for how studying Arab literature can aid the development of alternate, nuanced schemata for understanding the conflicts and misunderstandings that take place between U.S. and Arab cultures. By analysing the current canon of World Literature, institutionalised in the anthologies produced for World Literature courses, I identify inclusions and absences in regard to Arab literature specifically, and apply postcolonial theories to deconstruct the image of Arab culture these texts present both individually and as a corpus.

Guadalupe Escobar (University of Nevada, Reno)

Reframing the Family Tree in 'Children of Diaspora'

Many young U.S. Central Americans have limited access to their own histories. This paper examines how Jennifer Cárcamo's documentary *Children of Diaspora* (2013) reveals memory gaps in tracing genealogies and deals with intersecting issues of lingering generational trauma, historical memory, and impunity. Cárcamo follows a generation of Salvadoran (American) students as they journey from Los Angeles to San Salvador in search of cultural memory, particularly political hauntologies of the U.S.-backed civil war in El Salvador (1980-1992), and explores futurities of transamerican political identities. By synthesizing archival footage and photographs with postwar testimonios, this documentary subverts silence in the wake of state terror, produces a site of "postmemory," and ultimately contributes to filling the hemispheric, historical lacunae surrounding older senses of displacement that still reverberate today.

Ben Etherington (Western Sydney University)

Against Network Thinking: Critical Humanism and Speculative Literary Totalities

This paper will question whether network-based conceptions of World Literature are appropriate to thinking about the conditions of literary practice and production in the global south. If, in a 'networked world', the most powerful are the most networked, then to focus on networks is to choose grounds of relation and comparison that favour the powerful. This also leaves in the shade the enormous amount of non-networked, or locally-circumscribed literary activity undertaken by structurally dominated writers and literary communities. Above all, it subjects writers of the Global South to the fetishism of 'network thinking' according to which authors, practices, works, and the scene of reception are given attention in their various capacity as nodes. Contra 'network thinking', this paper will propose a return to the tradition of critical humanist scholarship dedicated to thinking literary totality, briefly glossing three critical humanist keywords that have afforded speculative means for conceiving of literary totality: 'historical poetics', 'Ansatzpunkt', and 'contrapuntal reading'. To conclude, the paper offers a contribution to this store of keywords by developing the notion of the 'literary meridian', a term adapted from Paul Celan. 'Literary meridians' point to the lines of connection passing through otherwise unconnected and localised literary practices. The paper will claim that in our day World Literature is necessarily localist and localising: "a universal enriched by every particular: the deepening and coexistence of all particulars" (Aimé Césaire).

F

Ana Fernandez (University of Ottawa)

Re-presentando "minoridades" desde una perspectiva socio-crítica en el (con)texto argentino: Shunko (1949; 1960), Ceferino Namuncurá (1972) y Verónico (1988).

El fenómeno de la globalización, no sin paradojas, pone en evidencia las complejas relaciones entre las subjetividades locales y nacionales en el contexto latinoamericano. Ya en 1896, el cine llega a la moderna ciudad de Buenos Aires (Argentina), para eventualmente proyectar relecturas de los grandes clásicos de la literatura nacional. Algunas de ellas funcionan, no sin contradicciones, como espacios audiovisuales de resistencia. Desde una perspectiva socio-histórica, esta investigación presentará de qué manera dialogan ciertos personajes literarios, inspirados en historias de niños argentinos con sus adaptaciones cinematográficas. Interesa aquí analizar la manera en que estas realidades ficticias donde se desarrollan los personajes (de)construyen la noción de una identidad nacional idealizada respecto a las minorías, que llamamos minoridades (Fernández) por su minoridad – la cual constriñe sus derechos cívico-políticos y acrecienta su marginalidad.

Riko Fukushima (Tezukayama Gakuin University)

“Hai-tai-shi”: Humorous Sinitic Poems Written by Japanese Poets

In this presentation I will examine “Hai-tai-shi” written by Japanese poets, humorous Sinitic poems, and point out features of Sinitic poetry in Japan through reading them. Sinitic poetry required highly developed skills, and was a deeply complex activity. The higher educated people in Japan had been making *kanshi*, Sinitic poetry for more than 1300 years. Most Japanese poets wished to write Sinitic poetry as if they were Chinese, and to be accepted and appreciated by the Chinese reader. The enjoyment of some of these poems is restricted to Japanese readers only. Chinese poets were much more serious and very spiritual, so they didn’t appreciate humorous poetry. But some Japanese poets, especially from the late 18th into the 19th century, were more inclined to write about life’s humorous aspects. “Hai-tai-shi” especially contains more Japanese sounds and images. This can be regarded as an instance of the localization of Japanese Sinitic poetry.

G

Sharmani Patricia Gabriel (Universiti Malaya)

Rerouting the Nanyang: From “Diasporic Local” to Transnational Imaginaries

The emergence since the early 2000s of a cohort of creative writers who write in English from their locations in the metropolitan West and of a body of Mahua literature, whose practitioners are ethnic Chinese who are based mainly in Taiwan and write in Chinese, are representative of two key trajectories in contemporary Malaysian literature. Although these “Anglophone” and “Sinophone” Malaysian traditions have distinct literary histories of their own and are rarely discussed together, they posit in their unfolding imaginaries of the Nanyang (“South Seas”) a common challenge to both nation-centred and nationalist paradigms of literary and cultural production. My paper also seeks to demonstrate how these literatures’ evolving representations of the Nanyang, from a space of “diasporic local” attachment to a transnational network of deferrals, have important implications for how we theorize diaspora, transnationalism, and the translatability of nations and cultures in the Global South.

Carlos Gamerro (Writer, Argentina)

Cannibals in Paris: The Selk’nam from Tierra del Fuego at the 1889 Universal Exhibition

In 1889, a family of Selk’nam Indians, who until then had had no contact with European culture, were abducted from their native Tierra del Fuego and taken to Paris, where they were kept in a cage and exhibited as ‘Patagonian cannibals’ at the Universal Exhibition. They were subsequently taken to London, from where the Chilean authorities grudgingly agreed to repatriate them. Of the original eleven only four made it back to their homeland, where they were absorbed into the system of the Catholic missions. One of them stayed in Europe and made it back on his own, but nobody knows how. The paper I will be presenting follows what little is known of their story. Here I resort to fiction to fill in the gaps and attempt to recreate the different discourses, institutions and practices that made this story possible.

Nisha Ghatak (The University of Auckland)

The Other Side of 'La Nuit bengali': A Critical Analysis of Maitreyi Devi's 'It Does Not Die: A Romance'

Mircea Eliade's *roman-à-clef* *La Nuit bengali* (1933) caused quite a stir among the readers of the time, with its erotic descriptions and a story of forbidden love that had blossomed between a Romanian boy and a Bengali girl, in 1930 British India. The news about the contents of Eliade's novel reached the Bengali girl in his story, Maitreyi Devi, only in the year 1973. After the initial shock and disbelief on reading Eliade's extremely orientalist writing, Devi, by then an eminent poet in India, decided to write back to Eliade on how she recalls events to have transpired between them through her text, *It Does Not Die: A Romance* (1994). Initially written and published in her native language Bengali, Devi self-translates the text into English and makes arrangements to publish it posthumously. This paper examines how Devi positions herself as a 20th-century Indian female author writing about a European man she was once in love with during the independence struggle against Britain.

Rintaro Goyama (Keio University)

The Names of Native Flowers and Sinitic Poetry in Early Modern Japan: Focusing on the Relation with Knowledge in the Field of Herbal Medicine

This paper seeks to re-assess the trends in Sinitic poetry in early modern Japan by exploring how Sinitic poets grappled with the problem of flower names. Although a great many flowers are regarded in comparable ways throughout the Sinosphere, some flowers are only widely recognized or appreciated within a local cultural tradition and are not familiar beyond it. The *hagi*, or bush clover, is one such example of a flower long celebrated in Japan but not so commonly known in other East Asian countries. This paper clarifies in detail the process by which the knowledge of Chinese names of flowers was acquired and the impact it had on Sinitic literature in Japan at that time. The questions at stake here, such as how to represent the locally specific in the universal medium, touch directly on fundamental issues of exophonic practice.

H

Gretchen Head (Yale-NUS College)

Reading Arabic Transnationally: Contested Borders of Literary Belonging Across the Sahara

Pushing back against configurations of Arabic literature that privilege the nation-state as organizing principle, this paper will turn to the furthest Maghreb and the territories to its south across the Sahara in the early modern period. It will interpret the textual tradition that memorializes Morocco's 1591 invasion of Timbuktu and Djenné, the greatest pre-colonial fissure between Morocco and its Muslim neighbours in sub-Saharan Africa. This moment of invasion will serve as a way to analyse the consequences of the shifting borders of literary community in the Arabic textual production of this period, a moment when Arabic literature's diversity became a point of notable contention. The interpretations I offer will hinge on the imaginative category of *ummah* – or universal Muslim community – as a condition of narrative possibility, but also as something for which textuality draws out its embedded tensions.

Isabelle Hesse (University of Sydney)

World Literature, Political Thrillers, and the Semi-Periphery in Diaspora Writing from Israel/Palestine

In this paper, I consider how diaspora Israeli Jewish and Palestinian writers imagine the conflict in Israel/Palestine, and Palestine as a location of the Global South in popular fiction. I situate these texts – German Israeli Jewish Gabriel Bornstein's *45 Minuten bis Ramallah* (2013) and British Palestinian Mischa Hiller's *Shake Off* (2011) – in relation to recent theories of World Literature, which analyse the relationship between core and periphery. Both authors' positions – at the semi-periphery of the German and the British centre and as diaspora writers in relation to the Israeli and Palestinian centre – as well as their choice of a semi-peripheral genre – shape their literary depiction of Israel and Palestine. As such, they can be seen as using the semi-periphery, which the Warwick Research Collective has defined as "marginalised class, ethnic or regional positions" (2015: 55) as a critical tool to challenge Eurocentric conceptions of centres and peripheries.

Horng Shu-ling 洪淑苓 (National Taiwan University)

台灣詩人利玉芳的南方經驗和日常書寫

台灣女詩人利玉芳（1952－），祖籍廣東蕉嶺，是客家人，她出生於屏東縣，現居台南市。她的詩作具有鮮明的女性意識，用語大膽活潑，也會使用客語寫作，描繪客家族群文化，曾榮獲 1986年吳濁流文學獎、1993年陳秀喜詩獎、2017 年度「客家傑出成就獎－語言、文史、文學類」、《2017 年台灣文學年鑑》年度「焦點人物」，是一位非常優秀的詩人。屏東、台南都是在台灣南部，利玉芳生長、工作和生活的重心都在南方，目前她在台南下營鄉經營一座養鵝場，還設立「白鵝生態教學園區」，可說是一位生活在南方，而且風格獨特的南方詩人。

J

Jin Haina (Communication University of China)

澳大利亚电影在中国的翻译与传播 (Australian Films in Chinese Cinemas: An Audiovisual Translation Perspective)

Though the Chinese market is not fully open to foreign films and the number of Australian films that reach Chinese audiences is rather limited, Australian films still serve as a powerful tool for Chinese audiences to understand Australian culture. This article intends to give an overview of Australian films in cinemas in China from an audiovisual translation perspective. Through a quantitative and qualitative analysis, the paper reveals what kinds of Australian films have been projected on Chinese screens, how they are translated, the translation institutions and the translators, and what kinds of images they might project for Chinese audiences.

Nicholas Jose (University of Adelaide)

Antipodean China: Imagining a Literary Space

What presence does China or Chinese literature have in the work or imagination of writers in Australia? What presence does Australia have for writers in Chinese? The idea of the South, hemispheric and Global, brings us together and creates distance. Is it possible to speak of reciprocity between Australia and China in literary terms, in practice or in principle? Can this be anything more than a gesture, a question complicated further by the recognition that Australian literature and Aboriginal Australian literature are distinct domains? The paper considers discussions between Chinese and Anglophone writers and translators, including Alai, J M Coetzee, John Minford, Xi Chuan and Alexis Wright, in order to speculate on the possibilities of an 'Antipodean China' literary space.

Mohamed Kamara (Washington and Lee University)

The Odyssey of George Washington Black: Home and its Discontents in Esi Edugyan's 'Washington Black'

Washington Black is the story of 11-year-old Wash, 'rescued' from a Barbados slave plantation by his master's scientist brother, who then goes on to become a recognized illustrator and naturalist, even before reaching his 17th birthday. In the novel, Edugyan raises an oft-forgotten component in the discourse on home: that of agency, or the ability not only to chart one's course in life, but also to decide what or where one will call home. In my discussion of the novel, I propose to interrogate the question of home both as a discourse and as praxis. In so doing, I will try to tease out the organic relationship between home and the concepts of agency and freedom. Furthermore, I hope to show that the discourse of home (belonging, rootlessness) is as central to the novel's plot as it is to the life of the enslaved or 'free' Washington Black.

Christina Kkona (Aarhus University)

From 'Fingersmith' to 'The Handmaiden': Queerness and Cross-cultural Adaptation

In his 2016 film *The Handmaiden*, Park Chan-wook attempts an adaptation of Sarah Water's 2002 novel *Fingersmith* by relocating its interclass Sapphic story from Victorian England to 1930s Korea under Japanese colonial rule. Decentering the familiar, western setting of a transgressive story, the movie addresses questions of identities, hierarchies and marginalization in the colonial world. The paper aims at a) exploring the implications of the various articulations between different forms of transgression (sexual, social and ethnic); b) examining the impact of intermediality and cross-cultural adaptation in the understanding of the process of othering in a global context, while challenging the universalist paradigm; c) examining how the unexpectedness of the narrative in both works (including the constant exchange of identities and the shifts in point of view) allows for the emergence of new temporalities open to plural subjectivities that defy the hegemonic order in the two different spatio-temporal contexts.

Kshama Kumar (University of New South Wales)

The Community, the State and the Politics of "Tension" in 'Dweepa'

The paper will examine ideas on 'community' and 'nation' in the postcolonial space of India through the film *Dweepa*. *Dweepa*, an island in Kannada, is a film set in a fictionalised river basin in the state of Karnataka that explores the problem of submergence and rehabilitation. Constructed on the subject of dams, state power, and loss, it serves as a conduit to understand the ecological and political narratives that combust at the margins. This paper situates itself within the tension between the needs of a modern, developmental state and a historic community so as to understand the power of violence and ownership. It will examine minutiae from the use of language, location, and cinematography to the screenplay, to study this tension and celebrate the dissonance. For, as the paper will argue, the dissonance represented by the film underlines lived realities that would have otherwise been subsumed within a governmental rhetoric of planning and progress.

Alexandra Kurmann (Macquarie University)

Transnational Literatures: Transdiasporic Reappropriation of the Historiographical Metanarrative in Contemporary Vietnamese–Francophone and American Literature

That two authors of Vietnamese origin (Viet Thanh Nguyen and Anna Moï), writing in the two Western nations that resettled the largest number of Vietnamese refugees post-1975, should win prestigious literary prizes within a year of one another suggests a reinvigorated interest in America and France in the refugee and migrant as arguably the literary figures of our time (Nail 2005). Their works lend themselves to what I call, in the first comparative study of French and North American Vietnamese literature, a ‘transdiasporic’ comparison (Kurmann 2018). Deploying the triple meaning of ‘trans’ in transdiasporic to initiate readings of literature produced across the global Vietnamese diaspora, through an interdisciplinary lens, and beyond the dichotomous division between individual nations of settlement and the remembered homeland, in this paper I will interrogate how these novels contemplate their own roles in the construction of historical representation through their parodic renderings of the Vietnam War and the resulting Diaspora.

L

Fiona Lee (University of Sydney)

Inter-Imperial Entanglements and the Cold War: Sinophone–Anglophone Modernist Encounters in the Contemporary Global Novel

Laura Doyle’s notion of inter-imperiality names “a political and historical set of conditions created by the violent histories of plural interacting empires and by interacting persons moving between and against empire,” (*Inter-Imperiality* 2014, 160). Mobilising this concept, I consider how the contemporary novel registers the entanglements of multiple imperial histories through translation. My literary example is *My South Seas Sleeping Beauty*, a 2001 Sinophone novel by the Taiwan-based Malaysian author, Chang Kuei-Hsing, translated into English by Valerie Jaffee in 2007. Set in 1960s Sarawak, the novel foregrounds Chinese settler colonial legacies, which pre-date European imperialism, operating alongside Western and regional political interventions in shaping Malaysia’s postcolonial racial order. Analysing the novel’s Anglophone translation alongside its significance within Sinophone literary studies, I suggest that efforts to map transnational modernist literary histories require examining encounters between languages, the significance of which is revealed when contextualised in light of the global Cold War.

Wanlin Li (Peking University)

Cultural Adaptability and Distinctness in the Transnational Adaptation of ‘Infernal Affairs’

In an era of global communication, the production, circulation and consumption of narrative ceases to be a regional or national phenomenon, but begins to attain global relevance as various transcultural practices, such as translation and adaptation, turn narrative into an international presence. In the wake of the globalization of narrative, there arises a challenge for us to reconcile its cultural uniqueness and universal appeal. I believe that the global migration of narrative in transnational adaptations provides us with a superb opportunity to examine its cultural adaptability and distinctness. This paper uses the transnational adaptation of a Hong Kong thriller, *Infernal Affairs*, as a case study to demonstrate how a narrative can have enough flexibility to be adapted and integrated into various cultural contexts, and yet remain highly recognizable and attractive in each of its contexts.

Xiaoyang Li (University of Canterbury)

Gender, Sexuality, and Salvation in Wartime China: A Reading of Yan Geling's 'The Flower of War'

The Flower of War is set in 1938 during the Second Sino-Japanese War. During a war, everyone suffers tremendously, yet women are likely to experience more abuse both physically and psychologically because of their gender. While sharing the fate of other women, as a socially and culturally marginalized group, prostitutes might face their unique destiny. I argue that they suffer from three forms of trauma: as human beings, as women, as humiliated subaltern. However, this fiction goes beyond the exploration of their unique traumatic experiences and rather portrays these marginalized prostitutes as heroines who voluntarily chose to sacrifice their own lives to protect a group of young female students from being violated by the Japanese. This story offers an opportunity to discuss the intricate relationship between gender, sexuality, and salvation in the extreme situation of wartime violence that involves multiple nations. This paper sheds light on the prostitutes' story through the lens of feminism, nationalism and Chinese cultural traditions.

Liu Shusen (Peking University)

Zhao Jingshen and China's Initial Study of Australian Literature as World Literature

This paper considers early introductions to and Chinese translations of Australian literature since the late 1890s and how Australian Literature was studied as part of World Literature in the late 1920s, when Zhao Jingshen (1902-1985) and other Chinese critics first engaged in introducing the concept of World Literature into China, anthologizing the canons of World Literature by Chinese standards. Zhao Jingshen made the inaugural effort in identifying Australian literature as World Literature by his article "Modern Australian Literature" published in *The Short Story Magazine* in 1929. His unprecedented study not only highlighted the value and significance of the literature of a newly independent country in the context of Eurocentrism in China, but also helped generate more interest in introducing Australian literature into China in the 1950s and beyond.

Ziqing Lyu (University of Sydney)

Assessing the Reception of a Translated Work in a Foreign Culture: A Corpus-driven Analysis of 'The Three Body Problem' among English-speaking Readers

The year 2014 has witnessed a remarkable resurgence of Chinese science fiction. *The Three Body Problem*, the first volume in a hugely successful SF trilogy composed by Chinese author Cixin Liu, was translated by Ken Liu and published that year for English speakers to read and enjoy. This study aims to describe the image of *The Three Body Problem*, a translated Chinese literary work, perceived by English readership from analysis of large-scale readers' reviews combined with a corpus-driven textual approach. This study employs a combination of descriptive and analytical methods through a quantitative and qualitative approach. As for the descriptive method, it is applied to illustrate the image of *The Three Body Problem* received by target language readers in the light of their online reviews database. In this regard, both "amateur" and "expert" readers' responses are under investigation.

Charlotte Mackay (University of Melbourne)

Diasporic Memory and the Environment in the Works of Contemporary Cameroonian Writer Léonora Miano

Ecocritical postcolonial studies consider the relationship between the natural environment in all its forms and coloniality. Ecocritical postcolonial work in Sub-Saharan African literature is a relatively new phenomenon. It has tended to focus on the texts of Anglophone white authors, neglecting those of black authors – all while recognising the need to expand the critical scope to include the region's abundant Francophone literature (Caminero-Santangelo; Myers, 2011, 13). In this paper, I propose to consider the work of a young Cameroonian author, Léonora Miano, in which the natural environment acts as a witness to the memories, traumas and vestiges of European domination in Sub-Saharan Africa. This paper will demonstrate how the author draws on the natural world to bring this dark imperial chapter to light and why such an undertaking is imperative for contemporary Sub-Saharan peoples. It will also discuss Miano's literary use of the environment in a broader transnational memory project.

Meng Xia (University of New South Wales)

Writing Memory from Transcultural Interstices in Chinese Diasporic Fictions

Chinese diasporic writers such as Yan Geling, Hong Ying and Zhang Ling revisit Chinese history by writing historical legends and family sagas, many of which are translated into the arena of World Literature. In these novels, historical writing is complicated by involving the "foreignness", the staging of cultural encounters. Therefore, it is significant to examine the writers' rethinking of the native and the universal from their multicultural standing. This paper will consider these historical fictions as the narrative of memory, the personal and collective, the national and transnational. Specifically, fragmented cultural identity and historical experiences will be investigated, concerning the "interstitial" perspective created in the construction and fictionalization of memory. Furthermore, the paper will explore how the interstitial position of diasporic writers endows an intercultural transferability in accommodating the foreign and the marginal into a mediated understanding of national and world history.

Dashiell Moore (University of Sydney)

World Literature and the Glissantian Encounter

The theories of Martinique writer Édouard Glissant have been increasingly influential in the last decades, after the renewed circulation of his French writings in English. I will read the intersections of poetics and ontology in Glissant's work, *Poetics of Relation*, which has productively been read as an un-practical divergence from his earlier work *Caribbean Discourse* (1981). As Peter Hallward wrote: "This is one of the most stridently enthusiastic fictional incantations of a borderless world ever written" (2001, 102). I will suggest in this paper that the poetics of Glissant's writing can be more efficiently interpreted as a social ethos bridging the fields of ontology, post-colonial thought, and literary study.

Nicole Moore (University of New South Wales, Canberra)

Transverse Vectors: Australian Literature Beyond the Anglophone World

This paper looks at the implications of transverse connections into the Global South for shifting understandings of 'Australian' literature beyond the Anglosphere and seeks revelatory revisions in our shared understanding of minority world literatures.

Thomas Moran (Monash University)

Nostalgia for the Future: Utopian Reflections in Hu Fang's 'Dear Navigator' (2014)

Hu Fang's short story *Dear Navigator* reflects the capacity for literary experimentation to address the complexity of history in the Global South. The story is composed of a series of letters written by Vladimir Xie, a Chinese astronaut in voluntary isolation as part of a simulated 520-day round trip to Mars. The letters, addressed to 'The Navigator', a name given to Mao in socialist realist literature, reflect on both the socialist legacy and contemporary technoculture. The epistolary form is woven into a hybrid assemblage referring both to socialist realism and science fiction, allowing for critical reflection on these genres while simultaneously finding in them a rich source of utopian expression. *Dear Navigator* shows socialist realism as a form of science fiction, which sought to imagine a new future. Conversely, science fiction today is a new realism, required to address the increasing peculiarity of everyday life in the Global South.

Adam Morton (University of Sydney)

A Geography of 'Blood Meridian'

Extirpation of indigenous populations has been an enduring condition of the "idyllic proceedings" of primitive accumulation. For Marx, such rooting out and complete destruction of indigenous populations characterised the dawn of the era of capitalist production. Heralded as one of the most profound writers from the Anglo-American sphere on Mexico, Cormac McCarthy's *Blood Meridian, or The Evening Redness of the West*, is read here as a text of World Literature contributing to the "annals of mankind" written in "letters of blood and fire." Engaging an interdisciplinary approach covering literary studies, geographical studies and political economy, my focus is on how geography, borders, space, and frontier zones are present in *Blood Meridian*. A literary geography of *Blood Meridian* therefore reveals how "capital comes dripping from head to foot, from every pore, with blood and dirt." This is evidenced through the real spaces and historical occurrences that shaped the expansion of the American Southwest recounted in *Blood Meridian*.

Bonaventure Munganga (University of New South Wales)

The Ecological Thought, Epistemic and Ethical issues in Indigenous Australian Speculative Fictions

The ecological thought is the thinking of interconnectedness, a thought about ecology, a practice and process of becoming fully aware of how human beings relate to other beings. Much as the ecological thought as a literary critical paradigm promises to be a fruitful area, it remains less explored. My research on Indigenous Australian speculative fictions argues that they epitomize humans-nonhumans entanglements through such aesthetics as (trans)human fluid identity or a floating being, and drifting in dreams and waking thoughts to connect with all beings or, to put it briefly, true coexistence. These entanglements raise epistemic issues which remain local, from an Aboriginal perspective, but also become trans-local and/or global when they transgress the local and meet with global planetary issues. Such a reading is conducive to re-enchantment, as it suggests respecting and caring for other ecological species, intrinsic meaning and agency, and therefore keeping abreast of Indigenous culture, worldview and philosophy.

Laetitia Nanquette (University of New South Wales)

Why is Iranian Literature not Global?

For more than twenty years, Iranian cinema has been global, with specially produced art house films for festivals and an important scholarship devoted to it. In the past ten years, Iranian visual arts have also been well represented on the international art scene. However, Iranian literature is largely invisible in World Literature debates and anthologies. It receives neither critical respect nor commercial success abroad. In this paper, I compare the circulation of Iranian literature to that of Iranian cinema and visual arts and explain why Iranian literature is not “worldly” for three reasons: political, structural and generic.

Etienne Naveau (Institut national des langues et civilisations orientales, Paris)

Nh Dini (1936–2018) ou l'écriture de soi d'une femme indonésienne

L'œuvre autobiographique de la romancière indonésienne Nurhayati Sri Hardini dite Nh Dini (1936–2018) a donné lieu à la publication de 15 livres de « souvenirs » (*cerita kenangan*) publiés sur une période de 40 ans. Le choix du titre générique « souvenirs » contraste avec l'ambition affichée par les mémoires de ses compatriotes masculins, dont les autobiographies se résument à des récits de carrière énumérant leurs réussites professionnelles et familiales, tout en faisant l'impasse sur leur vie privée. Située presque à mi-distance de Kartini (1879–1904) et d'Ayu Utami (née en 1968), l'œuvre autobiographique de Nh Dini entre en résonance avec celles de ses consœurs féministes, mais également avec celles de Marcel Pagnol, pour la dimension régionaliste, et de Virginia Woolf, pour la revendication féministe. À l'occasion de son mariage malheureux avec un consul français qu'elle accompagne dans ses déplacements professionnels autour du monde (Cambodge, Philippines, Japon, France) et pour lequel elle doit abandonner sa nationalité, Nh Dini réfléchit sur son identité d'écrivaine, doublement dominée par son mari en tant que femme et en tant que ressortissante d'un pays du sud. À partir d'une analyse de son œuvre autobiographique, nous nous demanderons si la prépondérance des femmes dans l'écriture personnelle indonésienne n'est pas liée au fait qu'elle leur permet d'exprimer leur souffrance et leur révolte contre un ordre établi entérinant la double domination des pays du nord sur ceux du sud et celle des hommes sur les femmes.

Noriko Niina (Bukkyo University)

Sinitic Poetry Composition as a Step toward Advancement in Local Society and Politics

The Meiji Restoration of 1868 is often seen to mark both the beginning of the Japanese people's enthusiastic engagement with Western cultures and languages and the end to their study of Confucianism. However, the changing times did not make Japanese stop composing Sinitic poems. Rather, the development of printing technology enabled them to contribute their works to newspapers and magazines, and the population of Sinitic poetry composers in fact increased. This presentation focuses on the Otokuni district near Kyoto to examine why Meiji-era Japanese devoted themselves to composing Sinitic poems. It examines the poetry of Teppen and others, as well as the significance of their associations, to elucidate the important role that Sinitic poems played in the careers of those aspiring to be politicians in the Meiji era.

Thomas Nulley-Valdes (Australian National University)

Semi-universal Trajectories from the Global South: A Comparative Casanovian Study

The Chilean poet Vicente Huidobro (1893–1948) and the Chilean novelist José Donoso (1925–1996) both demonstrated universal ambitions for their literary oeuvre: the former through his avant-garde “creacionismo” poetry, and the latter through formal novelistic experimentation during the Latin American literary boom of the 1960s. A Casanovian micro/macro-level methodology rearticulates their respective literary trajectories within the literature-world by considering not solely their creative texts but also extra-literary material; all mutually informing perspectives which illustrate this halfway universalisation. This critical perspective sheds light on their eventual unaccomplished desires of transcendence of the national paradigm, rejection of extra-literary political commitment, and pure dedication to literary poetics, through their eventual return and settlement within a national tradition and engagement with these very same issues. As such, Casanova’s theory is valuable for understanding these complex literary paths, but is problematized theoretically in turn through an analysis of this failed universal trajectory of authors from the Global South.

Aaron Nyerges (University of Sydney)

‘Isla De Sangre’: Planetary Creations and Philippine Horror

The 1959 horror film *Blood Island* is an American-Filipino co-production shot entirely in the Philippines but set on an imaginary island, 1000 miles off the coast of South America. Made 13 years after Philippine Independence from the US, this adaptation of H.G. Wells’ *Island of Doctor Moreau* uses the horror genre to negotiate the centuries of colonisation that created the Philippines as a modern state. This paper explores the vexed place of mass media and film genre in the process of decolonisation. It presents this particular remake of an English literary “classic” as what Mary Louise Pratt calls a “contact zone,” where the asymmetrical power relations created by colonialism are revived and renegotiated. I argue that this particular contact zone catalyses within Gayatri Spivak’s theorisation of the planetary, a construct distinct from the world, the global and the transnational.

P

Tanutrushna Panigrahi (IIIT-Bhubaneswar)

The Act of Writing: Revisiting the Narrative Powers of the Global South through ‘The Travels of Dean Mahomet’ and ‘The Interesting Narrative of the Life of Olaudah Equiano’

The Global South forms a powerful point in World Literature studies and debates. The lateral relations between literatures in non-Western locations, the North-South and South-South literary relations in the “worlding” process, need to be established and re-established. My paper aims to read two texts comparatively in this context and to negotiate these issues: the 1793 Indian autobiographical travel narrative *The Travels of Dean Mahomet* and the autobiographical 1789 book by a former African slave Equiano *The Interesting Narrative of the Life of Olaudah Equiano...The African, Written by Himself*. It will explore how these non-European perspectives demonstrate the existence of multilateral voices that participated in the process of imperialism.

Michael Paton (University of Sydney)

The Global South and the Concept *Shi* 勢: a *Dili* 地理 Perspective

Shi (configurational force/power base/strategic advantage) is a concept basic to areas of traditional Chinese thought as disparate as history, political philosophy, calligraphy, warfare and *dili* (principles of the earth), traditional Chinese spiritual geography. Much of the discourse on the Global South could be viewed through the prism of *shi* in terms of history and politics, with the melding of the discourse with modernity and the Northern Hemisphere bifurcation of East and West, such that India and China are often perceived as belonging to the South and Australia to the North. In contrast, this paper argues that such a focus on the mere political and historical could have a negative effect on human sustainability over the long term and that more attention needs to be paid to actual geography and its spiritual component in the understanding of the Global South.

Nicole Perry (University of Auckland)

Fairy Tale Forests and Black Pearl Inhabitants: German Women Writing the South Pacific

At the turn of the nineteenth century, Germany was fascinated by the exotic. Romanticised places and peoples captured the imagination with accounts of real and imagined travels abroad enjoying unprecedented success. This paper explores the legacy of Frieda Zieschank's diary: *A Decade in Samoa 1906-1916*. Zieschank's journal is the best known part of a larger project on German women's writing on the South Pacific. The wife of a German doctor on Samoa, upon her return to Germany, Zieschank published her diary along with a work of fiction: *A Lost Paradise* (1924). Zieschank's diary offers researchers a significant insight into the administration of the German colony from a female perspective. Zieschank's diary is historically significant for tracing political shifts within Germany and Europe as a whole. It demonstrates how, even as the Germans were losing their South Pacific colonies, the colonies remained a source of escapism and fascination.

Mark Piccini (Queensland University of Technology)

'I am not yet satisfied': Desire and Violence in the Works of Christos Tsiolkas

Christos Tsiolkas' fiction is full of characters defined by the desire for, discrimination against and addiction to some form of Other. His work traces a libidinal economy that thrives where utopian ideals like communism, cosmopolitanism and multiculturalism have failed to unify people around anything other than consumption. Looking particularly at *Loaded* (1995) and *Dead Europe* (2005), this paper considers Tsiolkas's work as a kind of World Literature alongside that of contemporary writers from the Global South like Horacio Castellanos Moya and Roberto Bolaño. Understanding Tsiolkas' work as World Literature disrupts Australian narratives of innocence and isolation, bringing together North and South, the Old World and the New.

Dyah Pitaloka (University of Sydney)

Edible Activism: Wild Plant (*pangan liar*), *benguk* and Tapioca Gruel as Source of Agency, Resilience and Identity

Food is an essential part of every person's life. It has played a significant role in social activism because of its ability to express identity, build community, demonstrate allegiance with certain beliefs and reject the status quo. As historical text, food represents the narrative that communities tell about themselves. This paper explores the representation of wild and unwanted foods such as cassava, *benguk* (the velvet bean), and taro leaves in Ahmad Tohari's *Ronggeng Dukuh Paruk* and contrasts it with the way they are presented in the first album of Dialita, a choir group formed by women survivors of Indonesia's 1965 Communist purge. These undesired foods, which in Tohari's novel were pictured as symbols of poverty and despicable life, are transformed into symbols of agency, resilience and a tool for social change.

Kestity Pringgoharjono (Indonesia)

'Serat Centhini', a Perspective of a Culinary Journey through Java

'Serat Centhini' is a Javanese manuscript written in the early 1800s, documenting various aspects of Javanese life, including over 100 references to food. This paper explores the many representations of food and its influences on cultural traditions and societal norms in Javanese society through the travels of three siblings from a Javanese sultanate. In their journey through the island of Java the culinary narrative describes where food is sourced, how it is prepared, and how it is consumed, providing an insight into the complexity of Javanese society and the symbolic and healing functions of food in Javanese culture.

Aquarini Priyatna (Universitas Padjadjaran)

Subjectivity and Agency in Ratih Kumala's 'Gadis Kretek': Women in Tobacco Industry

This paper examines the representation of women in Indonesia's tobacco industry. Smoking, being the continuation of betel chewing, is deeply rooted in South East Asian culture. Detailing the smoking culture and the struggling *kretek* industry before and post Indonesian independence period, Ratih Kumala's *Gadis Kretek* locates women as the focal point of the industry. The narrative portrays the complexity of smoking culture and the *kretek* industry, and its association with the personal lives of the industry's actors. The centrality of the women characters signifies feminine agency and subjectivity in a specific cultural context where smoking and tobacco industries are predominantly considered male and masculine.

I Nyoman Darma Putra (University of Udayana)

Mediating Modernity: One Hundred Years of Modern Balinese Literature

Balinese literature, as regional literature, first appeared in the form of short stories in primary school textbooks in the 1910s, during the Dutch colonial period in Indonesia. Whilst the development of this literature has not been as prominent as national literature, it demonstrates and reflects an ongoing interest in mediating values of modernity. Recently, it has started to articulate issues of social concern as they relate to and impact on tourism development. This paper analyses aspects of modernity in this literature. It looks specifically into what kinds of modern values are narrated, in what contexts, and how perceptions of modernity have changed over time, over the last hundred years.

R

Maraea Rakuraku (Writer, New Zealand)

Writing into Landscapes Unfriendly from the Margins into the Glare of Light

Being angry motivates creativity. I am angry. I am creative. I am overly motivated. I am also tired. Tired of the constancy of Historical Colonial Trauma. Tired of State violence inflicted upon my people. Tired about its impact upon my wellbeing, now and for generations to come. Tired of yet another Whiteman telling me he knows me better than I know myself. Tired of disappointment. Tired of suppressing hope. Tired of barely surviving. Tired of knowing always how it will be for my people. Tired of unadulterated greed. Tired of the injustice. Bone-tired of the struggle but mostly I am tired at how this colonised/coloniser relationship locks us into this never ending, infernal hell, until you school up. "Discourse is a dialogue between equals. Everything else is education" (Grace Anna Farrow). Featuring a mix of spoken word, *Waiata* (song) and *Karanga* (Calling), I shall respond to every point raised, using examples occurring within Aotearoa/New Zealand currently and how that affects me as a *wahine* Māori writer.

Xiang (Tony) Ren (Western Sydney University)

Transmedia Online Literature in China and Global Platform Ecosystems

The paper explores the defining features of digital Chinese online literature in the age of cross-platform distribution and fan-led transmedia adaptations. To shed light on this complex topic, the talk first conceptualizes the opportunities and challenges of this global phenomenon. Next, it maps the extended value chain of online transmedia literature that is accessible via connected distribution platforms and multiple media formats. The paper concludes by showing how the practices surrounding the promotion and reception of Chinese online literature represent a significant aspect of China's "going out" (aka global expansion) campaign. In so doing, the paper highlights the changing role that fan-translation platforms are playing in the global expansion of Chinese online literature and the interplay between international and domestic ecosystems of creative digital literature.

Cody Reynolds (University of Newcastle)

The Art of Misrepresentation: Reclaiming Culture from Magical Realism's Commercial Exotics

Magical realism is caught in a generic contradiction of its own creation. The insistence of its authors on an authentic reality that 'resembles the wildest imagination' (Marquez) has staked a claim to a representational position that their writing cannot justify. Criticism of magical realism, deferring to these assertions, has rendered its histrionics exoticising and commercially exploitative (Fuguet), leading the genre to become complicit in the nationalistic process it sought to undermine, and to lose sight of its roots in the postcolonial culture-building of the Global South. This paper re-examines Marquez's *One Hundred Years of Solitude* to liberate magical realism from authenticating readings that have obfuscated its history and charge. Recognising irony as a deliberate convention of magical realist literature (Takolander), I assert that the principal intent of the genre is not to displace Western systems of knowledge but rather to reveal their artifice (Hutcheon), reclaiming equal agency for marginal voices.

S

Sabal Phyu Nu (Writer, Yangon)

The Decline of Novelists in Myanmar – An Analysis from the 1960s to Today

My paper explores the decline of novelists among authors in Myanmar over the past six decades and some of the challenges that novelists currently face there. During the decades from 1960 to 1980, many novelists emerged who still influence readers today, and from 1980 through to the 1990s, new authors continued emerging, but these writers are regarded as the last major influences on Myanmar readers. Though many novelists kept publishing, few outstanding novels were produced after 2000 and reader numbers were also shrinking. Some of the contributing factors were the military government's negative perspectives on literature, the censorship rules, Myanmar's education system, as well as poverty and ongoing difficulties in accessing books in rural areas, where more than two thirds of Myanmar's population live. My paper also discusses the point that from around 2017 some novelists have begun publishing creative works, which shows there are still many avid readers in Myanmar.

Umme Salma (University of Queensland)

“Sultana in Skirts?” Reflections on Fictional Migration in Studying a Cluster of Bangladeshi Novels in English

Bangladeshi Novels in English, a subset of Bangladeshi Literature in English, presents an interesting notion of textual migration. Having originated in the once Indian subcontinent and advanced significantly in the Bangladesh period, this younger branch of South Asian Novels in English still remains understudied. The present paper engages with a cluster of five Bangladeshi diasporic novels and investigates their growth and transformation as cultural artefacts. The paper focuses on these novels in terms of the dialectic language situation of Bangladesh in pre-and-post-Partition periods and examines how these novels represent transculturalism and translingualism in both language and content. By presenting vernacular in a Western garb – “Sultana in Skirts” (M.K. Naik, 1982) – these novels represent a textual movement and embody themselves as transculturated artefacts on the plane of World Literatures.

Paola Scrolavezza (University of Bologna)

Re-imagining the South through Global F(r)ictions: ‘Farewell, My Orange’ by Iwaki Kei

In her debut work *Sayonara, Orenji* (*Farewell, My Orange*, 2013), Iwaki Kei, born in Osaka and living in Australia since her college graduation, tells the story of two immigrant women, Salimah and Sayuri, and of the everyday struggle to survive cultural and language loss and isolation in their adopted small town in Australia. Salimah is a Nigerian refugee, abandoned by her man with two children, whereas Sayuri is a young Japanese mom of a new-born baby, neglected by her husband, a postgraduate researcher at the local university, often absent. They meet in an English-as-a-second-language class and end up helping one another through their darkest moments: ostensibly the novel seems to focus on immigrants, friendship, family, and education but actually it reflects also on language – its power, influence and effects – and provides an interesting point of view on mass migration and globalization, deconstructing the illusion of English as a global language, and questioning its capability to create worlds.

Aegyung Shim (University of Wollongong)

Webtoon Literary Adaptations and their East Asian Encounters

The paper builds upon Yecies’ arguments about transcreation in the first paper. She uses a case study of the popular webtoon series *Cheese in the Trap*, as well as its television series and film remakes, to illustrate how new transmedia flows are underpinning the expansion of literary adaptation in Asia. Specifically, she investigates some of the previously unrecognized contributions that fan-translators – or “transcreators” – are making to the inconspicuous spread of webtoon genres and narratives across the region. As such, Shim analyses how a webtoon series is translated and then transformed across multiple formats and platforms, and how representative cultural intermediaries are magnifying the power and spread of webtoons throughout the Global South more broadly.

Shima Shahbazi (University of Sydney)

Microhistory Narratives, Alternative Epistemologies and Epistemic Credibility: A Comparative Study of Haifa Zangana’s ‘City of Widows’ and Leilah Nadir’s ‘Orange Trees of Baghdad’

In this paper, I look at Iraqi women’s life-writing narratives that have been written with the purpose of archiving the contemporary history of Iraq, post-invasion and occupation (since 2003). Their historiographical story-telling ripens into a discourse of resistance, challenging white saviour, imperialist and colonial narratives produced to justify the American invasion as a benevolent act. I will approach the genre of life-writing from a decolonial and Post-positivist Realist perspective and argue that as much as testimony narratives might be affected by hegemonic discourses of power, such as imperialism and the Western dream of multiculturalism, there is still autonomy to lived experience as an epistemic body.

Priyanka Shivadas (University of New South Wales, Canberra)

Languaging in Indigenous Australian and Indian Poetry: A Trans-Indigenous Approach

Native American scholar Chadwick Allen in his *Trans-Indigenous: Methodologies for Global Native Literary Studies* (2012) examines a series of poems and a hip-hop song by Indigenous poets and artists from New Zealand and North America by placing them alongside each other with a focus on Indigenous language. His interpretative process emerges out of Allen's trans-Indigenous methodologies which aims to explore the potential of Indigenous-to-Indigenous encounters (at the site of the transnational reader) outside of established models for Indigenous literary studies. Drawing on Allen's work and in line with my doctoral research which is a trans-Indigenous study of contemporary Indigenous literatures of Australia and India produced in or translated into English, in this paper I intend to present my analysis of selected poems by Indigenous Australian and Indian writers. Bringing the diverse texts into conversation with each other will be the notion of 'Indigenous languaging.'

Ying Xin Show (National Chiao Tung University, Taiwan)

"Malaya, my lovely hometown": On the Early Chinese Malayan Writers and Translators Wei Bei Hua/Lu Poh-Yeh

Born in Perak, Malaya, Wei Bei Hua (1923–1961) is a forgotten name in the history of Sinophone/Chinese Malaysian literature. Moving between places in Malaya, Singapore, and Indonesia in the 1940s and 1950s, Wei Bei Hua was a writer of poetry, prose, short stories, travelogues, historical writings, and also a Malay-Chinese translator and dictionary editor. He can be seen as a forerunner or an experimenter of "local modernism" in the Chinese Malayan literary scene, at the point of time when social-realism had long dominated the field, thanks to the influence of Chinese New Culture Movement. This paper thus juxtaposes Wei's literary writings with Poh-Yeh Lu's translation and editorial works against the backdrop of the Malayan nationalist movement in the 1950s; it attempts at exploring his imagination of a new nation and the steps he undertook to construct a Malayan identity through literature and the promotion of the national language.

Panita Silapavithayadilok (University of Sydney)

The Need of the Other: The Vietnam War in Tiziano Terzani's Itinerary

Violence and trauma caused by war have been part of humanity's predicament from time immemorial. The storytelling of these brutal historical events does not testify only to how such events shaped human history but also to how the relationship of the binary opposition between "we" and "they" in different cultural contexts has been defined. This paper aims to examine the representation of the Vietnam War in the travel account *Giai Phong! La Liberazione di Saigon* of Tiziano Terzani (1938–2004), an Italian journalist who documented through writing and photography the Vietnam War between 1972 and 1975. This study will focus on how Vietnamese otherness was translated and took part in reconstructing Terzani's "Western" identity, and how the verbal-visual depiction in this book acts as a benchmark for the negotiation with otherness in his thirty-year experience thereafter in Asia.

Sandeep Singh (University of New South Wales, Canberra)

Conceptualizing the Postcolonial Cold War in Southeast Asia through the Literary: Heterotemporality, Region, Asymmetry

An Asian studies dimension is warranted in examining the relation between literary production, political power, social change and a sense of displacement and exile in the second half of the twentieth century. In this paper, I give an example of works from Indonesia to illustrate this point: Pramoedya Ananta Toer's *Buru Quartet* and his memoir, *The Mute's Soliloquy*. Looking at the intersection between literary works, political structures and the narration of history, three themes stand out: that of hetero-temporality, between times and understandings of chronology; alternatively conceptualizing models for literary analysis through illuminating the inadequacy yet applicability of Western models of analysis; and asymmetries that exist between postcolonial Cold War politics and the works of literature that often talk back and resist the all-encompassing thrust of the 'national' narrative. This resistance is identical to the resistance of the category of 'region' in mediating between national and world literary models.

Anna Stecher (LMU Munich)

Adapting Bandung. Chinese Narratives of the 1955 Conference – A Study Based on Zhou Enlai Biographies

The 1955 Bandung conference is not only an important event in the history of the Global South. It is also a fundamental episode in biographical texts about Zhou Enlai, first and longtime Premier of the People's Republic of China. Zhou Enlai's trip to Bandung as the head of the Chinese delegation marks an important shift in China's positioning on the world stage. It also provides fascinating material for any biographer: no less than two assassination attempts were made on Zhou, the first one involving the crash of the plane he was supposed to travel on. A brief look at literary biographies, movies and TV-series from China shows that from the 1970s until the present day, Zhou Enlai's Bandung story has been narrated in different ways. In my paper I aim at sketching these different narratives as well as discussing their possible meanings in the context of China and the Global South.

Mengtian Sun (University of Melbourne)

The Globe and the South: Imaginations of Globalization in Science Fiction on the Global South

With the development of globalization, the Global South has become increasingly visible on the international eco-political and cultural stage. The same thing has been happening in literary production too, in that an increasing number of contemporary science fiction stories are set in the Global South. These stories, which are often written by non-Anglo-American writers and have a global perspective in their imaginations of the future, have the potential to deepen our understanding of both globalization and World Literature. To explore this potential, this paper will look at two contemporary SF novels on the Global South: Chen Qiufan's *The Waste Tide* and Paolo Bacigalupi's *The Windup Girl*, and examine how the Global South and its relation to the world is represented.

T

Yuri Takahashi (Australian National University)

A Sense of Justice as seen in Myanmar's Popular Literature – Min Thein Kha and his novel 'Goddess Manusari'

Since the introduction of the Sherlock Holmes stories in the 1910s, detective stories have remained a popular Burmese literary genre. After the 1970's, Min Thein Kha (1939 – 2008) became a famous author in this category. He published numerous detective stories often blended with occult elements, reflecting his other career as an astrologer. *Goddess Manusari* is Min Thein Kha's representative work, describing mysteries that occurred after Myanmar's independence, regarding a woman named Manusari who lived for thousands of years while seeking justice from the ancient authorities who mistreated her. This fiction was published during the socialist era, which restricted citizens' activities, including Min Thein Kha himself, who had once been imprisoned because of his political beliefs. *Goddess Manusari* looks like light entertainment reading, but is also an expression of Min Thein Kha's narratives about an ideal Myanmar nation-state, an idea still supported by many readers.

Sai Chandra Mouli Timiri (Osmania University)

Translating Cultures: An Indian Experience

Mobility marks contemporary life across continents. The quest for studying at university and better remunerative work-spaces naturally tempts enterprising folk to migrate to greener pastures. Apart from creative writing, translation too offers an exciting opportunity to express oneself and record experiences. While the spirit and content of a text of a linguistic community has to be rendered into an alien language's target orientation, the accommodation and transfer of culture – among other aspects – assumes significance in postcolonial contexts. Strategies are to be devised, if not readily available, by a translator. Fidelity to the text in the source language is still cardinal to all translation work. Yet, translating cultures is not an easy task. Adopting innovative approaches is imperative. Untranslatability is a formidable challenge one encounters. This paper seeks to shed light on my experience in translating texts from an Indian language like Telugu into English in overcoming challenges in translating cultures.

Tin Tin Win (Ju) (Writer, Yangon)

Eco criticism in Myanmar Literature

The history of nature writing is as early as the history of literature in Myanmar. The early phase of Myanmar literature is deeply interwoven with nature and its association with people. Nature is appreciated in legendary Yatu Poems written by Buddhist monks. Even in the ancient mural paintings in the Buddhist temples, nature is essential and beautifully described together with people. Yet only in the 1970s were environmentally oriented articles and poems occasionally published. From Sein Sein's (1928-1972) novel *Yoma Taung Gyi thar Phyoo Lite Chin Dawt* (1966) to Maung Htin's (1909-2006) essay compilation: *Myin War Hill* (1977); from Zaw Gyi's (1907-1990) *The Farmer's Dobat Song* to Aupikyel's (1959-) cartoons, different kinds of ecologically portrayed writings tell the scenarios of nature's role for mankind. After the nation-wide people's uprising for democracy in 1988 and under the military regime, environmental degradation becomes a major problem in Myanmar and the idea of ecological citizenship awakes a few writers, including me.

U

Anthony Uhlmann (Western Sydney University)

Other Worlds: Literature and Common Notions

This paper reports on and considers some of the theoretical and methodological challenges and approaches encountered in a major research project involving Western Sydney University the University of Adelaide, and Melbourne University, called 'Other Worlds: Forms of World Literature'. The project is led by the concerns of four major authors in Australia: J. M. Coetzee, Alexis Wright, Gail Jones and Nicholas Jose, who are in dialogue with two literary critics, myself, and Ben Etherington. The project follows and reflects upon engagements between these writers and other communities: China and Australia for Nicholas Jose, Argentina, Australia and Southern Africa for J. M. Coetzee, Aboriginal Australia for Alexis Wright, and Europe, North America and Australia for Gail Jones. These interests open different kinds of relations and open different potentials for understanding the nature of relations within the space of World Literature. This paper will touch on concerns such as whether or not an idea of the hemispheric south might be possible, how Indigenous understandings open up new grounds for thinking through relations, and what these things might add to understandings of world literature. It will attempt to draw together some of these strands with reference to Spinoza's concept of common notions.

Eliza Victoria (University of Sydney)

The Anti-Lovecraft, or Towards a Filipino Cosmic Horror: Representations of the Cosmos and the Philippine Drug War in Two Filipino Horror Stories

One cannot discuss the cosmic horror genre without talking about Howard Phillips Lovecraft. Lovecraft popularised the genre and his influence remains highly visible in modern Western horror. He also held deeply prejudiced beliefs. How then can a writer of colour, Lovecraft's demonised Other, work with this genre, given the problematic politics of its recognised pioneer? I analyse Isabel Yap's short story *Asphalt, River, Mother, Child* and Julius Villanueva's graphic short story *Lupa ng mga Naglaho* (*Land of the Disappeared*) to argue that the roots of "Filipino cosmic horror" are in pre-Christian Filipino myths and folk religion, which predate Lovecraft. Both stories respond to the Philippine drug war and show that the unknowable, uncaring force comes not in the form of Lovecraft's "vast cosmos-at-large" but in the institutions and individuals driven by the toxic Othering that has shaped Lovecraft's own fiction.

Gauri Viswanathan (Colombia University) – Keynote Address

Brokered Sites of Exchange: Colonial Education and the Postcolonial Novel

Heralded by many critics to be a uniquely Western form that catalyzed print culture to serve the interests of the rising European bourgeoisie, the novel has typically been regarded as alien to nonwestern societies and therefore as much an agent of European colonialism as law, education, and other cultural institutions. However, this fails to acknowledge the extent to which colonial societies, in turn, colonized the novel by adapting it to indigenous forms. When the adaptations re-circulate in World Literature, the altered sensibilities act as a brake upon the undiluted dissemination of European class interests, whether the adaptation is in the form of direct postcolonial revision (cf. Tayib Salib's *Season of Migration to the North* as an Arabic update of Conrad's *Heart of Darkness* or Jean Rhys's *Wide Sargasso Sea* as a Caribbean rewriting of Brontë's *Jane Eyre*) or completion of a novelistic arc (cf. Peter Carey's *Oscar and Lucinda* as a canonical reworking of two Victorian novels, Edmund Gosse's *Father and Son* and George Eliot's *Daniel Deronda*). The cultural work performed by novels in various national contexts and histories does not accord with the dominant accounts of the development of bourgeois sensibility. The discrepancy between the received history of the novel—as serving Western bourgeois interests—and its global dissemination is due to the complex histories of reception, adaptation, and revision in the nonwestern societies where the novel has grown. Indeed, the productive power of novels in culture to negotiate transnational identities uniquely makes the novel a site of transnational exchange, allowing for the global disseminations of novel reading and novel writing. In its global aspect, the novel is transformed into a discursive site where the relations among nations are brokered.

Dingkun Wang (Shanghai Jiao Tong University)

The Complexity of Translation in the Fan-Made Video 'Meeting Sheldon' (2014)

This paper presents a case study of the fan-driven metamorphosis of the popular sitcom *The Big Bang Theory* in the Chinese context. The creators of the video remixed the disintegrated clips and audio assembled from the original series, while recreating a newly dubbed soundtrack in Chinese and English. As a result, as this paper argues, the group created a new story that deliberately ridiculed censorship in China. The repurposed storyline represents a dynamic form of digital intermediation, through which fan translators breach the boundaries between their own cultural-political realities and the industrial context linked to the original storyworld – all while imposing upon the latter their extradiegetic desire to transform the “target text”. Today, thousands of YouTube audiences watching this fan-made video are treated to an unnatural narrative which places the original main characters at the intersections between the two worlds to convey anxious emotions towards the official ban through a series of jokes.

Tiao Wang (Harbin Institute of Technology)

Good and Evil: Thomas Keneally and the Representation of the Global North

This presentation focuses on the Australian novelist and popular historian, Thomas Keneally, to examine how the view from the 'Global South' inflects and shapes a sense of northern/western culture in a powerful and unique manner. More specifically, the presentation brings together Keneally's great novel *Schindler's List* and his representation of political evil in his harrowing history of the Irish diaspora, *The Great Shame*. It argues that Keneally's vision of goodness, particularly in its contrast with easily recognized evil, is powerfully shaped by his experience in the global south. The experience of displaced life in the global south allows Keneally to comprehend a sense of goodness that is more than simply a response to evil. The 'goodness' in Keneally's novel represents a notably unsentimental notion of goodness that grows out of his Australian experience and out of the delicate balance we find throughout his work between history and fiction.

Sutida Wimuttikosol (Thammasat University)

From the Global South to the Global South: Thailand and World Literatures in Translation

To become 'World Literatures', works from the Global South are almost always required to have access to the literary centres, based mainly in the Anglophone world by means of circulation. It is only after this initiation that they may 'travel' to other sites of reception in the Global South through academic institutions and the global marketplace. This paper argues that a contextualised examination of the circulation of world literatures to a particular site in the Global South is necessary to a better understanding of unevenness in the world literary system. It uses Thailand, usually overlooked by postcolonial academics due to its official independent status during the colonial period, as a case study. This peripheral market of world literatures in translation, having recently attracted the attention of local publishers, not only instantiates the challenges of transnational literary circulation, but also renders imaginable ways to approach world literatures from a localised, peripheral vantage point.

Alexis Wright (University of Melbourne) – Keynote Address

A Self-Governing Literature: Who Owns the Map of the World?

The imaginative literary mind is as boundless as it is borderless, and bountiful in its wayfinding ways of powerfully creating anew the already imagined with the unimagined, or the unimaginable.

My literary horizon is not defined by political or geographical borders?

X

Mingwen Xiao (Sun Yat-sen University, China)

“Global South” and “Global North” within East Asia: Alternative Narrative of Heroism and Patriotism in Mo Yan’s ‘Red Sorghum’

Though located in the same geographic region, the two East Asian countries, China and Japan, belong to “Global South” and “Global North” respectively, in terms of social and economic development and geographical power structure. Japanese invasions into China in the 20th century brought enormous disasters to the Chinese people and triggered gallant resistance by official and civilian armed forces. The mainstream narrative mode of the Anti-Japanese War in mainland China’s novels over three decades since the founding of the People’s Republic of China featured the heroic deeds of the Eighth Route, New Fourth Armies and militia guerrillas. In *Red Sorghum* (1986), Mo Yan blazed a new trail, choosing a group of marginal bandits who had never been considered as protagonists of such literary genre. The new-type heroes and patriots are full of vitality and savageness, fighting the Japanese invaders to their last breath. Based on the historic event of the Anti-Japanese War, Mo Yan’s *Red Sorghum* absorbs both the folk wild tradition originating from Shi Nai’an’s *Water Margin* and the magical realism embodied in Gabriel Garcia Marquez’s *One Hundred Years of Solitude*.

Xu Yan (Western Sydney University)

中国文化的可译性：解析葛浩文翻译莫言作品《丰乳肥臀》中的意象隐喻为例 (Translatability of Chinese Culture: A Case Study of Howard Goldblatt’s Translation of the Similes and Metaphors in Mo Yan’s ‘Big Breasts and Wide Hips’)

Among Mo Yan’s published fiction, *Big Breasts and Wide Hips* is unarguably the most magnificent in theme and scope, in which Mo Yan demonstrated his skills to create a grand narrative of merging history with magical realism through the unique employment of similes and metaphors. The author approaches the historical novel from the theme of maternity and womanhood with a eulogy of the prototypical earth mother. The translator Howard Goldblatt kept only 80% of parabolic objects and noumenon in translating the first section of the novel. This paper will analyse how Howard Goldblatt applied the four concrete steps of trust, aggression, appropriation, and compensation from George Steiner’s *Hermeneutic Motion Theory* to achieve concrete cognition in translating the similes and metaphors in this novel. Thus Goldblatt displayed his subjectivity as a translator to the utmost extent in displaying Chinese culture in English text to cater to Westerners’ conceptual metaphor categories.

Omar Yahaya (University of Ghana)

ملخص البحث

سيتناول البحث نصوص شعرية من أدباء غرب أفريقيا، ثم يقارنها بنصوص شعرية للأدباء بالشرق العربي، لنقف على أسباب التشابه والتأثير، ومدى محاكات شعراء الأفارقة للأدباء بالشرق والمغرب في طريقة نظمهم، ومحاكاتهم لمعانيهم وأخيلتهم، كل ذلك بالشرح وإيراد للأمثلة لكل، من ذلك نصوص شعرية للشاعر الغاني عمر كركي الذي عاش في الثامن عشر ١٨ ميلادي، والشاعر أحمد حيدرا الذي عاش في القرن التاسع عشر الميلادي وغيرهم من الشعراء والأدباء في المنطقة الإفريقي وسوف يتوصل البحث إلى نتائج أساسية منها: أن أدباء الأفارقة ينهلون من معين الشعر المشرقي قبل أن ينضجوا في قول الشعر ثم لا يزالون متمسكين بطرائقهم فتخرج أشعارهم لها روح إفريقي في ثوبها المشرقي أن الاقتباس والإحالة صبغة الشعر الإفريقي ذات المعاني الإسلامي للتأثر الشديد بالنصوص المقدسة الدينية.

Brian Yecies (University of Wollongong)

Southeast Asian Digital Transcreators on Korean Webtoon Platforms

The paper sets the context for this panel by analysing some of the contributions that amateur user-translators from Indonesia, Thailand and Vietnam are making to the thriving digital platform environment in the region. It explains how a coterie of Indonesian, Thai and Vietnamese "cultural intermediaries" are generating value for the Korean and global webtoon industry at large, while also inspiring a new generation of local writers and artists seeking to join this expanding arena. In turn, as I argue, such trans-creators and transnational cultural practices are transforming new genres and aspects of world literatures in the Global South, symbiotically advancing the expansion of the Korean digital wave and its revitalized links with Southeast Asia.

Yoshitaka Yamamoto (National Institute of Japanese Literature)

Judging a Poem by its Title: The Exophonic Significance of Poem Titles in Japanese Sinitic Poetry

Poem titles in Sinitic poetry can be either descriptive or prescriptive. In the former case, the poet first composes a poem and then gives it a title, to describe not only its content but also the circumstances surrounding its composition. In the latter case, the poet starts with a poem title and composes a poem in line with conventional imagery and rhetorical stylistics associated with that title. In this presentation, I will focus on prescriptive poem titles to examine instances in which the poet is made not so much to step completely outside of one's mother tongue as to enter a multilingual space, where one's mother tongue, as well as old and new languages of local and foreign origins, coexist and mix in a variety of configurations. I will mainly discuss two contrasting types of poem titles: 1) titles borrowed from classical Japanese *waka* poetry (*waka-dai*), which call for the adoption of Japanese imagery and rhetorical conventions, and 2) Music Bureau (Jp. *gafu*, Ch. *yuefu*) titles, which direct the poet to imitate Six Dynasties and Tang Chinese poems.

Faris Yothasamuth (University of Sydney)

We Are Not Them: Thai Imperialism and Racism in the Translations of English Popular Novels in the Early Twentieth Century

The early Thai-language novels were mainly translated at the beginning of the twentieth century from popular English novels. The predominant genres were crime and detective fictions, historical romances, and adventure romances. The prevalence of these genres among Thai readers resembled other colonies. This paper argues that these novels gained wide reception among Thai readers because they contain imperial discourses and racist attitudes toward 'the Oriental Others' which are the Chinese, Arabs, and Africans. Translators appropriated the representations of Asian people and racist undertones in English texts (e.g. H. Rider Haggard's *She* and Sax Rohmer's *The Golden Scorpion*) to target some ethnic groups in the country and bolster their sense of superiority. This attitude suited Thailand's competitive colonialism and the nation's civilisation discourses stemmed from the colonial encounter with Western nations.

Z

Renran Zhang (Guangdong University of Foreign Studies)

A Life on the Hyphenated Bicultural Identity in Virgil Suárez's *Going Under*

Virgil Suarez is a Cuban-American poet and novelist and one of the leading writers in the Cuban-American community, known for his novels including *Latin Jazz* (1989) and *Going Under* (1996). Suarez has long been interested in and dedicated his work to the theme of exiled Cuban-American family in search of an American dream. Through an interpretation from the perspective of diaspora consciousness, this paper will identify how the main character in *Going Under* constructs his individual identity through a network of usually competitive and incompatible elements including language, culture, religion and political ideologies.

Zhao Baisheng (Peking University) – Closing Address

We the South: A New South-North Paradigm for Global Literary Studies

The predominant China-West Paradigm of World Literature studies practised by mainstream Chinese scholars for more than a century is essentially exclusive: the inability to see the whole world per se and a deliberate blindness towards regions and continents which are non-Chinese and non-Western. Even the seemingly liberal East-West Paradigm is basically a North-North Paradigm, focusing mainly on the literary and cultural relationships of the northern hemisphere. This paper will challenge both the China-West Paradigm and the East-West Paradigm to put forward two paradigms for both World Literature studies and global literary creation, i.e., the South-North Paradigm and the South-South Paradigm. Literary scholars such as Qian Zhongshu, Edward W. Said, Gayatri C. Spivak, and eminent writers like Karen Blixen, J. M. Coetzee, Ngugi wa Thiong'o will be examined to illustrate the impact of the rise of the Global South upon New World Literatures and the necessity and validity of these two new paradigms.

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