

Translating Worlds: Migration, Memory and Culture

August 17-18 2017

S9.01 Level 9 S Building Monash University (Caulfield campus)

Symposium Program

Thursday August 17

9.30 Arrival, coffee.

9.45 Welcome and acknowledgement of country

10.00-11.15 Opening keynote

Alison Ribeiro de Menezes (University of Warwick) 'Migrations and Translations of Memory: Outlines of the Disappeared'

11.15-11.30 Morning Tea

11.30-1.00 Panel 1

Andrew Markus and Margaret Taft (Monash University) 'Encountering Australia: Yiddish immigrants in pre-war Carlton'

Fatin Shabbar (University of South Australia) 'The embodiment of memory: A case study'

Kate Darian-Smith and Kyle Harvey (University of Melbourne) 'Language, education, and assimilation on Australian television'

1.00-2.00 Lunch

2.00-3.30 Panel 2

Marta Cariello (Università degli Studi della Campania Luigi Vanvitelli) 'Inside the Land of Loss: Memory and Interruption in Caterina Edwards Finding Rosa: A Mother with Alzheimers, a Daughter in Search of the Past'

Grace Pundyk (University of Melbourne) 'Inheriting the silenced periphery: the shame of remembering, from Poland to Australia'

Mridula Chakraborty (Monash University) 'There was a woman, a translator, who wanted to be another person: Jhumpa Lahiri and the exchange politics of linguistic exile'

3.30-3.45 Afternoon Tea

3.45-4.45 Panel 3

Ruth Fazakerley (University of South Australia) 'Mis-performing place: Otto Herbert Hajek and the Adelaide Festival Centre'

Jacqueline Lo (ANU) Becoming Unhomely: 'The Art of Aili Chen and John Young

Friday August 18

10.00-11.30 Panel 4

Susannah Radstone (University of South Australia and Monash University) Translating Worlds: Memory, Migration and the Enigmatic

Maria Tumarkin (University of Melbourne) 'Having left, not having – yet – arrived: translating migrant interiority'

Rita Wilson (Monash University) 'Changing places: translational narratives of migration, cultural memory and belonging'

11.30 -11.45 Coffee

11.45-1.15 Panel 5

Claudia Haake (La Trobe University) Translating Fears of Removal – Authorship, Writing Practices and Cultural Memory in Cherokee and Seneca Letters

Diego Lazzarich (University of Campania 'Luigi Vanvitelli;') The broken memory of the Italian exiles from Istria, Fiume and Dalmatia

Marlon Sales (Monash University) Translation (in/of/as) History: Text and Memory in the Hispanic Philippines

1.15-2.00 Lunch

2.00-3.00 Panel 6

Nathalie Nguyen (Monash University) The Past in the Present: Dealing with Life Narratives and Trauma

Kasia Williams (ANU) The mother's tongue: language and memory in cross-cultural autobiography

3.00-3.10 Short break

3.10-4.30 Closing session

Karina Horsti (University of Jyväskylä) (via video) 'Borderscapes, memory and migration' Followed by closing discussion, future plans and farewell drinks.

This event is co-hosted by University of South Australia's Hawke EU Centre for Mobilities, Migrations and Cultural Transformations and the Monash/Warwick Alliance's Migration, Identity and Translation Network

Travelling to Caulfield Campus

By car:

- The nine kilometres (six mile) trip from the city of Melbourne will take about 25 minutes in peak hour traffic and 15 minutes at other times.
- If you are coming from Melbourne airport, add another 45 minutes in peak hour and 30 minutes at other times. A taxi rank is situated on the railway station side of Sir John Monash Drive.

By train and tram:

- The Caulfield Railway Station is next to the campus. Four lines stop at the station: Cranbourne, Dandenong, Frankston and Pakenham.
- The No. 3 tram from Swanston Street will take you directly to the Caulfield campus.

By bus:

- Bus Route 624 and 900
- Monash shuttle bus services run in both directions from Clayton to Caulfield campuses. All shuttle bus services are free and run Monday to Friday during the academic year on. See [Inter-campus shuttle bus](#) for more information and schedules.

*Please enter 'S' Building through the main entrance (opposite the Caulfield train station) on Sir John Monash Drive. Lifts are located in the foyer to Level 9.

Abstracts

Marta Cariello

Inside the Land of Loss: Memory and Interruption in Caterina Edwards' Finding Rosa: A Mother with Alzheimer's, a Daughter in Search of the Past

British-born Canadian writer Caterina Edwards's *Finding Rosa: A Mother with Alzheimer's, a Daughter in Search of the Past* (2008) is a narrative of loss and subsequent search, and a precious instance of incorporation of the personal and the historical. The writer sets on a journey in search of her Italian mother's past, just as her mother's memory is lost in the abysmal void of Alzheimer's Disease. The loss of personal memory due to the illness is juxtaposed to the loss of the homeland – and the historical silence surrounding such loss – that the author's mother and her community had suffered when the Italian territories of the so-called “Eastern border” (Istria, Dalmatia, Zara and Fiume) were ceded to Yugoslavia after WWII. A combination of ideological and historical facts and choices, among which the Cold War politics of the second half of the XX century, as well as non-conciliated narratives of resentment, have silenced the memory of the exodus of hundreds of thousands of Italians from the Eastern Region for decades. Edwards' narrative explores this loss of memory – both intimate and collective – through a journey inside the interrupted grammar of memory. My paper will look at the language of stories and of history that Edwards finds inside this loss.

Bio: Marta Cariello, Ph.D., is a researcher in English Literature at Università degli Studi della Campania “Luigi Vanvitelli”, Italy. She has published on postcolonial literature, with a specific focus on Anglophone Arab women writers. Her latest volume is *Scrivere la distanza. Uno studio sulle geografie della separazione nella scrittura femminile araba anglofona* (Liguori, 2012). Her current research focuses on nationhood and gendered postcolonial narratives, on poetry by women of the Palestinian diaspora, on the cultural construction of revolution and on the cultural politics of migration in the Mediterranean.

Mridula Nath Chakraborty

“There was a woman, a translator, who wanted to be another person”: Jhumpa Lahiri and the exchange politics of linguistic exile.

Jhumpa Lahiri, the Pulitzer-prize winning Indo-American writer, has waged a life-long battle with language; between Bengali, her mother-tongue, and English, the “hairy, smelly teenager” of expression in the country she grew up in. In 2012, Lahiri gave up reading, writing and speaking in English, to take up Italian while living in Rome. This painstaking and self-inflicted journey is described in her latest book, *In Other Words* (2016), written in Italian and translated into English by Ann Goldstein. While described as a love-story with a language ‘not one's own,’ *IOW* is also a repudiation of Lahiri's utter fluency and felicity in English, about being “exiled from a language” that isn't hers. The “linguistic reason—the lack of a language to identify with” is a burden Lahiri has carried all her life, and one which imbues all her work, including her most “Bengali” book, *The Lowland* (2013).

This paper will offer a reading of Jhumpa Lahiri's language as the repository of cultural affect, and of the un-utterable, unbearable exilic burden that marks her migrant lifeworlds. While my reading can be extrapolated into broader generalisations about lost homes, migration and memory, the paper itself will offer a closer parallel to my own worldly peregrinations, with Lahiri's work as my constant companion and reference point in the past 20 years. In doing so, I also attempt an utterly dissatisfactory map of home- and place-making that understands “the need to be detached not only from one's past but, to a certain degree,

from one's present"; that grapples with the inability to belong, while refusing to let go of the worlds that reside in our 'own' words.

Bio: Dr Mridula Nath Chakraborty is Deputy Director of the Monash Asia Institute at Monash University, Melbourne. Mridula has edited *Being Bengali: at home and in the world*, an enquiry into the intellectual history of this linguistic group from Bangladesh and India (Routledge 2014). She is the co-editor of *Abohelaar Bhargon Naame Booke/Broken by Neglect*, a bilingual edition of Nunga poet, Ali Cobby Eckermann's poetry from English to Bengali (2014), and *A Treasury of Bangla Stories* (1997). Most recently, Mridula has convened high-impact projects in literary-cultural diplomacy between Australia and India, such as *Australia-India Literatures International Forum* (Sydney 2012), the *Autumn School in Literary Translation* (Kolkata 2013) and *Literary Commons: Writing Australia-India in the Asian Century with Indigenous, Dalit and Multilingual Tongues* 2014-16.

Ruth Fazakerley

'Mis-performing place: Otto Herbert Hajek and the Adelaide Festival Centre'

The Adelaide Festival Centre's Southern Plaza (or Stadtikonographie Adelaide) was an environmental sculpture commissioned from the Stuttgart-based artist Otto Herbert Hajek (1973-1977). The artwork seems a curious legacy of post-war cultural diplomacy and exchange, enacted by Hajek as part of an urgent mission to represent the modern, democratic Federal Republic of Germany as open, informal, and harmonious, while pursuing his social-utopian agenda for art that would challenge everyday perceptions by literally incorporating urban inhabitants within a field of relations, or total environment. In Adelaide, Hajek's conceptions of urban text, formed in a very particular historical and cultural milieu, were translated into a new context. Locally, however, the Plaza has consistently been framed as "out of place" by both expert discourse and popular media. Ugly and empty, it lacked shelter and shade; it was plagued by maintenance issues, shunned by Festival Centre events and programming, and eventually physically excised from the Centre altogether by successive redevelopment. Now, as demolition proceeds, and alongside plans to create an "active interpretation" of the artwork within the development that replaces it, nostalgic voices can be heard recalling the Plaza's significance in playful childhood adventures, or as a beacon of the progressive arts and cultural attitudes in 70s Adelaide. This paper examines some of the contrary productions of public history and memory relating to this hybrid cultural text, in Australia and elsewhere, to explore the "forgetting" of its cultural origins – and to ask whether its absence will allow for other memories to emerge.

Bio: Ruth Fazakerley is an academic with a longstanding professional and research focus on the field of public art and its discourses; with a particular interest in considering the effects of such discourses on everyday urban social and spatial relations. She is passionate about linking people, projects and institutions concerned with investigating art in public spaces, including monuments and memorials, having maintained the "Public Art Research" network since 2002. She is currently an Academic Developer in the Teaching Innovation Unit at the University of South Australia.

Claudia B. Haake,

'Translating Fears of Removal – Authorship, Writing Practices and Cultural Memory in Cherokee and Seneca Letters'

This paper will explore how writing practices and along with them, memories of the authors of letters to members of the federal government, impacted on both the form and content of messages Cherokees and Senecas wrote to protest against their proposed removal under the 1830 Indian Removal Act. In their correspondence with the federal government Cherokee and

Seneca letter writers often invoked the idea of progress towards civilization on which removal's white adversaries and advocates drew to justify the policy. However, some letters also included other, often more customary, arguments, including subtle or overt references to elements such as diplomatic customs or their own customary laws. The reasons for such 'entangled' content, to use Nicholas Thomas' term, were complex, but included the letter writing practices adopted by those composing these messages to members of the federal government. For the Senecas more so than for the Cherokees, letters were often written communally and authors included both older men steeped in cultural memories and traditions, but also younger ones educated in the Western traditions. What united them and motivated them to write to the government was their fear of removal (forced migration). The way the communications were 'translated' (both in terms of language and culture) by the younger men influenced both their form and content yet regardless of who wrote and how, yet even when they were almost entirely composed by bicultural men, the memories of cultural values and traditional practices comes through in many of the missives.

Bio: Claudia Haake is a member of the History Department at La Trobe University, Melbourne. She mainly works on the Indigenous History of the Americas. She is the author of *The State, Removal and Indigenous Peoples in the United States and Mexico, c. 1620-2000*, New York: Routledge, 2007 and co-editor of *Removing Peoples: Forced Migration in the Modern World* (with Richard Bessel), Oxford: Oxford University Press, 2009, as well as numerous articles.

Kyle Harvey & Kate Darian-Smith,
'Language, education, and assimilation on Australian television'

This paper explores how television programs designed to teach English to new non-English speaking migrants during the 1970s also attempted to foster a sense of 'Australian-ness' among viewers. This assimilationist approach, combined with a situational methodology in language teaching, served to 'translate' Australian culture to new migrants in conceptual and literal terms. Drawing upon a larger study that combines television history and migration history, our focus in this paper is on the innovative Australian program *You Say The Word* which was produced by Migrant Education Television – a production unit funded by the Department of Immigration – between 1971 and 1978. By following international models of televised language teaching, *You Say The Word* operated as a means to assimilate new migrants into Australian life – and its workforce – as quickly as possible. Conducted entirely in English, the program featured in-studio language lessons, as well as documentary segments about various aspects of Australian life, culture, and social custom. More broadly, we argue that the ways that television translated Australian life for new migrants built on models of television production and programs that were imported from overseas, but were given appropriate local content so as to promote an inclusive, English-speaking multiculturalism in 1970s Australia.

Karina Horsti
'Memory politics, refugees and the Arctic border'

This presentation draws on the experiences of a Nordic network of scholars who examine borderscapes in the contexts of migration and memory. To exemplify how the thinking of critical border studies and memory studies in conjuncture can open novel ways of understanding contemporary forced migrations and responses to them, I will analyze the events at the Arctic border in Norway. 5500 asylum seekers from Syria, Afghanistan and Iraq entered Norway through the Arctic border with Russia in the winter of 2015 – 2016. Norwegians responded in several ways, for example, Norway built a fence at the border, which was reminiscent of the Cold War era when the border was closed. However, this

presentation will focus on the response of the local people who offered humanitarian assistance and later became involved in more political activism against deportations. The response at the Arctic border zone shows how attentiveness to the suffering of strangers can be prompted by past experiences of one's own or that of others, by stories that have become collectively shared memories.

Border zones and practices of border making are embedded in interpretations of the past. Memories are evoked to explain, legitimate and justify bordering processes. However, the past could also be used to criticize practices of bordering and to expose the present as a temporary phenomenon, as something that will pass. Therefore, an engagement with memory could be a means to imagining alternative futures.

Bio: Dr. Karina Horsti is Senior Lecturer and Academy of Finland Fellow at the University of Jyväskylä. Karina's background is in sociologically and anthropologically oriented media studies. She directs the Nordic network Borderscapes, Memory and Migration that brings together 12 scholars from Finland, Sweden, Norway and Denmark. Her current research examines remembering of migrant deaths at European borders.

Diego Lazzarich

'The broken memory of the Italian exiles from Istria, Fiume and Dalmatia'

On 10 February 1947, in Paris, a treaty was signed among the winners of WWII and Italy: Italy had to cede most of Istria, including the provinces of Fiume (Rijeka), Zara (Zadar), and most of Gorizia and Pola (Pula) to Yugoslavia. These events led to one of the most important diasporas of the XX Century in the Mediterranean, and, at the same time, to one of the most understudied and untold stories.

Almost 350.000 people left their home crossing the Mediterranean to reach other Regions of Italy and countries such as Australia, U.S.A, Canada, Argentina and South Africa. These communities had to face a very difficult time in order to preserve their identity and at the same time create a new one, not only because of the challenges coming from being in new territories but mainly due to the deep silence that fell on that page of history because of political conjunctures.

My paper will reflect on why this part of history was almost totally unstudied for decades and will focus on the steps taken in Italy starting from 2004 in order to break the "discourse of silence" and to reacquire the memory of a forgotten people. Furthermore, my paper will briefly retrace what the exiles that reached Australia did (and do) to preserve their identity and their memory.

Bio: Diego Lazzarich has an M.A. in Political Science (2001) and a Ph.D. in History of Political Thought (2008) both received at the Università degli Studi di Napoli "L'Orientale". He is currently Associate Professor of "History of Political Thought" at the Department of Political Science of the University of Campania "Luigi Vanvitelli" and he is Visiting Professor of the same subject at the University of Naples "L'Orientale".

He is founder and editor-in-chief of the academic journal *Politics. Rivista di Studi Politici*. He is President of the Neapolitan Committee and member of the national board of the *Associazione Nazionale Venezia-Giulia e Dalmazia* (National Association of Venetia-Giulia and Dalmatia). His main themes of research are: war in the history of political thought; gratitude in the history of political thought; democratic theories; history of migration of the Italian diaspora from Istria, Fiume and Dalmatia.

Jacqueline Lo***'Becoming Unhomely: The Art of Aili Chen and John Young'***

In *The Location of Culture*, Bhabha explores the “unhomeliness of migrancy” proposing that “[t]o live in the unhomely world, to find its ambivalences and ambiguities enacted in the house of fiction, or its sundering and splitting performed in the work of art, is also to affirm a profound desire for social solidarity” (Bhabha 1994: 18). Bhabha’s mapping of the loss of home to the uncanniness of feeling out place understands dislocation and dispossession as both affect and effect. This presentation explores the subjective experience of diasporic unhomeliness through art works by Aili Chen (Argentina) and John Young (Australia).

Bio: Professor Jacqueline Lo is Associate Dean (International) for the ANU College of Arts and Social Sciences and Executive Director of the Australian National University’s Centre for European Studies. She is also the Chair of Academic Board. Her research focuses on issues of race, colonialism, diaspora and the interaction of cultures and communities across ethnic, national and regional borders.

Grace Pundyk***'Inherited the silenced periphery: the shame of remembering, from Poland to Australia'***

On the back of one of the photographs, my father has written:

MY Mother’s

Photo “Type”

Mostly

USED

FOR PASSPORT

DIED AFTER

TESTS BY A

POLISH DOCTOR

His spidery script is as it appears here, with ‘Polish doctor’ underlined. Despite its grammatical shortcomings, there is a formality to the text, void of anything endearing, empty of emotion, lacklustre in comparison to the beautiful woman whose face is presented on the other side. The caption confuses subject and object: it gives purpose to the photograph; it identifies its style; it even suggests that it was the “type” of image that died, and not his mother. And yet, even in this absence, in this skirting around, she is still there. In death. ‘After tests by a Polish doctor’. The ambiguity of this caption exposes where a legacy can haunt. For, as Derrida explains, ‘One always inherits from a secret – which says “read me, will you ever be able to do so?”’ Drawing on once-hidden artefacts – specifically, a few photographs and letters written by my Polish grandmother, deported to and dying in Siberia in the 1940s – this paper explores the intergenerational impact of an inherited and silenced trauma, and discusses how the ‘sideways glance’ of an interdisciplinary arts practice has not only enabled an unforgetting of a wounded memory, previously unspoken and concealed, but how this aletheic engagement between the living and the dead has been conducive to transformation.

Bio: Dr Grace Pundyk is a Melbourne-based multidisciplinary artist. Her PhD research, titled ‘Invisible Words: the semaphore of skin’, drew on the mediums of photography, video, installation, theatre and artefacts of skin to interrogate the intergenerational impact of the ‘unspeakable’ traumas of a past war. It is from this research that Grace began making parchment, which she sources directly from marsupial roadkill in north-west Tasmania. Largely self-taught, in 2014 she undertook a mentorship with Pergamena, professional parchment makers in New York, and is currently curating a group exhibition of artists’ work on her parchment. Grace describes her work as inhabiting a ‘strange periphery’: she’s performed in a giant birds nest (to the sound of birdsong); on a moving river barge, at 4am,

amidst giant floating lotuses; and staged theatre performances inside a freight car at a rail yard. Books include the global travel narrative *The Honey Trail* (St Martin's Press, 2010), and *Sons of Sindbad: the photographs* (Arabian Publishing, London, 2006). Appearances at various festivals include Ten Days on the Island, the Melbourne Festival, White Night, and the Sydney and Brisbane writers festivals. Her play, *Steppe* (a journey of unforgetting), premiered at the 2015 Melbourne Fringe Festival and was short-listed for the Rodney Seaborn Playwrights Award 2016.

Alison Ribeiro de Menezes

'Migrations and Translations of Memory: Outlines of The Disappeared'

This paper explores the transnational migration of memory issues through the lens of the disappeared. The term, 'los desaparecidos', came to prominence with the brutal Latin American dictatorships of the 1970s, and now appears in English translation as 'the disappeared' in a sadly large number of contexts across the world. This makes it an important means of studying migrations of memory that involve diverse cultural experiences of and approaches to the fate of victims whose status is recognized in the legal frameworks of universal human rights. Beginning with those legal frameworks, I explore how a conception of enforced disappearance emerged and gave rise to a particular cultural representation of victims in the Argentine 'silhouette' campaign. This has now been transposed into other contexts and other worldviews, and of particular interest are these local translations of the wider concept. I shall examine two instances, Chile and Northern Ireland, through cultural representations of disappearances, and of missing and unearthened bodies in the films of Patricio Guzmán, the poetry of Seamus Heaney, and the photographs of David Farrell. My objective is to address some of the issues that have arisen with the recent turn to the transnational and the transcultural through the interactions between a focus on a universally recognized group of victims and relatives, and culturally specific instances of their representation in art.

Bio: Alison Ribeiro de Menezes specializes in modern Spanish literature and culture, but also has interests in Portuguese and Latin American narrative, and prose and drama of the Spanish Golden Age. Alison has published widely on contemporary Spanish narrative, including the books *Juan Goytisolo: The Author as Dissident* (Tamesis, 2005), and *A Companion to Carmen Martín Gaité*, co-authored with Catherine O'Leary (Tamesis, 2008, paperback edition 2014). Her current research focuses on issues of cultural memory in the Hispanic and Lusophone worlds, and she has co-edited two volumes in this area: *War and Memory in Contemporary Spain/Guerra y memoria en la España contemporánea* with Roberta Quance and Anne Walsh (Verbum, 2009), and more recently *Legacies of War and Dictatorship in Contemporary Portugal and Spain*, with Catherine O'Leary (Peter Lang, 2011). Her latest monograph, *Embodying Memory in Contemporary Spain*, was published by Palgrave Macmillan in April 2014. Alison is particularly interested in transnational memories of the disappeared and in the ways in which memory debates in some national or regional contexts intersect with and influence those of others. She is co-editing a series of essays on *The Future of Memory in Spain* with Dr Stewart King (Monash University), to be published by the *Bulletin of Hispanic Studies* in 2017. She is also interested in the public engagement aspect of academic work, and is preparing a volume on *Public Humanities and the Spanish Civil War* with Professors Adrian Shubert (York University, Toronto) and Antonio Cazorla-Sánchez (Trent University, Peterborough, Ontario).

Alison is Principal Investigator (with Prof. John King as Co-Investigator) on an AHRC-funded project to explore and capture the history of Warwick's role in helping Chilean exiles, following the 1973 coup, thanks to World University Service. The work, in collaboration with the Museum of Memory and Human Rights in Santiago, Chile, will involve gathering exile testimonies from those who both stayed and remade their lives in the UK, and those who eventually returned to Chile. Alison is co-lead of Warwick's Connecting Cultures Global

Research Priority, with Professor Paulo de Medeiros from the Department of English and Comparative Literature.

Margaret Taft and Andrew Markus

'Encounters with Australia: Yiddish immigrants in prewar Carlton'

During the interwar years provincial Melbourne became home to some 3000 Yiddish speaking Eastern European Jews. They came here in search of refuge. Bearing few material possessions these immigrants brought something far more precious – an all embracing Yiddish way of life; a social, cultural and organisational world within a world. But this way of life was now under threat. And it was a world these immigrants had no intention of abandoning.

In Carlton they laid the foundations for a new Yiddish heartland. By the end of the 1930s there were continental delicatessens, kosher restaurants, boarding houses, a bustling community centre and Yiddish library, a Yiddish theatre, a local Yiddish newspaper, books and a Yiddish school.

But the activities of these 'noisy north of the Yarra' Jews with their boisterous demeanour, strange mannerisms and European dress code did not go unnoticed. There were challenges and tensions that arose between these new immigrants and the well-integrated, established Australian Jewish community, one that dated back to the convict era and which by the 1920s was successfully assimilating itself out of existence.

This is the story of a highly distinctive, resilient, fiercely independent Jewish immigrant group who transposed an entire way of life and in doing so changed the course of an entire community.

Bio: Professor Andrew Markus is the Pratt Foundation Research Professor of Jewish Civilisation at Monash University and is a Fellow of the Academy of the Social Sciences in Australia. He has published extensively on Australian immigration and race relations. Andrew heads the Scanlon Foundation social cohesion research program, which in 2017 conducted its tenth national survey. He is also the principal researcher on the Australian Jewish population and Yiddish Melbourne research projects.

Bio: Dr Margaret Taft is a Research Associate at the Australian Centre for Jewish Civilisation, Monash University and author of *From Victim to Survivor: The Emergence and Development of the Holocaust Witness 1941-1949*, (Vallentine Mitchell, 2013). She has co-authored with Professor Markus a number of articles and a recent biography, *Walter Lippmann, Ethnic Communities Leader*, Monash University 2016. Margaret has been researching Yiddish Melbourne for the past eight years as part of a major study undertaken by the ACJC. She is a Yiddish speaker whose early years were spent in the postwar immigrant community of Thornbury and Northcote.

Nathalie Nguyen

'The Past in the Present: Dealing with Life Narratives and Trauma'

The end of the Vietnam War in 1975 led to one of the largest and most highly visible diasporas of the late twentieth century. More than two million people left Vietnam. The Vietnamese community in Australia is the single largest refugee community in the country and makes up 1 percent of Australia's population. As a community, it has high levels of exposure to trauma, not only because of war but also more importantly of widespread state repression in postwar Vietnam and the refugee experience. Based on more than a decade of oral history projects in the Vietnamese community, this paper will explore the intersection of personal experience and academic research in the community. My research is anchored in my family and community history. My engagement with the Australian Vietnamese Women's Association and the Vietnamese community in Australia has been a key part of my work as an

academic. In this paper, I will reflect on the advantages as well as the challenges of working from within the community and issues such as negotiating linguistic and intergenerational communication, dealing with war and refugee trauma, establishing trust, and eliciting detailed personal histories from interviewees.

Susannah Radstone

'Translating Worlds: Memory, Migration and the Enigmatic'

How do migrants make themselves at home—or not—in new worlds and what sorts of work are involved in this process. This paper's opening premise is that of an inextricable connection between the material, physical worlds of place and location and the psychical and experiential worlds of memory, fantasy and the unconscious. Beginning from this knot, the paper will explore an aspect of the work of home-making that it will describe as 'translation'. Using examples from my own experience of migration to Melbourne, and building on concepts and theories derived from memory studies as well from the psychoanalytic ideas of Jean Laplanche, the paper will trace aspects of this process of translation by taking a walk through some unfamiliar and some better-known streets.

Bio: Susannah Radstone is currently Professor of Cultural Theory in the Division of Education, Arts and Social Sciences at the University of South Australia and Adjunct Professor in the School of Historical, Philosophical and International Studies, Monash University. She was previously Professor of Cultural Theory at the University of East London. She has published extensively on psychoanalytic and feminist cultural theory, cinema studies and cultural memory studies. Books include *The Sexual Politics of Time* (2007); (ed. with Bill Schwarz) *Memory: History, Theory, Debates* (2010); (ed. with Perri 6, Corinne Squire and Amal Treacher, *Public Emotions* (2007); ed. with Caroline Bainbridge, Michael Rustin and Candida Yates, *Culture and the Unconscious*, (2007); (ed. with Katherine Hodgkin) *Memory, History, Nation: The Politics of Memory* (2005); (ed. with Katharine Hodgkin) *Memory Cultures: Subjectivity, Recognition and Memory* (2005); (ed.) *Memory and Methodology* (2000). With Rosanne Kennedy, she co-edited a special issue of *Memory Studies* on memory research in Australia and since arriving in Australia she has convened two large national networks, the first focused on memory research and the second on the history and memory of unfree labour in Australia. With Felicity Collins she has recently co-edited a special dossier for *Continuum* titled 'Making sense of violence: across time, media and culture' and she is also currently co-editing the Palgrave Companion to Memory and Literature and completing a new monograph titled *Getting Over Trauma*.

Dr Marlon James Sales

'Translation (in/of/as) History: Text and Memory in the Hispanic Philippines'

The British historian Peter Burke once wrote that if the past is a foreign country, "even the most monoglot of historians is a translator." Burke's description, originally written with respect to the early modern cultures of Europe, can be extrapolated to postcolonial contexts where translation played a significant role in transforming a past into *the* past. The task of writing a history of translation in these contexts thus overlaps with the task of historicizing translation as a tool that canonizes memory as universal history, in which even the most amnesic of translators is potentially a historian. Such is the case of the Hispanic Philippines. This paper outlines how translation has been used historically as an integral component in the production of Spanish-language texts both by foreign and indigenous authors. It argues that any endeavour to write a translation history of the Hispanic Philippines should be reframed as *translation (in/of/as) history*, where translation is considered as a material, method and mode of commemoration. It further contends that once postcolonial histories are read as translations of memory, the disciplinary concerns of Translation Studies such as hybridity, faithfulness,

originality and equivalence become relevant analytic parameters in critiquing these histories and in repatriating them to a new readership.

Bio: Marlon recently finished his PhD in Translation Studies at Monash University. His dissertation is an exploration of the intersections of translation, language and memory in the earliest missionary grammar of the Tagalog language. He has taught Spanish and Translation Studies courses at Monash and at the Instituto Cervantes de Manila. He has published three book-length translations to date through grants awarded by the Spanish Government. At present, he is working on a book project tentatively titled *Grammars of God*.

Fatin Shabbar

'The embodiment of memory: A case study'

Memory can be an important concept for traumatized individuals, particularly in terms of building individual resilience in a new country. For a very long time, memory was located in the psychological faculty, a focus that neglected the powerful social impact of memory, both individual and collective. However, the recent work of anthropologist and social science scholars locates memory in the social realm emphasizing its function as social mediators within and across societies.

Contemporary work on memory sheds light on the performative and mediated aspects of memory that guide the process of cultural transmission. The different ways in which memories are communicated help build bridges between the private/individual and the public/social. This is particularly because the act of remembering is often mediated by public processes that sit within the social and cultural institutions of society.

My main focus in the study of memory in this paper is on the use of cultural processes to mediate the socialization of memories to create a sense of continuity in a host country. I analyze the different ways in which memories of previous 'home' is used to establish a new home. I focus in particular on the Iraqi community in Adelaide and the different ways in which they embody and materialize memory in Australia to create a sense of continuity and resilience.

Bio: Dr Fatin Shabbar is a qualified Social worker. She is currently working at the University of South Australia as a counsellor and an Academic in the school of Psychology, Social Work and Social policy. She has extensive research experience in quantitative and qualitative methodologies with specialization in ethnography and storytelling. She researches in areas related to gender, wars, migration and political conflict.

Maria Tumarkin

'Having left, not having – yet – arrived': translating migrant interiority'

In this paper I discuss a project I am working on with sound artist Thembi Soddell. A series of scripted audio pieces provides an alternative interpretative thread through Melbourne Immigration Museum's permanent exhibition. The project is undertaken in collaboration with the Immigration Museum and the ARC Centre of Excellence for the History of Emotions. The thread is essentially an attempt at translating emotional and psychological realities of being an immigrant for a museological context: speaking *from inside* the immigrant experience, audio pieces create pockets of affective intensity for the Immigration Museum's visitors and suggest vectors of resonance that exceed identification and recognition. The use of sound evokes sense memories and makes possible experiences of multiple emplacedness. Sound gets under our skins. The poetic language catches times and spaces of immigration before they are squeezed, solidified into an assortment of narratives (of departures and arrivals, unsettlement and resettlement, changes in policy and societal attitudes), decentring standard representational tropes and frames. The steam coming off the language in the audio pieces

counters the cool language of exposition and explanation deployed in the permanent exhibition. The exhibition's chronological progression of time, punctuated by 'case-studies' wrapped in time bubbles, is disrupted by the determined non-linearity of time in the alternative interpretative thread. What different forms of memory mobilisation and flow a translation project of this kind might be able to engender in a museum?

Bio: Maria Tumarkin is a writer and cultural historian. She holds a BA (Hons) and a PhD in cultural history from the University of Melbourne, where she teaches creative writing. She is the author of three acclaimed books of ideas: 'Traumascapes', 'Courage' and 'Otherland'. All three books were shortlisted for literary prizes. In 2015 her essay 'No Skin' was shortlisted for the Melbourne Prize of Literature. Maria is involved in wide-ranging artistic collaborations with visual and sound artists. She was a 2013–14 Sidney Myer Creative Fellow in humanities and is a member of the Melbourne Writers Festival's programming committee.

Kasia Williams

'The mother's tongue: language and memory in cross-cultural autobiography'

Examining the autobiographical works of migrants writing in English, Mary Besemeres argues that entering a new language involves "translating one's self" which always leads to loss – a loss of language, as well as conceptual and emotional connections. Finding a voice in a new language is a long and difficult process, but it offers new ways of articulating self and memory. Some migrant writers, such as Eva Hoffman and Maria Lewitt, have made deliberate decisions to learn a new language through writing, where they 'rewrite' the past and 'reconstruct' themselves in English. Yet, while migrants' reflections on translating lives have been extensively examined, less attention has been given to their children's relationships to language and the past. It is commonly assumed, and indicated by research in language retention, that second generation migrants shift away from their heritage language or simply resist it. The interplay between language and memory is, however, often complex and ambiguous for second generation migrants who, marked by familiarity (active or passive) of their parents' language, share the experience of migration *and* translation. This paper investigates how language mediates/constructs the past in the case of second generation migrants. It explores ways in which the authors of cross-cultural autobiographical narratives published recently in Australia (in English) engage with their parents' past and non-Anglophone cultural worlds through reflection on language. The texts discussed include autobiographies by Magda Szubanski, Ramona Koval and Arnold Zable.

Bio: Dr Kasia Williams is Europa Research Fellow at the Centre for European Studies, Australian National University, in literature and cultural studies. Her research focuses on global literatures in English, life narratives, the issues of migration, memory and displacement. She is the author of a number of articles and book chapters on transcultural and migration experience. She has edited a special issue of *Life Writing* (2014), and co-convened (with Prof Jacqueline Lo) the fourth meeting of the Australian Memory Research Network, "Between Europe and Australia" (2016).

Rita Wilson

'Changing places: translational narratives of migration, cultural memory and belonging'

In recent decades, under the economic conditions of globalization, increased migration flows have introduced new cultural and linguistic diversity in previously more apparently homogeneous communities. Such movements and new settlements have changed the places left behind as well as their new locations. The ways in which they have affected the feelings and practices of migrants and their new neighbours is particularly visible in urban centres. Drawing on work done within translation studies that uses fiction to theorize about

translation, and on work in literary studies, where translation is used as a metaphor to reflect on social processes, such as migration, this paper will examine recent literary representations of multi-ethnic urban scenarios in Italy. Through a reading of *Roma Negata. Percorsi postcoloniali nella città* (Rome Denied: Postcolonial Paths in the City, 2014) by Igiaba Scego and *Milano, fin qui tutto bene* (Milan, so far so good, 2012) by Gabriella Kuruvilla, I will examine how both authors combine text and image to create a productive narrative and a visual remapping of their private relationship to the worlds they inhabit, which, in turn, provides new insights into the complex interrelations between personal and collective cultural memory. It will be argued that these narratives challenge fixed notions of national/ethnic belonging by uncovering forgotten, hidden stories of other worlds whose memories prove to be foundational to the construction of contemporary Italian identity and culture.

Bio: Rita Wilson is Professor in Translation Studies in the School of Languages, Literatures, Cultures and Linguistics, Monash University. Her research combines an interest in linguistic and cultural translation and multilingualism with studies of contemporary translingual and transcultural writing. Most recently, her work has focused on how geographical and social mobilities are connected to the theories and practices of translation and self-translation. She is co-editor of the journal [*The Translator*](#) and Academic Co-Director of the [Monash-Warwick Migration, Identity and Translation Research Network](#).