Language and Culture

Language and Culture is the quarterly electronic magazine of the School of Languages and Cultures in the Faculty of Arts at Sydney University. It explores current issues in the field of languages and cultures and provides updates on the activities of the School.

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issue 15 December 2010
As the 2010 academic year comes to an end I want to thank all of my academic colleagues in the School for working so hard not only to fulfill their responsibilities with regard to our students but also to help create within the School a positive and congenial atmosphere. It has been a challenging year during which we implemented a new and demanding workloads policy, strived to put in place effective School-wide roles to improve our pedagogy and our Honours and Postgraduate programs, and reviewed the curricula of a number of our departments. I believe that we not only dealt successfully with these challenges but also did so collaboratively and with the aim of doing what is in the common good for the School.

Our four School-wide coordinators—Dr Yixu Lu, Dr Michelle Royer, Dr Linda Tsung, and Dr Anne Walsh—deserve special mention for their efforts. But they have all emphasized that they could not have fulfilled their new roles without the active help and support of their colleagues.

And all of our academics have benefited from the assistance we get from the general staff: Drasko Mitrikeski, Phil Jones, Rosemary Go, Michael McCabe, Wayne Isbister, Sasha Shaw, and Shi Qing. We in the School are fortunate to have the help of such a supportive and friendly team in the general office.

This team was previously led by Jane Thompson in her role as School Administration Manager. But Jane has now left that position to accept a new job in the Arts Faculty where she will serve as Director of Student Administration. I know that I speak for all of us in the School when I wish Jane all the best and at the same time say that we will miss her.

This message is the last that I’ll be writing for a few months. I am on sabbatical leave from the University for the first half of 2011. During my 6-month absence, Professor Peter Morgan will be acting Head of School and I am grateful to him for his willingness to take on this job at such a challenging time.

I wish everyone in the School and all who read our Magazine happy holidays and an enjoyable and productive summer.
Postgraduate Research Day
School of Languages and Cultures | Monday 22 November 2010

Convened by Dr Yixu Lu, Postgraduate Research Coordinator in the School of Languages and Cultures, this day-long event showcased the research being undertaken in our Departments by eleven PhD and one MA students. Twelve presentations were given ranging over nine disciplines and topics that included German Expressionist poetry, French and Egyptian film; the role of translation in learning classical Chinese poetry; literary criticism of Japanese fiction; and the study of gender in post-Mao China.

Over upcoming issues of Language and Culture, many of these presentations will be featured. This month we feature Phillip Muratore’s (French and Italian Studies) La Goulue and L Casati: Travels in Pursuit of Belle Epoque Decedentism, and Margaret Hennessy’s (French Studies) Writing and Re-writing: a Systemic Functional Analysis of Two Versions of a Short Story of Claire Cayron, Correspondant of Simone de Beauvoir.

Participants
- Margaret Hennessy, French Studies
- Chikako Nihei, Japanese Studies
- Anna Rosenbaum, Hebrew, Biblical and Jewish Studies
- Karin Lucas, European Studies
- Jacqui Godwin, Chinese Studies
- Betsy Lau, Asian Studies
- Filip Swennen, Japanese Studies
- Pip Muratore, French and Italian Studies
- Kari Hanet, French Studies
- Sabina Zulovic, German Studies
- Victoria Pomfret, Chinese Studies
- Ifdal Elkaset, Arabic and Islamic Studies
For most of this year I travelled through Italy, France, England and Scotland to conduct fieldwork and research for my thesis examining the lives and legacies of the two subjects of my writing: the cancan dancer La Goulue (born Louise Weber) and the Italian Marchesa Luisa Casati. I had a threefold task in undertaking this trip: I was mainly in search of rare primary sources that could shed light on Louise and Luisa as the people behind the personalities; in seeking to deepen my understanding of them as people, I spoke with designers, performers and artists who have used one or both of these women as muses. The third aspect was to find proof of their influence and their achievements, strengthening my own argument and disproving some of the many myths that have emerged since their deaths.

Both Louise and Luisa seem to have been largely forgotten today, which strikes me as odd considering their fame or notoriety during their lives. That said, their legacy can still be felt across a range of disciplines, from fashion to literature to art to performance (on stage, screen and in the neo-burlesque and cabaret resurgence of today), if at times only in relation to the men around them, which is certainly the case in terms of the limited scholarly attention that they have received. Both women spent their lives

La Casati, photograph by Man Ray

La Goulu, poster by Toulouse-Lautrec
(and their fortunes) engaged in a never-ending process of reinvention and transformation, setting themselves apart from others of their class and more broadly of their lifetimes. The Marchesa Casati was the first divorcée in Italy; and La Goulue, in addition to also being a divorcée, regularly courted the popular press with her antics. La Goulue and La Casati were both socially, financially and sexually independent, taking male and female lovers and making themselves the axes on which their created and performed universes revolved. They were at the vanguard of celebrities who created the cult of personality that shaped the development of the tabloids and mania for celebrities that is so ubiquitous today, and yet they have become obscured by history, relegated to the background despite the impact that they had during their lives and even since their deaths.

Before getting too involved in the legacies and representations of La Goulue and La Casati, I wanted to gain a better understanding of them through their surviving effects. During my time in Paris I was lucky enough to obtain a copy of La Goulue’s diary (held in the Archives du Moulin Rouge), and at the Vittoriale degli Italiani, the former residence of Gabriele D’Annunzio, I consulted the correspondence between Luisa Casati and the self-proclaimed Warrior Bard himself. D’Annunzio met Luisa in 1903 shortly after she was married, and began an affair with her that endured until his death in 1938. Theirs, however, was a meeting of the minds: not a purely sexual or material relationship like the string of affairs D’Annunzio had with society ladies of the period.

What is most striking is that where D’Annunzio’s letters are full of purple prose, Luisa Casati’s are by turns brief and enigmatic or surreal (one telegram reads “I have a ferocious turtle dove”). This pattern is something of a microcosm of Casati’s manner in general, and one of the reasons why so little material or scholarship exists regarding her life. Despite the fact that she remained in the public eye almost constantly from her 20s until her 70s, she never gave anything away of herself, nor did she do anything by accident. Every movement, every costume, and the few utterances attributed to her (whether they were actually her words or not), were calculated to generate interest and reinforce the process of mythmaking around herself that she sought.

It could be that, as a result, this careful silence has helped to secure her legacy, and is a reason why her look is more commonly cited by artists, designers and performers, rather than her personality per se. It was written that she spoke little at parties to deliberately cultivate an air of mystery about her, and she allowed her extravagant costumes to speak for her.

Later on I had an episode which prompted me to examine the details of the sites linked to La Goulue and the Marchesa. I met a photographer, GiovanBattista Brambilla, with whom I was expecting an interview and instead was treated to a tour of the main sights of Milan, including the Palazzo Amman, where Luisa was born and grew up, and the Palazzo Casati a few streets away. I also visited the Amman family tomb in the Cimitero Monumentale, which I would not have otherwise thought to visit. This raised some interesting questions for me, which I decided to incorporate into my thesis. I realised that I could learn more about the people I was researching by looking not only at the cities in which they lived, but their positions within those cities. What was the character of the street where they lived? What does its position say about their status? What does the position of their grave say about them? Other aspects to be considered included the neighbours (both living and dead) and ideas taken from Bourdieu about cultural capital in relation to space, or the connotations of a space – be it a central location or a liminal area which could as easily represent a country estate as a life on the fringes of society.

Similarly, I began to contemplate these same patterns not only in terms of the residences of La Goulue and La Casati, but in terms of their representation, which is a key part of my research - where their likenesses are exhibited, which artists are shown where, and patterns of subject matter or sitters. I learnt that the site of the image was of equal importance to the content of the image itself and what it could share about the world of the sitter and their memory.
In the course of my travels I had a number of unexpected, fantastic discoveries, which served to prove my ideas correct. A common misconception of La Goulue is that she went more or less straight from stardom at the Moulin Rouge to life in the gutter, something which I have always found rather dubious. Thankfully, I discovered several books in Montmartre libraries which offer clear evidence that this is not the case. I found photographs taken of the fairs and sideshows of Paris, which include images of La Goulue – older and thicker around the middle – but with her name up in lights and a booming business as a lion tamer accompanied by her young son. This was corroborated by newspaper articles I found in the Musée de Montmartre, demonstrating that La Goulue remained in the public eye for a good many years after leaving the Moulin and did not just lurch from one failed venture to another. In these articles she is remarkably open in comparison to La Casati, with a much clearer sense of her voice and personality. Even in the 1920s when she was sought out by journalists writing nostalgic articles about the fin-de-siècle, she remained lucid and cheeky – certainly not the haggard wreck of popular myth.

On the topic of reminiscing and memory, what is especially interesting is how or if these women have been remembered. In Venice, Luisa Casati’s memory is alive and well, and tales are still told of her forays across the Piazza San Marco with a python around her neck and cheetahs on diamond-studded leashes. In contrast, in Le Vésinet, where the Marchesa Casati lived after buying the Palais Rose belonging to her friend, the dandy Robert de Montesquiou, there is virtually nothing left of her legacy or her memory. Luisa Casati has been forgotten by her neighbours, most likely as a deliberate act in the wake of black magic rituals and bizarre parties, not to mention her reputation as a divorcée and a man-eater (though the latter rumour was unfounded, Luisa did nothing to discourage further mythmaking around her persona). A comparable situation occurred to the Comtesse de Chabrillan, another Végisondine who rose to fame as the quadrille dancer Céleste Mogador. She married the Comte de Chabrillan and became a novelist in later life, but her reputation as a dancer and one-time prostitute made her a pariah amongst her well-heeled neighbours, and any memory of her has been largely erased today.

I later travelled to the Edinburgh Fringe Festival, which has a booming burlesque, cabaret, vaudeville and music-hall element, where I was fortunate enough to interview the cabaret performer Meow Meow. In the course of our conversation, Meow raised something that I had previously not noticed – that the legacy of La Goulue and La Casati is often split in terms of which elements of their personae have inspired people since their deaths. For the Marchesa Casati, as I have mentioned, her singular aesthetic has made her the darling of couturiers, indie kids, Goths and arty types with blogs, while La Goulue’s cheeky patter and straightforward bawdiness have often found their way into contemporary neo-burlesque and cabaret performances.
Parallel trends are of course the popularity of the Moulin Rouge and the café-concert world of fin-de-siècle Montmartre as fodder for performances (even if genres and venues have become somewhat conflated in contemporary culture).

Sometimes, it seems, the mythmaking engendered by the Marchesa and La Goulue has become accepted as fact – either during their lives or in recent years. A case in point is the link of the Marchesa to Cartier. In her biography, a pair of American writers asserted that the Marchesa’s pet panther Toto inspired Jeanne Toussaint to create the panther motif for Cartier in the 1920s. However, after speaking with the head of Cartier Patrimoine, Michel Aliaga, I was told that there is no truth to the story whatsoever. Still, even in this case, finding nothing has proven to yield something after all.

Another aspect of Luisa Casati’s legacy that I found striking (and strange) was her prominence as a muse for the Melbourne-based designers for Alpha60, who created a capsule collection for Sportsgirl. The other designers I had researched were largely from the world of haute couture, so this was an unexpected point of comparison. In conversations with Georgie Cleary, one of the Alpha60 designers, it was explained that the desire for opulence was the key to Casati’s popularity and the cornerstone of the project. This is a recurrent theme, since luxury brands and elite designers have frequently drawn inspiration from the Marchesa Casati and sought to replicate the decadence and lavishness of her lifestyle. As a final note, I would suggest that this replication of luxury is the central reason why women like Louise and Luisa are so popular today, and why their influence continues to be felt, if not in academia then in facets of contemporary culture and counter-culture. The desire to attain or to follow celebrity has become a consuming passion in recent years, and in an age of acquisitiveness and instant gratification, people are forever seeking to carve out a niche for themselves and overtake the precedents set by women like La Goulue and the Marchesa Casati – and some may say (quite rightly) that they have yet to be surpassed.
In 1964, an aspiring young French writer, Claire Cayron, sent to the writer and philosopher Simone de Beauvoir, perhaps best known for her feminist work, *Le deuxième sexe* (*The Second Sex*) (1949), the manuscript of a work of fiction she had written, thereby beginning a correspondence which was to span two decades. Cayron went on to publish in 1973 a book on nature in the writings of Beauvoir (*La nature chez Simone de Beauvoir*), and in 1974, another, with a preface by Beauvoir, based on her experience of seeking a divorce in France in the 1960s. It was also in the 1970s that she embarked on her career as a prolific and highly esteemed translator: in the space of 27 years, she rendered into French thirty works of Portuguese and Brazilian literature, published in France by the prestigious publishing house José Corti. In addition to these activities, she pursued an academic career, becoming head of Comparative Literature at the University of Bordeaux. Thanks to Claire Cayron's daughter, my supervisor Alice Caffarel; to Sylvie Le Bon de Beauvoir, Beauvoir's adoptive daughter; and to the National Library of France, I have access to the Cayron-Beauvoir letters, and to a number of Cayron's unpublished novels and short stories. It is this correspondence and these works of fiction, discussed in the correspondence, which form my corpus.

One of the features of the correspondence between Cayron and Beauvoir is its openness, especially when they are discussing each other's writing. For example, on the 6th of January 1967, Cayron writes of Beauvoir's novel *Les Belles Images* (1966):

> Ce livre-ci me plaît moins qu'un autre, parce que vous êtes femme à lancer des pavés, et que c'est là un tout petit caillou ridant la mare.

This book pleases me less than others because you are a woman who makes waves, and here you are just causing ripples.

But Cayron is as open in her praise of Beauvoir. On the 3rd of November 1967, when commenting on *La femme rompue* (*The Woman Destroyed*) (1967), she talks of Beauvoir's "stupéfiante pénétration" ("astounding penetration"), adding in her next letter, on the 14th of November:

> J'aime quand vous dites tant de choses si simplement et en si peu de mots, quand vous enfoncez tant de portes fermées rien qu'en poussant du bout des doigts.

I like how you say so many things so simply and in so few words, how you break down so many doors just with your fingertips.

As we will see later, Beauvoir, although encouraging of Cayron, is at the same time far from reluctant to express what she sees as the shortcomings of the younger woman's literary attempts.

This presentation will describe the results of a comparison of two versions of a short story by Cayron. Employing the tools of Systemic Functional Linguistics, I will attempt firstly to characterise the differences between the two texts, then to ascertain to what extent, if any, we could say that Beauvoir had any influence on Cayron's rewriting of her story.
So, what is Systemic Functional Linguistics, or SFL? ‘Functional’ refers to the fact that SFL places the emphasis on meaning rather than form. As Michael Halliday (1994: xiv) points out, unlike formal approaches to language, which first study forms then ask ‘what do these forms mean?’, functional approaches see a language as

“a system of meanings, accompanied by forms through which the meanings can be realized. The question is rather: ‘how are these meanings expressed?’ This puts the forms of a language in a different perspective: as a means to an end, rather than as an end in themselves.”

‘Systemic’ describes the theory on which SFL is based. Systemic theory is, and again I quote Halliday (1994: xiv): “a theory of meaning as choice, by which a language, or any other semiotic system, is interpreted as networks of interlocking options.” “A language, then,” Halliday (1994: xvi) concludes, “is a system for making meanings: a semantic system, with other systems for encoding the meanings it produces.” He is quick to add that “‘semantics’ does not simply refer to the meanings of words; it is the entire system of meanings of a language, expressed by grammar as well as by vocabulary” (Halliday 1994: xvi). SFL goes about its dual task of developing and applying its theory by studying text. For Christian Matthiessen (1995: 788): “Being a functional grammar means, in the case of systemic-functional grammar, being a text-based grammar; one aspect of ‘functional’ is precisely the relationship between grammar and text.” As for ‘text’, Matthiessen (1995: 29) defines it as “language functioning in context”, a definition which encapsulates the essence of a well-known explanation of the notion by Halliday. SFL studies all types of text, spoken and written, including literary ones, examples of what SF linguists, notably Ruqaiya Hasan call “verbal art”. When it comes to a literature text, says Hasan (1985: 92): “it is not that there is art, and the job of language is simply to express it; rather, it is that if there is art, it is because of how language functions in the text [...] in verbal art the role of language is central. Here language is not as clothing is to the body; it is the body”.

Now to the short story, both versions of which are entitled Ça me fait penser (‘That makes me think’). The story opens with the beginning of a tale about a young frog called, Frog. Because of her taste for adventure, Frog, ignoring her mother’s warnings about leaving the bank, jumps onto a water lily only to see the bank receding. As the water lily is carried away by the current, the terrified little frog wonders how her adventure will end... When we read the next two words, “Imaginez-le” (“Imagine how it does end”), we realise we have just read the instructions for a children’s writing exercise. The story then moves to dialogue presenting a conversation between a mother and her daughter about the writing exercise:

Tu as compris ? Karine ? je te parle ! as-tu compris ce qu’on te demande?

Oui, comme d’habitude. Faut que j’imagine !

Oui, quand c’est du vrai. Mais les histoires de l’école, c’est toujours du semblant.

Qu’est-ce que tu appelles du semblant?

C’est quand faut faire semblant d’y croire.

After the conversation, the story moves on to a diary entry written by Karine. The alternation of mother-daughter conversation and diary entry by Karine becomes the pattern of the story, until after the fourth conversation, rather than another diary entry, we read the story that Karine has written for school.

What I have called Version 1 of the story is undated, and Version 2, one of a collection of short stories, is dated “hiver 1967” (winter 1967). Version 2 is slightly longer than Version 1. Although for the most part Version 1 remains intact in Version 2, there are differences between the two.
Comparing the two versions, I found that the result of the majority of the changes I had identified was to make the language of the revised version less careful, less literary, than that of the original. Or, looking at the phenomenon from another perspective, I noticed in the new version of the story a tendency, albeit slight, towards a more relaxed, more everyday language. Perhaps a slight tendency, but nonetheless consistent, and, importantly, realised through lexis, through grammar and through cohesion. So let’s now look at some examples selected from my data.

First, lexical substitutions. In the pairs of examples below, the first example is from Version 1 and the second is from Version 2. The underlined items in Version 2 are the result of the choice of a simpler/more usual/more general word than the underlined items in Version 2.

<table>
<thead>
<tr>
<th>Original (Version 1)</th>
<th>Revised (Version 2)</th>
</tr>
</thead>
<tbody>
<tr>
<td>[un champ de blé] qu'on venait juste de moissonner</td>
<td>[a wheat field] that had just been harvested</td>
</tr>
<tr>
<td>[un champ de blé] qu'on venait juste de couper</td>
<td>[a wheat field] that had just been cut</td>
</tr>
<tr>
<td>beaucoup d'idées</td>
<td>a lot of ideas</td>
</tr>
<tr>
<td>beaucoup de choses</td>
<td>a lot of things</td>
</tr>
</tbody>
</table>

— C'est imprudent, maman, de monter dans un train en marche !
— C'est défendu, maman, de monter dans un train en marche ?

<table>
<thead>
<tr>
<th>Original (Version 1)</th>
<th>Revised (Version 2)</th>
</tr>
</thead>
<tbody>
<tr>
<td>c'est contre moi qu'elle se serre</td>
<td>it's against me that she snuggles up</td>
</tr>
<tr>
<td>c'est avec moi qu'elle se serre.</td>
<td>it's with me that she snuggles up</td>
</tr>
</tbody>
</table>

Now let’s move to grammar, where there are changes to thematic structure, the structure, explain Halliday and Matthiessen (2004: 64), which carries the “line of meaning” which “gives the clause its character as a message”, the Theme being “the element which serves as the point of departure of the message”. Eleven Themes in Version 1 are modified in Version 2. While the original Themes represent a range of characteristics with respect to their complexity and markedness, all the corresponding revised Themes are absolute (and therefore marked Themes, for according to Alice Caffarel (2006: 174), “the notion of ‘marked’ encompasses […] absolute […] Themes”).

Again in the pairs of examples below, the first example is from Version 1 and the second is from Version 2. The Themes are underlined.

<table>
<thead>
<tr>
<th>Original (Version 1)</th>
<th>Revised (Version 2)</th>
</tr>
</thead>
<tbody>
<tr>
<td>papa est resté debout</td>
<td>daddy stayed standing</td>
</tr>
<tr>
<td>(simple, unmarked Theme)</td>
<td>Daddy, he stayed standing</td>
</tr>
<tr>
<td>Papa, il est resté debout</td>
<td>Mums always want you to be careful</td>
</tr>
<tr>
<td>Les mamans veulent toujours qu'on soit prudent</td>
<td>They always want you to be careful, mums</td>
</tr>
<tr>
<td>(simple, unmarked Theme)</td>
<td>if the man isn’t very often at home</td>
</tr>
<tr>
<td>Ça veut toujours qu'on soit prudent, les mamans</td>
<td>if the man isn’t very often at home</td>
</tr>
<tr>
<td>si l'homme n'est pas très souvent à la maison</td>
<td>if the man isn’t very often at home</td>
</tr>
</tbody>
</table>
A cause de son papa, quand Frog voit une feuille de nénuphar, elle a envie de monter dessus, malgré les conseils de sa mère. (simple, marked Theme)

Because of her dad, when Frog sees a water lily leaf, she wants to get onto it, despite her mother's advice.

La petite grenouille, à cause de son papa, chaque fois qu'elle voit une feuille de nénuphar, elle a envie de monter dessus, malgré les conseils de sa mère.

The little frog, because of her dad, each time she sees a water lily leaf, she wants to get onto it, despite her mother's advice.

The most striking aspect of the revised Themes is not that they are marked but that they are absolute because, as Caffarel (2006: 180-181) notes: “Absolute Themes are characteristic of spoken discourse”. The analysis of the thematic structure of successive clauses in a text is of interest because the Theme-Rheme patterning (the Rheme being what is not thematic) determines what is known as thematic progression which in turn determines the “method of development of a text” (Fries, 1981). However, in eight of the eleven cases of Theme modification in the data, the content of the Themes remains unchanged from the first version to the second, so clearly the absolute Themes have not been chosen to modify the thematic progression and thereby the method of development of the text but to make the style of Version 2 less written, more spoken.

Moving now to cohesion. “There are four ways by which cohesion is created in English: by (i) conjunction, (ii) reference, (iii) ellipsis and (iv) lexical organisation.” (Halliday and Matthiessen 2004: 533) Although here Halliday and Matthiessen are describing English, in French cohesion is created in similar ways. The two versions of our short story differ from time to time in their choice of type of cohesive device, but in every case the choice made for Version 2 represents a less careful, more relaxed means of expression.

Ça m’a fait penser à un champ de blé qu’on a vu un jour, avec maman. Un champ qu’on venait juste de moissonner.

That made me think about a wheat field we saw one day, with mum. A field that had just been harvested.

He stretched across and stopped the branch from passing.

Il s’est mis en travers et il a empêché la branche de passer.

He stretched across and he stopped the branch from passing.

Less careful, less literary, more relaxed, more everyday, less written, more spoken language; simpler/more usual/more general vocabulary. These are some of the ways I have tried to describe how Version 2 differs from Version 1. Maybe we could encapsulate the nature of the variation between the two texts by saying that the language of the revised version is more childlike than that of the original. This seems to make sense as, after all, one of the interlocuteurs in the dialogues is a child, the monologist is the same child, the creator of the tale of the frog, that child again.

So, Cayron retouched her story to create greater linguistic verisimilitude. But, did Beauvoir have any role in this?
To try to answer this question, let’s return to the correspondence. On the 3rd of November 1967, Cayron explains to Beauvoir that she has decided to put on hold any further long-term novelistic undertaking until she receives a response from the publisher who is currently considering the manuscript of one of her novels. Instead, she has turned her attention to “une succession de récits très brefs” (‘a series of very short stories’). One of these is Ça me fait penser, at least that it what we assume from a letter of the 24th of January 1968, in which she says that in the sixth story she turns to the subject of childhood. She goes on to talk of how crucial it is to nurture children’s “facultés d’expression” (‘powers of expression’). But the discussion of this issue takes up less than a page of an eleven-page letter in which Cayron is expressing bitter disappointment, rage even, not only about the rejections she has received from publishers but also about the responses to her writing she has received from Beauvoir. Here are some excerpts:

Your Christmas letter. I was expecting a lot of warmth from it. It left me cold.

Vous souvenez-vous de la raison que vous m’avez donnée, en cette lettre, de continuer à écrire : “Il faut continuer à écrire parce que vous avez envie d’écrire”. Piètre raison…
Do you remember the reason you gave me, in that letter, to continue to write: “You must continue to write because you have a desire to write”. Pathetic reason…

En 64, (je relis votre lettre) vous répondiez que ces récits “sentaient l’exercice”. J’imagine que tel sera aussi votre jugement sur les 6 récits ci-joints.
In 64, (I’m re-reading your letter) you replied that these stories “smacked of exercises”. I imagine that that will also be your judgement of the 6 stories enclosed.

It is telling that in 1968 Cayron is quoting, albeit erroneously, Beauvoir’s first letter to her. Surely this shows the ongoing influence Beauvoir has on her. But what is intriguing is that Cayron neglects to quote any encouraging words from Beauvoir, who, in the first letter, goes on to say:

Sûrement, d’après ce texte, d’après votre lettre dont j’aime le ton, vous pourriez dépasser ce stade […] Vous aimez les mots : pourquoi ne pas essayer ?
From this text, from your letter, whose tone I like, it is clear that you can move beyond this stage […] You like words: why not try?

—and who, in her Christmas letter, mentions Cayron’s talent as well as, and in fact before, mentioning her desire to write:

Il faut continuer à écrire parce que vous avez du talent et envie d’écrire.
You must continue to write because you have talent and a desire to write.

In a February letter, she says she has not received the collection of short stories but then in March she sends a telegram saying she has found the stories and likes them. So far, I have not found any further mention of the stories from either of the correspondents. It is hard to know what to make of all this except, in light of the fact that the correspondence continued till 1983, to feel rather confident that just like Karine’s mother in Ça me fait penser and Alice’s mother in real life, Beauvoir made a significant contribution to nurturing at least one younger person’s “facultés d’expression”.

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Marc-Joseph Marion Dufresne, un marin malouin à la découvertes des mers australes by Edward Duyker

On the afternoon of 12 June 1772 a French officer in his late forties wearing a coat of scarlet and blue English velvet landed at Te Hue cove in New Zealand’s Bay of Islands. He was accompanied by a number of his fellow officers, a longboat crew and a black slave. They had landed at Te Hue many times in the previous weeks and had enjoyed good relations with the local Maori. That afternoon they planned to fish with a seine. They were never to return to their ship. Everyone of them was surprised and killed and their bodies devoured according to Maori rite. The officer’s name was Marc-Joseph Marion Dufresne and the wounds to his side and to his head or neck brought to an end one of the most colourful careers in the annals of French maritime history.

Although Marc-Joseph Marion Dufresne will always remain in the shadow James Cook, there are striking parallels with his great contemporary. Both were brilliant mariners who proved their skills in merchant shipping before joining the Royal Navy of their respective nations. Both were involved in scientific efforts to observe the transit of Venus. Both sought the whereabouts of the South Land and both eliminated its possibility in various latitudes. Finally, both died tragically at the hands of Polynesians.

Greater knowledge of Marion’s life offers numerous insights for Australian and New Zealand historians, but also elucidates aspects of eighteenth-century Anglo-French rivalry and the course of exploration and colonization in the Indian Ocean and the Pacific. While Marion’s early success as a privateer, his part in the daring rescue of Bonnie Prince Charlie, his numerous voyages to the East and his entrepreneurial boldness beg biographical description, they also help explain the making of an explorer.

Despite the dramatic breadth of Marion’s life, the few scholars who have written about him, or his exploits, have mainly dealt with his final voyage. The first published account of this expedition of 1771–1772 was undertaken by the astronomer and voyager Alexis Marie de Rochon (1741–1817)—sometimes referred to as the Abbé Rochon although he was never ordained and eventually married. Rochon edited the journal of Julien Crozet (1728–1782), Marion’s second-in-command on the Mascarin. Rochon’s effort appeared in Paris, in 1783, under the title Nouveau voyage à la mer du sud. It is an important source because Crozet’s original ship-board account has disappeared; only a summary has survived in manuscript form. This eighteenth-century text was the only readily accessible account for more than a century and was most certainly known to later French explorers who followed in Marion’s tracks such as d’Entrecasteaux, Lapérouse, Baudin and d’Urville. It also provided the raw material for Alexandre Dumas’ Capitaine Marion and for Jules Verne’s account of Marion’s demise in Les enfants du Capitaine Grant (1868).

An Officer of the Blue, my biography of Marion Dufresne was first published in English by Melbourne University Press as a Miegunyah book in 1994. The present volume is the first French-language edition, but it is not simply a translation. It is a thorough historical revision and contains, for the first time, all the original quotations from French language sources in the original French.


Edward Duyker is an Honorary Senior Lecturer in the Department of French Studies, School of Languages and Cultures, University of Sydney, and Adjunct Professor of the Australian Catholic University.
The School of Languages and Cultures (SLC) is strongly committed to quality learning and teaching. A demonstration of this was the recent successful SLC Teaching Day on the 8th of October, 2010. The key objectives of the Teaching Day were to continue to foster a strong sense of the value of learning and teaching, and to further develop and celebrate good practices across the School.

The Teaching Day was attended by the majority of staff members from the school and also by several colleagues from Arts e-learning. Prof Jeffrey Riegel, Head of School made a welcoming speech and formally opened the proceedings. Assoc Prof Ian Maxwell, Pro Dean, Teaching and Learning, delivered a speech on new developments in the faculty and his vision for teaching and learning. He participated in many of the day’s sessions, and expressed his strong support of the event:

“I have no doubt that this kind of initiative, in which colleagues work with each other, is close to the ideal model for developing learning and teaching across the Faculty, and I am eager to maintain the momentum of this event, as well as providing others with a model to which they might aspire.”

Prof Peter Morgan, Head of European Studies delivered a stimulating keynote address on the Strategic Plan for European Studies. He shared his visions and ideas on curriculum design and the organisation of teaching and research in the School, with particular reference to interdisciplinary collaboration and to maximizing teaching efficiencies in large-intake units.

In the first session, Culture Through Languages and Studies, Dr Ki-Sung Kwak, Dr Carolyn Stott, Dr Li Wang, and Ms Seiko Yasumoto, all shared their key principles and approaches to the learning and teaching of culture in their classes.

The second session focused on Integrating Technology and Teaching, Dr Nerida Jarkey, Dr Michelle Royer, Ms Irene An, and Mr Charles Humblet presented from their experience, practical tips and handy hints in the use technology in teaching, as well their visions of future plans for further integration of technology in their teaching.

In the last session Challenges of Teaching Students of Differing Abilities, Dr Wei Wang, Dr Andreas Jaeger, Dr Andrea Williams and Dr Neta Steigrad, presented their experiences in teaching and assessing students with a wide range of abilities.

All the presentations were stimulating and enjoyable, opened the eyes of attendees to new ways of thinking about teaching, and were well received by colleagues in the School. The event clearly showed the wonderful collegial atmosphere generated through sharing expertise and ideas in teaching.

Thanks to all who were involved as presenters, as participants and, most especially, to our wonderful administrative staff for their help in organising the day. We look forward very much to continuing to develop this day as one of the key annual events on our School calendar.

For a list of the speakers and abstracts of their talks, download the program at sydney.edu.au/arts/slc/downloads/2010_teaching_day.pdf
Professor Peter Morgan outlined ways in which Ph.D. dissertations can be revised for book publication. Professor Morgan covered issues such as finding a publisher, the advantages of having a good editor and the process of turning a dissertation into a monograph. An important point in the process is to understand that a book is aimed at a quite different reader than a dissertation. The former is read by publishers for a specific market, while the latter is written for a small examination board with quite different criteria of value and expectations. Hence the cognizance must be taken of the different market in the rewriting process. This affects matters such as the structure or ‘architecture’ of the monograph, as well as issues of voice, tone and style. A good editor will help with matters such as this. Essentially you will be looking for an early response of interest from your reader. As your publisher will know, it is this early response that will lead to a decision whether to buy the book or not. Hence you should put your new, original and interesting thesis up front in your rewriting. In the dissertation, by contrast, the thesis is often built up slowly and in greater detail, in order to convince your examiners that the argument is sound. Often it is preceded by a lengthy literature review in the dissertation, which will be of little interest to the more general reader. The editor or publisher will also have a much clearer image of who your public is, whether general readers (unlikely for a dissertation), for the “cross-over” market (between the general public and a more focused academic readership), specific disciplinary groups (eg Second World War historians), academic (and other libraries) and students (i.e. as a textbook). Professor Morgan also advised on how to find publishers, what should be sent to them in the first instance, and what are the main differences in general between publishers in the UK and the USA.

University Medal winners in the School

Students in the School’s departments had a remarkable year of achievement in 2010. Eighteen students comprising over 95% of the cohort graduated with Honours First Class. Of these, four received University medals for their outstanding performance:

- Robert Boncardo (French Studies)
- Ilana Dewi Idrus (Indonesian Studies)
- Stephanie Majcher (Sanskrit, Dept of Indian Subcontinental Studies)
- Jacob Taylor (joint Honours in Chinese and Anthropology)

Congratulations to these University Medal winners and to all our Honours graduands!

School Research Day | 27 September 2010

The School’s Research Day followed a different format from previous years - fewer presentations (only 12!) were offered in order to avoid parallel panels and the inconvenience of having to choose between two great topics. The theme of the day was “Exploring possibilities for collaborative research” and, judging by the lively discussion that each presentation generated, it was a great success. Each presentation received feedback from invited respondents, many of them from other Schools and Universities.

Our academics also had an opportunity to hear the Dean, DVC – Research, Associate Dean Research, Research Director and the Associate Dean International discussing their visions for the directions of research support and development in the next year. The keynote speaker was Professor Andrew Wells, Director of Humanities and Creative Arts and Deputy CEO of ARC. In fine SLC tradition, the day ended with drinks and nibbles in the SLC Common Room, where conversation continued until a late hour.
At the end of September, the Department of French Studies hosted the 18th annual conference of the Australian Society for French Studies. With international delegates from France, Canada, Japan and Great Britain, national delegates from every state bar one, and local participants from across Sydney and from different departments of our own institution, it was a truly diverse gathering. That diversity was further evident in the uptake of the conference theme, Playtime, which inspired contributions on different manifestations and strategies of play, across disciplinary and generic boundaries (literature, cinema, theatre, linguistics, philosophy, sociology, art), with emphasis on the social, ideological, pedagogical and aesthetic dimensions of playfulness. It was especially pleasing to see three of our own postgraduates (Pip Muratore, Kari Hanet and Annabelle Doherty) present papers, in addition to postgraduates from overseas.

Our three plenary speakers were Gilles Brougère from Université de Paris 13, Marc Lapprand of the University of Victoria (BC) and Jessica Milner-Davis from our own Department of English. Marc Lapprand opened the conference with “De Rabelais à l’Oulipo : La langue pour jouer”, a five century survey of the French tradition of playfulness with language and literary forms. Gilles Brougère’s “Jouer/Apprendre” explored the nexus of play and pedagogy, while Jessica Milner-Davis turned to matters more serious in “Henri Bergson and the Seriousness of Laughter”. A selection of papers from the conference will be published as a special issue of the scholarly journal The Australian Journal of French Studies.

We furthered our exploration of Playtime off campus, holding our conference dinner at the Australian Youth Hotel in Glebe – a former brothel – where the intellectual dynamism of the papers and discussions transformed itself into genuine conviviality.

The conference organisers – Michelle Royer, Françoise Grauby, Caroline Lipovsky and Peter Cowley – would like to thank SLC and the Faculty of Arts, as well as the Ambassade de France, for their financial contributions. We would also like to acknowledge the indispensable assistance of Michael McCabe and Rosemary Go, and of our postgrad helpers: Kari Hanet, Constance Leung, Pip Muratore and Clara Sitbon.
Chinese Studies

ARC Linkage Grant

Congratulations to Dr Linda Tsung from Department of Chinese Studies and colleagues from Faculty of Education have received an ARC linkage grant.

Project Title:
Maximising the potential of Australia’s language resources: exploring and developing languages across sectors, schools and communities

Project Summary:
Australia is resource-rich in languages; this project will explore strategies to co-ordinate and develop these resources across schools and communities. It is the first with an in-depth focus on key urban and regional sites, identifying how resources can be matched with more effective provisions especially in the area of key Asian languages

Italian Studies

Emeritus Professor Nerida Newbigin presented a paper on Alessandro Piccolomini as an experimental dramatist at the Colloque Alessandro Piccolomini, held at the Université de la Sorbonne Nouvelle, Paris III, 23–25 September 2010.

Dr M. Cristina Mauceri was interviewed by SBS Radio on the book she co-authored with M. Grazia Negro, Nuovo Immaginario Italiano. Italiani e stranieri a confronto nella letteratura italiana contemporanea


Dr Antonia Rubino has been invited to present on language teaching related issues at a seminar for teachers of Italian held at the University of the Sunshine Coast (29 November), and at the Masters Program for Teachers of Italian as a Second Language, held at the University of Palermo (13-15 December).

Seminar Series
Dott Paolo Minuto (Università per Stranieri, Dante Alighieri, Reggio Calabria) presented a seminar on “Language and customs in contemporary Italian cinema” (5 October).

Announcements
The Department warmly welcomes the new Italian Government ‘Lettrice’, Dott. Antonella Beconi, for the new academic year.

Congratulations to...

• Theodore Ell, who has completed his doctoral thesis on “A Voice in the Fire: Piero Bigongiari’s Rogo (1944-1952) and the quest for Survival”, under the supervision of Dr Francesco Borghesi.

• Paul Karp, who won the first prize of the 10th edition of the literary competition for students of Italian abroad organized by the Italian Ministry for Foreign Affairs. The competition consisted in writing an ending for a short story by the Italian writer Claudio Magris. The prize consists of Italian resources (books and films) and the opportunity to attend a language course offered by the Italian Institute of Culture in Sydney.

This is the third time that a student of the Department of Italian Studies is one of the winners of this competition, which is open to University students of Italian all over the world.

• Dott Laura Del Ben, who is the first student in Australia to complete a degree in Italian Language and Culture offered online by ICON (‘Italian Culture on the Net’). ICON is a Consortium of 22 Italian Universities supported by the Italian Government and operating through an agreement with the Italian Foreign Office. The Department is a recognised partner of ICON and therefore Laura has been able to undertake all her online examinations under the supervision of our staff.

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Italian Studies cont’d

Language and Identity Research Network

A new research network, formed by twelve linguists from the Faculty of Arts and the Faculty of Education and Social Work, is one of the winners of the newly introduced Collaborative Research Scheme offered this year by the Faculty of Arts.

The network includes linguists from various Departments in the School of Languages and Cultures (Dr Dwi Noverini Djenar, Indonesian Studies; Dr Nerida Jarkey, Japanese Studies; Dr Caroline Lipovsky, French Studies; Dr Antonia Rubino, Italian Studies; Drs Linda Tsung and Wei Wang, Chinese Studies), from the Department of Linguistics (Drs Monika Bednarek and Ahmar Mahboob) and from the Faculty of Education and Social Work (Associate Professor Ken Cruickshank and Professor Brian Paltridge), and two doctoral students in the two Faculties (Devrim Yilmaz and Zuccheng Zhang).

The researchers share interests in aspects of linguistics and identity, that they explore from a diversity of paradigms and across a range of languages and different contexts. The network will allow fruitful exchanges and the development of collaborative projects. Amongst the main outcomes of the grant received, two symposia will be organised on the theme of language and identity, and a book published containing a selection of the papers. Another important objective of the project is to create a broader network involving all linguists working throughout the two Faculties and possibly in other parts of the University.

(I am writing on behalf of this group of colleagues to let you know that our application to the Faculty’s Collaborative Research Scheme was successful and we were awarded $25,000 over 2 years. The other members of our group are from Linguistics and from the Faculty of Education and Social Work).

Hebrew Biblical and Jewish Studies

Professor Emeritus Alan Crown

It is with great sadness that the department notes the passing of Professor Emeritus Alan Crown, AM, in October this year.

Alan joined the Department of Semitic Studies in 1962, and developed a reputation as a Samaritan Scholar as well as being involved in Dead Sea Scroll scholarship. He was Head of the Department for many years before his retirement in 1997 and was appointed to a personal chair. He was the founder of the Archive of Australian Judaica and of Mandelbaum House, where he served as Trustee of the College and Joint Master from its opening in 1995. He will be greatly missed by his colleagues and the academic world.

Suzanne D. Rutland, OAM
Department of Hebrew, Biblical & Jewish Studies

Indian and Buddhist Studies

The Department of Indian Sub-continental Studies is pleased to report the recent award of the Master of Buddhist Studies degree to Ms Pomprom Tippayamontree and Ms Sumitra Witoonchatree.

Also, the Department welcomes Ganzibra Dr Brikha H.S. Nasoraia to his appointment with the Department as Honorary Research Associate.

Japanese Studies

Lionel Babicz recently published an article in the French daily newspaper Le Monde. The article “Tokyo-Séoul : une occasion manquée?” is about the way Japan and Korea marked the centennial of the annexation of Korea to Japan.

Indonesian Studies welcomes two Visiting Scholars:

The department is host to two visiting Scholars from Indonesia:

Professor Bustanuddin Agus, Andalas University, Padang, West Sumatra (October 2010 – January 2011) is working on a book on Islamic philosophy and jurisprudence.

Professor Feliks Tans, Nusa Cendana University, Kupang, West Timor (November 2010 – January 2011) is working on a project entitled A Critical Review of Indonesian Journalism.

Asian Studies

ARC Discovery Grant

Martin Polkinghorne, Honorary Associate of the Asian Studies Program, has been awarded an ARC Discovery including a Postdoctoral Fellowship, to be administered by SLC.

Project Title: The Ateliers of Angkor: sculpture workshops of an empire (Cambodia, 9th to 13th centuries)

Martin’s collaborators on the project are:

- Ms. Janet Douglas - The Freer/ Sackler Gallery of Art, Smithsonian Institution
- A/Prof Christophe Pottier - École française d’Extrême-Orient
- Mr Hab Touch - The National Museum of Cambodia / Department General of Cultural Affairs, Royal Government of Cambodia
- Prof Robert L. Brown - The University of California, Los Angeles!

Prime Minister’s Australia Asia Award - 2nd time running for Department of Indonesian Studies

Siobhan Campbell is one of twenty successful Australian postgraduate recipients of the 2011 round of the Prime Minister’s Australia Asia Awards.

The Prime Minister’s Australia Asia Awards provide scholarships for the best and brightest university students from Australia and Asia.

They provide the unique opportunity for postgraduates and undergraduates to undertake not only international study and research, but also internships or work placements. The Awards aim to build deep and enduring education and professional linkages between Australia and Asia. They also provide an opportunity for Australian universities and the Australian Government to work in partnership to identify and reward high calibre scholars.

Siobhan is currently undertaking a Doctor of Philosophy in Southeast Asian Studies at the University of Sydney. Siobhan also holds a Arts (Asian Studies) with Honours from the University of New South Wales.

Siobhan has been awarded an Australian Postgraduate Award (Industry) from the University of Sydney and a Ph.D Overseas Travel Fellowship from the Australia Netherlands Research Foundation. Siobhan is also a member of National Accreditation Authority for Translators and Interpreters and has had her work published.

As part of her Award, Siobhan will travel to Indonesia to undertake a research at Udayana University. Her research will focus on documenting artistic tradition and generating intangible heritage related to classical Balinese paintings. Also as part of her scholarship, Siobhan will also have the opportunity to undertake an internship or work placement in Indonesia, at the completion of her study component.

http://australianmuseum.net.au/image/Siobhan-Campbell

This is the second year in a row that Indonesian Studies students have received this award. Last year Wayne Palmer, whose PHD project examines the state’s relationship to illegality, was also a Prime Minister’s Australia Asia Award recipient.

Indonesian Studies

Siobhan Campbell
SURCLA | Sydney University Research Community for Latin America

SURCLA again ran a successful semester of seminars and film screenings. The latter centred on Argentine realities and drew large audiences from the university and off-campus. SURCLA also collaborated with the Instituto Cervantes to bring its year of activities to a close with the successful TANGO VÍA event, held on Tuesday 9th November.

SURCLA’s project on Indigenous Knowledges received funding support via the International Project Development Fund (IDPF). This event will involve a symposium and workshop to bring together Indigenous and non-Indigenous academics from Latin America and Australia, which will provide a context to reflect on Indigenous perspectives and different experiences in research and teaching in the university system. This will allow the presence of four Indigenous intellectuals from Mexico, Ecuador, Argentina and Chile, and will strengthen links in this area across cultural and linguistic spaces. Volunteers for the organization of the symposium and workshop, to take place in early July 2011, are sorely needed. Both students and staff can play a role in this. Please contact Fernanda or Vek for more information.

Endeavour Scholarship winner

Inés Durán Matute, a Mexican graduate in Sociology from the University of Guadalajara, has received an Endeavour Scholarship to begin her research on the politics and problems of state non-recognition of an Indigenous group in Guerrero, Mexico, the Coca of Lake Chapala, Mezcala. This research builds onto the research agenda established by SURCLA, and represents a major stride in the critical scholarship being promoted in our Department.

Honours Student success

On that note, congratulations to the three Honours students in our Department, Nicole Fidalgo, Tara Morrissey (joint with English) and David Thompson (joint with Global Studies) who completed their thesis projects and Honours year with First Class Honours awarded to all. Tara and David intend to pursue candidature in the PhD. This progress from Honours to PhD was also noted when former Honours student, Steven Bunce, was awarded an APA in August to commence his project on the experiences and interactions of displaced people with outreach groups and institutions in Colombia. This highly original project is supervised between Anthropology and our Department and will commence field work stage in April next year.

New appointment

The position description and selection criteria for a new joint appointment between Spanish and Latin American Studies and Anthropology have been approved and will shortly be advertised, with the aim of placing someone in the post by the beginning of Semester 2, 2011. This position, whose fundamentals both departments agreed upon, will further develop and enrich Latin American Studies at the University, and extend the disciplinary expertise that embodies SURCLA’s philosophy. It will also meet the supervision needs of students taking up programs at Honours and PhD level, most of whom pursue social science-related projects.
Rihani was an influential thinker, writer and political and cultural activist, and one of the most prominent humanist intellectuals of the 20th century. He was a renowned figure in the Arabic literary and cultural renaissance, and a literary and intellectual innovator in more than one sphere. He is the pioneer of the Arabic Diaspora (Mahjari) literature; and the first to compose Arabic prose poetry, or free verse. He was also the first bilingual Arabic/English fiction writer; the first to experiment with political drama; and one of the earliest committed Arab novelists.

Rihani was a prolific writer (he published nearly 30 books in English alone). He contributed to a wide range of genres in both languages Arabic and English: poetry, short story, novel, drama, essay and creative translation. His interests extended to visual and performing arts, philosophy, literary and cultural criticism, history, politics, sociology, and travel. He was thus a true ‘Renaissance intellectual’ who was greatly instrumental in the revitalisation of the old Arabic tradition of integrated knowledge. He remains one of a few modern Arabs who could express this universal creativity, in equal measure, and with the same ease in two languages, Arabic and English.

The Ameen Rihani International Conference aims to highlight Rihani’s contribution and the relevance to our own times of his prolific writings (Arabic and English) and original ideas, particularly in the context of cultural relations and mutual perceptions between the Arab World and the West. The Conference hopes to provide a shift away from the barren paradigms of the ‘Clash of Civilizations’, by focusing on the ideas of this man who emphasized the importance of mutual acceptance and mutual respect between peoples and cultures.
Conference Report by the convenors Nijmeh Hajjar and Ahmad Shboul

The Ameen Rihani International Conference was a great success thanks to the efforts and support of academic and administrative staff in the School and Faculty and the help and enthusiasm of a band of postgraduate and undergraduate students in the Department of Arabic & Islamic Studies.

There were twelve stimulating and often engaging research-based papers presented at the conference, including an excellent contribution by Ms. Fadiah Alshehri, postgraduate student with the Department of Arabic & Islamic Studies. One eminent scholar, Professor Ali Mahafzah of the University of Jordan, was unfortunately unable to attend due to sudden illness, and his paper was read on his behalf.

Professor Ameen Albert Rihani, Vice President for Academic Affairs, Notre Dame University, Lebanon, one of the main guest speakers at the conference, sent a message after arriving in Beirut, which perhaps sums up the sentiments of the other guest speakers: “Words cannot express my deep gratitude for all your intellectual and physical efforts in order to make the Rihani International Conference in Sydney a real success”; and he kindly highlighted “the tremendous hard work of Professors Nijmeh Hajjar and Ahmad Shboul”. Other international speakers have also written to express their appreciation of the excellent organization of the conference, the University campus and hospitality and the opportunity to meet Australian scholars and research students and to see our beautiful Sydney.

Apart from research papers presented, highlights were: the special opening session in the Great Hall on Thursday morning, when Her Excellency Professor Marie Bashir, AC, CVO, Chancellor of the University, gave a welcome address and opened the conference. Others speakers were: Mr. Reda Alnuzha, Chargé d’Affaires of the Royal Saudi Embassy; Professor Ameen Albert Rihani, on behalf of the Guest speakers; and Nijmeh Hajjar and Ahmad Shboul the Conference co-convenors.

1. Her Excellency Professor Marie Bashir, Chancellor of the University of Sydney. 2. Dr Nijmeh Hajjar, speaking at the Conference Opening. 3. From right: Ahmad Shboul, Samer Akkach, Nuwar Mawlawi Diab, Naji Ouejian, Ameen Albert Rihani, Nijmeh Hajjar, Chancellor Marie Bashir, Reda Alnuzha, Ali Al-Bishri, Safdar Ahmad, Fadiah Alshehri, Todd Fine, Vrasidas Karalis, Youssef Choueiri.
Ameen Rihani: A Century of Engaging Humanism

The Book launch of Nijmeh Hajjar’s major study on Ameen Rihani was a great highlight, where Mr. Joseph Assaf (author of In Someone Else’s Shoes, 2009) gave an incisive appreciation of Nijmeh Hajjar’s book on Rihani. The finale of the Conference was a Musical Concert by the Joseph Tawadros Quartet in the Great Hall which attracted a full capacity audience. Joseph Tawadros surprised the audience with a fine new piece which he composed for the occasion: it is inspired by one of Rihani’s spiritual poems ‘Sun and Soul’.

The organizers of the Conference should like to thank everyone who helped enable this conference to happen and contributed to make it a great success, especially all the speakers.

We should like to express our gratitude to the Ministry of Higher Education of the Kingdom of Saudi Arabia for agreeing to fund this Conference and we extend our thanks to His Excellency the Ambassador of Saudi Arabia to Australia and New Zealand for his good offices and to his colleagues in the Embassy and the Cultural Mission for their efforts.

We should like to thank Her Excellency the Chancellor, Professor Marie Bashir AC, CVO, for her support.

We extend our thanks to the Dean of Arts, Professor Duncan Ivison, for his encouragement, and to the Head of the School of Languages and Cultures, Professor Jeffrey Riegel, for his encouragement and support.

We thank Joseph Assaf and Hassan Moussa and the Arabic pages for their moral support, advice and help with publicity; our colleagues: Saffdar Ahmed, Ghassan Nakhoul, Claudine Mansour, Lucy Davey and Nejmeh Habib. Our dear colleague Ghada Daher who did so much quality work for the Conference at several levels; from the School Office, Michael McCabe deserves special thanks, praise and our deep gratitude for his skillful digital and aesthetic input for the production of the program, posters, and all publicity material. Special thanks to Rosemary Go, Philip Jones and Qing Shi from SLC and of course to Helen Feng the SLC Financial Manager. Special thanks to our enthusiastic students: Mohammad Alakwan, David Drennan, Ifdal Elsaket, Tara Povey, Dyana Elsemary, Abbas Kassem and Nathan McDonnell. We are grateful to all students, colleagues, and friends from the wider community who supported us through their presence and participation in the sessions and in other Conference events. SHUKRAN!

conference website:
sydney.edu.au/arts/conferences/index.php/arabic_islamic_studies/ameen_rihani_2010

Ameen Rihani: A Century of Engaging Humanism

1. from right: Albert Ameen Rihani, Duncan Ivison, Dean of Arts
2. from right: Nuwar Mawlawi Diab, Nijmeh Hajjar
3. Youssef Choueiri
4. Ahmad Shboul
5. Samer Akkach
6. Ameen Albert Rihani
Introducing Visiting Professor Bonnie S. McDougall

The Department of Chinese Studies is very pleased to welcome Professor Bonnie S. McDougall, who has been appointed Visiting Professor from August 2010. An outstanding scholar and translator, Professor Bonnie S. McDougall has made extraordinary contributions to the study of China’s modern literature. Born in Sydney, she first studied Chinese at Peking University (1958-59). Academic appointments include teaching and research at Sydney University, followed by SOAS, Harvard, Oslo, the Chinese University of Hong Kong and the City University of Hong Kong. The founding professor of Chinese at the University of Edinburgh in 1990, she was appointed Emeritus Professor in 2006.

While a full-time translator at the Foreign Languages Press in the 1980s, McDougall translated poetry, fiction and film-scripts by new writers emerging through the chaos of the Cultural Revolution, among them Bei Dao, Ah Cheng, Chen Kaige, Gu Cheng, Qiu Xiaolong and Wang Anyi. Her other translations include poetry, fiction, drama and essays by Guo Moruo, He Qifang, Ye Shengtao, Yu Dafu, Ding Xilin and Zhu Guangqian, and Hong Kong fiction and poetry by Xi Xi, Dung Kai Cheung and Leung Bing-kwan. She has taught literary translation at the College of Foreign Affairs in Beijing as well as in the UK and Hong Kong.

Recent books include Love-letters and Privacy in Modern China: The Intimate Lives of Lu Xun and Xu Guangping (Oxford, 2002); Fictional Authors, Imaginary Audiences: Modern Chinese Literature in the Twentieth Century (Hong Kong, 2003); and the translation into English of The King of Trees by Ah Cheng (New York, 2010). For details see her home page at http://ihome.cuhk.edu.hk/~z105771/

Professor Bonnie S. McDougall’s presence will be most appreciated by staff and students.

Dr Michele Ford - Indonesian Studies

The School congratulate Dr Michele Ford of Indonesian Studies on her promotion to Level D.

Dr Elizabeth Rechniewski - French Studies

The School wishes the very best for Dr Elizabeth Rechniewski, who in the new year is continuing her association with the Department of French Studies as an Honorary Senior Lecturer.

Dr Rechniewski has also received a grant from the French Embassy’s Fonds Pacifique to travel to Canberra and New Caledonia to pursue her research into the relations between Australia and New Caledonia between 1840 and 1930.

Dr Jennifer Dowling - Yiddish Studies

After 14 years of existence, the Yiddish Program in the Department of Hebrew, Biblical and Jewish Studies is closing. The School wishes Dr Jennifer Dowling, the Program Director, the very best in her future endeavours.
The following departments and programs are located in the School of Languages and Cultures:

- Arabic & Islamic Studies
- Asian Studies Program
- Buddhist Studies
- Chinese Studies
- European Studies Program
- French Studies
- Germanic Studies
- Hebrew, Biblical & Jewish Studies
- Indian Subcontinental Studies
- Indonesian Studies
- International & Comparative Literary Studies Program
- Italian Studies
- Japanese Studies
- Korean Studies
- Modern Greek Studies
- Spanish & Latin American Studies

More Information

If you would like more information about the School of Languages and Cultures or would like to make an editorial enquiry please contact us on +61 2 9036 5048.

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