

# HDR Conference Program

## School of Literature, Languages and Linguistics Oct 31, 2016

	<u>HRC</u>	<u>Milgate</u>
Session 1: 9-10		Jo Piavanini (Exit Pres)
Morning tea: 10-10:30		
Session 2: 10:30-11:30	Will Peyton (TPR)	Susan Thwaites (Exit Pres)
Session 3: 11:30-12:30	Lien Tran (TPR)	Luisa Moore (TPR)
Lunch: 12:30-1:30		
Session 4: 1:30-2:30	Nguyen Bui Matthew Callaghan	Sara Perley (Exit Pres)
Afternoon tea: 2:30-3:00		
Session 5: 3:00-4:00		Ashma Sharma (Exit Pres)
Session 6: 4:00-5:00		Anuparna Mukherjee (Exit Pres)

## LIST OF SPEAKERS and abstracts

### Networked Professional Learning for Intercultural Competence Development

Nguyen Bui

Networked learning that uses information and communication technologies to promote connections between people as well as between people and resources (Goodyear et al., 2004) can be used for online teacher professional development in intercultural competence (IC). However, no published studies have previously examined the use of networked learning for language teachers' IC development. Also, most of studies on networked professional learning (e.g. Holmes et al., 2013; Macià & García, 2016; Sloep, 2013) have been limited to examining social networks or personal learning networks within non-formal educational settings. To address these knowledge gaps, this presentation introduces a case study that examines the effectiveness of networked professional learning in a formal online course for in-service tertiary English language teachers' IC development. Based on Byram's (1997) five dimensions of IC model, the same online questionnaire with 34 test items was administered to 57 participants at the beginning and end of the course. Paired t-test results showed statistical significant differences between the means of these pre-test and post-test items with  $p < 0.0015$ ; however, the multivariate regression analysis results showed no impacts of the socio-demographic variables on the mean differences of participants' test scores. In the presentation, I will argue that networked professional learning in this online course effectively facilitated positive changes of IC certainty for this group of tertiary English language teachers.

**Key words:** Networked learning, online teacher professional development, intercultural competence

#### References

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### Entrenchment, autonomy and language change: The discourse marker ¿cachái? ('you know?') as a driver of change in Chilean Spanish

Matthew Callaghan

This paper investigates the linguistic mechanisms behind language change, and questions to what degree entrenched forms may (or may not) play a role in driving gradual change. Following De Smet (2016) which tracked the gradual development from nominal to adjectival usage of English 'key', this study looks at a morphosyntactic variable: the second person singular (2sg) verbal paradigm in Chilean Spanish, which has undergone rapid change, and specifically the effect of the highly frequent discourse marker *cachái* 'you know'.

While most varieties of Spanish spoken in Spain and Latin America use the standard second person singular (2sg) familiar pronoun *tú* and corresponding *tuteo* verb forms as in (1), Chilean Spanish (like some other varieties), is characterised by the co-existence of *voseo* – the use of the pronoun *vos* as a second person singular familiar form (with corresponding *voseo* verb forms as in (2)).

- (1) *No po si tú tienes razón.*  
No you-<sub>TU</sub> are-<sub>TU</sub> right. (CSSS 150206-000; 868; Trinidad)
- (2) *vos cachái que ese estadio lo hicieron,*  
You-<sub>VOS</sub> know-<sub>VOS</sub> they made that stadium, (CSSS 141217-000; 1216; Matías)

The 2sg paradigm in Chilean Spanish has undergone a very rapid change in the past 40 years (Morales, 1972, Torrejón, 1991, Torrejón, 1986, Lipski, 1994, Bishop and Michnowicz, 2010), whereby traditionally stigmatised *voseo* verb forms have expanded to the speech of all social classes, at the expense of the standard *tuteo*. In conversational data of young educated speakers in the 1970s (1990, Rabanales and Contreras, 1979) and 2010s (Callaghan, in prep), *voseo* verb forms go from virtually non-existent in the 1970s data (2/700), to become the majority form today (91%, 683/751).

The rise in use of *voseo* has been accompanied by the development of a new discourse marker, *cachái* 'you know' (literally 'catch-<sub>VOS-IND</sub>'). This form – absent in the 1970s data – accounts for over a quarter (356/1321) of all 2sg forms and a third of *voseo* verbs in the 2010s recordings. It is particularly frequent in the speech of young speakers providing further evidence that it is an innovative form.

Given this, it is a prime candidate for testing the role of entrenched forms in language change, specifically two hypotheses drawn from De Smet (2016: 83) : (1) “innovative constructions should be more likely to emerge if their analogical models are better entrenched” and (2) “an expression’s retrievability can also be improved by priming, which in the short term should have a similar effect to priming.”

Evidence for the first hypotheses was found in that those speakers who were categorized as ‘high’ users of *cachái* (those for whom *cachái* represented over 15% of their total 2sg verbs) were found to use proportionally more *voseo* verb forms than those categorized as ‘low’ *cachái* users. However, this may partly be an age effect, given the strong correlation between young speakers and high *cachái* and *voseo* usage in general.

To explore this further, all *tuteo* and *voseo* tokens were coded for the form of the previous 2sg verb. Here, evidence for the second hypothesis was found in that the probability of occurrence of subsequent *voseo* verb forms increases if there is a *cachái* in the preceding environment; the rate of *voseo* in the context of a preceding *voseo* is 88% (462/523), twice as high as that in the context of a preceding *tuteo* (46%, 51/112). *Cachái* itself also enters into the priming with a rate of 91% *voseo* (82/90) in contexts where the previous 2sg token was *cachái*. This shows, then, that *cachái* is not wholly autonomous, but is recognised as a *voseo* form by speakers (Cacoullos and Walker, 2009). Given the high frequency of *cachái* it certainly could have played a role in the rise of the change.

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## **New Interdisciplinary Ways of Reading Shakespeare's Characters: Post-Freudianism, the Text, and Fine Art**

**Luisa Moore, TPR**

Literary character study has gradually resurfaced over the last two decades, particularly in its psychoanalytic strain. Problematically however, scholars interpreting fictional personalities appear constrained by the usual staples of psychoanalysis (such as Freud and Jung), although much of these theories has been superseded by contemporary theories of mind. This dissertation investigates whether the theories of mid-twentieth century psychoanalyst Karen Horney, pertaining to personality neuroses, are better placed to meet this renewed demand for character study. In congruence with contemporary theories of mind, and already trialled in literary-critical analysis by Bernard J. Paris, her theories have shown their utility. Paris’ application, however, promotes an unfortunate tendency wherein he treats literary texts as bodies of clinical evidence, rather than as literary artefacts. This dissertation seeks to provide a more successful merging of psychoanalysis and character study, with Shakespeare’s plays as its focus.

Following upon this, it aims to gauge whether reading an imaginative visual depiction of a literary character through the lens of a plausible determination (gained through literary analysis) of the suggested inner workings of that same character, will elicit fresh and engaging interpretations of the symbols, motifs, expressions, gestures and so forth, apparent in the artwork. Prominent art historians, such as Malcolm Salaman and Stuart Sillars, have cursorily investigated large swathes of Shakespearean themed fine art, while only half-heartedly critiquing these works as character studies based on the play. This project, by closely examining the applicability of Horney’s theories in the study of character, as well as the feasibility of using such an analysis as a platform for performing a study of the same character when visualised in fine art, sheds new light on both neglected psychoanalytical tools suited to character analysis, as well as a new and exciting interdisciplinary approach to literature and fine art.

## **The Dust of Time: The Haunted City and the Legacy of Nostalgia**

**Anuparna Mukherjee, Exit Seminar**

This presentation will pivot around the aesthetic praxis of young Modernist writers who voiced the concerns of Kolkata/Calcutta in the first half of the twentieth century, deeming the city the loci of their desire, conflict, passion and memory. Through the shifting lens of nostalgia enacting around the notions of home-longing and homecoming the presentation will trace how the abiding interest in Calcutta crystallized into a rooted engagement with the city-space in writers whose imaginations are entrenched in the urban reality. It would initiate a discussion of how different literary maps of Calcutta were produced in the vernacular writings in the nineteenth and early twentieth century that offered complementary as well as contrapuntal readings to the British cartographic discourses representing the colonized space. I intend to show how a space in a certain historical

juncture through its interactions with everyday events generated particular nostalgia, which in turn affects “representational spaces”.

### **Arcana Imperii: Roman Political Intelligence, Counterintelligence, and Covert Action during the Mid-Republic**

**Sara Perley, Exit Seminar**

The general scholarly conception of Roman military and political intelligence is that it was so poor as to be virtually non-existent, that Roman armies and officials blundered through their affairs and their world with little understanding or appreciation of the utility and importance of intelligence about their friends, foes, and neighbours. Some scholars who address the growth of the Roman empire make assumptions about intelligence usage; those who investigate intelligence practices more closely tend to focus on military intelligence or intelligence over long periods of Roman history. The conclusion usually reached is that the Roman state valued and practiced intelligence very poorly. There are no studies that focus specifically on political intelligence, and none that focuses on a specific period of Roman history. This study aims to illuminate the realities of Roman political intelligence for the period of the mid-republic, and attempts to provide a more nuanced understanding of Rome’s appreciation for and use of intelligence techniques in their international relations. Analysis of ancient sources reveals that the Roman understanding of the intelligence was neither as dire nor unsophisticated as current scholarly consensus would have us believe. While political intelligence endeavours often failed or from hindsight might appear inadequate, when examined in their historical context intelligence efforts were in fact suitable for Roman needs. Roman officials protected their state through counterintelligence, developed preliminary cultural dossiers through foreknowledge, undertook concerted efforts to gain more specific intelligence prior to major international interactions, and on occasion engaged in covert activities to improve their position and ensure their national security. This is indicative of an attitude toward the broader Mediterranean world they inhabited, and their place in that world which was neither blindly aggressive nor defensive, that was neither passive nor opportunistic, but that was considered, sophisticated, and appreciative of the complexities of the Mediterranean international system.

### **Abstract**

**William Peyton, TPR**

This presentation will discuss the contemporary Chinese science-fiction author, Liu Cixin, and his trilogy *The Memory of Earth* (*Diqiu Wangshi*), the English translation of which has received an enormous amount of attention in the English-speaking world. While critics have been suggesting the ways in which this sf work is essentially Chinese in character, this thesis will examine it as a phenomenon of translation and western influence. Liu Cixin, rather than being an example of Chinese literary influences, draws upon a collection of translated western fiction (both sf and non-sf), inspired largely by Arthur C. Clarke’s *2001: A Space Odyssey* and *Rendezvous with Rama*.

I will discuss the history of science-fiction in modern China and Liu’s position within it. I will then discuss debates around comparative literary approaches to Chinese texts, suggesting that they offer little direction in making sense of foreign-influenced authors like Liu. This thesis argues that it is less useful to situate him within a narrative of native Chinese literary influence or within debates about comparative literary theory, proposing that translation and literary stylistic approaches can better access and explore the influences and ideas developed in *The Memory of Earth*. Using the methodology of ‘translingual practice,’ proposed by Lydia Liu (1995), in conjunction with Edward Gunn’s work on the stylistic history of modern Chinese (1991), this thesis will follow an aesthetic analysis of Liu Cixin’s text, beginning with Clarke’s English texts, *2001* and *Rama*, their original translations into Chinese, and parallel comparisons with the Chinese text of *The Memory of Earth*. It will, where stylistically relevant, take into account other foreign influences of Liu’s, including Orwell’s *1984* and Bradbury’s *Martian Chronicles*, among others.

This thesis lays the foundations for further studies of contemporary Chinese fiction and science-fiction in particular. In particular, it continues the wider investigation of new literary forms and themes in contemporary Chinese literature and how they can emerge by means of the translation and reception of foreign-language texts.

### **The Poetics of Memory: The Public Role of Seamus Heaney**

**Jo Piavanini, Exit Seminar**

My thesis explores how Seamus Heaney’s cosmopolitan outlook has shaped the way that he has participated in the public sphere. In my research I draw on a range of concepts and approaches from memory studies to draw out the significance of Heaney’s late work. Rather than treating memory merely as an important motif, I use concepts and approaches from memory studies as a way of illuminating the interplay between the national and transnational dimensions of his work. Because the premise of memory studies is the interplay between past, present and future, it is a particularly helpful lens to look at Heaney’s work. In his late work this dynamic plays out in interesting ways: in the way that he constructs a collective memory of the ‘Troubles’ in works written in the 1990s; in his use of the elegy to commemorate the passing of important contemporary poets; in his writing on events of global significance, such as 9/11; and in the slippages between past and present and future in poems about his family.

### **Transnational Lives and Relational Selves: Contemporary South Asian Diasporic Life Writing**

**Ashma Sharma, Exit Seminar**

My PhD study seeks to understand the conjunction between globalization and the phenomenal increase in the publication and critical reception of postcolonial life writing texts over the last few decades. Through an analysis of the ‘specific’ and ‘singular’

modes of subjectivity evinced in the memoirs of six South Asian diasporic writers, I argue that the genre of postcolonial life writing performs an important interventionist function by conjoining aesthetic form with political critique. This is evident in the emphasis upon relationality and ethics that characterize the life writing narratives of most of these writers. By positing the autobiographical self as irrevocably interconnected through 'specific' historical and affective ties and impelled by an ethical commitment to personal and political truth, such writing offers a counterweight to dominant discourses about globalization which tend to de-historicize and de-politicize postcolonial identities.

### **Visualising the Internal: the transference of emotion and theme through cinematic language**

**Susan Thwaites, Exit Seminar**

How does a *feeling* get transferred from the novel to the screenplay, from casting to rehearsal, from framing, lighting, focus and coverage of the performance to the edit, and end up on a screen for an audience to interpret correctly? What techniques are behind this translation of words into images, performance, sound and the rhythm of the edit to reveal the most private interiority of a human being? Interiority is not limited to the emotion of a character; it can also include an overarching premise or theme that a film is exploring. My thesis investigates how the interiority of a character's thoughts and emotions, as well as the interiority of an overarching theme or premise of the story manages to travel, intact, through the varied collaborative stages of film making, from development, scriptwriting, pre production, principal photography and postproduction, to the final screened film. By investigating the interpretive choices and decisions of the screenwriter, cinematographer and director, I break down the contributions of these three key creative film crew at distinctive moments of the production process in order to gain a greater understanding of how the translation of emotion and premise interiority from novel to screen occurs.

### **Evaluating the Transfer of Voice in the Vietnamese Translations of Coetzee's Fiction: *Eroticism, Power and Otherness***

**Lien Tran, TPR**

In the 21<sup>st</sup> century, Vietnam has experienced a boom in translating and publishing world literature, triggering intense public debates on the quality of translations. There have been, however, no effective methods of evaluating their quality. This thesis aims to develop a model for evaluating translations into Vietnamese with a particular focus on transfer of voice, defined as the character's mind style (Gregoriou, 2014). In developing this model, J.M. Coetzee's novels – *The Life and Times of Michael K* (1998), *Waiting for the Barbarians* (1999), and *Disgrace* (1999) – and their Vietnamese translations are used as the primary sources. Coetzee's novels are chosen as the source texts because he is one of the most translated contemporary authors in Vietnam and, although he himself has discussed the problem of voice in translation (Coetzee 2013), it has received little attention. The multiple voices of Coetzee's characters which I examine express, *inter alia*, eroticism, power, and otherness (e.g. Giddens, 1991, 1999). This thesis examines how the original voices are transferred, preserved and misrepresented in the target texts.

The first part of this presentation will offer a general discussion of literary translation in Vietnam, its intense public debates on the so-called 'translation disaster', unmethodical evaluation of translation quality in general and translations of Coetzee's fiction in particular. In the second part, I will propose and explain the rationale underlying an interdisciplinary approach to evaluating voice transfer, combining Newmark's (1981) source-text based model with Barthes' (1974) five reading codes. Finally, a short text from *Disgrace* will be analysed to illustrate how this interdisciplinary framework works in a four-step evaluation process, particularly how the voice of eroticism is annotated, encoded in the ST and compared with that in the TT with the aid of Nvivo.