

FASIC

FOUNDATION FOR AUSTRALIAN
STUDIES IN CHINA

**WESTERN SYDNEY
UNIVERSITY**



Institute for
Australian and Chinese
Arts and Culture

澳英艺术文化研究院



北京外国语大学
BEIJING FOREIGN STUDIES UNIVERSITY

10th Australia-China Transcultural Studies Symposium

3 – 4 October 2024

Program

Parramatta City Campus
Western Sydney University, Australia





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The 10th Australia-China Transcultural Studies Symposium: Past. Present. Future.

Dates: 3 – 4 October 2024

Venue: Parramatta City Campus, Western Sydney University, Australia

The Institute for Australian and Chinese Arts and Culture (IAC) at Western Sydney University and the Foundation for Australian Studies in China (FASIC) along with the Beijing Foreign Studies University have jointly organised the 10th Australia-China Transcultural Studies Symposium and 9th Foundation for Australian Studies in China Conference. For the first time the two conferences are being held back-to-back from 3 October to 6 October 2024 at Western Sydney University, Australia.

The China-Australia/Australia-China Transcultural Studies Symposium (CATS/ACTS) was a joint initiative of Beijing Foreign Studies University and the University of Adelaide in 2013. Inaugural participants included Professor Sun Youzhong of Beijing Foreign Studies University, Emeritus Professor Nicholas Jose of Adelaide University, Emeritus Professor Gregory McCarthy and Associate Professor Xianlin Song of the University of Western Australia among others. The previous nine symposiums have been held in Beijing, Adelaide and Perth, with the 9th being held in Beijing in 2023, co-organised with Western Sydney University.

The 10th Symposium focuses on all aspects of transcultural exchanges between Australia and China in the past, through to the present, and onward looking to the future. The topics of the presentations are concerned with the following aspects of transcultural studies: education; literature; language; arts; history; translation; cultural relations and diplomacy; philosophy; tourism. Impacts of AI on transcultural studies and exchanges will also be one of the focal points of the Symposium. Researchers, academics, experts in relevant fields and research students have been invited to participate.

26 papers will be presented at the Symposium by 27 speakers from universities and institutions in China and Australia, covering a range of topics including Australian literature studies, Chinese Australian writing, media studies, transnational studies, comparative and translation studies and Chinese diaspora studies. This Symposium presents an important and valuable opportunity to bring together researchers, scholars, and subject experts from China and Australia to discuss and share the latest research, furthering academic and people-to-people connections between the two countries.

We would like to acknowledge the invaluable work of the organising parties led by Professor Jing Han, Director of the Institute for Australian and Chinese Arts and Culture at Western Sydney University and the IAC team comprised of Sallie Beaumont, Lindsay Liu and Yanni Liu; and by Shirley Gao, Executive Director of the Foundation for Australian Studies in China, and the FASIC team.

ACTS 10: 4 October 2024

PROGRAM

8:00 - 9:00AM	Registration		
9:00 - 9:10AM	Welcome Conference Room 3		
9:10 - 9:25AM	Opening Speech		
	Plenary Session (1)		
9:30 - 10:00AM	Speaker: Dr Lintao Qi Paper: Australian Children's Literature in China — Translation, Publication and Reception Chair: Prof. Jing Han		
10:00 - 11:00AM	Parallel Session 1 AUSTRALIAN LITERATURE STUDIES Conference Room 3	10:00 - 11:00AM	Parallel Session 2 MEDIA STUDIES Conference Room 2
Chair: Prof. Wenche Ommundsen		Chair: Prof. Jocelyn Chey	
10:00 - 10:20AM Speaker: Prof. Chunjuan Zhan Paper: Constructing a Bigger Self: Echoes of Ern Malley Hoax in "My Life as a Fake"		10:00 - 10:20AM Speaker: Dr Lu Jiang Paper: Media Construction of Australia's Multicultural National Identity—An Analysis from the Perspective of Multi-Othering Mechanism	
10:20 - 10:40AM Speaker: A/Prof. Lipan Lyu Paper: An Interdisciplinary Approach to Teaching: The Course of Australian Literature and Culture in Practice in China		10:20 - 10:40AM Speaker: Dr Lily Zhang Paper: Covering China: Media Representation in "The Confucius Enigma"	
10:40 - 11:00AM Speaker: Liqian Yang (PhD) Paper: Romance Between the West and the East—Nicholas Jose's Transcultural Writing in "The Red Thread"		10:40 - 11:00AM Speaker: Haiying Sun (PhD candidate) Paper: Representations of China in Australian News Discourse Between 2018 and 2020	
11:00 - 11:30AM	Tea Break		
11:30AM - 12:30PM	Parallel Session 3 TRANSNATIONAL STUDIES Conference Room 3	11:30AM - 12:30PM	Parallel Session 4 AUSTRALIAN STUDIES Conference Room 2
Chair: A/Prof. Yu Tao		Chair: A/Prof. Youwen Li	
11:30 - 11:50AM Speaker: Dr Yingjie Cheng Paper: A Cloud, The Land and Many Trees: Antipodean Representation of the Unity of Man and Nature		11:30 - 11:50AM Speaker: Prof. Stefan Gruber Paper: Preserving Cultural Heritage and Biodiversity: Strategies to Counter Illicit Art and Wildlife Trade Between Australia and China	
11:50AM - 12:10PM Speaker: Yuyan Tang (PhD candidate) Paper: Exploring the Fusion of Chinese guzheng Performance and Calligraphy in the Diaspora Cultural Context of Australia: A New Creation Music Type - "Calligraphy Music"		11:50AM - 12:10PM Speaker: A/Prof. Shilei Zhai Paper: The Integration of Energy Humanities in Australian Studies: Agendas and Approaches	
12:10 - 12:30PM Speaker: Jingying Cai (PhD candidate) Paper: The Impact of Female Naturalized Athletes on Chinese Women's Sports Strategies: The Case of Eileen Gu		12:10 - 12:30PM Speaker: Yalin Zhang Paper: Security Threat and Norm Contestation: Framing AUKUS in Chinese Political Rhetoric, Media and Commentary	

12:30 - 2:00PM

Lunch

Plenary Session (2)

Conference Room 3

2:00 - 2:30PM

Speakers: A/Prof. Peiru Tong and Dr Irene Shidong An
Paper: Post-Pandemic Study Abroad Experiences and Their Impact on Intercultural Competence: Insights from Chinese Students in Australia
Chair: Prof. Jing Han

**2:30 - 3:30PM Parallel Session 5
CHINESE AUSTRALIAN WRITING**

Conference Room 3

Chair: Prof Chunjuan Zhan

2:30 - 2:50PM

Speaker: Dr Isabelle Li
Paper: The Transformative Vision of Exophony

2:50 - 3:10PM

Speaker: Prof. Wenche Ommundsen
Paper: The Past, The Present and the (Brilliant) Future of Chinese Australian Writing

3:10 - 3:30PM

Speaker: Dr Zhuoling Tian
Paper: Nostalgic Imagery and Flexible Culinary Citizenship in Chinese Australian Writing

**2:30 - 3:30PM Parallel Session 6
TRANSLATION and COMPARATIVE STUDIES**

Conference Room 2

Chair: Dr Lintao Qi

2:30 - 2:50PM

Speaker: A/Prof. Hongmei Zhang
Paper: A Report on the English-Chinese Translation of "Jane in Love"

2:50 - 3:10PM

Speaker: Tao Song (PhD)
Paper: Translating Across Semiotic Boundaries: Subtitling Chinese Audiovisual Texts into Chinese

3:10 - 3:30PM

Speaker: Dr Beibei Chen
Paper: A Broader Vision: Read and Compare the Robot Narratives in Chinese and Australian Science Fiction

3:30 - 4:00PM

Tea Break

**4:00 - 5:00PM Parallel Session 7
CHINESE DIASPORA STUDIES**

Conference Room 3

Chair: Dr Julie Wen

4:00 - 4:20PM

Speaker: A/Prof. Yu Tao
Paper: Revisiting Liang Qichao's 1900 Visit: A Digital Microhistory of Chinese Heritage in Western Australia at the Dawn of Federation

4:20 - 4:40PM

Speaker: Dr Yan Zhang
Paper: The Images of Chinese People in Ada Cambridge's "Thirty Years in Australia"

4:40 - 5:00PM

Speaker: Xian Xu (PhD candidate)
Paper: Using Creative Drama to Explore Cultural Belonging, Identity and Emotional Well-Being Among Chinese Australian Young People

**4:00 - 5:00PM Parallel Session 8
CASE STUDIES**

Conference Room 2

Chair: A/Prof. Lipan Lyu

4:00 - 4:20PM

Speaker: Dr Qiuping Pan
Paper: Transnational Mobility and Self-Formation: Evolving Perceptions and Practices of Academic Integrity Among Chinese Early Career Academics with Australian Doctoral Training

4:20 - 4:40PM

Speaker: Xi Chen (PhD candidate)
Paper: Evolvement of China Discourse in Australia: An Analysis from the Lens of Antarctica

4:40 - 5:00PM

Speaker: Chloe Yan Li
Paper: Past. Present. Future: A Lens Through Arts and Culture Under the Two Australian International Engagement Strategies 2016-2024

5:00 - 5:10PM

Closing of ACTS10

ACTS10 Speakers

An, Shidong	University of Sydney
Cai, Jingying	Western Sydney University
Chen, Beibei	East China Normal University
Chen, Xi	East China Normal University
Cheng, Yingjie	Shanghai International Studies University
Gruber, Stefan	Wuhan University
Jiang, Lu	Beijing Foreign Studies University
Li, Chloe Yan	Independent consultant (Arts & Culture)
Li, Isabelle	Writer and translator
Lyu, Lipan	Shanghai Normal University
Ommundsen, Wenche	Wollongong University
Pan, Qiuping	University of Melbourne
Qi, Lintao	Monash University
Song, Tao	Guangdong University of Foreign Studies
Sun, Haiying	Edith Cowan University
Tang, Monica Yuyan	Western Sydney University
Tao, Yu	University of Western Australia
Tian, Zhuoling	Wuhan University
Tong, Peiru	Wuhan University
Xu, Xian	Western Sydney University
Yang, Liqian	University of Sydney
Zhai, Shilei	China University of Mining and Technology
Zhan, Chunjuan	Anhui University
Zhang, Hongmei	Inner Mongolia University
Zhang, Lily	Nantong University
Zhang, Yalin	Sun Yat-Sen University
Zhang, Yan	Nantong University

PLENARY 1

Post-Pandemic Study Abroad Experiences and Their Impact on Intercultural Competence: Insights from Chinese Students in Australia

TONG, Peiru and AN, Irene Shidong

ABSTRACT

This study explores the development of intercultural competence among Chinese students studying in Australia, emphasising the importance of transcultural exchanges between the two countries, especially in the post-pandemic era. The COVID-19 pandemic has reshaped global mobility and educational exchanges, making it crucial to understand its impact on study abroad experiences. Utilizing Bronfenbrenner's developmental ecology PPCT (Process-Person-Context-Time) model, we analyse the post-pandemic experiences of Chinese international students to identify the key factors that facilitate or hinder their intercultural competence.

Through qualitative comparative analysis (QCA) of approximately 350,000 words of interview transcripts, we uncover specific configurational paths that lead to high and low achievement in intercultural competence, offering valuable insights into the processes of transcultural learning and adaptation. Our findings reveal that immersive language experiences and active participation in cultural events significantly enhance intercultural competence. Conversely, isolation due to language barriers and lack of local engagement are major hindrances. This isolation was exacerbated during the pandemic due to reduced social activities. In addition, some students exhibited an over-adaptation to foreign cultures, leading to difficulties in maintaining their own cultural identity, which also hindered their intercultural competence development.

This research contributes to understanding the mechanisms behind intercultural competence development by providing practical recommendations for study abroad programs. We suggest that programs should facilitate more structured interactions between international students and the local community, offer language support services, and create platforms for cultural exchange activities. These measures can help foster stronger cultural ties between Australia and China, enhancing the overall study abroad experience.

By integrating QCA with the PPCT model, this paper introduces an innovative methodological framework that allows for the systematic analysis of complex, configurational data in transcultural studies. Our approach highlights the importance of considering multiple ecological layers and their interactions, offering a more holistic understanding of transcultural exchanges. This perspective is particularly valuable in the post-pandemic world, where traditional modes of interaction have been disrupted.

The insights gained from this study have significant implications for educators, policymakers, and researchers. By understanding the factors that influence intercultural competence, stakeholders can design more effective and enriching study abroad experiences. This research underscores the

necessity of fostering intercultural competence as a means to promote global understanding and cooperation in a rapidly changing world.

BIOGRAPHIES

TONG, Peiru

Peiru Tong has been an associate professor (research fellow) at the School of International Education, Wuhan University, China, since 2023. Previously, she was a lecturer at the Institute of Education Sciences at the same university from 2020 to 2023. She earned her PhD in 2019 from the School of Languages and Cultures at the University of Sydney (USYD), Australia. Between 2014 and 2020, she served as a tutor and research assistant in the Department of Chinese Studies at USYD. Dr. Tong's research interests include the internationalisation of higher education, intercultural education, comparative education, study abroad, multilingual education, teaching Chinese as an additional language, and technology-mediated language learning.



Her works include the co-authored book *Learning Chinese in a Multilingual Space: An Ecological Perspective on Study Abroad* (Springer, 2022) and the translation of *Measuring Up in Higher Education*, currently under review by Social Sciences Academic Press. She has also published in SSCI journals including the *Journal of Higher Education Policy and Management*, *Frontiers in Psychology*, *Computer Assisted Language Learning*, *Instructional Science*, *System*, *Teachers and Teaching*, *The Asia-Pacific Education Researcher* and the *Journal of Multilingual and Multicultural Development*.

Peiru has been the principal investigator on several research projects, including the National Education Science Planning Youth Project and the Ministry of Education's Sino-Foreign Language Cooperation Center Project. She has delivered academic lectures and presentations at conferences and institutions, including the International Conference of the ERASMUS+ RICH-Ed project (2021) and the 20th International Conference on International Chinese Education (2024). Additionally, she serves as a reviewer for journals such as *Foreign Language Annals*, *System*, and *The Asia Pacific Education Researcher*. Her ongoing contributions to research and education reflect her commitment to the fields of multilingual and intercultural education.

AN, Irene Shidong

Irene Shidong An taught English at Tianjin Foreign Language Studies University in China for 9 years before migrating to Australia. Since 2005 she has been teaching modern Chinese in the Discipline of Chinese Studies at The University of Sydney. She has been exploring the implementation of technologies such as podcast, LMS based activities, mobile technologies etc. in language courses and has published research studies on this technology adoption.



Her primary research interests are mainly in Applied Linguistics including CALL (Computer Assisted Language Learning), Second Language Acquisition, MALL (Mobile Assisted Language Learning), and Teaching Chinese as a Second/Foreign Language. Her PhD was on e-Learning in blended language learning environments. Her developing research interests are language learning in Study Abroad and intercultural communication.

PLENARY 2

Australian Children's Literature in China — Translation, Publication and Reception

QI, Lintao

ABSTRACT

Australian children's literature has performed well in the Chinese reading market. The popularity of Australian children's literature in China may be attributed to two factors: 1) the excellence of the literary works created by Australian authors and publishers; and 2) the translation and publication of these works in Chinese by Chinese translators and publishers. While the former was often more visible, due in part to the many literary awards won by Australian authors, the latter remained under-researched. For example, which authors and titles have been selected for introduction into the Chinese market? What are the agents that are particularly instrumental in the publication process? What about reception: Which genres were favoured by Chinese readers and why? Based on extensive survey as part of a NFACR-funded project, this paper attempts to answer these questions, with a view to identifying patterns, trends and directions of this important form of cultural exchange between Australia and China.

BIOGRAPHY

Lintao Qi is Senior Lecturer and Course Director of the Master of Interpreting and Translation Studies at Monash University, Australia. He completed his PhD research at Monash in 2015. His current research focuses on the role of translation in literary migration, cultural encounters and sociopolitical interactions, including translation in the service of cultural diplomacy, and translation in the context of censorship. He is author of *Jin Ping Mei English Translations: Texts, Paratexts and Contexts* (Routledge, 2018), co-editor (with Dr. Leah Gerber) of *A Century of Chinese Literature in Translation: English Publication and Reception* (Routledge, 2020) and co-editor (with Dr. Shani Tobias) of *Encountering China's Past: Translation and Dissemination of Classical Chinese Literature* (Springer, 2022). He has published papers in various journals such as *Adaptation, Perspectives, Target, Translation and Interpreting Studies*, and the *Translator*.



The Impact of Female Naturalised Athletes on Chinese Women's Sports Strategies: The Case of Eileen Gu

CAI, Jingying

ABSTRACT

Naturalized athletes have become increasingly prominent in the international sporting arena, making significant impacts both in competitive terms and within geopolitical contexts. Understanding the diverse circumstances that lead athletes to choose to represent a nation other than their birth country is crucial. This paper focuses on the phenomenon of naturalized athletes in the context of China (PRC). It investigates how the naturalization strategy, as the core of soft power development in sports, can positively impact sports diplomacy in the development of Chinese sports. Utilizing a case study of Winter Olympics champion Eileen Gu, this paper explores the intricate ways in which naturalized athletes influence China's Women's Sport strategy. Through an analysis of how various media outlets covered Gu during the 2022 Winter Olympics, our findings draw attention to the role of naturalized athletes as relevant actors in states' cultural diplomatic efforts. Aligning with other similar studies, our data also evidence how the media tend to portrait the neoliberal individual as the source of all their success, transforming them in sporting commercial brand ambassadors, which also helps their cultural diplomatic roles. This study sheds light on the complexities of the choices made by naturalized athletes and their broader impact on diplomatic international relations.

BIOGRAPHY

Jingying Cai is a PhD candidate in the School of Education at the University of Western Sydney. Her research area is on women in sport. In 2017, she graduated from Zhengzhou University with a bachelor's degree in Public Affairs (Sport Management) and in 2020 graduated from Deakin University with a Master of Sport Management. In 2023 she obtained a Master of Cross-Cultural Relations from Western Sydney University.

Jingying is also a national tennis umpire in China. From 2019 she has been working as a tennis official at Tennis Australia, having taken part in the Australian Open, Adelaide Open and Sydney United Cup. It is through these tournament experiences that she has developed a thorough understanding of women's sport and has focused on researching women in sport, examining the challenges they face while advocating for greater equality and opportunity.



A Broader Vision: Read and Compare the Robot Narratives in Chinese and Australian Science Fiction

CHEN, Beibei

ABSTRACT

With the development of AI technology, science fiction is now attracting more and more attention of both Chinese and Australian scholars. The Robots Narrative is one of the significant motifs and hottest topics in science fiction writing and criticism today. This essay aims to discuss the different narratives in Chinese science fiction and Australian science fiction based on textual analysis of works by Liu Cixin and Greg Egan. The essay also gives an overview of early robot narratives in China and Australia and attempts to compare and summarise the main differences and similarities between Chinese science fiction and Australian science fiction.

BIOGRAPHY

Beibei Chen works as a lecturer in the department of English at East China Normal University and received her literature doctorate from UNSW (Sydney). Her research interests include Australian literature, Chinese diasporic literature, cultural studies and memory studies. Her monograph *Memory and Identity in Contemporary Chinese Australian Novels* was published by Peter Lang (Oxford) in 2023. She has published essays in literary journals such as *Critique: Studies in Contemporary Fiction*, *Westerly*, and *Australian Cultural Studies*. She is also a poet and has published more than 80 poems in Chinese and in English. Beibei also works as a part-time translator and her translations have been published by Routledge and other renown publishers.



Evolution of China Discourse in Australia: An Analysis from the Lens of Antarctica

CHEN, Xi

ABSTRACT

Over the past decade, Australia's public discussion of China has become increasingly heated and the focus of discourse has gradually shifted. This paper endeavours to examine this development in the specific context of Antarctica. It begins by providing a brief historical overview of the establishment and subsequent flourishing of China-Australia Antarctic cooperation. The paper then documents the rise of an Australian public discourse regarding China's presence, as well as the bilateral cooperation since the 2010s, and identifies an abrupt change in the focus of this discussion around 2016-17. A detailed analysis is then provided of the factors propelling this change. This is followed by an assessment of the extent to which this evolution in the China discourse has impacted both the willingness of and space for various actors to carry out cooperation. While this paper concludes that

the change of discourse in Antarctica coincides with a shift in Australia's broader China discussion, it also notes particularities that make the Antarctic discussion somewhat unique.

BIOGRAPHY

Xi Chen is a PhD candidate of the Australian Studies Centre at East China Normal University with her research interests in China-Australia relations and Asia-Pacific studies. She has published articles in academic journals and think tank reports, co-authored books and undertaken several academic research projects at university and national levels. She has presented her academic work at a number of prestigious international academic conferences including the Foundation for Australian Studies in China (FASIC) Conference, International Conference of Australian Studies in China, and Australian Studies Association of Japan Annual Conference. Xi's current research looks into the China-Australia Antarctic relationship.



A Cloud, The Land, and Many Trees: Antipodean Representation of the Unity of Man and Nature

CHENG, Yingjie

ABSTRACT

The unity of man and nature, a key concept in traditional Chinese philosophy, is differently represented across cultures. In Australia and New Zealand, similar ideas have appeared in various literary and cultural texts and have been positively associated with beliefs including animism and ecocentrism. An important part of the Antipodean representation of the harmony between humanity and nature traces back to views of the ecological system of both the First Nations people and the early settlers. Such representation not only reflects colonial histories from aspects of early colonial life less frequently visited, but also attaches extra meaning to both the postcolonial and cosmopolitan aspects of Antipodean life. This essay draws upon some recent practices of postcolonial ecocriticism and reads an assorted group of texts, including novels, poems and indigenous lyrics, from both Australia and New Zealand, to show how the concept of the unity of man and nature has long been on the Antipodean literary and cultural canvas. Through the ecological challenge on reason-centred, masculinist, and racist view of nature and by means of the refusal of taking nature as an instrument and the understanding of nature as part of culture, the Antipodean version of the unity of man and nature offers a critical view of the troubled relationship between man and nature since the colonial era and leads a way to some better understanding and greater agreements among different species, cultural groups, and even dimensions of the world.

BIOGRAPHY

Yingjie Cheng is a lecturer at Shanghai International Studies University (SISU), engaging with postcolonial studies and the culture of modernism in Oceania. She received her doctorate from UNSW (Sydney) and her dissertation looks at a group of twentieth-century Australian and New Zealand modernist women writers and attempts to reveal the separate but coeval emergence of literary modernism in Australia and New Zealand. She conducted her postdoctoral research on the regional features of Oceanian modernism at SISU. Her current research focuses on postcolonial criticism in Oceania in the new era and is funded by Shanghai Planning Office of Philosophy and Social Science. Yingjie's work has appeared in *Westerly*, *Antipodes*, *Transnational Literature*, *Journal of Modern Literature*, *Wasafari*, and elsewhere.



Preserving Cultural Heritage and Biodiversity: Strategies to Counter Illicit Art and Wildlife Trade between Australia and China

GRUBER, Stefan

ABSTRACT

China continues to suffer from the devastating effects of illicit art trafficking, the looting of cultural artefacts, and art theft. These problems are exacerbated by the continuous demand of 'new' items by the globalised art market, which is supplied by a highly organised network of international auctioneers, art dealers, organised crime, middlemen, and looters. The damage goes far beyond the material damage, as looting culturally impoverishes societies and destroys heritage sites and archaeological context. The same applies to the illegal trade in Australian protected species which contributes to the loss of biodiversity, undermining conservation efforts, and threatening species survival. In that context, both countries are both source countries and market states.

While both jurisdictions feature laws dedicated to the protection of their cultural property and wildlife, they face significant problems regarding their enforcement and cooperation between authorities. In relation to the art trade, there are significant problems to cross-border regulation and the tracking of cultural artefacts once they have been smuggled out of a country. This particularly applies to China, as its antiquities are believed to be the largest single class of smuggled items, mostly via the Special Administrative Regions Hong Kong and Macau. The enforcement of laws related to looting, art theft and the trafficking of illegally obtained cultural artefacts has become even more difficult in view of the increased trade within and beyond the region, simplified circulation of goods, and increasingly sophisticated methods of looters, middlemen, illicit art dealers and smuggling networks. The trade in Australian wildlife is facing very similar problems and is often carried out by the same criminal networks.

The presentation argues in favour of enhanced cooperation between both countries, increased solidarity, the development of further bilateral agreements under the 1970 UNESCO Convention, such as the treaty between the United States and China, strict enforcement of the 1973 CITES Convention, rigorous enforcement of existing laws, assistance in investigations and prosecutions of related crimes, stricter control of the art and wildlife market, and easier repatriation of illegally exported artefacts.

BIOGRAPHY

Stefan Gruber is a Distinguished Professor and Luojia Chair at Wuhan University and based at the School of Law. He is further an Adjunct Professor at the University of Sydney Law School, an Adjunct Researcher at the Institute for Advanced Social Sciences of Waseda University in Tokyo, and a Hakubi Researcher of Kyoto University. Until 2013, he taught at the Faculty of Law of the University of Sydney, where he inter alia coordinated all legal research units for the undergraduate and graduate law degrees. He was also visiting professor and taught inter alia at the University of Hong Kong, Goethe University Frankfurt, Duke University, Seoul National University, and Renmin Law School of China. Stefan is further active as a consultant, international arbitrator, and legal practitioner, and is a member of the World Commission on Environmental Law. He was educated at the Universities of Sydney, Frankfurt, Mainz, and at Harvard Law School, and holds degrees in law, philosophy, and political science.



Stefan's regional focus is on East and Southeast Asia and particularly China. His current research concentrates on the protection of cultural heritage; international law; human rights; sustainable development law and policy; environmental law; armed conflicts, regional security, and cooperation. Another major focus is on illicit trafficking operations, and any forms of art crime, their prevention and prosecution, and the restitution of illegally exported cultural objects.

Media Construction of Australia's Multicultural National Identity—An Analysis from the Perspective of Multi-Othering Mechanism

JIANG, Lu

ABSTRACT

In the post-Cold War period, Australia's multicultural national identity has faced significant challenges and transformations. The Sydney Morning Herald (SMH), as one of Australia's most influential newspapers, has played a pivotal role in shaping and reflecting the discourse on national identity through its editorials. A comprehensive analysis of 440 editorials focusing on themes related to Aboriginal people and immigrants reveals that the SMH employs a variety of narrative frames to construct Australia's identity as a harmonious multicultural nation.

The economic consequence frame is frequently utilized to discuss the impact of immigration on Australia's economy and society. While some voices may view immigrants as an economic burden,

the SMH often counters this perspective by highlighting the positive contributions of immigrants, such as driving demand and creating jobs. This approach aims to 'de-other' immigrants by presenting them as valuable contributors to the nation's economic vitality and international competitiveness. The moral frame is employed to address issues of social justice and equality, particularly in the context of race relations and the treatment of minority groups. The SMH uses its editorials to condemn acts of racism and to advocate for a more inclusive and harmonious society. This is evident in the newspaper's response to incidents like the Cronulla riots, where it called for unity and the rejection of divisive rhetoric. The social responsibility frame is used to discuss the role of government and society in addressing the challenges faced by minority groups, including indigenous Australians and immigrants. The SMH often calls for policy changes and societal shifts that recognize and redress historical injustices and social inequalities. Historical redress frames are employed to confront Australia's colonial past and the ongoing impact on Aboriginal communities. The SMH's editorials argue for the recognition of indigenous rights and the importance of historical apologies as a means of healing and moving forward as a nation.

Throughout its editorials, the SMH navigates the complex interplay between public, official, and media discourses. It serves not only as a platform for debate but also as a shaper of public opinion. While the newspaper's portrayal of multiculturalism is not free from the lingering influence of Eurocentrism, its efforts to present a multidimensional view of migrants and Aboriginal people are crucial in fostering a national identity that is inclusive and reflective of Australia's diverse population.

The SMH's editorial stance is significant as it reflects and shapes the national conversation on identity. It uses its influence to challenge stereotypes, advocate for social justice, and promote a vision of Australia that celebrates its multicultural heritage. By doing so, the newspaper contributes to the dynamic construction of a national memory that is both aware of its past and optimistic about its future as a harmonious multicultural society.

BIOGRAPHY

Lu Jiang is currently serving as a lecturer at the Graduate School of Translation and Interpreting and a part-time research fellow at the Australian Studies Center, both affiliated with Beijing Foreign Studies University. Her academic credentials include a Ph.D in International Communication, an MA in Simultaneous Interpreting, an MSc in Global Governance and Diplomacy from the University of Oxford, and a BA in Diplomacy.



She has published over 10 papers in various Chinese and international journals and has actively participated in previous ACTS and FASIC conferences. In her teaching capacity, Lu covers subjects like Simultaneous Interpretation, Consecutive Interpretation, Sight Interpreting, Intercultural Communication and Public Speaking, and Australian National Identity. Her contributions to education have been acknowledged with the "Best Organizer Award" and "Outstanding Mentor Award" at the 8th National English Interpreting Competition.

Past. Present. Future: A Lens Through Arts & Culture Under the Two Australian International Engagement Strategies 2016-2024

LI, Chloe Yan

ABSTRACT

Along with a decade's experience in cultural diplomacy and public policy, this presentation at ACTS10 will be sharing insights into the arts and cultural relations between Australia and China, referring to my experience and practice contributing to the two International Arts/Engagement Strategies 2015-20 and 2021-25 of Creative Australia. Transformed from the Australia Council for the Arts, Creative Australia has been the Australian Government's principal arts investment and advisory body. In 2023, legislation established *the Creative Australia Act 2023* under the National Cultural Policy *Revive*. The governmental agency invests in people, artists, and organisations that represent a range of voices, perspectives and stories. networks. Apart from funding streams, a major responsibility of Creative Australia is investing through strategic initiatives and partnerships. In this presentation I will share a Case Study of a multi-year co-investment with the National Foundation for Australia-China Relations (NFACR) that reconnected the Australian sector to the China market through a series of virtual/hybrid activities engaging Chinese influencers during the pandemic. Another Case Study will look into the first official investment pre-pandemic that led the Australian sector to make its entry into the China market through the China Shanghai International Arts Festival and its Performing Arts Fair, China's only national-level international arts festival hosted by the Ministry of Culture of the People's Republic of China and organised by Shanghai Municipal Government.

Under the dual evolving background of global change during COVID and organisational transformation, my practice through advisory and investment at Creative Australia facilitated the Australian sector reconnecting to the multi-layered Greater China market post-pandemic including Hong Kong and Taiwan whereby I identified and negotiated high-level opportunities for Australia at the China Shanghai International Arts Festival 2023 that had not been enjoyed before.

BIOGRAPHY

Chloe Yan Li is an independent consultant, designer and researcher. She worked at Creative Australia as International Engagement Adviser – North Asia from 2022 to 2024, and prior to that was commissioned as Consultant by the Australia Council for the Arts in 2016, 2017 and 2018. Previously she worked as Arts Manager at the British Council on various cultural programs from visual arts, design and craft, performing arts, music, literature, festival, heritage etc. including the flagship *2015 UK-China Year of Cultural Exchange*.



Holding a Master's degree from University of the Arts London and a Bachelor's degree from China Academy of Art, for half her professional career Chloe has worked in the screen industry as an Art Producer, Business Development Lead and Designer for video games, TV and films across Asia,

Europe and the US. During the pandemic, she participated in global productions under the South Australian Film Corporation's initiative. She is also an advocate for gaming culture and cross-disciplinary practice. Chloe lives in Sydney and Shanghai, promoting Chinese-speaking creative communities and Asian diaspora in the context of cosmopolitan citizenship.

The Transformative Vision of Exophony

LI, Isabelle

ABSTRACT

Exophony, writing in a second language for literary purposes, is a relatively new concept in literary scholarship, although the practice it describes is longstanding. With the growth in globalisation, migration and displacement, the phenomenon has become increasingly widespread. As a Chinese Australian writer working predominantly in English and as a translator between English and Chinese, I am interested in surveying the exophonic experience and considering how the adoption of a foreign literary language can shape an author's sense of self and their writing. Among exophonic writers of diverse circumstances, I have selected for critical analysis Jhumpa Lahiri and Yiyun Li, who write in Italian and English respectively. Through close reading I investigate various aspects of their creative practice, including their decisions to adopt another language, their relationships with their original languages, the potential for new identity formation, and the thematic choices they make in their writing. I have also reflected on my own pursuits in writing and translation with reference to Lahiri and Li.

Lahiri's surprising decision to stop writing in the global language of English and start working in Italian has resulted in an astonishing change in her style from realism to impressionism and abstraction. Her writing repertoire has also expanded to include translation and poetry. More important, the journey of learning a new language has mitigated the linguistic tensions that she experienced as a child, making her sense of self more complete. Li's writing in English may be less transformative on the surface because she had not written in Chinese before she began writing in English. However, she has been able to break away from a traumatic personal history by severing the linguistic lineage of her mother tongue. English is Li's 'natural' language now, the language that enables her to think clearly, write precisely, read prodigiously, and live productively despite her tragic losses.

Surveying my own practice has allowed me to explore the influences of Chinese aesthetic traditions and the Chinese language on my writing in English, and the unique perspectives that can be attained by working between two languages.

BIOGRAPHY

Isabelle Li is a Chinese Australian writer and translator based in Sydney. She has published in various anthologies and literary journals including *The Best Australian Stories*, *Southerly*, *Westerly*, *UTS Writers' Anthology*, and *Works* 《作品》. Her collection of short stories *A Chinese Affair* was published by Margaret River Press in 2016. She was the winner of the inaugural Mascara Bundanon Writer's Residency. Her English translations of poetry and prose by Zheng Xiaoqiong (郑小琼) have appeared in *Mascara* and *Sydney Review of Books* in Australia. Her Chinese translations of poems by Mark Tredinnick have appeared in *World Literature* 《世界文学》, *Works* 《作品》, and were widely anthologised. Her Chinese translation of Sebastian Barry's novel *The Secret Scripture* 《绝密手稿》 was published by Zhejiang Literature & Art Publishing House (浙江文艺出版社). Her script *Mooncake & Crab* was made into a short film which premiered at Melbourne International Film Festival. She has a Doctor of Creative Arts from Western Sydney University under the supervision of Gail Jones and Chris Andrews.



An Interdisciplinary Approach to Teaching: The Course of Australian Literature and Culture in Practice

LYU, Lipan

ABSTRACT

English Education in China is now undergoing a great change, especially College English. Some scholars are in great favour of English for Specific Purpose (ESP) to replace College English which only focuses on improving language proficiency, since ESP could also assist students to understand their own majors in English. Thus, with such a trend, offices of teaching affairs in each university are encouraging English teachers to reform their curriculum, that is, more types of English classes should be offered for students in general. It is under this background that the course of Australian Literature and Culture has been brought forward at Shanghai Normal University, who highly support and welcome the development of new curriculums. English teachers are encouraged to make the best use of their personal academic interests, while taking students' interests into consideration as well. Therefore, as a researcher who is interested in Australian literature, I propose to include this course into the curriculum, and which has been running for 2 years.

This course, Australian Literature and Culture, differs not only from the traditional college English course, but also from the literature and history course. As a course of general education, its teaching objective is to help students get a general overview of Australia from the perspective of history, get to know some features of Australian literature and how it is related to world literature, while also

understanding how history is reflected in its literature and culture. As a course involving interdisciplinary fields and open to students of all majors, it would possibly arouse their interest to devote themselves to Australian studies in all fields in the future. Besides, it also matches with the long-term objective proposed by the Ministry of Education in China to cultivate future talents devoted to the studies of different counties and regions.

Finally, the course sets an example of how Australian culture could be possibly understood and accepted by people from completely different backgrounds. By applying an interdisciplinary approach to teach Australian literature and culture, it would not just benefit students in SHNU and Australian studies in China, but also bring mutual understanding between Australia and China in the long run.

BIOGRAPHY

Lipan Lyu is an associate professor from Shanghai Normal University. She specialises in the study of Australian literature, especially Chinese Australian literature and Australian Gold Rush Literature.

As a researcher, she has published one academic book and over 20 articles, most of which focus on the Australian gold rush and Chinese Australians. She has completed several projects concerning Australian literature studies funded by the Ministry of Education in China and Foundation of Australian Studies in China respectively. Her latest research project on “The Writing of Chinese in Australian Gold Rush Literature” was successfully awarded the grant from The National Social Science Fund of China.



As a teacher, Lipan gives several courses in Shanghai Normal University, including Australian Literature and Culture, American Literature and College English of different levels, all of which are highly recognised and welcomed by the students in SHNU.

As one who is devoted to enhancing the relationship between China and Australia, Lipan is actively involved in all kinds of activities that would be possible to achieve that aim, and she encourages her students to do that as well. She is a delegate of 13th Australia-China Youth Dialogue and she and her students were awarded a “Highly Commendation Award” in the video competition of “Window on Australia” in 2023.

The Past, the Present and the (Brilliant) Future of Chinese Australian Writing

OMMUNDSEN, Wenche

ABSTRACT

This paper presents reflections on 30 years of reading, and writing about, literary work created by diasporic Chinese writers in Australia, which from modest beginnings in the 1980s has become a major force within Australian literature.

In the early years, Chinese Australian writing fell into two main categories: writing in English by writers of Chinese descent who had migrated from South East Asia, and writing in Chinese, produced by students who arrived from mainland China in the 1980s and 90s. Prominent genres were realist fiction, life writing and poetry, and the writing reflected the preoccupations of migrant communities: the struggles of settlement in a new country, racism, cultural and linguistic challenges, reflections (sometimes nostalgic, sometimes critical) on the homeland, dreams of the future.

In the last two decades, scholars have discovered, and studied, earlier examples of Chinese Australian writing dating back to the beginning of the 20th century, while contemporary writing has not only experienced huge growth in volume, it has also diversified in terms of genre and thematic focus. Younger, second or 1.5 generation writers have arrived on the scene without the linguistic and cultural challenges experienced by earlier generations, and their writing reflects insider knowledge of Australian society and culture alongside reflections on their own place within it.

In the second part of the paper I list a number of recent publications by writers of Chinese descent in order to illustrate the range and generic breadth of this writing. As an example I discuss in some detail the novel *Ghost Cities* (2024) by Siang Lu, which combines different genres and voices (myth, fantasy, satire, love story) to offer astute (and sometimes hilarious) commentary on art and life, truth and falsehood, China and Australia and a great many other contemporary issues. On the basis of this and other outstanding recent publications, I predict a bright future for Chinese Australian writers and their work.

BIOGRAPHY

Wenche Ommundsen was born in Norway and educated in Norway, USA, Switzerland, UK and Australia. After receiving her PhD in Literary Studies from the University of Melbourne she has taught Literary and Cultural Studies at Deakin University and the University of Wollongong, Australia, as well as Wuhan University, China. She has held numerous positions in academic leadership, including Dean of Research and Dean of the Faculty of Arts. Her teaching and research expertise includes Australian and comparative literature,



cultural studies and critical theory, with particular emphasis on multicultural, postcolonial and diasporic writing. Wenche has published widely in these fields, specialising in Asian diaspora writing. Her publications include five books and close to a hundred book chapters and journal articles. As a leader

of research teams, she has received grants from multiple research bodies for work on Australian literature and culture.

Publications with particular relevance to this conference include: Wenche Ommundsen, *The Literatures of Chinese Australia* (Oxford Research Encyclopedia of Literature, 2017); Sneja Gunew and Wenche Ommundsen, *From White Australia to the Asian Century: Literature and migration in Australia* (in Wiebke Sievers and Sandra Vlasta, eds. *Immigrant and Ethnic Minority Writers since 1945: Fourteen national Contexts in Europe and Beyond*, Leiden/Boston: Brill Rodopi, 2018, 9-42.)

Transnational Academic Mobility and Self-formation: Evolving Perceptions and Practices of Academic Integrity Among Chinese Early Career Academics with Australian Doctoral Training

PAN, Qiuping

ABSTRACT

Transnational academic mobility is reshaping the global higher education landscape while profoundly influencing scholars' professional development at the micro level. This study examines the dynamic interplay between transnational experiences and academic self-formation through a novel case study focused on Chinese international students who obtained doctoral training in Australia and subsequently returned to work in Chinese academia.

Integrating concepts of transnationalism and self-formation, we employ a qualitative approach to investigate how these early career academics navigate the transition between Australian and Chinese academic cultures, focusing on their evolving perceptions and practices of academic integrity as a code of conduct, values, and identity. Our findings highlight how transnational academic experiences can simultaneously challenge and consolidate scholars' understanding and practice of academic integrity. Their perceptions and practices related to academic integrity showcase how they have exercised reflexive agency in approaching and navigating acculturation, relocalisation, and transnationalisation as options for self-formation during their transnationally mobile academic formative years.

By examining the experiences of researchers navigating both Australian and Chinese academic cultures, we offer insights into the complex interplay between transnational academic experiences and academic practices, particularly in China-Australia academic exchanges. This study also contributes to the growing literature on the implications of transnational academic mobility for self-formation and academic integrity in an increasingly interconnected higher education landscape.

BIOGRAPHY

Qiuping Pan is a Lecturer in Chinese Studies at Asia Institute, University of Melbourne, and Deputy Director of the Centre for Contemporary Chinese Studies. Her research interests focus on the implications of transnational mobility on self-formation, entrepreneurship, and community self-organization at the grassroots level. Her work has been published in academic journals such as *Current Sociology*, *Melbourne Asia Review*, *Journal of Ethnic and Migration Studies*, and *Citizenship Studies*. Her forthcoming monograph on the development of ethnic Chinese voluntary associations in Australia since the late 1980s will be published by Routledge.



Translating Across Semiotic Boundaries: Subtitling Chinese Audiovisual Texts into English

SONG, Tao

ABSTRACT

This study investigates how interlingual subtitles interact with other semiotic elements in target audiovisual texts to create multimodal cohesive relations. With the advent of the digital age, translation studies are undergoing a multimodal turn. Through the introduction of a wide range of semiotic elements, digital technologies transform verbal texts into multimodal ones. Consequently, the research focus of translation studies is shifting towards the transposition of meaning through both verbal and nonverbal means. Interlingual subtitling, in particular, is situated at the forefront of the new trend.

The transposition of meaning through multimodal means requires a systemic approach. Previous studies have noted that interlingual subtitling involves variegated semiotic elements and communicates through multiple sensory channels. It has also been confirmed that certain semantic relations exist between interlingual subtitles and other nonverbal semiotic elements. However, the mechanisms through which interlingual subtitles interact with other elements and henceforth create meaning require further explorations.

This study constructs a tri-layered metafunctional framework which incorporates Systemic Functional Linguistics, multimodal analysis, and multimodal cohesion and coherence. The tri-layered framework focuses on how meanings are realised in interlingual subtitling, because meanings can be realised through verbal means, or nonverbal means, or collaborations between these different elements. The data set used in this study consists of Chinese television programs and films subtitled into English accessible in the public domain.

The findings of the research demonstrate that interlingual subtitles are key to multimodal meaning-making processes in target audiovisual texts. Interlingual subtitles are, by their nature, multimodal

because they possess both verbal and nonverbal dimensions in constructing meaning in a range of ways. For instance, their colour, font, placement, and movement can all be used to make meaning. Interlingual subtitles can further form new cohesive relations with other visual, gestural, and auditory elements, adding new semantic dimensions to target audiovisual texts. Moreover, the creation of these cohesive relations can be patterned and recurrent, gesturing towards new translation norms in interlingual subtitling. The findings will have implications to further theoretical development in interlingual subtitling as well as to the creation of subtitling and will also shed light on the design of AVT-related corpora and AI-based machine translation systems.

BIOGRAPHY

Tao Song has recently finished his PhD thesis on audiovisual translation under the supervision of Professor Jing Han and Dr. Alex Ling from the School of Humanities and Communication Arts at Western Sydney University. He received his M.A. (Translation Studies) from the University of Portsmouth, and M.A. (Applied Linguistics) and B.A. from Xi'an Jiaotong University. He is currently a lecturer at Guangdong University of Foreign Studies, China.



Representations of China in Australian News Discourse Between 2018 and 2020

SUN, Haiying

ABSTRACT

This discourse-based research explored the representations of China in Australian news reports between 2018 and 2020. It examined reports concerning China from the news outlets of News Corp Australia, Nine Entertainment Company, and the Australian Broadcasting Corporation, from 1 January 2018 to 31 December 2020. It focused on the most frequently reported topics — the Belt and Road Initiative (BRI), Huawei, and Confucius Institutes (CIs) — to explore the representations of China in Australian media between 2018 and 2020.

Building upon Systemic Functional Linguistics, transitivity analysis, appraisal analysis, framing analysis, and critical discourse analysis revealed that China's image was negatively constructed through the negative representations of the BRI, Huawei, and the CIs in Australia. The BRI was represented as a means of China's seeking expansion, growing influence, and even global hegemony. It was framed as posing threats and risks, not only to Australia, but also to those countries who had collaborated with China through the BRI projects. Huawei was framed as threatening Australia's cybersecurity, and national security. The CIs in Australia were framed as having close links with the Chinese government and challenging academic freedom in Australian universities.

This paper also examined the relationship between Australian media representations of China and the trilateral relationship among Australia, China, and the USA. Australian media coverage of China could

significantly shape public perceptions and evaluations of China, especially when a stereotyped historical China threat discourse prevailed, personal experiences were lacking, and allied countries - in this case the USA - shared the same agenda and enhanced the similar image. The construction of China's image as a threatening country seeking hegemony and global dominance could be detrimental to the Australia-China relationship, despite the close links of the two countries in terms of trade, economy, education and tourism.

This research has provided insights into how China was represented in Australian media from 2018 to 2020. It has illuminated the relationship between language, power and ideology in intercultural reporting and therefore may contribute to a better understanding of the media's role in shaping public perception of an 'Other' country. The application of linguistics tools to media studies has contributed to the transdisciplinary studies of language and media.

BIOGRAPHY

Haiying Sun is a PhD candidate at the School of Arts and Humanities at Edith Cowan University (ECU), Australia, conducting research on media and communication. She is also a lecturer at the School of Foreign Languages at the University of Shanghai for Science and Technology (USST), where she teaches, among other things, linguistics, academic writing and intercultural communication.



As the first student benefiting from the Cooperative PhD Program between ECU and USST, she went to Perth to pursue her PhD studies in September 2019. With a linguistic background, she has long been interested in the relationship between language, power, and ideology, and is doing transdisciplinary research on language and media. As a member of the Australian Studies Centre at USST, she has been active in international conferences on Australian studies in recent years.

Exploring the Fusion of Chinese guzheng Performance and Calligraphy in the Diaspora Cultural Context of Australia: A New Creation Music Type — “Calligraphy Music”

TANG, Monica Yuyan

ABSTRACT

Throughout human evolution and development, culture and art have always been indispensable threads, weaving complex patterns that reflect the nature of society across time and space. The intricate interplay between human nature and creativity is a testament to the complexity, diversity and richness of collective experiences. Therefore, the exploration of cultural and artistic expressions is of significance, especially for some ancient arts with a long history, such as traditional Chinese music (*guzheng*), and the art of calligraphy. These ancient art forms are deeply rooted in Chinese cultural

heritage; their art structures and theories not only possess unique technical complexity, but also contain a large amount of cultural narrative of ancient Chinese philosophical thought where multiple artform practice is assumed and related to Daoism and Confucianism (Ho, 1997). My autoethnographical (Blom, 2016) and practice-led research (Smith and Dean, 2009) will focus on the border-crossing hybridity (Nuss, 2002) potential of the artistic habitus (Finchum-Sung, 2017) or 'voice' of Chinese *guzheng* performance with calligraphy. This hybridity crosses boundaries of time, space, and geography, and then, as a diaspora culture, continues creating and expanding music within the contemporary Australian context, while innovating and inheriting the Chinese traditional art to communicate and shift culture in Australia.

The research has four areas of exploration: firstly, interconnections between Chinese *guzheng* and calligraphy; secondly, integrating the interconnectedness of visual-music practice into Australian music performance; thirdly, creating a new performance practice hybridizing *guzheng* performance with Australian local culture; and lastly, examining the expansion that the new practice brings to cross-cultural exchange.

BIOGRAPHY

Monica Yuyan Tang is a PhD candidate at the School of Humanities & Communication Arts, Western Sydney University. She is a professional musician, specialising in traditional Chinese instruments, particularly the *guzheng*, as well as piano performance. Monica holds a Bachelor of Arts in Music Performance from the Sichuan Conservatory of Music in Chengdu, China, and a Bachelor of Arts (Honours) from the University of Melbourne.



Her research interests are music performance, ethnomusicology/musicology, and intercultural communication, with a particular focus on exploring new creative musical styles that bridge different cultural backgrounds. Monica is passionate about the integration of diverse musical traditions and aims to contribute to the development of new practices in cross-cultural exchange through her scholarly works and music performances.

Revisiting Liang Qichao's 1900 Visit: A Digital Microhistory of Chinese Heritage in Western Australia at the Dawn of Federation

TAO, Yu

ABSTRACT

This presentation harnesses the innovative capabilities of the recently launched "Two Centuries of Chinese Heritage in Western Australia" digital platform hosted at the University of Western Australia to highlight the significant yet often overlooked visit of Liang Qichao to Western Australia in October 1900.

By employing advanced digital humanities methodologies, this study explores Liang Qichao's interactions with Western Australians with Chinese and European heritages in Fremantle, Perth and Geraldton. By adopting a microhistorical perspective, the presentation seeks to reconstruct and illuminate the complex economic, social, and intellectual landscape of Chinese residents in Western Australia during this pivotal period—a time marked by the impending Federation of Australia and the looming implementation of the White Australia policy.

This study aims to provide a detailed examination of Liang Qichao's engagements, uncovering fresh insights into the transcultural exchanges that were instrumental in shaping the trajectories of both Chinese and Australian societies at this critical historical juncture. The presentation aims to revive a meaningful yet less discussed moment in Australian history by reconstructing these interactions. The scholarly exploration of past transcultural dynamics underpinning this presentation is made possible through the lens of cutting-edge digital humanities tools, which offer new avenues for understanding and interpreting historical data. Moreover, the presentation provides a forward-looking reflection on the potential of these methodologies to continue enriching our understanding of cultural heritage in the future. By bridging past and present through digital innovation, this study aims to underscore the ongoing relevance of historical inquiry in informing contemporary perspectives on cultural exchange and heritage preservation.

BIOGRAPHY

Yu Tao is an associate professor in Chinese Studies at the University of Western Australia (UWA), where he teaches contemporary Chinese society and language and coordinates the Chinese Studies course, which includes four streams of a major and two minors. He served as the Discipline Chair of Asian Studies between 2022 and 2023.



Yu was trained in political science and sociology at Peking, Cambridge, and Oxford. His current research, centred on Global China, aims to provide theoretical insights and empirical evidence to address two interconnected questions. First, how are China's government and governance systems adapting to and reacting within an increasingly globalised world? Second, what are the manifestations, key drivers, and perceptions of globalised Chineseness across diverse fields such as religion, education, migration, and heritage? Yu's research pays particular attention to the interaction between religious groups, civic organisations and local state agencies. He also conducts research into evidence-based pedagogical innovations and broader teaching and learning matters.

Nostalgic Imagery and Flexible Culinary Citizenship in Chinese Australian Writing

TIAN, Zhuoling

ABSTRACT

The aim of this paper is to critically discuss the essential theoretical approaches of literary imagology, to introduce its underlying concepts (self-image, hetero-image, stereotype), and to outline the imagological parameters in the context of Chinese Australian culinary writing. Diasporic Chinese in Australia nominate food as a symbol for nostalgic enactments of culture and heritage. Food symbols are represented in the two works in the form of food performances, resistance, sensory factors and food memories expressed by either travelling to China or practicing Chinese foodways in Australia. Kylie Kwong's *My China: A Feast for all the Senses* is an account of her travels, revelations and recipes during her trip to China in search for ancestral roots. Through Kwong's passionate descriptions of the variety of Chinese cuisine and life, food is rendered as both satisfaction for body and soul, and more importantly, as a tangible embodiment of nostalgic sentiments. Kwong blends authentic Chinese regional recipes with her personal style and re-works and adapts them for cooking at home. The fusion of Chinese undiscovered tastes and an Australian cooking style has satiated her eagerness for gastronomic kinship and also enriched her culinary experience. Jess Ho's *Raised by Wolves* is another story. Their memoir threads Chinese culture into the fabric of the book, reflecting exploitative labour in the hospitality industry, culinary appropriation, and racism, sexism and depression. They fight against dominant attitudes about exoticisation and fetishization of Chinese food culture to reclaim culinary citizenship through food consciousness and to resist cultural appropriation and commodification. In Ho's case, cooking up authentic Chinese food has become a culinary performance about racialised and gendered identities, subjectivities, and consciousness.

BIOGRAPHY

Zhuoling Tian obtained her bachelor's and master's degrees at Wuhan University, and she completed her PhD at the University of Wollongong under the supervision of Prof. Wenche Ommundsen and Dr. Michael Griffiths. She is now working as a lecturer in the department of English at Wuhan University. She is also a member of the Australian Studies Center at Wuhan University. Her research centres on Asian diasporic writing in Australia, with an emphasis on the works written by authors of Chinese descent. She has published several papers in academic journals, such as *Journal of Australian Studies* and *Antipodes* among others.



Using Creative Drama to Explore Cultural Belonging, Identity and Emotional Well-Being Among Chinese Australian Young People

XU, Xian

ABSTRACT

The project aims to explore how creative drama can be used to empower Chinese Australian young adults to explore and celebrate the richness and complexity of their cultural belonging, as well as to challenge stereotypes and discrimination and enhance their emotional well-being. The research will involve working closely with Chinese Australian young adults using creative drama techniques to facilitate discussions and performances that explore issues related to their self-awareness. The project will also look at ways of integrating Eastern and Western perspectives into performance ethnography research.

The broad term 'creative drama' has been chosen to provide a convenient and attractive descriptor that will assist the Chinese community, particularly those who may be unfamiliar with drama, to feel comfortable with the process being initiated. The project will draw on models of applied theatre (Gallagher, 2000), improvisational theatre (Diggles, 2004), theatre of the oppressed (Boal, 2006), drama therapy (Park-Fuller, 2000) and Michael Chekhov's acting techniques (Petit, 2019) in order to actively engage participants in a series of workshops. Participants will be invited to consider their relationship to their cultural heritage and how it influences who they are becoming, with a view to exploring the complexities of identity for Chinese Australian teenagers while engaging together in creative drama processes that can enhance a sense of well-being and belonging.

BIOGRAPHY

Xian Xu is a PhD candidate in social science at Western Sydney University and holds a Master's degree in Cross-Cultural Relations; she brings a fascinating blend of academic and practical experience to her work. Her background includes a Master's in Theatre Directing from The Central Academy of Drama in Beijing and a Bachelor's in Communication and Media from the Communication University of China. Xian's professional experience spans diverse roles as a university lecturer, community engagement, health education and NDIS, Carer Gateway, curator, and community art therapist. Xian's research contributes to the growing knowledge of culturally sensitive approaches to community development and mental health support for immigrant populations. Her work aims to bridge the gap between academic research and practical application, offering innovative strategies for fostering cultural understanding and emotional well-being in diverse communities.



Romance Between the West and the East — Nicholas Jose’s Transcultural Writing in “The Red Thread”

YANG, Liqian

ABSTRACT

Nicholas Jose’s novel *The Red Thread* (2000) is closely modelled on the early nineteenth-century memoir *Six Chapters of a Floating Life* (1808) — a classic of Qing Dynasty literature by the scholar and government clerk Shen Fu. *Six Chapters* narrates the love affair of Shen Fu and his wife Chen Yun, eventually brought undone by oppressive feudal morality and the burdens of poverty. The final two chapters were lost, with modern publications only containing the first four chapters. Jose reframes this narrative in contemporary Shanghai, ‘reincarnating’ Shen Fu and Chen Yun as Shen Fuling and the Australian artist Ruth. Hanyuan, Chen Yun’s best friend in *Six Chapters*, is also reimagined as Han, with whom the couple embark on an open relationship in *The Red Thread*. By recasting a classic Qing text in a contemporary setting, Jose reconceives the story within a Romantic aesthetic (the dominant Western artistic paradigm at the time of publication of *Six Chapters*). His motives for doing so include the desire to bring Western readers into closer contact with Chinese history and aesthetics, both comparatively with European aesthetic trends and by paying attention to classic Chinese texts. My paper will analyse Jose’s novel within this framing context, whereby the triangulated relationship between Shen Fuling, Ruth, and Han can be read in terms of theories of bisexuality and particularly Marjorie Garber’s feminist study of bisexual triangles. This in turn sheds light on the transcultural aspirations of Jose’s novel, itself triangulating European, Australian and Chinese historical and cultural contexts.

BIOGRAPHY

Liqian Yang received her completion letter in July 2024 and has become a Doctor of Philosophy. She majored in Modern Literature under Professor Mark Byron’s supervision in the Department of English, University of Sydney. She works as a casual academic in Discipline of English and Writing/Media and Communications at USYD. The title of her PhD thesis is *Modernity: From the West to the East*. Her paper is from one chapter in her thesis concerning Nicholas Jose.



The Integration of Energy Humanities in Australian Studies: Agendas and Approaches

ZHAI, Shilei

ABSTRACT

Energy humanities is an emerging field of scholarship that overcomes boundaries between disciplines and between academic and applied research, contending that the energy and environmental dilemmas are fundamentally problems of ethics, habits, values, institutions, beliefs and power – all areas of expertise of the humanities and humanistic social sciences, which could enrich the academic arena of Australian Studies. Australia has a long tradition of energy extraction and consumption, but also confronts challenges of climate change and other energy related issues. Therefore, integrating energy humanities into Australian Studies is not only imperative, but also feasible. Major research agendas may include but not be limited to ethics of coal mining, impacts of coal mining on cultural heritage and minorities, energy mining and social justice, value transition, social power relationship, as well as Australia's modernity. Researchers from the circle of Australia Studies could establish their connections with the above agendas via knowledge integration, including sharing or knowledge transfer, the use of related knowledge, and the combination of specialised and complementary knowledge.

For sharing or knowledge transfer, it is suggested that knowledge and research issues of energy humanities could be transferred to Australian studies in a systematic manner to form new research agendas or fields. Such sharing not only broadens the academic horizon of Australian studies, but also enriches the academic paradigms and methodologies.

For the use of related knowledge, it is proposed that Australian studies, as an interdisciplinary study field, could introduce related knowledge from energy humanities to solve specific research questions in area studies. Take the issue of coal and Australia's modernity for example. It's highly demanded to analyse the relationship between the two variables from the perspective of coal mining, coal consumption and coal area reclamation. Therefore, related knowledge from energy humanities is necessary for this field.

The combination of specialised and complementary knowledge is considered to be applied in exploring the overlapped spaces of energy humanities and Australian studies, which may require cooperation by using specialised or complementary knowledge to solve the shared questions.

In conclusion, integrating energy humanities into Australian studies could help shed light on the crucial issues in Australian studies and offer an interdisciplinary approach to a full comprehension of Australia's energy story.

BIOGRAPHY

Shilei Zhai is an associate professor at the School of Foreign Studies and Director of Center for Australian Studies at the China University of Mining and Technology. He received his PhD from Shanghai International Studies University in 2014 and has worked as a visiting scholar at the University of Manchester. His research interests include Australian Studies, especially social cultural analysis of energy and climate change, Australian images of China, and intercultural communication. He has published two books, edited two books, and published more than 50 papers concerning cultural studies, area studies and translation studies. Currently, Shilei is committed to the study of energy security, climate justice in international communication, as well as energy humanities.



Constructing a Bigger Self: Echoes of Ern Malley Hoax in “My Life as a Fake”

ZHAN, Chunjuan

ABSTRACT

Ern Malley hoax, as the most famous episode in Australian literature, not only reveals the sharp conflict between obstinate conservatives and radical modernists in the 1940s, but also provides unfathomable inspirations and thoughts for cultural self-definition of Australia.

In *My life as a Fake*, Peter Carey relives the hoax and its characters dexterously but delves into a different side of the picture. Namely, through the shifts of the locales and focuses of the hoax, Carey envisions a bigger self-image of Australia in a cosmopolitan landscape in which different cultures coexist and exchange, and calls into question the narrow-mindedness of a quarantined culture suggested by binary oppositions. From a cosmopolitan perspective, the essay argues that the novel suggests a strong departure from the old controversies of nationalistic literature and demonstrates Carey's wish to move freely between Australia and the world.

BIOGRAPHY

Chunjuan Zhan is a professor of English at the School of Foreign Studies, Anhui University and the Director of Oceanian Studies Center, Anhui University. She gained her PhD from Tongji University. Her research areas mainly include Australian literature and cultural studies. Chunjuan is the editor of the journal of *Oceanian Cultural Studies* and also serves as Vice President of the Chinese Association for Australian Studies.



A Report on the English-Chinese Translation of “Jane in Love”

ZHANG, Hongmei

ABSTRACT

This is a translation report. The source text is selected from the novel *Jane in Love* published in 2020 and written by Australian writer and filmmaker, Rachel Givney. The protagonist of the story is Jane Austen, the British novelist of *Pride and Prejudice*, *Sense and Sensibility*, *Persuasion*, *Emma*, etc. Rachel liked Jane Austen's works very much. She researched her biography and found that in real life, Jane did not have as sweet a love as she described in her works. Instead, Jane never married and died of illness at a young age.

Therefore, Rachel began to wonder: does an artist, namely a female one, need to be unhappy or single in order to create art? And if Jane Austen had to choose between the heart and the pen, what would she choose? As a faithful reader of Jane Austen's works, one of the reasons the author wrote this book was to pay tribute to Jane Austen. For those who love Jane Austen and feel sorry for her, this book is a comfort in a very novel way. Meanwhile, the book is highly readable and thought-provoking.

This translation report focuses on the difficulties encountered during the process of translation, including the translation of culture-loaded words, the presentation of difficult sentences and the reproduction of the style of the source text. After analysing the source text and background, the translator conducts the method of case analysis to focus on the specific solutions for translation difficulties. At the lexical level, the translator applies transliteration plus annotation to translation of proper nouns and makes use of choice of meanings to translate polysemy. Syntactical difficulties cover the translation of long sentences and colloquial expressions, and the translation methods adopted are division, restructuring and sense for sense translation. The translation methods of diction, linear translation and restructuring are adopted in reproducing the style of the source text. Through this translation practice, the translator hopes to gratify Chinese Jane Austen lovers with a new and different perspective, and at the same time introduce them to wonderful, eye-opening Australian literature.

BIOGRAPHY

Hongmei Zhang is Associate Professor & Supervisor of Master of Translation and Interpreting (MTI) at Inner Mongolia University. Her academic research focuses on English teaching methodology and translation and she has published around 15 research papers in a handful of international journals. She has also guided her MTI students in translation practice and together they finished translating one of Australian writer Rachel Givney's novels, *Jane in Love*. Hongmei was also translator and interpreter at the International Symposium on a Parallel Study of Australian Indigenous and Chinese Mongolian People at Inner Mongolia University, Hohhot in 2015.



Covering China: Media Representation in “The Confucius Enigma”

ZHANG, Lily

ABSTRACT

As a tradition in Western representation of the other culture, Orientalism has been highly institutionalized and permeated into various aspects of Western discourse. Cultural representation in 20th century Australian China novels is full of negative image, demonising rhetoric and othering discourse, which shows a complex and diversified Australian identity. Margaret Jones was one of the first three Australian journalists expatriated to Beijing (1973-74). Her first novel *The Confucius Enigma* was published in 1979. It showcased a British journalist Alan Brock who fell into a political trap and finally escaped out of China. Inspired by Edward Said’s approach to *Covering Islam* and guided by Stuart Hall’s cultural representation theory, this paper offers an analysis of Orientalist representation that Western correspondents so often adopt covering China stories. Such selective media coverage produces a perception of China as a “threat” to the West and promotes a dominant hostile inclination among Western readers.

BIOGRAPHY

Lily Zhang is currently a senior lecturer at Nantong University. She completed her PhD on 20th century Australian fictional representation of China at Soochow University. Her research interests include transnational writing, comparative literature and translation studies. Her recent publications include *Cultural Misreading and Literary Variation: From ‘Six Chapters of a Floating Life’ to ‘The Red Thread’* (2018), *Geoffrey Serle on Australian Creative Spirit* (2022), *Transcultural Writing and Postcolonial Literary Studies* (2023).



Security Threat and Norm Contestation: Framing AUKUS in Chinese Political Rhetoric, Media and Commentary

ZHANG, Yalin

ABSTRACT

This paper examines how Chinese elites frame AUKUS, a trilateral security and defense collaboration between the United States, Australia and the United Kingdom. Using discourse analysis, it examines Chinese official statements, media, and commentary on AUKUS since September 15, 2021. There is a broad consensus among Chinese political, media, strategic and academic elites on the cognition of AUKUS. Chinese elites regard security and norms as the main frame for judging the essence of AUKUS. However, their specific interpretations differ: political elites see AUKUS as a bloc confrontation tool threatening regional stability and the international nuclear non-proliferation regime. In contrast, media, strategic, and academic elites view AUKUS as a minilateral security architecture

aimed at deterring China, potentially affecting multilateral norms and nuclear non-proliferation. Additionally, the paper investigates Chinese perceptions of Australia's role within AUKUS, offering insights that could enhance Australia's understanding of China's foreign policy and strategic perspectives amid the Sino-Australian asymmetric relationship and systematic strategic misunderstandings.

BIOGRAPHY

Yalin Zhang is a postgraduate student specialising in International Relations at Sun Yat-Sen University. She has a long interest in middle powers theorising. She holds a bachelor's degree from Northeast Normal University where she ranked first. Her undergraduate thesis on *Partisan Consensus in Australian Middle Power Diplomacy—Based on Federal Parliamentary Debate Texts* received an excellent distinction. She attended the 16th Annual Conference of the Academic Community of Political Science and International Relations and the 5th International Conference of Oceanian Studies last year, both related to the concept in use of Australia's middle power identity. Meanwhile, she attended the 20th International Conference of Australian Studies in China and presented on *Discourse Construction of Australian National Roles* on 8 June 2024. Recent and ongoing research is focused on Asia-Pacific security architecture and Australian foreign policies. She has worked as a research assistant at the Shanghai Institute of American Studies since October 2022. Her work mainly involves researching multilateral cooperation on security issues in Asia-Pacific/Indo-Pacific region, collecting relevant international information and conducting basic analysis, while also being responsible for compiling reports.



The Images of Chinese people in Ada Cambridge's Thirty Years in Australia

ZHANG, Yan

ABSTRACT

Ada Cambridge narrates in her autobiography *Thirty years in Australia* her life experience in the Australian colony since 1870. There is in the narrative graphic portrayal of people from different trades, classes and races. Among the diverse characters, the images of the Chinese people are distinct and impressive. Unlike her contemporary Australian writers, such as Henry Lawson, Joseph Furphy and Miles Franklin, who represent Chinese people in their fiction as inferior and negative, Cambridge describes the Chinese people she encountered in life or learned about from the media as honest, courteous, industrious and, at the same time, subjected to the bullying and oppression of the colonial authority.

The first Chinese figure Cambridge portrays is the market gardener, John, who regularly provides Cambridge's family and the community with fresh vegetables at reasonable prices. Comparing him with Europeans who do not have the patience to grow vegetables because of the too little payment in

return, Cambridge expresses her admiration for John for his patience, industry, frugality and politeness. She acknowledges the contribution John and other Chinese market gardeners make to the wellbeing of white settlers and criticises those who clamour for their extinction from Australia.

The Chinese laundry owners, Hop Lee and Sam Pittee, that Cambridge reads about from the newspapers are powerless and pitiable images. As they are found by the police ironing after hours on a public holiday, they are fined on the premise of the provisions of the Shops and Factories Act. By pointing out that they are not factories employing hands, but poor cottage workers, Cambridge protests the unfairness involved in the verdict and takes the side of the laundry owners who, faced with colonial hegemony, fail to defend themselves.

The French scholar of imagology, Daniel Henri Pageaux, argues that as the viewer views the other, the viewer's impression of the other reflects simultaneously the image of the viewer. Cambridge's representation of the Chinese figures conveys to the readers the image of an upright, outspoken and compassionate observer. However, it does not mean that Cambridge completely transcends the social collective imaginary of the time. Although her experience convinces her that Chinese immigrants are harmless or actually conducive to Australia, she supports the exorbitant poll tax placed on them and alerts that "the earth is not for all." In this way Cambridge constructs another image of the Chinese people as potential invaders.

The paradoxical representation of and paradoxical sentiments towards Chinese people, in the light of modern imagology, show the influence of orientalism and reflect the anxiety of Europeans in Australia at the end of the nineteenth century.

BIOGRAPHY

Yan Zhang is a lecturer at the Foreign Studies School of Nantong University. She completed her PhD research at Edith Cowan University studying contemporary Australian fiction. Yan's experience in Australia has enabled her to know not only Australian literature well, but also modern Australian society and its people. She teaches Australian culture, history and literature at her university, which has increased her students' knowledge and understanding of the country. Yan's research interests include Australian culture and literature and Anglophone Caribbean literature. She has published essays on Tara June Winch's novel, Albert Facey's autobiography and the new trend of Caribbean literary criticism.



