

Program for International Symposium on Poetry and Translation: Women, Politics, Displacement

Dates: 14, 15, 16 September 2017

Australian National University (ANU), University of Canberra (UC), National Portrait Gallery, Gorman House



滋賀大学



UNIVERSITY OF
CANBERRA



International Symposium on Poetry and Translation: Women, Politics, Displacement

Interweaving meaning, sound and rhythm, Japanese women's poetry provides a concentrated imaginative response to experience, a voice for expressing political concerns and reconstructing community both within Japan and throughout the Japanese diaspora. Bringing together celebrated women poets writing in the Japanese language, and Japanese literary and cultural studies scholars from Japan, Australia, US and Europe, we will use the medium of translation to examine how artistic experience transcends borders in terms of content, form and culture.

We have four keynote speakers. Prof. Hideto Tsuboi, a distinguished scholar of modern and contemporary Japanese literature; Prof. Keijiro Suga, a celebrated scholar of comparative literature, who is also a poet writing in Japanese, English and French; Prof. Tessa Morris-Suzuki, an acclaimed historian of modern Japan; Dr. Meredith McKinney, an award-winning translator, who has translated many books both from pre-modern and modern Japanese into English. There will be eight academic papers on the symposium theme, presented by the invited scholars from University of London, Western Michigan, Queensland, Saitama, among others.

This international symposium is organized by A.Prof. Rina Kikuchi (Shiga University, a visiting fellow at the ANU/UC), with a co-organizer Dr. Carol Hayes (ANU, College of Asia and the Pacific). Some of the poetry readings and performances are held as a part of Poetry on the Move 2017, organized by Dr. Paul Munden, University of Canberra. The symposium is supported by funding from the Japanese government research grant (JSPS KAKENHI Grant Number JP 15KK0049), which enabled those speakers to travel to Canberra.

I would like to acknowledge the Embassy of Japan for co-organizing the main vent of this symposium, Women's Voices from Japan: A bilingual poetry reading (15 September 2017) at University of Canberra. I would also like to acknowledge Japan Institute (ANU) for its support and collaboration to make this symposium come true at the ANU.

Rina Kikuchi, PhD
Associate Professor, Shiga University JAPAN

All registration is free.

If the event is held at the ANU, please register here:

<https://www.eventbrite.com.au/e/poetry-on-the-move-2017-boundary-crossings-tickets-36503063646>

If the event is held at elsewhere (UC, Gorman House and National Portrait Gallery), please register here:

<https://www.eventbrite.com.au/e/international-symposium-on-poetry-and-translation-women-politics-displacement-tickets-36736545998>

14 September 2017 (Thursday) ANU Coombs Extension Lecture Theater 1.04

09:30 – 09:40	Opening Rina Kikuchi	ANU Coombs Extension LT 1.04
09:45 – 11:15	Guest Lecture Prof. Keijiro Suga (Meiji University) Title: Strangely Worlded: Kawakami Mieko's Poetry	ANU Coombs Extension LT 1.04
11:15 – 11:30	Morning Tea Break	ANU Coombs Extension LT 1.04
11:30 – 12:15	Guest Lecture Dr. Meredith Mckinney Title: Between Australia and Japan — translating Judith Wright's poetry	ANU Coombs Extension LT 1.04
12:15 – 13:15	Lunch break	
13:15 – 14:15	Session A: Poetry and Translation Presenter 1: Dr. Nana Sato-Rossberg (SOAS, University of London) Title: Translating oral narratives Presenter 2: Dr. Carol Hayes (ANU) Title: Transcreation or translation – how does this tension play out in poetry translation	ANU Coombs Extension LT 1.04
14: 15 – 15:15	Session B: Translating Women Presenter 1: Prof. Jeffrey Angles (Western Michigan) Title: Translation=Migration: On Translating Hiromi Itō Presenter 2: Assoc.Prof. Jen Crawford (University of Canberra) Title: Translating Arai Takako: Shifting Voice through Place	ANU Coombs Extension LT 1.04
15:15 – 15:30	Afternoon tea break	

15:30 – 16:30	<p>Session C: Women’s Political Voices from Japan</p> <p>Presenter 1: Assoc.Prof. Takako ARAI (Saitama University) Disaster Poetry by Ōfunato Women Poets – Kinno Takako and Nakamura Sachiko</p> <p>Presenter 2: Assoc.Prof. Rina Kikuchi (Shiga University/ANU/UC) Continuity/Discontinuity in the 30s & 40s: women’s poetry before/during/after the Asia-Pacific War Japan</p>	ANU Coombs Extension LT 1.04
16:30 – 17:30	<p>Session D: Analysis on Women Poets</p> <p>Presenter 1: Dr. Barbara Hartley (Independent Scholar) Title: The Poetry of Takarabe Toriko: Elegies for Children, Women and War</p> <p>Presenter 2: Assoc.Prof. Tomoko Aoyama (University of Queensland) Title: Humour in Women’s Poetry: Ishigaki Rin and Ibaragi Noriko</p>	ANU Coombs Extension LT 1.04

15 September 2017 (Friday) University of Canberra

10:00 – 12:00	<p>Japanese Translation Workshop (closed)</p> <p>Organizers: Jen Crawford & Rina Kikuchi</p>	1C105
14:00 – 16:00	<p>Japanese Translation Workshop (public)</p> <p>Organizers: Jeffrey Angles & Rina Kikuchi</p>	1C105
16:30 – 18:00	<p>Multilingual Poetry and Translation</p> <p>With special guests: Jeffrey Angles & Ravi Shankar</p>	1A21
18:30 – 20:00	<p>Women’s Voices from Japan: A Bilingual Poetry Reading</p> <p>Ito Hiromi (with Jeffrey Angles), Arai Takako (with Jen Crawford), Kawaguchi Harumi (with Melinda Smith), Yamasaki Kayoko (with Subhash Jaireth). Introduced by Rina Kikuchi. Reception by Embassy of Japan</p>	1A21

16 September 2017 (Saturday) ANU / Portrait Gallery / Gorman House

09:30 – 11:00	Guest Lecture Prof. Hideto Tsuboi (International Research Center for Japanese Studies) A border-crossing poet: Ito Hiromi from 1990s to the present	ANU Coombs Extension LT 1.04
11:00 – 12:30	Guest Lecture Prof. Tessa Morris-Suzuki (ANU) Dancing though the Dark: Voices of Japanese Women in Wartime Australia, 1939-1945	ANU Coombs Extension LT 1.04
	Lunch break	
14:00 – 14:50	Poetic Journeys: Ito Hiromi & Kanamori Mayu A celebrated award-winning poet, Ito Hiromi, will explore the impact of her move to California in the early 1990s and how it led her back into Japanese classics, which reinvigorated her literary creativity. A Sydney-based storyteller, Kanamori Mayu (born in Tokyo), will perform an excerpt of her latest piece, accompanied by the music by Narushima Terumi.	National Portrait Gallery
19:30 – 21:00	Poetry Reading Ito Hiromi, Suga Keijiro, Vahni Capildeo, Glyn Maxwell	Gorman House

Title/Abstract

ANGLES, Jeffrey (Western Michigan University)

Translation=Migration: On Translating Hiromi Itō

If translation is a form of migration in which we take words from one language to another, can we also think about migration itself as a form of self-translation as a person adjusts to life in another country and language? Hiromi Itō, who started her career in Japan but now lives in the United States, has consistently explored questions of language, identity, and migration in her recent writing, and not surprisingly, this writing often challenges the ways that language is traditionally used. This presentation will look at the ways that migration and translation intersect in Itō's writing and will discuss some of the challenges inherent in translating work which explores the boundaries of language.

Aoyama, Tomoko (University of Queensland)

Humour in Women's Poetry: Ishigaki Rin and Ibaragi Noriko

Despite the widely circulated and still lingering myth that women have no sense of humour, a number of women, including modern Japanese poets, have demonstrated a rich and diverse vein of humour. This paper looks at some examples of two important post-war poets: Ishigaki Rin (1920-2004) and Ibaragi Noriko (1926-2006). Both are widely acknowledged for their poetic humour, which is closely linked to issues concerning gender and sexuality. Using Tsurumi Sunshuke's theory centring on the mythological comic performer Ame no Uzume, the paper seeks to clarify the similarities and differences between these two poets. How do they create laughter in their poems? How does that laughter function within and outside the text? Who is supposed to share that laughter, and for what purposes? The discussion also covers issues surrounding the translation and reception of poetic humour across languages, ages, generations and cultures.

ARAI, Takako (Saitama University)

Disaster Poetry by Ōfunato women poets - Kinno Takako and Nakamura Sachiko

Abstract:

Ōfunato-city in Iwate prefecture is the one of the most severely damaged areas by the earthquake and tsunami in 2011. Although Ōfunato is an area well-known for its unique regional language (dialect), the disaster poems written by Ōfunato women poets are not read outside the region. My paper analyzes the characteristics of their poems, including the one written by their own regional language, and discusses what is behind these poems based on my field work in Ōfunato.

Crawford, Jen (University of Canberra)

Translating Arai Takako: Shifting Voice through Place

In January 2017 I began working with Kikuchi Rina on translating three poems by Arai Takako – poems whose titles we ultimately translated as ‘A Lightbulb’, ‘Mechanimism’ and ‘Dollogy’. As someone who does not speak or read Japanese, this co-translation process gave me mediated access to Arai’s poetic language – a language that has a very particular and enstranging relationship to place. Carol Hayes, who has also co-translated Arai with Kikuchi, describes the ‘sense of dislocation’ that is fundamental to Arai’s poems: ‘Arai is ...fascinated by dialect, drawing on her own childhood dialect of Kiryū and more recently the dialect of Fukushima and northern Japan. She creates her own peculiar dialect, which, although recognisable as a type of regional colloquial dialect, is in fact an imagined dialect, the language of her own poetic space’ (Hayes, Carol. ‘Translating Contemporary Japanese Poetry’. *Australian Poetry Journal* v6:2 2016). This use of imagined dialect poses a unique challenge for translators, who must invent ways to communicate a correlative experience of orientation and disorientation within a target language with an entirely separate set of coordinates. To me, work with this ‘imagined dialect’ was very consonant with the creative challenge of the ‘blind’ translation process I engaged in as a poet co-translator, taking my bearings from the multifaceted discourse of paraphrase, readings, conversations and observations that constituted my access to the poem, and working with Rina to imagine and write the language of a new poetic territory in response. This paper discusses the process and choices that emerged through this translation work.

Hartley, Barbara (independent scholar)

The Poetry of Takarabe Toriko: Elegies for Children, Women and War

Born in Niigata in 1933, Takarabe Toriko was taken as a three-month old infant to the puppet Manchurian state. She was eleven when Soviet tanks rolled across the border into the Chinese northeast in the week prior to the Japanese surrender. Following the death of her youngest sister and her father, Takarabe was repatriated to Japan in 1946 with her mother and two surviving younger brothers. Published in 1965, the verse collection, *Watashi ga kodomo datta koro* (The time when I was a child), was the first stage in what would become the poet’s life-time documentation of the experience of the refugee and the child displaced from the land that she or he regarded as home. Takarabe adopts a different approach in her poetry to, for example, the full-frontal critique of the imperial regime that is evident in the imagery of painter, Tomiyama Taeko (b.1921). Nonetheless, her uncompromising account of the circumstances of the child refugee clearly reveals the empty rhetoric of the prewar Japanese state. In this work-in-progress presentation, I will identify and analyse key elements in selected verses by

Takarabe. I will also argue for the starkly elegiac images that feature in her work as representative of the war-time refugee experiences of children and women in the modern era.

Hayes, Carol (ANU)

Transcreation or translation – how does this tension play out in poetry translation

‘Transcreation’, a term that combines ‘translation’ and ‘recreation’, aims to adapt a message or idea into another language. It is more about transmitting concepts from one culture to another, whereas ‘translation’ is more focused on the written text and aims to stay linguistically faithful to the source and to transmit not only the key ideas but also the words, images and structures. This paper will examine the tension between transcreation and translation in the translation of Japanese modern poetry, by exploring how translators view their work and whether transcreation better transmits the meaning inherent in a poem

Ito, Hiromi (poet)

Poet’s Talk (held at National Portrait Gallery)

Ito Hiromi will explore the impact of her move to California in the early 1990s, and how it led to a fascination with the tenacity of weeds and introduced plant species, which built on her deep interest in the natural world. The dryness of California stood in stark contrast to the humidity of Japan, and as a poet Ito found herself missing not only the natural environment of Japan but also the language itself. This led her back into Japanese classics, which reinvigorated her literary creativity.

Kanamori, Mayu (story performer)

An excerpt from “You’ve Mistaken Me For A Butterfly” (held at National Portrait Gallery)

"You've Mistaken Me For A Butterfly" is a performance about a Japanese woman working in the goldmining town in Western Australia at the end of the 19th century, Okin, who was caught up in a court case when two white men were accused of sexually assaulting her. The work reveals the complexities of gendered and trans-generational experiences of violence, emotional wounds, and the ways that identities are shaped through the telling or silencing of stories. Told by Mayu Kanamori with music by Terumi Narushima, the performance is part of Kanamori's larger work, which explores the histories of Japanese women who migrated to Australia.

Kikuchi, Rina

Continuity/Discontinuity in the 30s and 40s: women's poetry before/during/after the Asia-Pacific War Japan

When compared, in general women's writing during the war seems to be shockingly different before and after the WWII. Poets were no different. Their strong belief in feminism and modernism seems to have been completely discarded in their propaganda poetry in support of the war and the government's party line during war time. Some critics argue that they wrote these propaganda poems because there was no other choice, however, I argue it is not the case. Although it seems as if there is a discontinuity in the poetry written before, during and after the war, when each individual poet's work is closely examined a continuity in terms of their belief in feminism and/or modernism is apparent. This paper examines this 'continuity' comparing women's poetry before, during and after the war.

Mckinney, Meredith (ANU)

Between Australia and Japan — translating Judith Wright's poetry

The talk will focus on the experience of co-translating with Sakai Nobuo the poetry of Australian poetry Judith Wright for a collection of her poems in Japanese translation book.

Morris-Suzuki, Tessa (ANU)

Dancing though the Dark: Voices of Japanese Women in Wartime Australia, 1939-1945

From the late 19th to the mid-20th century, despite the White Australia policy, a complex mixture of ethnic and cultural flows came together in the northern part of Australia. Japanese migrants formed an important part of that mix. But with the outbreak of the Second World War, Australia's security forces, intent on weeding out enemy aliens from the community, felt impelled to pull the intertwined threads of this diversity apart. Bureaucracies – particularly the bureaucracies of countries at war – need clarity and sharply defined boundaries. To bodies like Australia's Commonwealth Investigation Branch and Defence Security Organization, people were *either* Australian or alien, *either* ally or enemy, *either* loyal or subversive. These categories, though, repeatedly foundered in the face of human realities that overflowed their tidy dividing lines. This paper will use the voices of Japanese women in wartime Australia – drawn mostly from letters and official interviews – to explore how these women negotiated the new hard borders that had been drawn through their lives, and survived in the confusing and often hostile world of wartime Australia.

Sato-Rossberg, Nana (SOAS, University of London)

Translating oral narratives

Translating oral narratives into written form can be challenging. The source is not text, it is a story narrated from mouth to mouth, often from generation to generation. From a translation studies perspective, many questions arise: what are the originals, if the stories are being varied as they are told? What will happen when stories are transliterated? How can translators maintain rhyme, rhythm, melody, and intonation, in other words, the performance that is part of the original narratives? How can oral narratives be translated into writing? In this talk, I will look especially at the translator/linguist/ethnographer Chiri Mashiho (1909-1961), who rose to the challenge of these questions. It turns out that one answer he came up with was to translate into the form of modern poetry.

Suga, Keijiro (Meiji University)

Strangely Worlded: Kawakami Mieko's Poetry

Known as one of the best novelists of her generation, Kawakami Mieko (b. 1916) has so far published two collections of poetry. *Mizugame* (2012) is one of them. With this she was awarded the Takami Jun award, one of the most important poetry prizes in Japan. All her poems are written in prose and all are very strange. They are playful but we don't know what the rule of the game is; they make you laugh but we can't quite point to where her humors reside; they are at the same time poignant but we cannot tell what tragedy is hidden beneath. At some points I sense in her style certain resemblances to Jamaica Kincaid's dream-like first short story collection *At the Bottom of the River* (1984) but I may be wildly wrong. Here I would like to show you some of my trial translations from *Mizugame* and invite you to look into the charm of this book. Other Japanese woman poets may be discussed along with her.

Tsuboi, Hideto (International Research Center for Japanese Studies)

A border-crossing poet: Ito Hiromi from 1990s to the present

Abstract:

Poet, Ito Hiromi began publishing her poems in the late 1970s and already by the 1980s, she was widely recognized as a leading figure of change in the contemporary Japanese poetry scene. Her two Territory Theory poetry collections, the first published in 1985 and the second in 1987, are landmarks of 1980s poetry. My lecture focuses on the development of her theory of 'territory and boundary', as seen in her works written from the 1990s, when she moved to California. As 'a border-crossing poet', Ito's work entered 'new territory', as if reflecting her own physical border crossings between Japan and the USA. Her 1993 collection, *I Am Anjuhimeko* (『わたしはあんじゅひめ子である』)

provides the first such example, in which she created a new poetic language of movement and linguistic fragmentation. Ito increasingly experimented with ways of crossing the walls between languages just as her body stepped through the physical boundaries.

Since the turn of the century, with the 2005 publication of *Wild Grass on the Riverbank* (『河原荒草』), Ito has perfected her use of these linguistic and physical layers in her work. She is now exploring new territory, with an increasing focus on aging and death, particularly how we confront death as part of the narrative of the 21st Century. My lecture will include discussion of this new focus, as seen in her more recent collections, *The Thorn-Puller: New Tales of the Sugamo Jizō* (『とげ抜き 新巢鴨地蔵縁起』: 2007) and *The Theory of Seppuku* (『切腹考』, 2017).

Participant Biographies

Angles, Jeffrey

Jeffrey Angles (1971-) is a poet, translator, and professor of Japanese literature at Western Michigan University in Kalamazoo.

His collection of original Japanese-language poetry *Watashi no hizukehenkōsen* (My International Date Line), published by Shichōsha in 2016, won the highly coveted Yomiuri Prize for Literature, an honor accorded to only a few non-native speakers since the award began in 1949. He is the first non-native speaker ever to win the Yomiuri Prize for a book of poetry.

His work as a scholar of modern Japanese literature and cultural history is visible in numerous publications and articles written in both English and Japanese. Most important among these are the monographs *Writing the Love of Boys* (University of Minnesota Press) and *These Things Here and Now: Poetic Responses to the March 11, 2011 Disasters* (Josai University).

In addition, he has published dozens of translations of Japan's most important modern authors and poets. He believes strongly in the role of translators as activists, and much of his career has focused on the translation into English of socially engaged, feminist, or queer writers.

Among his numerous book-length translations are *Forest of Eyes: Selected Poems of Tada Chimako* (University of California Press), *Killing Kanoko: Selected Poems of Itō Hiromi* (Action Books), *Wild Grass on the Riverbank* by Itō Hiromi (Action Books), and *Twelve Views from the Distance* by Takahashi Mutsuo (University of Minnesota Press). His most recent translation is an annotated, critical edition of the modernist classic *The Book of the Dead* by Orikuchi Shinobu (University of Minnesota Press).

His translation of Tada Chimako won both the Japan-US Friendship Commission Prize for the Translation of Japanese Literature and the Landon Translation Prize from the American Academy of Poets. He has also won competitive grants from the National Endowment for the Arts and the PEN Club of America.

Aoyama, Tomoko

Tomoko Aoyama is an associate professor in Japanese at the University of Queensland. Her main research interests include humour, parody and intertextuality, ageing, and gender and sexuality in modern and contemporary Japanese literature and culture. She was awarded the inaugural Inoue Yasushi Award for Outstanding Research in Japanese Literature in Australia (2007) and the ASAA Biennial Mid-career Research Excellence Award (2010). She is the author of *Reading Food in Modern Japanese Literature* (University of Hawai'i Press, 2008) and

more than 50 book chapters, journal articles and refereed conference papers. She has also co-edited *Girl Reading Girl in Japan* (Routledge, 2010) and *Configurations of Family in Contemporary Japan* (Routledge, 2015). She is active in literary/scholarly translation, including two book-length novels by Kanai Mieko (*Indian Summer* and *Oh, Tama!*) and a number of essays and short stories. Further information on her research is available at <http://researchers.uq.edu.au/researcher/10>.

Arai, Takako

Takako Arai was born in 1966 in Kiryū City, Gunma Prefecture, Japan to a family engaged in textile manufacturing, a traditional industry in the region. Her first collection of poetry, *Hao-bekki*, was published in 1997. Her second collection, *Tamashii dansu*, was published in 2007 and awarded the 41st Oguma Hideo Prize. Several of the works from that collection have been translated in *Soul Dance: Poems by Takako Arai* (Mi'Te Press, 2008, English translations by Jeffrey Angles). Her third Collection, *Betto to Shokki*, published in 2013 has received positive reviews. Since 1998 she has been a regular contributor to, and eventually editor of *Mi'Te*, a journal featuring poetry and criticism (<http://www.mi-te-press.net/>). She is an Associate Professor at Saitama University teaching Japanese language and poetry to international students. Since 2014, she has been deeply involved with a regional language poetry project in Ōfunato city in Iwate Prefecture, which was severely damaged by the earthquake and tsunami in 2011.

Crawford, Jen

Jen Crawford is an Assistant Professor of Writing within the Centre for Creative and Cultural Research at the University of Canberra. She is the author of eight poetry books and chapbooks, including *Koel* (Cordite Books, 2016) and *Lichen Loves Stone* (Tinfish Press, 2016). Her critical work focuses on the poetics of place and on cross-cultural engagements in various literary contexts.

Hartley, Barbara

Barbara Hartley is an independent scholar who until recently worked as a senior lecturer in the School of Humanities at the University of Tasmania. She was a 2016/2017 overseas research fellow at the International Research Center for Japanese Studies in Kyoto. Her recent publications include an entry on feminism and Japanese literature in the *Routledge Handbook of Modern Japanese Literature* (2016) and a chapter in the Palgrave Macmillan edited collection entitled *Rewriting History in Manga: Stories for the Nation* (2016). While all her research

is underpinned with a gender studies approach, she is currently working on representations of Asia and particularly the women of Asia in Japanese narrative and visual material between 1926 and 1989, the era of the reign of the Shōwa emperor.

Hayes, Carol

Dr Carol Hayes is the Associate Dean Student Experience in the ANU College of Asia and the Pacific. She is a senior lecturer in Japanese language and literature and teaches both Japanese language and courses about Japan in English ranging from literature, to culture and film. Her primary research focuses on modern and contemporary Japanese literature and cultural studies. Past work has focused on Hagiwara Sakutarō and other modern poets, the portrayals of the Pacific War in Japanese film and zainichi cultural identity in literature. Recent poetry translations co-authored with Rina Kikuchi have appeared in the 2015 edition of Poetry Kanto and the recent issues of Transference.

Ito, Hiromi

Hiromi Ito is a celebrated award winning poet, born in Tokyo in 1955. She quickly became a leading figure in women's poetry in Japan in the 80s with the publication of her first poetry collection in 1978. She published not only poems but essays on motherhood and child rearing, which became a new literary genre for women writers. A prolific writer, she has published much poetry and prose on women's life, *Despair of Women* (2008), *Book of Menopause* (2013) and *A Life of Woman* (2014); on life and death, *Dog Heart* (2013), *Father Lives* (2014), *Tree Spirits* *Glass Spirits* (2014) and *Thoughts on Harakiri* (2017). In her two latest poetry collections, *Wild Glass on the Riverbank* (2005) and *New Tales of Sugamo Pilgrimage* (2007), she has created a unique poetic narrative form inspired by early moralistic story telling in Buddhism teachings.

Kanamori, Mayu

Mayu Kanamori is a Sydney based storyteller working across mediums including theatre, performance, photography, installation, writing, radio and documentary making.

Her performance works include *The Heart of the Journey*, a true story about an Indigenous woman's from Broome and her search for her Japanese father; *CHIKA: A Documentary Performance*, a story of Chika Honda, a Japanese tourist who was incarcerated in Melbourne for a decade for a crime she insisted she did not commit; *In Repose*, a multi arts and site-specific performances at Japanese Cemeteries in Broome, Thursday Island and Townsville; and *Yasukichi Murakami: Through a Distant Lens*, a story about a contemporary photographer's search of

missing photographs by a historical Japanese Australian photographer from Broome and Darwin.

As a radio producer for ABC Radio National, Mayu has received a commendation for United Nations Association Media Peace Award Promotion of Multicultural Issues, Broome NAIDOC Non Indigenous Reconciliation Award and has been a finalist for Walkley Awards for Excellence in Journalism. She has contributed to wide range of books and publications and has exhibited and performed throughout Australia and Asia.

She is a board member of The Koto Music Institute of Australia, on the management committee of Living with Our Dead, and a founding member of Nikkei Australia. <http://mayu.com.au>

Kawaguchi, Harumi

Born in Obama, Fukui prefecture, Japan in 1962. While at university, she started writing poems and published her first collection, *Mizuhime* (*Water Princess*, 1985) on graduation. She worked for one of the biggest trading companies in Japan, in the middle of Tokyo, for more than seven years, taught creative writings courses at various universities and edited a few anthologies. Her tenth poetry collection, *Map of the Peninsula* (2009), received the 10th Yamamoto Kenkichi Literary Prize (in the poetry section), and her latest collection, *Tiger is Here* (2015) won the 46th Takami Jun Poetry Prize.

Kikuchi, Rina

Rina Kikuchi is an associate professor at Shiga University, Japan. She has an M.A. in comparative literary theories from the University of Warwick, UK, and a Ph.D in contemporary Irish poetry from Chiba University, for which her study included a year of research at Trinity College, Dublin. At present, she is a visiting fellow at ANU and the University of Canberra, and is working with Canberra-based poets on an anthology of translations of poetry by contemporary Japanese women as well as on her research on pre-WWII Japanese women's free-style poetry.

McKinney, Meredith

Meredith McKinney is a translator of classical, early modern and contemporary Japanese literature. As well as translations of classics such as *The Pillow Book* (Makura no Sōshi) and *Essays in Idleness* (*Tsurezuregusa*), she has also translated two works by Natsume Sōseki (*Kokoro* and

Kusamakura), fiction by contemporary novelist Furui Yoshikichi, and Tanabe Seiko's biography of the poet Yosano Akiko. She lives in Braidwood, and is a Visiting Fellow at the ANU.

Morris-Suzuki, Tessa

Tessa Morris-Suzuki is Professor of Japanese history and Australian Research Council Laureate Fellow at the Australian National University. Her most recent books include *Borderline Japan: Foreigners and Frontier Controls in the Postwar Era* (2010); *East Asia Beyond the History Wars: Confronting the Ghosts of War* (with M. Low, L. Petrov and T. Y. Tsu, 2013) and *New Worlds from Below: Informal Life Politics and Grassroots Action in Twenty-First Century Northeast Asia* (co-edited with E. J. Soh, 2017).

Narushima, Terumi

Terumi Narushima is a composer, performer and sound designer who specialises in alternative tuning systems. Her works include *Tritriadic Chimes*, a sound installation for LA MicroFest, *Hidden Sidetracks*, a composition for custom-made instruments premiered by Ensemble Offspring at the Sydney Opera House, *Mizu No Rin*, a commission for Synergy Percussion, and a project to build microtonal flutes using 3D printing. She has worked on various film and theatre collaborations, including Mayu Kanamori's *Yasukichi Murakami: Through a Distant Lens*. She performs with the microtonal ensemble Clocks and Clouds and she is also a senior lecturer in music at the University of Wollongong.

Sato-Rossberg, Nana

Nana Sato-Rossberg (Dr) is Chair of the SOAS Centre for Translation Studies (CTS), Convener of the MA Translation at SOAS, and Executive Council member of the International Association for Translation and Intercultural Studies (IATIS). Her recent publications include 'Translation in oral societies and cultures' in *The Routledge Handbook of Translation and Culture*, edited by Sue-Ann Harding and Ovidi Carbonell Cortés (Routledge, 2018), *Translation and Translation Studies in the Japanese Context*, co-edited with Judy Wakabayashi (Bloomsbury, 2012), 'Conflict and dialogue — Bronisław Piłsudski and the translation of Ainu oral narratives' in *Translation Studies* (vol. 5, pp. 48-63, 2012). Her research interests include cultural translation, contemporary history of Japanese Translation Studies, and novelization as translation.

Suga, Keijiro

Keijiro Suga (1958-) is a Tokyo-based poet and professor of critical theory at Meiji University's graduate program in Places, Arts, and Consciousness. He has published four collection of poems under the general title of Agend'Arts and the fifth collection, Numbers in the Twilight, will be published this Autumn. Author of twelve books of prose works, his anti-travelogue Transversal Journeys (2010) was awarded the Yomiuri Prize for Literature in 2011. A seasoned translator from English, French, and Spanish in the humanities and literature, his translations include Edouard Glissant's Poétique de la Relation, Isabel Allende's Paula, Aimee Bender's The Particular Sadness of Lemon Cake, among others.

Tsuboi, Hideto

Hideto Tsuboi, Dr. (1959-) is a Japanese literary and cultural scholar, Professor of the International Research Center for Japanese Studies, Kyoto. Professor Tsuboi received his B. A. and M. A. in Japanese Literature from the Nagoya University, and completed his Ph. D. in Japanese Literature at Nagoya University. He has written extensively on the issue of the other in modern Japanese literature.

His publication include *Koe no Shukusai: Nihon Kindaishi to Sensō (Fest of Voices: Modern Japanese Poetry and War)*, University of Nagoya Press, 1997., *Kankaku no Kindai: Koe, Shintai, Hyōshō (Modernity of the Sensibilities: Voice, Body and Representation)*, University of Nagoya Press, 2006., and *Sei ga kataru: 20 Seiki Nihon Bungaku no Sei to Shintai (Sexuality Speaks: Sex/Gender and Body in the Literature in Twentieth-Century Japan)*, University of Nagoya Press, 2012.

Yamasaki, Kayoko

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