A Translation of Worlds

A Translation of Worlds:
Aspects of Cultural Translation and Australian Migration Literature

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INTRODUCTION

The two concepts migration and translation are interconnected on numerous levels, one of which is the use of translation as a metaphor for migration. One of the most well-known examples of the metaphorical aspect of translation appears in Salman Rushdie's novel *Shame*, where the narrator claims: "I, too, am a translated man. I have been *borne across*. It is generally believed that something is always lost in translation; I cling to the notion [...] that something can also be gained" (29, original italics). With these three sentences Rushdie draws attention to several issues relating to both migration and translation, all of which are significant for this study. First, Rushdie's narrator refers to himself as a translated man which calls attention to the migrant experience of having moved from one geographical and cultural environment to another and the subsequent feeling of otherness that may arise. Second, the limited ability of the majority culture, that is the native or local population, to understand the migrant experience, is emphasised by the migrant's need to translate himself and to be translated by others. Third, Rushdie expands the view that something is lost in translation to include the reversal of the image so that the positive connotation of gaining from translation is placed in focus, which is also the prevailing view in academic discourse today. This metaphorical use of translation, where the migrant translates him/herself (or is translated) into the "new" cultural codes, accentuates the cultural dimension of translation, which is central to this dissertation. In the forthcoming readings, the concept cultural translation will be problematised and analysed as well as used as a theoretical tool.

This study explores the exchange of cultural information that takes place in the meeting between immigrant and non-immigrant characters in the five migration novels *Heartland* (1989) by Angelika Fremd, *A Change of Skies* (1991) by Yasmine Gooneratne, *Stella's Place* (1998) by Jim Sakkas, *Hiam* (1998) by Eva Sallis and *Love and Vertigo* (2000) by Hsu-Ming Teo, texts that all focus on immigration to Australia.[1] My analyses focus on four areas where cultural transactions are accentuated in the novels: descriptions of the immigrant child, storytelling, food and life-crises. These themes make up the structural order of this dissertation. Whereas most research in the academic field of translation studies focuses on comparative analyses where a target text, translation, is compared to the source text, an “original,” or where different translations are compared with each other, I apply the concept cultural translation to analyse the cultural exchange and its effects on immigrant and non-immigrant characters as presented in the novels. *Cultural*, or *intercultural* translation thus refers to translations between cultures. The term *intratextual* translation is used for translations that take place inside a text and I employ the term to distinguish it from *extratextual* translation, referring to translation outside the text, and *intertextual* translation, referring to translations between texts. A central matter is the recipient of the translation: in an intratextual translation, the recipient remains within the text world, for instance, another character. In an extratextual translation situation, the translation is directed to a receiver outside the text, for instance the reader. In this study, the analyses touch on aspects of intratextual, intralingual and intercultural translation rather than the interlingual issues that arise when a text is translated into another language.

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[1] Further references to *Heartland* will be given parenthetically in the text preceded by the abbreviation *HL*. Further references to *A Change of Skies* will be given parenthetically in the text preceded by the abbreviation *ACS*. Further references to *Stella's Place* will be given parenthetically in the text preceded by the abbreviation *SP*. Further references to *Hiam* will be given parenthetically in the text preceded by the abbreviation *H*. Further references to *Love and Vertigo* will be given parenthetically in the text preceded by the abbreviation *LV*.

The theoretical concepts translation and cultural translation will be applied in analyses of situations of cultural interaction brought about by migration in the five novels. In particular, I analyse the relations between cultural translation and power and the importance of cultural translation for the characters’ identity processes and achievement of cultural hybridity. I regard migration as a three-step process that includes an in-between, liminal phase between departure and arrival where cultural encounters and identity constructions take place. While the characters are trapped in this liminal phase/space, cultural translation is hampered and interrupted and their migration processes come to a halt. The ability to adapt or assimilate to the target culture and the acceptance of a double cultural identity are crucial in order for the characters to leave the liminal phase and acquire a sense of arrival. My analyses show that all five selected novels advocate a state of hybridity for the characters to reach the final step in the migration process and achieve a sense of arrival in the new country.

As a background, I give an overview of the migration situation in real Australia before I define and present the literary genre, Australian migration literature, to which the corpus texts belong. Then, I introduce the five corpus texts. I further discuss the first of the two key concepts, migration, and present various theoretical and/or analytical concepts such as the migration process, source and target cultures, liminality, diaspora, in-betweenness, acculturation, hybridity and theories of the gaze. The second key concept is translation and I discuss translation theory, translation studies, equivalence, faithfulness, the cultural turn, postcolonialism and feminism in relation to translation studies as well as foreignizing and domesticating translation strategies before arriving at the central concept, cultural translation, where I position myself.

Australia and Migration

Because the migration situation in Australia constitutes the background for Australian migration literature, it is worth considering historical as well as contemporary facets of this situation. Australia is a nation formed by waves of immigration. Although these are neither coherent nor distinctly separate, they are often presented as three different waves, separated by time and place of emigration. Even though the Aborigines are, strictly speaking, also immigrants to Australia, the description of the country in terms of these three waves of settlement postulates the Aborigines as the first or "native" population of Australia before immigration. The first of the three waves is the colonial settlement during which Australia was used as a British penal colony from 1788, which resulted in mainly British and Irish immigrants (Richards 163-66). Merged with the colonial settlement is the gold-rush immigration, which attracted Chinese and other European immigrants (Richards 167). The "White Australia Policy" was the political stance in Australian migration politics from the 1890s to the 1950s or the 1970s, although it was never given official status (Richards 167-68). The policy, which excluded all non-white people from Australia, was a consequence of forming an Australian federation with an expressed resistance to Chinese immigrants and a common immigration policy (Murphy 34).

The second wave of immigration is often referred to as the post-war immigration. After the Second World War, Australia commenced an immigration programme, known as "populate or perish," where the government financially supported immigration and sent representatives, mainly to Europe, to actively persuade people to emigrate to Australia (Collins 12). The number of European immigrants in Australia thus increased rapidly after the Second World War.

Various political changes in the 1970s contributed to the third wave of migration, several immigration movements that followed after the Vietnam War. In 1973, the Whitlam Labor government took steps to prevent segregation and legislated that all immigrants were eligible to obtain citizenship after three years of permanent residence and that race was to be disregarded when immigrants were selected (Richards 179). Another political change was the institution of the 1975 Racial Discrimination Act, which made the use of racial criteria for any official purpose illegal (Murphy 229). At the time of these political changes, there was a resettlement of around 90,000 Indo-Chinese refugees in Australia. Since 1975, Australia has consequently had an official multicultural political stance.[2] The country's history of migration is reflected in Australian literature.

Australian Migration Literature

For obvious reasons, migration is particularly attractive as a literary theme in geographical areas affected by immigration. In the Anglophone literary domain, the Chinese-American, the Latin American and the Canadian literary traditions are widely recognised in migration literature. The scholarly work carried out in these particular areas connects with other theoretical and analytical fields such as postcolonialism, travel-writing, life-writing, exile studies, diaspora and multicultural studies. There are several connection points between my definition of migration literature as texts that focus on the theme of migration, and what Sabina Hussain terms postcolonial migrant literature, defined as: "texts carrying in one way or another elements of migrant experiences, that is (possible) feelings of dislocation and highly sensitive awareness of location and subject position" (106). Hussain's category

> conjures up complex inter/cross-cultural relationships often based on the combinations of hierarchical and separating elements such as

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[2] Although there is an increase in immigration into Australia, there is also an increase in emigration: "Australians are leaving the country in droves – about a million of us now live overseas, one of the strongest global diasporas," Peter Fray claims in a 2003 article (n.pag.). He continues: "Emigration has more than doubled over the past 15 years to about 5 per cent of the population, or about 120,000 citizens a year leaving the country permanently or long-term" (n.pag.).

> power, race classifications or subliminal notions of supremacy and national belonging and non-belonging. (106)

In a similar way, the migration literature analysed in this study focuses on inter/cross-cultural relationships, issues of power and questions of national and/or cultural belonging and non-belonging. However, adding the epithet postcolonial to this genre may suggest that postcolonialism is the primary theory for analysing the novels. As cultural translation is my primary theoretical tool, I move away from the designation of this type of literature as postcolonial. Nevertheless, postcolonial criticism influences my analyses, particularly aspects connected to resistance, power structures and theories of the gaze.

One way of defining the genre migration literature is to focus mainly on the authors' status as migrants, but a problem with using the writer's nationality as a basis for categorisation is that "'[m]igrant writing' implies impermanence, as if migrant writers had no proper place in Australia" (Huggan 115). Since there are numerous authors who have immigrated into Australia, and because a migrant identity is not only connected to the migrating individuals, but is continued to the next generation as well as to the migrant community as a whole, Australian literature has a vast corpus of texts about (and by) second generation immigrants focusing on questions of a migrant identity, such as Sally Morgan's *My Place* (1988) and David Malouf's *Remembering Babylon* (1994). Emphasising the authors' migrant experience when defining the genre in general would exclude some central works.

Migration literature echoes the same preoccupation with identity and belonging that can be found in Australian literature in general (Huggan 9), and since two (or more) cultures are always, per definition, present in the text, questions of cultural belonging(s) are foregrounded. The migrant experience as a theme involves "the creation of a new identity, both private and public," as Sneja Gunew claims (169). A migrant leaves "one" cultural environment and enters "another" cultural environment where "new" identities are acquired and/or required. "Inevitably," Gunew argues, "this incorporates a clash between the old self forged in other social and physical contexts and, at times, in other languages" (169). Literary representations of this clash between cultures and cultural identities will be discussed in the forthcoming analyses, raising questions regarding belongings to multiple communities and the achievement of cultural hybridity.

Corpus

The five corpus texts, Angelika Fremd's *Heartland*, Yasmine Gooneratne's *A Change of Skies*, *Stella's Place* by Jim Sakkas, *Hiam* by Eva Sallis and *Love and Vertigo* by Hsu-Ming Teo were selected primarily because they focus on the theme of migration. Although the works have autobiographical elements that to varying degrees can be associated with the authors, I disregard the genre division into autobiographies and novels. Instead, I treat them all as novels. Because I have chosen texts on a thematic basis where neither the writers' nor the characters' gender has been an issue during the selection process, the representation of authors according to gender is uneven. My background research shows that there are more migration novels written by women than by men and in that respect the selection reflects reality. A similar tendency characterises autobiographies, as Lena Karlsson notes: "numerically, there is a striking preponderance of autobiographical works concerning (im)migration written by women at present" (4). Since the primary focus of this study is the cultural encounter caused by the act of migration and the ensuing migration processes the characters are described as experiencing, the five corpus texts all focus on first generation immigrants.

The novels are primarily set in Australia, but the immigrant characters' home countries are present in memories and stories in all the texts, and journeys or re-visits are featured in episodes in both Gooneratne's *A Change of Skies* and Teo's *Love and Vertigo*. All novels describe the migration process and the subsequent cultural encounter with Australia and Australians. *A Change of Skies* and *Hiam* are primarily narrated from adult immigrants' points of view, and *Love and Vertigo* and *Heartland* are told from the point of view of the immigrating child, while *Stella's Place* contains both adult and children narrators. Fremd's *Heartland* differs from the other texts in that it is the first part of a trilogy. The second part, *The Glass Inferno*, was published in 1992 and the third part, *The Dance of Kali Ma* has not yet been published. I have chosen to focus on the first instalment of the trilogy since this is the novel where the immigrant's encounter with Australia is most noticeable. *Stella's Place* is Sakkas' second novel and the other four texts are the writers' first novels.

In *Heartland*, Inge and her sister Monika migrate together with their parents Lisl and Karl from Germany after the Second World War. They are later joined in Australia by their grandmother Emma. The story is told from Inge's perspective and follows her until she leaves school and also leaves her family when she escapes with her Australian boyfriend. During these years, Inge struggles with becoming Australian and with becoming a woman. She has a close relationship with her sister Monika whom she nevertheless abandons at the end of the novel.

A Change of Skies was an immediate success after its publication in 1991 (Schmidt-Haberkamp 216) and won the 1992 Marjorie Barnard Literary Award for Fiction. The novel tells the story of Navaranjini and Bharat, who migrate from Sri Lanka to Australia when Bharat is offered a position at the Southern Cross University. After having spent some time in Australia, they change their names to Jean and Barry. The story is narrated alternatively from Jean's and Barry's perspectives. Interfering with the frame story are extracts from Barry's reworking of his grandfather Edward's journal which describes his experiences of travelling to and in Australia between 1882 and 1887. Occasionally, Jean and Barry are viewed from the perspective of their Australian neighbour Bruce. The novel portrays Barry's successful academic career, which he abandons at first to write guides for newly arrived immigrants and later to run one of Jean's two restaurants. Jean's progress from house-wife to award-winning cook and cook book writer is also portrayed in the novel, and she becomes the owner of two restaurants. At the end of the novel, Jean and Barry die in a plane crash and are survived by their daughter Edwina who narrates the last chapter.

Eva Sallis' *Hiam* received positive reviews and was praised both for its content and narrative style (Krauth 20-21). It was awarded the Vogel Literary Award in 1997 and the Nita May Dobbie Literary Award in 1999. The eponymous main character of the novel emigrated from Yemen/Lebanon and has been living in Australia together with her husband Masoud and their daughter Zena for eighteen years before the story begins. The story unfolds as Hiam undertakes a journey from Adelaide to Darwin following her husband's suicide. During the journey, Hiam (re)-connects with Australia and Australians at the same time as she deals with her disappointment concerning her daughter's cultural betrayal when she falls in love with a non-Arabic man and loses her virginity before her wedding. There are several memories and flashbacks that intervene with the frame story of the journey and the narrative is presented from Hiam's point of view.

Jim Sakkas' *Stella's Place* is regarded an "engaging" novel and has received positive reviews for its portrayal of "minority voices" (Watt 51). Stella and her husband emigrated from Greece and have lived in Australia for 20 years together with their children Antonis and Despina before the story starts. At the beginning of the novel, Stella meets with her daughter who ran away five years earlier. At this meeting it is revealed that Despina has a five-year-old daughter Nikki. This meeting is the beginning of Stella's journey of progress during which she not only (re)-connects with her family but also with Australia, and where she deals with a severe depression. She is also (re)-connecting with her self as she gains new confidence and takes control of her life. *Stella's Place* is narrated from the point of view of several characters, both major and minor.

Love and Vertigo is told from Grace's perspective and focuses on her mother Pandora's life from birth to death at the same time as it tells the story of her father Jonah, her brother Sonny and her own life both before and after migrating from Singapore to Australia. Pandora grows up as the youngest daughter in a Singaporean family where she is constantly used by the other family members to do their work or for their financial benefit. She wants to become a teacher, but ends up marrying Jonah and having two children. After discovering that living in Malaysia is not far enough away from her mother-in-law, Pandora convinces Jonah to emigrate to Australia with his family. In Australia, Pandora falls in love and plans to leave her husband. After the emancipation process is halted, Pandora, who has previously struggled with her psychological problems, commits suicide. During this time, Grace and Sonny struggle with their acculturation processes before Sonny starts a family of his own and Grace is left alone with her father. *Love and Vertigo* has been praised for illuminating the Asian-Australian experience (Wagner "Singaporean and Malaysian Chinese Women Writers" n. pag.), though it is criticised for not managing to narratologically bridge the past and present, Singapore and Australia (Wagner "Frame-Stories and Historical Backgrounds" n. pag.). *Love and Vertigo* won the Vogel Award in 1999.

The novels selected for this study can be situated in the vast landscape of Australian migration literature, but certain aspects required for the analyses of cultural translation have limited the scope. Because it is the immigrant's encounter with Australia and Australians that is in focus in this study, one criterion for selection has been that the main character(s) should be the immigrant him- or herself. There are several migration texts that are told from the second generation immigrant's point of view, narrating the parents' migration stories, such as Drusilla Modjeska's *Poppy* (1996), Morgan Yasbincek's *Liv* (2000) and Anna Rosner's *Sister Sister* (1998), but because they do not focus on the experience of a cultural encounter as experienced by the main character him/herself, they are not included in the corpus. Another novel that falls outside the scope of this study is Arlene J. Chai's *The Last Time I Saw Mother* (1997). Although told from the immigrant's point of view, the setting is not primarily Australia, which has been a requirement in order to make possible a comparison between the immigrants' encounter with Australia and Australians. A third group of novels that is not included in the corpus are works where the migration theme and the cultural encounters are not strongly emphasised such as *Matilde Waltzing* (1997) by Elize Valmorbida and *Harm* (2000) by Stephanie Luke. In Simone Lazaroo's *The Australian Fiancé* (2000), the migration process is described as temporary, which diminishes the possibility to compare the novel with the other corpus texts where migration is described as permanent and the theme of migration permeates the narrative. As other means of limitation, historical novels such as Peter Carey's *Oscar and Lucinda* (1988) and Patrick White's *Voss* (1974), as well as short stories and poetry have been excluded.

I have also chosen not to include more than one novel by each writer, although there are several other suitable texts such as Sallis' *Mahjar* (2003) and *The Marsh Birds* (2005) and Teo's *Behind the Moon* (2005). In the chosen texts, the characters have emigrated from different countries which enables discussions about different culturally specific elements. While *Heartland*, as a post-war migration story, and *Stella's Place*, illustrate the second wave, the other three corpus texts reflect the third wave of immigration to Australia. A similar time frame and similar text forms will make further comparisons of the texts possible. The corpus texts were all published within eleven years: *Heartland* and *A Change of Skies* in 1989 and 1991 respectively, *Hiam* and *Stella's Place* both in 1998 and *Love and Vertigo*, the most recent novel, in 2000.

Migration

Both translation and migration are practices that focus on the crossing of geographical as well as linguistic and cultural borders. Migration is well researched in disciplines such as geography, history, anthropology, linguistics, cultural studies and literary criticism, where this study is based, and there are many different views about what it entails. I have chosen to use migration as it is defined by Stephen Castles and Mark Miller, that is to say as a process that includes the voluntary or involuntary movement of people, together with their social, cultural and political ideals (22). Although Castles and Miller do not specify that a movement across national boundaries is necessary for migration to take place, I use it for the movement of people from their home country to another country. Migration is by no means a new phenomenon, but because of technology (such as airplanes) and changing social situations (such as war and persecution on the one hand and increased work opportunities on the other), it is a phenomenon of contemporary times referred to as "the age of migration" by Castles and Miller (3). Today, transnational movements of goods as well as of people are increasing around the globe through among other things, migration, exile, political refugees and tourism. Migration has impact beyond the immediate relocation situation since it "affects not only the migrants themselves but the sending and receiving societies as a whole" (Castles and Miller 4-5), as well as future generations.

Migration is both emigration and immigration, acts that consist of, on the one hand, departing from one place or country and, on the other, entering another place or country. I have chosen to focus on literary representations of immigration to Australia, but emigration, the separation from the "home" country, is also present in the texts. Departing from the "home" or "source" country, the fictional migrant leaves his or her cultural environment behind, and, at the same time, he or she brings a version of the source culture to the "host" or "target" country. Once there, it is translated for the benefit of the population of the target country and maintained by the immigrant for reasons connected to security and/or nostalgia. I have borrowed the terms source and target from translation studies because they not only indicate a "before" and "after" a translation, or in this case, a migration, but can also be used to illustrate the constant presence of the source culture in the target country since a target "text" cannot exist without a source "text." As such, the associations connected to these terms can be seen as emphasising the continual existence of the source text in the target text. Loredana Polezzi's argument that the contemporary situation of "both production and reception scenarios [...] do not easily fit with well-worn binary models of 'here' and 'there'" (180), further underlines the usefulness of the terms source and target.[3] Although the terms include ideas of here and there, they simultaneously draw attention to sites of both departure and arrival, indicating a direction with a goal at the same time as they function as a reminder of the dual presence: the source culture is always present in the target country. "The condition of the migrant is the condition of the translated being," Michael Cronin argues and states:

> He or she moves from a source language and culture to a target language and culture so that *translation* takes place both in the physical sense of movement or displacement and in the symbolic sense of the shift from one way of speaking, writing about and interpreting the world to another. (45, original italics)

Translation is here used to describe both the movement and the result of that movement, which is a state of displacement. The migrant has left his/her culture, but at the same time brings it to the new country so that the source culture is present in the target country, albeit in an altered version. This double cultural presence illustrates the migrant's double, or multiple, national, and cultural, identities.

I use the terms country and culture with reservation since they are extremely arbitrary. The construction of countries and their borders is an imperialist and nationalist notion of the utmost importance in some places around the world, and of no significance at all in other places. In his discussion on nationalism, Benedict Anderson suggests that nation is "an imagined political community" (15). However, although the geographical and political borders of countries and nations are constructed, these borders and what it means to cross them are still highly significant in the five selected migration texts. In this study, fictional representations of the effects of crossing of borders are discussed, such as nostalgia for the source country, the cultural clash between the source and target cultures and difficulties and rewards in the target country, all of which contribute to the represented migrant experiences.

Just as source and target countries are simplified constructions in the selected novels, so are the characters' source and target cultures. In both *Love and Vertigo* and *Hiam* the main characters have migrated once already before the migration to Australia and in *A Change of Skies*, they have spent one year in London, however it is the migration to Australia that is the focus of the novels. The differences between the countries involved in the previous migrations are minimised in order to emphasise the cultural contrasts between Singapore/Malaysia and Australia on the one hand and Yemen/Lebanon and Australia on the other. Similarly, the complexity of the various source cultures and the Australian culture is ignored in favour of a polarisation of the source and target cultures. One example is in *Hiam* when Zena's boyfriend, who is South African, is viewed as Australian because he is non-Arabic (88). The five corpus novels all focus on polarisations of cultures in descriptions of various meetings or encounters, and above all, the experience of a "new" cultural environment. The polarisation of cultures strengthens cultural and national stereotypes and in my analysis I use the word stereotype for

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[3] It should be noted, however, that Polezzi avoids the usage of these terms as they, in her interpretation, indicate a static binary.

> a generalization about a group of people. When we stereotype we take a category of people and make assertions about the characteristics of all people who belong to that category, such that the differences among the members of the group aren't taken into account. (Calloway-Thomas, Cooper and Blake 94)

In migration situations and migration literature, stereotyping is a tool to make sense of a world that appears foreign. At the same time the employment of stereotypes disregards difference in favour of a collective identity.

Because the main characters of the novels are the immigrating individuals themselves, the texts describe both a source culture, which is the cultural environment the immigrant lived in before migrating to Australia and a target culture which is a fictional Australian culture. I use the word culture in a very broad sense, as denoting a shared practice among a group of people who live together in the same cultural environment and therefore may develop a common system of values, power, hierarchy, social networks etc. Above all, I relate culture to the shared practices of the characters in the texts and regard culture as a facet of identity just as language, which is why it is fruitful to analyse cultural encounters in the novels from a translation perspective. By using the concepts source and target cultures, I continue the simplified representation of cultures that is demonstrated in the novels to some extent. However, I do so because I use culture as superimposed on language in a translation model based on the transfer of meaning from the source language to the target language. This model emphasises the encounters and the cultural transactions that are their results.

In the analysed texts there is a strong sense of a “then and there” and a “here and now” dichotomy. The locational and temporal dichotomy is only superficial, however, and the novels also portray an in-between stage where the cultural encounter takes place and where the immigrant’s final arrival is delayed. It is thus productive to view migration as a three-step rather than a two-step process because the three-step process includes a second, liminal, stage between departure and arrival. None of the three steps is static or fixed, but varies depending on situation and character. The view of migration as a three-step process parallels what Arnold van Gennep describes as rites of passage, focusing on the ceremonies that accompany any individual and group transition or “life-crisis” such as puberty and death. The scheme of the rites of passage includes “preliminal rites (rites of separation), liminal rites (rites of transition), and postliminal rites (rites of incorporation)” (11). These three phases “accompany every change of place, state, social position and age,” van Gennep concludes (cited in Turner *The Ritual Process* 94). Migration can be seen as a life-crisis since it constitutes a change that includes separation, transition and incorporation. Victor W. Turner refers to the liminal or the threshold stage as “a no-man’s-land betwixt and between,” that is “a fructile chaos, a storehouse of possibilities” where “symbols expressive of ambiguous identity” are found. (“Dewey, Dilthey, and Drama” 41, 42, 41). Turner’s use of in-betweenness suggests both a temporal and a spatial process. Subjects positioned in the liminal phase/space are surrounded by ambiguity: “Liminal entities are neither here nor there; they are betwixt and between the positions assigned and arrayed by law, custom, convention, and ceremonial” (Turner *The Ritual Process* 95). This ambiguity is necessary since the subjects escape systems of classification that are used to identify and place them in cultural space. Thus, the liminal space symbolises both threat and possibility. The third phase of the migration process signifies that “the passage is consummated” and that the ritual subject “is in a relatively stable state once more” (Turner *The Ritual Process* 95). Viewing migration as a three-step process that includes the liminal space provides a theoretical framework for discussing how the characters in the selected migration literature are affected by being caught “betwixt and between” cultures.

Diaspora can be seen as a liminal space between emigration and immigration, although at the same time part of both. Traditionally, the definition of a diasporic community has been reserved for people in exile with no possibility of returning "home." While the ancient Greeks used the term for migration and colonization, for Jews, Africans, Palestinians and Armenians diaspora has "acquired a more sinister and brutal meaning" and signifies a collective trauma, a banishment, where one dreamed of home but lived in exile," Robin Cohen explains (ix). These definitions are today complemented by others, as communities with strong collective identities define themselves as diasporas (Cohen ix). Collectivity is also one way to separate diaspora from exile. Whereas exile is associated with a longing for home, diaspora describes networks. While exile may be an individual experience, diaspora is a collective one (Durham Peters 20). There may be individuals living in diasporic communities or whole communities that advocate a return to a place of origin, but the wish to return to the source country is not necessarily part of how diaspora is defined today. Even so, the term is highly connected to crossing national borders, as Khatchig Tölölyan argues: "Diasporas are emblems of transnationalism because they embody the question of borders, which is at the heart of any adequate definition of the Others of the nation-state" (6). Even though an immigrant community does not represent diaspora in the traditional sense, it is what Cohen refers to as a "cultural diaspora" which "encompass[es] the lineaments of many migration experiences in the late modern world" (128). The migrant experience includes leaving the source country behind in order to live in another country. Therefore, diaspora becomes a liminal space between the source and the target countries, and their position within this space as well as their opportunities to leave it affects the characters' migration processes.

As a liminal space, diaspora is constantly defined in relation to the nation-states between and against which it is situated. One difference between nation-states and diasporas is that while nation-states are viewed as gathering peoples to one place and integrating minorities into that community, diasporas involve double or multiple belongings which is why they both accept and resist the norms of the nation-states (Cohen 135). Situated in the target country but with traditions and norms of the source country, diasporic communities are occasionally the only representations of the source country available to second-generation immigrants who grow up in the target country. Diasporic communities represent familiarity to the immigrants by offering a place where they can share a collective cultural identity and social norms and practices. At the same time, they signify a security not found in the nation-state of the target country. However, a diasporic community can also represent restriction in that it is positioned on the margins of the nation-state where it is located. The liminality of diaspora is clearly contrasted with the Australian nation-state in the selected migration literature.

In recent debates connected to borders and border crossing, the phenomenon of migration has received new interest. Cultural theorists such as Mary Louise Pratt and Homi K. Bhabha refer to cultural encounters and their effects as a “contact zone” (Pratt 6) or a “Third Space” (Bhabha 53) respectively. Migration studies is a research area that generates cultural insight by focusing on the migrant’s in-between position from which he/she experiences a culture, nation, country, population etc. Paul White argues that “migration is generally about dislocation and the potential alienation of the individual from both old norms and new contexts. It is about change and [...] about identity” (6). These cultural encounters and their effects appear as a theme in migration literature, as well as the question of multiple cultural belongings as a result of the migrants’ move from one cultural environment to another. In the corpus texts, characters exemplify a wish to belong to both the source and the target cultures; a resistance to belong to either the source or the target culture; a fear of forgetting that, or where, you belong, and sometimes all of these alternatives at the same time. Cultural belonging is thus a theme that will be considered in depth in the forthcoming analyses.

Issues of identity constructions and multi-identities are widely debated in contemporary cultural theory. According to Andor Skotnes, bi- or multicultural identities are “not simply a result of crossing geographic borders. Borderlands (real and symbolic) become the sites where more complex processes are lived out” (13). One of these complex issues is the power relationship that directs, and is a result of, identification. As Rina Benmayor points out, “critical analysis has now come to pose identity as constructed, multifaceted, negotiated, situational, or, according to some, fragmented. It is around this latter point that the politics of identity plays out” (9). The concept of multi-identity is, as Bhabha argues in an interview, “a misnomer,” which “introduces, once more, a kind of illusory pluralism as if there are many identities to choose from. But who is free to choose?” he asks (Thompson 196). Identity is thus a constructed way to indicate belonging to groups based on nationality, gender, religion, language, age, sexual orientation, or any other way of constructing a group identity. Taking Anderson’s view into account, these groups do not exist as concrete entities but primarily as imagined communities. However, identity construction is a complex issue, since the construction is often made by others. In the analysed texts, aspects of the effects of migration, such as cultural encounters and in-betweenness, are combined with the characters' identity (re-)constructions. Their acceptance or rejection of an Australian identity are crucial for their cultural identities and sense of belonging.

Acculturation, assimilation and cultural hybridity are some of the effects migration is believed to result in. Assimilation is among other things understood as "a psychological process involving satisfaction, identification and acculturation," and is defined as a practice that includes "primary and secondary group contacts with members of the host society" (Inglis 336, 337). Whereas assimilation is the process during which the immigrant adopts the customs and attitudes of the target culture, acculturation denotes changes that take place as a result of the immigrant' s contact with the target culture. While assimilation means rejection of the source culture and a complete acceptance of the target culture, which some of the child characters in the corpus texts are described as striving towards, acculturation is in this study seen as the process of becoming Australian and accepting the Australian culture, country and its people. The acculturation process entails accepting an Australian cultural identity and being part of the Australian community without rejecting the source culture. In the novels, acculturation is portrayed as a necessary requirement for immigrants to reach the final step of the migration process which is to gain a sense of arrival, reached by embracing cultural hybridity. Assimilation, on the other hand, does not lead to cultural hybridity, so in order to reach a sense of arrival, the children who have rejected their non-Australian backgrounds need to reconnect with and accept a belonging to their source cultures, which in the selected texts is done to a greater or lesser extent. A double cultural belonging is significant for both the adult and child characters' sense of arrival.

In the five novels, cultural hybridity is presented as advantageous because it allows the characters access to two cultural environments. However, in cultural theory, hybridity is a complex concept with divergent meanings, and it is not always regarded as desirable. The concept originates in the biological discipline and refers to a fusion of two separate entities that results in infertility (Young 8). In more recent debates, however, the biological aspect of the term has been abandoned in favour of a more positive approach often used to describe postcolonial multicultural societies (Young 23). Renato Rosaldo argues that “hybridity can imply a space betwixt and between two zones of purity” which suggests that it corresponds to liminality (xv). I would rather define hybridity as a merging of two entities/cultures than the space between them, although I do not see cultures as pure before hybridisation. As a fusion of two entities, hybridity is not only the combination of the two, but a new product in itself, “a Third Space,” as Bhabha famously claims (53). In his view, hybridity can function as a challenge to essentialism. Escaping categorisation may be seen as both problematic and advantageous, but in the corpus texts it often represents development since it is the means by which the immigrant characters arrive and thus reach the third and final step in the migration process.

Connected to the immigrant’s hybridity and position in-between are issues of unequal power relations. These power relations can be revealed through analyses that focus on the act of gazing and the less powerful act of gazing back. Theories of the gaze have been developed by Michel Foucault who discusses the English philosopher Jeremy Bentham’s work on the “panopticon” (195-228). The architectural construction panopticon, meaning all-seeing, is a disciplinary system based on a non-returnable gaze, manipulation, power, control and internalisation. Seeing or looking is never neutral – it is an act always connected to power. The idea behind the panopticon is that the prisoner “is seen, but he [sic] does not see; he [sic] is the object of information, never a subject in communication” (Foucault 200). The prison inmates are made to believe that they are always being watched and are under total control due to the non-reciprocal function of the panopticon. The panopticon creates an action that consists of two parts which together constitute the gaze that “automatizes and disindividualizes power,” as Foucault states (202). The first component is the act of looking. The person who holds a position of power has the right or ability to look and thus exercise power. The second function, internalisation, occurs, Foucault claims, when

> the perfection of power should tend to render its actual exercise unnecessary; that this architectural apparatus should be a machine for creating and sustaining a power relation independent of the person who exercises it; in short, that the inmates should be caught up in a power situation of which they are themselves the bearers. (201)

The panoptic gaze constructs subjection on a fundamental level. Internalisation takes place when the exercise of power is transferred from an activity that occurs outside the body to a process that takes place within the powerless object him- or herself.

The gaze as an activity and a metaphor of an unequal power relation or power abuse is also discussed in postcolonial theory where the relationship is that between coloniser and colonised.[4] Due to the similarities, particularly in terms of power (ab)use and internalisation, theories of the gaze are productive to apply when analysing migration literature where a corresponding relationship may be established between the native and the immigrants.

Translation

To shed new light on the cultural interaction represented in the five migration novels, I will use translation theories. My focus will mainly be the metaphorical aspect of translation, but I also see migration writing as a practice analogous to the translation process. Translators function as cultural mediators and I see a similar position taken by the five writers of migration literature. As a background to my definition and use of the concept cultural translation I draw primarily on the field of translation studies. As opposed to translation *theory* which is a practice that has been developed over many centuries, translation *studies* refers to the contemporary discipline which many translation studies scholars agree was inaugurated at a conference in Leuven, Belgium, in 1976.

Translation is a term with multiple meanings and applications in several disciplines. It is ambiguous in its reference, since it "contains at the same time the idea of translation production and that of translation product" (Hewson and Martin 1). Arguing that translation is "both a set of language practices and an existential condition," Polezzi adds yet another dimension to the term (171). The connotations and practices connected to the term have varied over the years, extending and expanding the field of translation studies: "Once seen as a sub-branch of linguistics, translation today is perceived as an inter-disciplinary field of study," Susan Bassnett claims (*Translation Studies* 2). In the Anglophone literary tradition, translation theory has in recent years moved away from or expanded the linguistic focus and opened up the concept to a wider discourse that includes and brings together work in a wide variety of fields, such as linguistics, literary studies, history, anthropology, psychology and economics.

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[4] The idea of the gaze has spread to other areas such as visual studies where Laura Mulvey focuses on the relationship between man and woman as she discusses the active male and the passive female: the "male gaze projects its phantasy on to the female figure," while in their "traditional exhibitionist role women are simultaneously looked at and displayed [...] so that they can be said to connote *to-be-looked-at-ness*" (837, original italics).

Equivalence and faithfulness are two important areas of interrogation for translation scholars. An exact equivalence is impossible to create because, as Bhabha explains, "though *Brot* [a dense bread often made on a sourdough basis] and *pain* [a white airy bread made of wheat flour] intend the same object, *bread*, their discursive and cultural *modes of signification* are in conflict with each other, striving to exclude each other" (325, original italics). The cultural connotations associated with a concept determine how that concept is perceived yet, despite the fact that associations are culturally influenced, focus has been on how to translate faithfully, and the primary aim has been to stay as faithful to the original as possible. Itamar Even-Zohar is one of the major spokespersons for the polysystems theory, which emphasises how the continual repositioning and power struggles give rise to a dynamic nature, a constant state of fluctuation, which, as Bassnett states, "shifted the focus of attention away from arid debates about faithfulness and equivalence towards an examination of the role of the translated text in its new context" (*Translation Studies* 6-7).[5] Comparative research is still important in translation studies where the majority of the research carried out in the field is intertextual, that is, texts are compared to each other in terms of translation strategies and both the task and the position of the translator are in focus. This study differs from most of the research carried out in translation studies because it mainly analyses intratextual translation, that is translation that takes place for the benefit of recipients within the texts. My analyses will to an extent also take into consideration extratextual translation, that is translation that takes place for the benefit of recipients outside texts. However, extratextual translation follows from situations depicting intratextual translation.

A major breakthrough in translation studies, and one that concerns my work considerably, is the "cultural turn," often referred to in connection with the publication in 1990 of *Translation, History, and Culture*, co-edited by the translation studies scholars Susan Bassnett and André Lefevere. The cultural turn shifted the focus away from word and text and specified culture as the core issue of translation and the target of investigation.[6] The cultural turn has offered the theoretical tool cultural translation which I use in my analyses.

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[5] For further reading about the polysystems theory see Itamar Even-Zohar "The Position of Translated Literature" (originally published in 1990).

Another consequence of the cultural turn is that the focus shifted from how to translate correctly to how the translated works function in the literary world. Bassnett claims that "one common feature of much of the research in Translation Studies is an emphasis on cultural aspects of translation, on the contexts within which translation occurs" (*Translation Studies* 2). Since the cultural turn, the field of translation studies has come to include a more general approach that emphasises the etymological meaning of the word translation, to *carry across*. Thereby, translation studies has, as Bassnett and Lefevere point out, "come to mean something like 'anything that (claims) to have anything to do with translation'" ("Introduction. Where are we in Translation Studies?" 1). The tendency to focus on the metaphorical aspect of translation makes it a rather vague and all-embracing, but at the same time dynamic and interesting, theoretical field.

The shift in focus towards a more general approach has opened up for other theoretical fields to employ translation studies theories. The two most fruitful fusions so far have been with feminism/gender studies and with postcolonialism. In particular postcolonial scholars have turned to translation studies for ideas, terminology and metaphors with which to express their views. Translation offers a tool to describe "the fate of those who struggle between two worlds and two languages," but it is also, as Sherry Simon points out, a metaphor for "the difficulty of access to language, of a sense of exclusion from the codes of the powerful" (134, 134-35). Hence, translation may be used as a metaphor for women's exclusion from the codes of patriarchy and for a postcolonial resistance towards the dominant culture and language. It is, as Simon further suggests, "this ambiguity, the sense of not being at home within the idioms of power, that has led many women, as well as migrants like Salman Rushdie, to call themselves 'translated beings'" (135). The difference in power positions between women and men is illustrated by translation which "has long served as a trope to describe what women do when they enter the public sphere: they translate their private language, their specifically female forms of discourse, developed as a result of gendered exclusion, into some form of the dominant patriarchal code" (von Flotow 12). In addition, translation is used to resist hierarchical power structures through interventions where "feminist translators 'correct' texts that they translate in the name of feminist 'truths'," as Louise von Flotow further argues (24). Creative translation is thus a means used by both feminists and postcolonialists to resist oppression. This form of resistant translation emphasises the power aspect of the translation process. In the chosen migration novels, the theme of unequal power relations is particularly significant, and translation theory in combination with other theoretical tools such as those offered by postcolonialism are useful to illuminate and analyse the power positions.

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[6] After the "cultural turn" was established in translation studies, several more "turns" have been on the way, such as Dennis Schmidt's "linguistic turn" (Maier 23), the "post-colonial turn," the "fictional turn" and the "power turn." There is also a translation turn in cultural studies (Bassnett "The Translation Turn in Cultural Studies" 123).

Two often discussed translation strategies are the domesticating and the foreignizing methods theorised by Friedrich Schleiermacher, though the concepts were formalised in Lawrence Venuti's reworking of Schleiermacher's models (*The Translator's Invisibility* 20). The domesticating method aims at making the text as familiar as possible to the reader in order to make the transition easier, which is why the translator, as Schleiermacher claims, "leaves the reader in peace as much as possible and moves the writer toward him [sic]" (49). The foreignizing method, on the other hand, which advocates foreign elements, forces the reader to the author/text. It thus falls upon the reader to approach the text, to look up the unfamiliar elements, if he/she wants to understand them. Venuti claims that "the reconstitution of the foreign text in accordance with values, beliefs and representations that preexist it in the target language" is a "violence [...] of translation" (*The Translator's Invisibility* 18). The prevailing view today is that different texts require different translation strategies. Both the domesticating and the foreignizing models are used as conscious strategies. The foreignizing method is used to impose a foreign element that does not conform to the norm of the target culture or a target audience in order to increase the understanding of the source culture and, at the same time resist alteration. The domesticating method is used to reduce what may be perceived as alien in the source text and make it more accessible to the target audience. Ashok Bery's critique of Schleiermacher's translation strategies, illustrates a contemporary tendency to see the translator as occupying a position which cannot be fully reconciled with these two methods. He argues that "[b]y allowing only a movement inwards towards the native culture *or* only a movement outwards towards the foreign culture, Schleiermacher excludes the intercultural place where the translator stands, the middle ground of hybridity" (13, original italics). Acknowledging only uni-directional translation strategies would exclude the translator's in-between position as well as cultural and lingual hybridity and, Bery suggests, a translation might involve both (14). However, the distinction between the two methods "is a useful way of mapping strategies of translation, if one treats them as constituting the two poles of a continuum, rather than mutually exclusive alternatives" (Bery 13). Both the domesticating and foreignizing translation strategies offer suggestive perspectives on the cultural transactions that take place in the fictional works.

Cultural Translation

The concept cultural translation has been used in academic disciplines for the last thirty years and the approaches and definitions originating in the anthropological/ethnographical and the postcolonial field are significant for my own use of the concept. I see cultural translation primarily as a practice and as the result of that practice, however, and not as it is seen elsewhere as an existentialist condition in the postcolonial world. Borrowing and adjusting one of Roman Jakobson's three categories of translation, I use the term cultural translation to refer to *inter*cultural translation, that is, translation between cultures. The first of Jakobson's categories is "[i]ntralingual translation or *rewording* [which] is an interpretation of verbal signs by means of other signs of the same language" (139, original italics). He differentiates this category from "[i]nterlingual translation or *translation proper* [which] is an interpretation of verbal signs by means of some other language" (139, original italics). As a complement to these two categories, Jakobson adds a third: "Intersemiotic translation or *transmutation* [which] is an interpretation of verbal signs by means of signs of nonverbal sign systems" (139, original italics). I am concerned with the first two of the three categories, since the corpus texts offer perspectives of intralingual translation as they are written in English, but reveal interlingual communication situations within the text worlds. I use the simplified and basic translation model of a source text, text A, that is translated (activity) to a target text, text B (product), aimed at a target audience. In this example both the practice and the product are in focus. Instead of texts, I use cultures or cultural environments fully aware of the fact that there is no such thing as *a* culture.

Two recent studies employ the concept of cultural translation in ways which have similarities with my own use; Ashok Bery's *Cultural Translation and Postcolonial Poetry* (2007) and Tina Steiner's *Translated People, Translated Texts* (2009). However, while Bery uses the concept translation in a variety of ways, his use of cultural translation, although sharing points of contact with Bhabha's discussion of in-betweenness and third space, draws primarily on translation studies and ethnography (7). Since "the methodological discussions of the different ways in which one language or culture can be related to, or transferred into, another," are focal points, he regards both these areas as providing him with a theoretical tool with which he reads the poets and poems that are the object of study in his book (7). Hence, in his analyses of cultural translation in postcolonial poetry, Bery uses the concept in a similar way to how I use it, though he does not explain further the translation model of transferring one language or culture into another.

Tina Steiner, on the other hand, focuses on "translation between the texts" (1). In her analyses, she uses cultural translation as both a theoretical tool and as the object of study which is similar to my own approach, but her use of cultural translation as "the multiple interactions of living and writing in an intercultural and interlinguistic space" is closer to the view of cultural translation as an existential condition of the postcolonial world than how it is used in anthropology/ethnography and translation studies (3). The way she uses cultural translation to describe the process of text production, especially the view of storytelling as a form of cultural translation (38-66), is close to my use of the concept, but her view of cultural translation as "a social phenomenon of people living in cultural translation" is not (3). Another point of contact between my study and Steiner's is that her analysed authors "examine in their texts what it means to be a 'translated person'" (2), a feature I see also in my selection of migration literature.

Lingual and cultural translation are interconnected, since lingual translation has languages in focus but depends on the cultural contexts, and cultural translation has cultures in focus but constantly depends on language as the means of communication. Just as interlingual translation focuses on the transfer of meaning from one language to another, cultural translation focuses on the transfer of meaning from one cultural environment to another.

In this respect, I draw upon the anthropological/ethnographical aspect of cultural translation where the

> central aim of the anthropological enterprise has always been to understand and comprehend a culture or cultures other than one's own. This inevitably involves [...] the translation of words, ideas and meanings from one culture to another. (Rubel and Rosman 1)

The objective of a translation process is to reach understanding and comprehension. In this study, I discuss the effects of translating words, ideas and meanings in the corpus texts. Although translation is often described as a one-way process where a text written in the source language is translated into the target language, Bery argues that "despite the imbalances of power, there is a two-way (at least) process involved" where translations "add something to the target culture, and don't simply appropriate the source culture" (19). In situations of cultural transaction in the novels, the transfer process occasionally results in a reaction from the target culture, but since the texts are predominantly told from the immigrant's perspective, the effects on the immigrants are most noticeable.

Bhabha uses cultural translation to describe an existential condition, more specifically the migrant's position of in-between cultures. However, he also uses the concept for the negotiation that takes place in the interstices and thus focuses on the cultural transaction I refer to as cultural translation. While Bhabha uses cultural translation for a practice, a product and an existential condition, I limit my use to the cultural transaction that takes place between various characters in the corpus texts, the product that is the result of this activity, and to the cultural transaction that the authors of these novels perform by writing the texts. The five novels focus on representations of both migration and the migrant's position of in-betweenness, a position Bhabha refers to as "the 'inter' – the cutting edge of translation and negotiation, the *inbetween* space – that carries the burden of the meaning of culture" (56, original italics). Although in-betweenness and cultural translation are interconnected concepts in Bhabha's theories, they are treated separately in this study.

Bhabha draws upon the theories of Walter Benjamin in his claim that "[t]ranslation is the performative nature of cultural communication" (326). At the same time, he explains in an interview that he wants translation to be understood as "a motif or trope" (Rutherford 210). Thus, he focuses on cultural creation rather than cultural exchange. By focusing on the transfer of cultural information, I use cultural translation in a slightly different way from Bhabha. There are, however, connection points between Bhabha's and my own use of the concept, such as the focus on the migrant's position of in-between languages and cultures, and the illumination of issues of difference, asymmetrical power positions and acts of resistance through translation. Bhabha's and others' use of cultural translation has been adopted by other scholars in the fields of cultural studies and literary criticism, but it has also been severely criticised by translation studies scholar Harish Trivedi who argues that "if there is one thing that Cultural Translation is not, it is the translation of culture" (4). Trivedi's objection is that Bhabha's idea of translation neither focuses on languages nor on texts. This criticism also concerns my use of the concept since my primary focus is neither interlingual nor intertextual translation. As I see it, however, Trivedi's requirement that language is the focus of translation is too limiting since it disregards the metaphorical use that forms the basis of cultural translation.

Translation at the same time presupposes and attempts to eliminate difference. "The paradox of translation consists in the fact that *the text must remain the same while becoming other*," Augusto Ponzio argues (16, original italics). Whereas a translation strives towards making something different similar, it also emphasises the difference as it explores the unbridgeable gap between cultures (Hewson and Martin 25). Difference is especially underlined by translations in connection with power relations. In Bery's view, translation is "a way of trying to negotiate difference" (10), and although this is certainly true, translation entails negotiation not only of differences but also of similarities. It is a site of cultural exchange that illuminates exoticism and the theme of otherness but also of similarities in the corpus texts.

Cultural translation, just as lingual translation, occurs on the levels of the character, writer and reader in and around the selected migration texts. On the character level, cultural translation can be viewed as a negotiation between the immigrant's source culture and the Australian target culture, which can be seen in the negotiation between different cultural values and in how the immigrants on the one hand and Australia and Australians on the other are portrayed in the texts. The immigrant characters function as translators, both linguistically and culturally as they attempt to reconcile their past with their present.

The five writers of the corpus texts can also be seen as cultural translators, first, because they, through the writing of these texts, translate cultural elements that are unfamiliar to an English-speaking target audience. Second, they translate the Australian culture both from an inside and an outside perspective; they translate Australianness to a reader unfamiliar with the Australian cultural environment at the same time as they translate the migrant's view of Australia. Third, they also translate the migrant experience for readers unfamiliar with migration. In this way, migration writers can be seen as cultural translators who, instead of translating texts, translate cultures and experiences when they make culturally unfamiliar phenomena familiar and depict the theme of migration. In these translation processes, the reader functions as a receiver.

My view of the five migration writers as cultural translators originates in Maria Tymoczko's development of the translation concept where she parallels postcolonial writers with interlingual translators. "The primary difference," she argues, "is that, unlike translators, post-colonial writers are not transposing a text. As background to their literary works, they are transposing a culture" ("Post-colonial Writing" 20). This transmission of elements from one culture to another across a cultural and/or linguistic gap is a central concern of migration writers as well as postcolonial writers and translators. Tymoczko further argues that the "culture or tradition of a post-colonial writer acts as a metatext which is rewritten [...] in the act of literary creation." Thus, "where one has a text," she further argues, "the other has the metatext of culture itself" ("Post-colonial Writing" 21). The migration writers discussed in this study function as translators who use the metatext of culture instead of a source text when they translate cultures by representing the immigrant child, stories and storytelling, food and crisis.

In the first chapter, "Representations of the Immigrant Child as Translator," I analyse literary representations of interaction where the immigrant child functions as translator. The first chapter initially addresses the effects of lingual translation but extend these discussions to encompass how cultural translation functions both as a tool and as a product. I discuss traditional power structures between the private and public spheres as well as within the immigrant families. The analysis of the child's role as translator and its effects concentrates on the liminal phase of the migration process which the child characters leave quickly by accepting their double cultural identities and gaining a sense of arrival. The adult characters are protected from necessary cultural encounters by their translating children but this creates a dependence that causes them to remain in the liminal phase and lose their parental power positions.

Chapter two, “Storytelling as Cultural Education and Translation,” focuses on how stories told by characters in the novels reveal issues that are absent from the frame story, as for example the painful subjects of suicide and war experiences, and politically sensitive topics like hostility towards immigrants and maltreatment of Aborigines. Stories and storytelling also transfer cultural information from one generation to the next as a form of cultural education. Through the act of storytelling, the immigrants’ hybrid identities are created and maintained because the storyteller strengthens his/her attachment to the source culture and the listener is provided with a sense of history.

In chapter three, “Food: Migration, Representation, Translation,” I analyse situations where food is a symbol of cultural identity and takes on larger meanings as a representation of the source and target cultures. Food creates an understanding for or a translation of different cultures by means of a polarisation between the food cultures and eating habits of the various source cultures on the one hand and the Australian target culture on the other. Through a resistance or an acceptance of food from the source or target cultures, the characters symbolically accept or a reject that particular culture as a whole. A fusion between the source and target food cultures emphasises the characters’ hybrid identities and functions as a means to strategically market culturally significant elements and translate a particular source culture to a target audience/consumer.

Chapter four, “Crises, Second Encounters and Reciprocal Cultural Translation,” explores how reciprocity is attained in the corpus texts. In particular, I focus on crisis as a necessary prelude to a phase where interactive cultural translation is possible. Therefore, I discuss the main characters’ first and second encounters with Australia and Australians, as well as the crises that separate and induce them. It is not until there is a mutual exchange of cultural information that a sense of arrival, acceptance, or appreciation of the characters’ double national and cultural belongings occurs. Hence, I analyse the two encounters and the separating crises in connection with identity construction. I discuss the absence or presence of a translation process in various situations of interaction where the characters’ lingual and cultural codes are different. In particular I focus on the depiction of meetings between immigrants and representatives of the general Australian population in the novels.

Cultural translation is a useful metaphor, which offers a new approach to literary productions and, when used as a theoretical tool in close-reading analyses of Australian migration literature, allows me to analyse and emphasise aspects of power between immigrants and Australians, as well as between family members with a special focus on gender and age. It further functions as an instrument with which to analyse issues of emancipation and resistance, as well as processes of cultural education and acculturation, and to explore the characters' liminal position in-between cultures, languages and countries. Simultaneously, cultural translation is a result in the analysed situation. On an intratextual level, cultural translation is highlighted in situations which depict the translating child, storytelling, food and life-crises leading to second encounters. On an extratextual level, the selected writers translate cultures and the migrant experience. Cultural translation as both approach and effect thus shed light on the cultural encounter between immigrants and Australia and Australians and brings up aspects that can be expanded beyond this particular selection of migration literature.

The translation processes depicted in the novels of my selection all have a destination and a goal – a source and a target. Between the points of departure and arrival, however, there is a liminal space where the immigrant characters have left their source countries behind, but not yet achieved a sense of arrival in the target country. On an intratextual level, the novels advocate cultural hybridity, which can be seen when the translation process is used as a tool to analyse the migration process. For most of the major characters, arrival means an acceptance of their cultural hybrid identities and a position from which they are able to translate back and forth between the source and target cultures. It also means that the characters become what Rushdie refers to as translated beings.

1. REPRESENTATIONS OF THE IMMIGRANT CHILD AS TRANSLATOR

To be a translator means to hold a powerful position from which a conversation or a situation may be controlled as well as manipulated. Conversely, to need a translator means to be less powerful and to depend on someone else. The role of the translator is a much-debated issue in translation studies and includes understandings of the translator as "an intercultural mediator and interpreter, a figure whose importance to the continuity and diffusion of culture is immeasurable" and views of the translator as performing "a highly suspect activity, one in which an inequality of power relations [...] is reflected" (Bassnett, *Translation Studies* 4). Both interpretations however emphasise the power attributed to the translator and the advantageous position linguistic and cultural in-betweenness provides.

Because the immigrant children in the Australian migration novels of my corpus learn the target language before their parents, they function as family translators. In Jim Sakkas' *Stella's Place* and Angelika Fremd's *Heartland*, the oldest children in the families Antonis (sometimes referred to as Antoni) and Inge occupy the roles of translators, and in Eva Sallis' *Hiam* Zena functions as her mother's translator. The children also assume the related roles as links between their families and public institutions and as shields, protecting their parents from the Australian society. In these roles, the child characters find themselves in temporary power positions. Antonis and Zena function as a lingual translator and an interpreter respectively whereas Inge primarily takes on the other roles involved.[7]

Translation presupposes difference and a translator must constantly negotiate various alternatives and consider the effect each alternative may have. As Lawrence Venuti argues, translation "never communicates in an untroubled fashion because the translator negotiates the linguistic and cultural differences of the foreign text by reducing them and supplying another set of differences" ("Translation, Community, Utopia" 482). As a negotiating practice, translation consequently constructs differences at the same time as it strives towards eliminating differences and enabling an understanding. It is a complex and relational process during which selection and choice influence the result.

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[7] In the field of translation studies, interpretation has two meanings, one of which is the practice of oral translation, and another which can be used in the term's broader sense, meaning for instance explanation, contextualisation and conceptualisation, which is how interpretation will be used in this chapter. I see interpretation as the act of expounding the meaning of a sentence or a situation. In this way translation is interpretation, as Susan Petrilli claims: "To translate is not to decodify, nor to decipher, but to interpret" (17). Translation is an inclusive act in that it takes the context of the whole translation situation into consideration for what Bassnett refers to as "the transfer of 'meaning'" (*Translation Studies* 21). The term translation is an umbrella term that includes, among other things, interpretation.

In *Hiam* and *Stella's Place* the immigrating families are described as living diasporic lives: they choose to or are forced to mainly socialise with friends and family who have a common cultural background, share the migrant experience and/or speak their mother tongue(s). Within these diasporic communities there is consequently no need for a translator. Due to linguistic and cultural barriers, the families are, however, excluded from the social life of the target culture which results in an expressed need for translation between the diasporic communities and the surrounding Australian society.[8] In contrast to their parents, the child characters willingly or unwillingly participate in interactions with members of the target culture which places them in positions that enable them to take part in translation processes that incorporate negotiations between the private and public spheres. The child characters in the three novels negotiate difference and attempt to make the unfamiliar familiar in their function as links between their families and members of the target culture, but can obviously only do this from the child's point of view. Therefore, it is the child's selections and choices that govern how their parents perceive the situation and by extension the target culture. In their roles as translators the children attempt to eliminate differences between the private and public spheres but at the same time accentuate these differences because they keep their parents away from Australia and Australians.

In Ronald Taft's view, cultural mediation is a balancing act between the source and target languages and cultures that requires a double affiliation on the part of the mediator:

> A cultural mediator is a person who *facilitates communication, understanding, and action between persons or groups who differ with respect to language and culture*. The role of the mediator is performed by interpreting the expressions, intentions, perceptions, and expectations of each cultural group to the other, that is, by establish-

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[8] See chapter four for further discussions on diaspora as delaying the migration process.

> ing and balancing the communication between them. In order to serve as a link in this sense, the mediator must be able to participate to some extent in both cultures. Thus a mediator must be to a certain extent bicultural. (53, original italics)

Cultural mediation is an aspect of translation, but focuses on interpretations and mediations of extra-linguistic characteristics in communication situations. Although the child characters function as translators, since they know the target language better than their parents, they are also required to mediate these extra-linguistic aspects.

The translating child is a widely researched topic in social studies. It is, however, surprisingly little researched in the field of literary criticism. In this chapter, I analyse literary representations of situations of interaction where the immigrant child functions as translator. The power struggles apparent in these situations are transferred beyond and have effects outside specific translation situations. In order to leave the liminal phase and acquire a sense of arrival, the characters need to experience an acculturation process. As family translators, the children delay their parents' migration process for which the ability to adapt to the target culture is crucial. The children adapt to the target culture and language and leave the liminal phase quickly while the parents are sheltered from necessary encounters with the target culture and remain in the liminal phase of the migration process. As an effect, traditional power structures between the private and public spheres are emphasised while the power relations within the immigrant families are reversed.

Situations that reveal reversed power roles are of particular importance in my discussion. First, I analyse representations of the immigrant child as *translator* and *interpreter* and second, I discuss the effects these roles have outside translation situations on the children on the one hand and on the parents on the other. A direct effect of the function as *links* and *shields* is that the child holds a *temporary position of power* where he/she performs adult responsibilities. As a literary trope, the translating child illustrates and draws attention to the powerless situations adult immigrants experience on arriving in a new country. The translating children, on the other hand, gain opportunities and possibilities of manipulating their surroundings. The temporary power position is not uncomplicated, however, since in their translating roles, the children can be used by their parents. When an immigrant child meets with a representative of a public institution, such as a lawyer or a doctor, the power imbalance becomes obvious. This particular translation process is not a neutral practice since the agents are children who speak for adult immigrants who need to communicate with authority figures (Foulstich Orellana, Dorner and Pulido 508). There is a power imbalance between the two adult speakers as well as between them and the translating child.

The practice of non-professional translation performed by immigrant children on a daily basis has many different names, all with slightly different connotations. Within social studies it has been referred to as "natural translation" to emphasise the fact that the children are not trained translators (Harris and Sherwood 155). Lucy Tse moves away from the term translation by coining the term "language brokering" for children who "interpret and translate between culturally and linguistically different people and mediate interactions in a variety of situations including those found at home and school" (226). Although the terms refer to the same practice, Tse's choice includes the levels of social and political power structures more clearly. "Language brokering" alludes to the value systems of the source and target cultures, and describes how immigrant children mediate between speakers with different lingual, cultural and social backgrounds.

The three corpus texts analysed in this chapter present literary representations of immigrant children functioning as translators from different narrative perspectives. *Hiam* and *Heartland* are both narrated by a third-person omniscient narrator, but *Hiam* is primarily told from the adult's, Hiam's, point of view and her daughter Zena is viewed from Hiam's position whereas *Heartland* is told from the child's, Inge's, point of view. *Stella's Place* is instead a text with a multitude of narrative voices. The translating child, Antonis, however, is not given a narrative voice of his own, so in the communication situations where he functions as translator, the story is predominantly told from Stella's perspective. In criticism about children in literature, the child is often defined in relation to age.[9] In this study, child characters are considered as children primarily in relation to their parents, and although they are initially described as young, they do not remain children in terms of age throughout the novels. Thus, the concept of child is relational rather than static and has little to do with age. However, in certain situations the child's age is of significance, particularly regarding perceptions, experiences and world-views where the young child characters demonstrate limited knowledge and experience.

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[9] One example is Judith Plotz who refers to children as "those between 6 and 16" (67).

The inability to translate for themselves keeps the parents in the liminal phase between departure and arrival in a three-step migration process that parallels van Gennep's rites of passage (11). The translating child characters illustrate aspects of the migration process connected to the second, liminal, phase and the third phase, arrival, which in the case of the three novels is an individually designed and attained sense of belonging. While the liminal phase symbolises both threat and possibility, the third phase is where the immigrant's loyalties have shifted from the source culture to the target culture so that he or she is able to balance the double cultural affiliation (Turner "Dewey, Dilthey, and Drama" 41). There is still ambiguity in the third phase, but instead of an "either/or" there is a desire to incorporate both the source and target culture, to accept a double cultural identity, in order to gain a sense of arrival. This incorporation is a step towards hybridity and double loyalty – a state where the immigrant can translate back and forth between the source and target languages and cultures. Although hybridity is sometimes regarded as negative due to its "problems of identification" (Bhabha 322), in these novels, it is presented as offering the characters a position of power. In their hybrid state, the immigrant characters abide by the norms of the target country, as well as both visible and invisible customs and practices of their source cultures.

Representations of the Child as Translator and Interpreter

The translator's task is to translate both obvious and hidden meanings, and the problem of communicating underlying meanings is especially accentuated in the field of translation studies. While the obvious meaning of an utterance is understood from the words themselves, the hidden meaning requires cultural experience, which is why translators often are bi- or multicultural in addition to bi- or multilingual. Immigrant children "must infer the communicative aims that underlie messages, rather than simply understand [...] the referential meanings of those pieces of communication" (Tse 181), since language consists not only of the words themselves, but also of contextual and subtextual layers. The process of translation "involves a whole set of extra-linguistic criteria" (Bassnett *Translation Studies* 21), that are necessary to understand in order to translate the various layers of language, and these can at times require life experience which may be problematic when the translator is a young child. In *Stella's Place*, linguistic competence is often more important than life-experience in translation situations, and Antonis is only eight years old when he becomes the family translator:

> from the age of eight our son's been accompanying not only us but all our relatives and friends to doctors, lawyers, accountants, the police, you name it, acting as our interpreter. How many times did he accompany Nina to the gynaecologist? A little boy expected to interpret for his aunt things he barely knew about. (*SP* 42)

Antonis functions as the extended family's communicator, a task he executes "quite cheerfully," although, presumably, his understanding of the underlying meaning is limited in situations of interaction with various representatives of public institutions, such as when he accompanies his aunt to the gynaecologist. Nevertheless, his role as the family translator assigns Antonis a position of power where linguistic skills prevail over experience.

Every utterance includes both the words and their underlying meaning, but occasionally in translations the underlying meaning is prioritised over language and interpretations of culturally significant elements or situations are significant for the translation process. In situations where the immigrant parent understands the words but not the contextual and/or subtextual meaning, the translating child takes in the whole communicative setting such as surroundings, gestures, expressions, tones, reactions etc, and translates his/her interpretation of that setting rather than merely the utterance itself. In these circumstances the interpretation of the situation is the most significant and the focus is on cultural connotations: *how* something is said and what happens before, during and after the utterance is more important than *what* is said.

An incident, set on a bus in *Hiam*, illustrates how Zena functions as an interpreter of a situation her mother is unable to understand. Outside the bus window, a young man on a motorbike "brings his grinning face close to an open window and screams into the expectant air, 'You're all VIRGINS!!' in a voice that seems to be itching with uncontrollable happiness. He zooms off in cheeky, self-confident immunity and is gone" (*H* 50, original capitals). Hiam interprets the man's tone of voice and actions as signs of happiness, although she understands neither his words nor his actions. Her insecurity when it comes to interpreting the man's outburst is reinforced by her uncertainty of how to interpret the social codes on the bus. The brief encounter with the young man affects the other passengers and Hiam observes their reactions searching for guidance in how to react:

> the passengers mutter and shuffle, exchanging indiscernible mumbles and whispers of disgust. Strangers turn to each other and shake their heads. Hiam sits and reddens in perplexity. None of the people around her understand. She wonders for the millionth time how she can ever understand this place. It is incomprehensible to its own. (*H* 50)

A negative atmosphere emerges in the bus after the man's declaration and the other passengers, all presented as strangers to Hiam, unite in their disapproval. Hiam is unable to decode the situation and the passengers' reaction does not instruct her in how to behave. Her confusion illustrates that she is not part of the group of passengers, but an outsider like the man. Hiam's efforts to understand the reactions of the other passengers in order to react appropriately can be seen as a failed translation or interpretation attempt. Her inability to decode the situation gives rise to the question of how to understand Australia and Australians– a question Hiam has asked many times before without finding an answer. The fact that the other bus passengers have the same reaction to the event emphasises Hiam's difficulties in understanding the target country and highlights her position as an outsider. At the same time, the situation paradoxically diminishes the distance between Hiam and the other passengers since all of them are unable to interpret the situation.

Hiam's confusion is not shared by Zena, who is untroubled and rather amused by the incident, which indicates that she understands both the man's outburst and the situation. Her positive response: "sneakily, secretly laughing [...] very happy" further confuses Hiam who asks herself: "Has Zena understood? Is she merely enjoying everyone's discomfort or giggling at the word 'virgins'?" (*H* 50-51, 51). While not understanding the exact reason for Zena's joy, Hiam realises that her daughter "*understands this language which means nothing*" (*H* 51, original italics). Zena is also described as sharing the man's happiness, which further emphasises Hiam's seclusion since she belongs neither to the community of the disapproving passengers nor to the one that appears to exist between Zena and the young man. The shared understanding between Zena and the motorcyclist may be based on proximity in age, generational differences causing the other passengers to be offended. However, Hiam's belief in her daughter's understanding of the subtext of the situation is based on her confidence in Zena's linguistic and cultural competence and her lack of confidence in her own interpreting skills. Since she is unable to understand either reaction, Hiam's seclusion is increased.

The situation on the bus establishes the need for an interpreter. Zena performs this role by using the familiar element of graffiti: "Hiam leans to Zena and whispers into her ear without thinking, 'What did he mean?' Zena looks into her confused eyes and laughs. 'Nothing. He was just happy. It's like graffiti'" (*H* 51). Hiam requests help without thinking, which indicates that she is used to asking for her daughter's translations. In response, Zena offers her mother an interpretation of the whole incident showing that she is aware of Hiam's problem – that she struggles with the subtext of the situation rather than the words themselves. If she were described as translating the lexical level of the utterance, she would say: "You're all VIRGINS!!" in Arabic to her mother, and leave the interpretation to Hiam. It would then be Hiam's task to figure out the subtextual meaning on her own. In this situation however, Hiam is not in need of this lexical translation. Zena's cultural translation alludes to graffiti, presumably something her mother is familiar with, as no additional explanation is necessary. Graffiti is a manifestation defined by its temporality: "The work is a work of and for this moment, a work whose point is that it was made, and how it was made, and why it was made rather than in the arrangement of lines itself" (Sartwell n. pag.). Another temporal feature of graffiti is that it is often viewed *en passant*, by a quick glance while driving a car or riding a bus (Sartwell n. pag.). As a metaphor, graffiti corresponds to the man's outburst due to its form of expression and temporality and by referring to it, Zena alludes to a multilayered language, built on pictures, that crosses linguistic borders. The momentary quality of graffiti as a form of expression echoes the motorcyclist's outburst at the same time as it is a familiar element to Hiam and functions as Zena's translation strategy.

Most translations take the situation into consideration, but are still translations of linguistic phrases, words in one language transferred into words in another language. The kind of translation which I refer to as interpretation, on the other hand, is a part of cultural translation since it occurs when the person who requests a translation, in this situation, the parent, lacks cultural rather than linguistic experience. Basing her argument on Lotman's idea that the relationship between language and culture is absolute Bassnett argues that the translator "operates criteria that transcend the purely linguistic" (*Translation Studies* 23). In the situation on the bus, Zena's cultural translation covers these extra-linguistic criteria. Although language and culture are considered inseparable entities in translation situations and the translator is constantly negotiating both, they are, at the same time, two ends of a translation scale where some translations' primary focus is language while others focus on cultural elements. In the situation on the bus, Zena's interpretation influences Hiam's perception of the situation, because she adjusts her view to fit Zena's: when Zena explains that the man expresses happiness, Hiam "remembers that she did notice his happiness. She knew that it meant nothing, too" (*H* 51). Hiam thus experiences the surroundings through her daughter's interpretations.

Antonis' function as his parents' lingual translator and Zena's function as her mother's interpreter have implications for both parents and children. Instead of progressing, the parents remain in a non-developing migration process because not only do they come into contact with Australia and Australians through their children's limited experience, they also become dependent on their children on a number of occasions, primarily in situations of interaction. The children, in contrast, show immediate progression in their migration processes which enables or forces them to take on other roles, such as links between the private and the public spheres and shields against representatives of the target culture.

Representations of the Child as Link

Like Antonis and Zena, Inge in *Heartland* serves as a link and constantly mediates between the private and public spheres. There is a power imbalance between these spheres, which Bonnie Urciuoli emphasises by using the terms inner and outer spheres where the former consists of "relations with people most equal to one," such as family, friends and people of similar background and the latter consists of "relations with people who have structural advantages over one" (77). Although used synonymously with private and public spheres, the terms inner and outer relate to relationships *between* these spheres rather than relationships *within* them and as my analysis in this particular section focuses on the relationship between the two spheres, inner and outer are more suitable terms.

In *Stella's Place*, Antonis' position as the family translator also entails serving as his parents' link to representatives of various public institutions. This position emphasises the power differences between the immigrants and the Australians. Stella and Fotis have a large Greek network outside of which they do not socialise and within which Greek is spoken.[10] Therefore, they are vulnerable in contacts with the target culture, in particular with public institutions, which is why they need Antonis to act as their connection to "doctors, lawyers, accountants [and] the police" (*SP* 42). Although there are hierarchical structures at work *within* these spheres due to factors such as gender, age and social class, the difference *between* the spheres is more noticeable.

Fear and humiliation are significant facets of the child characters' sometimes forced adaptation to the target language and consequently with their developing migration process. In *Stella's Place*, Antonis is immediately exposed to the English language together with the prevailing cultural codes of the Australian society when he is sent to school the day after his arrival:

> How strange it all felt...the next day. Going to the red-brick primary school with Fotis' sister, Alexandra [...], and not understanding a word he [the headmaster] and Alexandra were saying; feeling little Antoni's hand clutching mine. Poor little kid – the frightened look he had when Alexandra ordered him to follow the woman with the blue hair down the corridor to his new class. (*SP* 8)

Although Sakkas describes Antonis' first encounter with the local school from Stella's point of view, the narrative emphasises Antonis' fear at the same time as it informs the reader that neither he nor his mother understands a word of English. In several of the corpus texts, fear is shown to impel the migration process. The terrifying experiences of being sent to school without speaking the target language or being familiar with the local cultural practices induce the child to learn and to adapt to the norms of the target culture quickly. The child's fear and humiliation lead to a rapid acculturation process and thus to a progressive migration process.

In *Heartland*, humiliation is presented as the main reason for Inge's quick adaptation to the target language and culture and for her choice to become Australian. Even though she is old enough for senior classes, Inge is placed "in grade three until she can catch up with the language" (*HL* 15). It is not only her lack of English that causes her humiliation, but also her unfamiliarity with the local cultural codes: "When Miss White turned to Inge to address instructions to her, Inge curtsied as she had learned to do as a child when presented to people who were her superiors. The class laughed" (*HL* 15). The terrifying and humiliating encounter with the target language and culture functions as an inducement to learn quickly and by extension to reach the third phase of the migration process, to arrive. As a defensive mechanism to endure her days at school, Inge studies the English language as well as the behaviours of her class-mates. Mimicking is the means through which she improves her linguistic and cultural competences and fits in. In Homi K. Bhabha's definition, enforced mimicry is a colonial power strategy based on the "desire for a reformed, recognizable Other, *as a subject of a difference that is almost the same, but not quite*" (122, original italics). At the same time, mimicry is a form of resistance where the mimic "poses an immanent threat" because of its ambivalence, and as a consequence mimicry is "at once resemblance and menace" (Bhabha 123). Within the power hierarchy at Inge's school, her mimicry is an act of camouflage that enables her to blend in with her friends and it is thus an attempt to erase difference, to become translated. As a result of becoming Australian through her mimicking act, Inge gains a position of power.

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[10] Although Sakkas does not use the Greek language to represent dialogues within the Greek diaspora, other aspects indicate that the characters indeed use Greek. Stella's language within the diaspora is represented in "correct" English, whereas her communication with Australians is carried out in broken English. Thus, it can be inferred that the "correct" English, with no need for a translator, is, in fact, a textual representation of her fluent Greek.

It is their speedy acculturation process that enables the child characters to assume the function as a link between their parents and representatives of public institutions. This function is often necessitated by the parents' fear, which Hiam's vulnerability in situations of interaction with representatives of the outer sphere exemplifies. In her daily life as a housewife, she only socialises with other Arabic women which increases her fear of interactions with members of the target culture and prevents her from defending herself:

> Hiam has learned gradually to *fear* schools and public institutions. It isn't that anything outright unpleasant ever happens. People are rarely as clear as that. It is simply the constant feeling of something unsaid and of meanings not granted by the understanding of words and it saps her strength because every reaction is inappropriate. Zena, however, still reacts. When she was three, Zena slapped a doctor in the face for making Hiam cry. (*H* 15, my italics)

Neither Hiam's experience nor her cultural and contextual knowledge are sufficient to make her feel comfortable in meetings with representatives of the target culture. As opposed to the kind of fear that propelled the child characters' acculturation processes, her fear has emerged gradually and become a part of her. Hiam's reaction can be seen as a withdrawal from the outer sphere, which is a reason why Zena occupies the position as her mother's link to mainstream society. An important result of Hiam's fear and subsequent withdrawal is thus that she loses her parental position. This loss of a power position in situations of interaction between the spheres is later transferred to the inner sphere.

Non-acculturation creates a vicious circle in the texts. It causes the parent's or sibling's need for a link at the same time as the presence of a link contributes to their non-acculturation. In *Heartland*, Inge functions predominantly as a link between her younger sister Monika and the outer sphere. Because her stepfather Karl speaks English and acts as Lisl's (Inge's mother) translator, neither of them needs Inge's translations. In contrast to Inge, Monika is described as refusing to conform to the target culture. Instead, she is "a fir tree amongst a forest of eucalypts," who "provocatively, almost offensively" eats her dark bread which the other children refer to as "'nigger food' and 'wog droppings'" (*HL* 43). Because she does not adapt to the target culture, she requires a link to the outer sphere. Inge's ability to fit in with the other students is what makes her Monika's link to the school, including the staff and the students. As an example, through a written assignment, Inge explains Monika's background to Mr Cooke, who alters his view of Monika after reading her history and helps her become friends with another girl. The power relationship caused by the use of a child as link in *Heartland* differs from those in *Stella's Place* and *Hiam* because the participants are siblings rather than parents and children, but in all three novels, the non-acculturated characters, instead of progressing in their migration processes, remain in the liminal space where they become dependent on their children or siblings.

In order for the immigrant characters, both children and adults, to leave the liminal space of the migration process and achieve a sense of arrival, they need to accept their Australian identities. After that, they can reach a state of cultural hybridity and become translated beings. In the novels, this chain of progress is shown to be delayed when children serve as links between the inner and the outer spheres.

Representations of the Child as Shield

A shield's main function is protection. It prevents outsiders from coming too close to someone, at the same time as it prevents that person from coming close to the outsiders. The protection offered by immigrant children prevents the parents from contacts with the outer sphere. In addition to keeping the inner and outer spheres apart, the shielding children make the parents dependent on them also outside translation situations.

Zena functions as a shield for her mother in situations of direct communication with members of public institutions in Australia such as in the incident where Zena slapped a doctor in the face for making Hiam cry (*H* 15). She also functions as her mother's shield in communication situations where members of the target culture are only passive third parties. On a train, Hiam imagines the other passengers as listeners to her and Zena's conversation and she regards them as participants in the conversation:

> On the train with Zena, Hiam has no fear. Zena is her charm and her link with Australians. They too have daughters and they too love them and are proud of them. She looks around at the people, imagining them imagining: What a beautiful daughter that woman has! Alone in the train, without Zena, she thinks of them looking at her and thinking: Foreigner. Zena sits next to her, conversing loudly enough to be heard, which also pleases Hiam. On the train (and only on the train), she loves the fact that Zena speaks English like an Australian. (*H* 42)

Again, fear is presented as constantly present in situations of interaction with the target culture, but in this particular situation it vanishes because Zena is accompanying her mother. Hence, Zena shields her mother from the frightening surroundings. When Hiam travels on her own, her main concern is how she is considered by the other passengers, but Zena's presence changes her identity from a "Foreigner," an Other, to that of a mother, since motherhood transcends linguistic and cultural barriers and is something the other passengers can relate to and identify with.

In Hiam's view, it is Zena's linguistic competence, the fact that she speaks English like an Australian, that earns the other passengers' respect. Nevertheless, Hiam only approves of Zena's Australian accent on the train, which implies that she only tolerates it as long as it is of value to her. On other occasions, she strongly disapproves of Zena's Australianness, as for example when she as a teenager is "gasping incomprehensible fragments of an unknowable dialect of English into her mobile phone" and "floats potently through the room in a studded black bra and walks out the front door" (*H* 80). Zena's use of the target language and her way of dressing provocatively are presented as threats to Hiam and the culture she represents. Her English is described as incomprehensible which illustrates the difference between mother and daughter as well as emphasises the daughter's emancipation from her mother. Zena's adaptation to the target culture is a requirement for her role as shield and gives her power in situations when shielding is desired. At home, the same adaptation becomes a threat to her mother because it represents a distancing from her familiar environment.

In Fremd's *Heartland*, Inge's role as Monika's shield is possible because Inge has adapted to the local cultural context and is respected by the other children: "When Inge made an appearance [...] Monika's persecutors dispersed" (*HL* 43). Similarly to how Zena's company functions to shield Hiam, Inge's presence causes the bullying members of the outer sphere to disappear. In these situations both Zena and Inge are described as Australianised and Australianness is the protection they offer.

Because the child functions as a shield, the parents are described as dependent on their children in contacts with spokespersons of public institutions. In *Stella's Place* this dependence is described as an ongoing process. Antonis has been translating for and shielding both his parents for many years. Although a necessity, his help is also destructive since it creates a dependence which causes problems and anxiety when he is not around. Antonis' role as translator engages him as mediator in various translation situations, but his mediating practice is not confined to these situations. Rather, he becomes the family mediator in everyday situations, such as during a dinner where Fotis sees his daughter Despina for the first time in five years and for the first time meets his granddaughter Niki (*SP* 42). Hence, Antonis' role as shield is transferred from the outer to the inner sphere. Another example of the parents' dependence on Antonis is Stella who, after two decades in Australia, sees herself as helpless without her son's translations: "'What am I going to say to the police with my English, Antoni?'" (*SP* 111). Due to her lack of belief in her ability to speak English and her constant reliance on her son to mediate between her and various representatives of public institutions, Stella is nervous about meeting with the police by herself and Sakkas describes her as continuously dependent on her son. Hiam's dependence on Zena moves beyond translation situations in a similar way: "Hiam almost panics at the thought that she might have to spend the evening alone" (*H*

66). As a result, she "loses herself in Zena" and "begins to tell stories to delay Zena from going out" (*H* 69, 70). Although this dependence is described as extending to general situations, it originates in Zena's Australianness. In *Stella's Place*, *Hiam* and *Heartland*, dependence is a negative consequence of using a child as translator, link and shield.

Both Antonis and Zena are described as shielding their parents from encounters with the target language and culture that appear necessary in order for the adult characters to leave what equals the liminal phase of the migration process and achieve a sense of arrival. In communication situations between the inner and outer spheres, Antonis' role as link has a double function: at the same time as he negotiates between the two spheres, he keeps the representatives of these spheres apart. As a result, the parents are prevented from coming into contact with spokespersons of public institutions as well as directly encountering the target language and culture. For the majority of the characters, migration includes an acculturation process which Young Yun Kim argues is a move towards cultural adaptation: "All strangers begin their cross-cultural journey as 'outsiders' and move in the direction of 'insiders' as they go through the stresses of daily interactions with the new environment" (33). When Antonis and Zena shield their parents from daily interactions with the target culture and language, they prevent or delay their acculturation processes and postpone their arrival. This is not the case for Inge and Monika. Although Inge is portrayed as both link and shield to her sister, Monika still experiences the necessary encounters and leaves the liminal space, although she does not achieve a sense of arrival within the scope of the novel. Instead, as Inge abandons her, she is left in a vulnerable position with her grandmother, her little brother and her father, who, it is hinted at in the text, may be incestuously abusive.[11]

In the rite of passage that is migration, Antonis, Zena and Inge move on quickly to the third stage, incorporation, where they have shifted their loyalties from the source to the target culture and are able to balance their double cultural affiliations. Stella and Hiam, on the other hand, are stuck in the liminal phase predominantly because neither of them has accepted their Australianness. Hiam has spent eighteen years in Australia but "[s]he had never understood Australia. She had never understood Australians. She had never known that there was so much outside of herself and her world" (*H* 49). Protected from, and denied encounters with the outer sphere she has not connected to Australia. Similarly, Stella has not accepted her double cultural belongings, nor have her loyalties shifted as she has been protected from encounters with the target culture and remained in the liminal phase. Hiam and Stella are isolated from encounters with the outer sphere and unaware of their liminal positions, but throughout the narratives it is revealed that they need to (re-)connect with Australia and accept their Australian cultural identities in order to achieve a sense of arrival. For the characters to achieve an individually adjusted sense of arrival, cultural encounters and interactions are required.

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[11] Because *Heartland* is the first part of a trilogy, it is possible that Fremd creates an arrival for Monika in the two following novels.

Representations of the Child in a Temporary Power Position

As a consequence of the child's function as link and shield, he/she temporarily holds a position of power over information in relation to his/her parents. This power position is obvious in interactions between the inner and outer spheres, but also has effects on the power relations within the inner sphere where the children, Antonis, Zena and Inge gain authority because of their linguistic abilities. The parents' need for translation creates a power imbalance that inverts "traditional" power relations between parent and child and causes a reversal in parent-child roles (Sung 183). The transposition turns "culturally scripted dynamics of parental authority upside down" (Súarez-Orozco and Súarez-Orozco 75). There are certain responsibilities that are associated with adult- and parental roles, such as protection and education. Similarly, there are characteristics conventionally related to children, such as inexperience and vulnerability (Byrnes 2). In the three novels analysed in this section, the children take over traditional adult attributes like wisdom, responsibility and strength when they serve as their parents' translators, links and shields.

In situations where the immigrant child functions as translator, he/she is described as the one who has acquired more of the *required* knowledge, that is, linguistic and often also cultural competence, than his/her parent(s). Cultural and linguistic competence equals power, but this power produces both positive and negative effects on the immigrant children. The child characters display an attitude of superiority since they both protect and educate their parents and are able to manipulate them because of their temporary access to power. At the same time, their power position is not untroubled, especially for young children who sometimes find themselves in situations where they are used.

In *Stella's Place*, Antonis is more familiar with the local fauna than his mother, which is why Stella needs his protection and education in culturally specific contexts. Stella's vulnerability appears, for example, in her frightening encounter with an animal she has never seen before:

> Years later, as a grown woman, I came upon such a creature – a giant grey rat – and suddenly fear was surging through my veins [...] the thing that brought me out was the pressure I felt on my arm, and my son's voice. 'It's a kangaroo, manna,' Antonis was saying. 'A kangaroo.' (*SP* 14-15)

On this particular occasion, Antonis has the required knowledge which allows him to temporarily take over the parental and authoritative role of educator. His acquaintance with the Australian culture makes him able to educate his mother in "new," Australian, experiences.

Cultural integration or Australianness is the main reason for the child's attitude of superiority towards the parent. In *Hiam*, Zena does not educate her mother, but there are situations that produce educational effects such as her painfully direct question: "'*What makes you think I am still a virgin?*'" which is the question that ultimately leads to Masoud's suicide and Hiam's ensuing life-crisis (*H* 119, original italics). The attitude with which she delivers this piece of news is irresponsible, but the way she continues conveys superiority: "*It was going to be good to force them to be a little independent*" (*H* 120, original italics). Her reflection resembles a parental comment about a child. Zena's attitude is also noticeable in another incident where she attempts to educate her father who claims that "'[t]he owl is an image of gloom and evil'" (*H* 77). As a response, "Zena snorts, flaunting her superior knowledge, 'the owl is an image of wisdom and higher learning'" (*H* 77). This situation contains two culturally separate interpretations of the metaphorical and symbolical meanings of the owl and when she chooses the Australian meaning as the correct one, Zena emphasises her Australianness and shows no openness towards the Arabic meaning. Rather, she illustrates a denial of any other interpretation than the Australian. In this educational situation, Zena's Australianness supplies her with knowledge about the symbolism of the owl in an Australian cultural context, which she tries to transfer to her father. Her education of her father is performed with an attitude of superiority and illustrates a rejection of her Arabic cultural heritage.

In *Heartland*, Lisl expresses a need for Inge's linguistic competence, which results in a loss of her identity as a mother. Language skills situate Inge in a parental position in which she feels "a little closer to her mother, protective almost" (*HL* 89). Inge, who is "blending into the landscape as if she had been born to it, rattling foreign sounds off her tongue," experiences herself as superior in relation to her mother just as Zena does because of her familiarity with Australia (*HL* 68). As Inge compares Lisl to a "ridiculous" and "overgrown child," she puts herself in a position of authority (*HL* 63). This authoritative position is further emphasised when Inge educates her mother: "Inge corrected Lisl's essays for evening class, thinking them simplistic, the essays of a child groping to find a foothold in a language and having to resort to baby talk, but she praised them as literary masterpieces" (*HL* 102). In addition to the role of a teacher who marks a student's essays, Inge functions as a parent who praises and encourages her "child." While Inge is "puzzled over this sudden reversal of roles," Lisl holds their differences in education responsible: "You are educated. I don't know how to talk to you. I don't know what a mother should be" (*HL* 90, 153). Inge's linguistic and cultural knowledge makes Lisl question her function as parent. When Inge shoulders the responsibility for her mother's education, Lisl loses both her parental authority and her parental identity. In *Heartland*, education both leads to and is a result of the child's temporary power position as the child's level of education contributes to a parent and child role reversal.

The reversal of roles indicates not only that the children are temporarily situated in power positions which indicate development, but also that the parents experience feelings of disorientation and helplessness, which represent a regression to the status of a child and a postponement of development. In an interview by Suárez-Orozco and Suárez-Orozco, a Mexican immigrant explains that he returned to the position of a child when he arrived in the target country because he had to adapt to its cultural codes (73). Although the parents in the corpus texts are not described as having experienced an automatic regression to the state of a child, Zena, Inge and Antonis perceive them as occupying child-like, powerless positions. Re-learning and education are reasons for the altered power positions between children and adults in the novels.

The child's position in-between the source and the target languages and cultures is occasionally disadvantageous since one consequence is that he/she is used. In *Stella's Place*, Antonis' father uses his son's services to seem important among his friends and succeed in his business (*SP* 42). This rather direct way of using the child is accompanied by a more indirect way of taking advantage of the translating child: when Stella visits Antonis without an invitation, "he asked me [Stella] why I'd come [...] the excuse I had prepared was that I needed him to read some legal letter we'd received" (*SP* 75). Stella uses her linguistic dependence to fulfil her social need of Antonis' company. This exploitation of her dependence is a form of lying to her son. Although Stella's reason for the visit is a lie, it is based on the long family tradition of Antonis as translator, a role Stella is comfortable with and uses to her advantage. Both Stella and Hiam use lies as a means to satisfy their need for their children's presence, but this also means that their lies ensure a continuous dependence on their children, which places both adult and child characters in an unfavourable position.

Lying is not a practice exclusively employed by the parents using their children. The child characters' position in-between is also beneficial in that it offers an opportunity to manipulate and use the powerful position, and lying can be used to the child's advantage. From her position in-between, Zena is described as using lies as a strategy:

> Zena also begins to lie. Lies become their currency; they exchange and trade, negotiate and deal. A lie can purchase life and freedom and Zena gets into high finance. She feels no qualms. Her loyalty to her parents, and her loyalty to herself and her friends are all absolute. She cushions and protects her parents with her lies and lives free and generously for her friends. (*H* 70)

Double cultural affiliations require double loyalties. Lies are depicted as Zena's resolution to this in-between situation and a means by which she protects her parents on the one hand and her friendships on the other. When her parents' and her friends' wishes do not agree, Zena, who constantly negotiates between the Arabic and Australian cultures, lies to her mother. In *Hiam*, lying is crucial, since both Zena and her mother use lies not only as a way to communicate with each other, but also as a way to live their everyday lives and exercise power over one another. It is thus described as a necessity, which Zena employs without reservation. However, by lying to her parents

Zena also protects them. Lying is her way of manipulating the surroundings in order to satisfy herself, her parents and her friends.

* * *

By focusing on children in powerful positions such as translators and authoritative figures who provide their parents with education and protection and control their interactions with Australia and Australians, Sakkas, Sallis and Fremd translate the migrant experience to the reader. The three novels *Stella's Place*, *Hiam* and *Heartland* show how traditional power structures are troubled through the parent and child role-reversal which is an effect of using the immigrant child as translator. Using the child as a translator has effects on the characters' migration processes: while the children rapidly achieve a sense of arrival, the adults remain in the liminal space. Migration is described as a stressful, sometimes humiliating experience where the adult immigrants become dependent on their children and are forced to encounter the target culture through the partial interpretations of a young child.

The migrant experience is similarly stressful for the immigrant children who often, out of fear, are forced into a rapid acculturation process which makes them wish for separation from the parents and the source culture they represent. That is, the roles of family translator, link and shield have far-reaching consequences for the child characters in all three novels. In *Heartland*, the wish for a separation is very prominent as Inge wants to become Australian and escape from her family. Similarly, in *Stella's Place*, Despina runs away from her family and the cultural pressure she experiences from her parents and the diasporic community. Antonis, on the other hand, is not totally separated from his parents, and he is constantly needed for translation and mediation purposes. However, there is a distance between him and his parents which can be seen in Stella's need to construct a reason for visiting her son. In *Hiam*, Zena also expresses a wish to distance herself from her parents and the Arabic culture and does so by, for example, refusing to eat her mother's food.

The ability to translate creates a position from which conscious or unconscious manipulation is possible. Since a faithful reproduction is impossible, there is always a gap between the source and target languages and cultures which induces unconscious manipulation. Another reason for unconscious manipulation can be the translator's/child's limited knowledge; he or she might not even be aware of the manipulation that takes place. As translator, the immigrant child controls the information that passes between the inner and outer spheres. From this position, he/she is able to, consciously and/or unconsciously, manipulate representatives from both spheres. The power hierarchy *between* the inner and outer spheres is shown to affect the power hierarchy *within* the inner sphere in the novels when the child's role as translator results in a reversal of child and parent roles.

2. STORYTELLING AS CULTURAL EDUCATION AND TRANSLATION

Four of the corpus texts, Yasmine Gooneratne's *A Change of Skies*, Jim Sakkas' *Stella's Place*, Angelika Fremd's *Heartland* and Eva Sallis' *Hiam*, illustrate how stories and storytelling function to create an understanding for various cultures, create identities and construct histories. Historically, storytelling has been used for, among other things, cultural maintenance and educational purposes. According to Craig Eilert Abrahamson, it is "the only tool available by which individuals within their communities could preserve and share their heritage. Stories not only explained life and preserved history, but also ensured the continuity of experiences from one generation to the next" (440). In the selected novels, stories and storytelling can be seen to continue cultural traditions and provide cultural education in the manner Abrahamson describes. These acts can be interpreted as an aspect of cultural translation.

Storytelling parallels the practice of translation (see, for example, Steiner 97-123) since the storyteller recounts personal or others' experiences in ways that make it possible for the listener to gain a deeper understanding of culturally specific elements and incorporate the stories into his or her own experiences. Translation is never a simple transposition of a message into another linguistic form, but "a deliberate and conscious act of selection, assemblage, structuration, and fabrication – and even, in some cases, of falsification, refusal of information, counterfeiting, and the creation of secret codes" (Tymoczko and Gentzler xxi). The translator thus manipulates and controls the message in a similar way to a storyteller, who has the power to create, recreate and alter (hi)stories.

When an unfamiliar but culturally significant element is made familiar to the listener by the telling of a story, the act of narration is also an act of cultural translation. In her study of translation, language and migration in African literature, Tina Steiner argues that translation is the act that "affords the characters a life where past and present connect and hold a future" (99). Cultural translation can in this sense be seen as a means of survival, and results in an ability to create "a transnational diasporic identity that provides the characters with a space, one we might tentatively call 'home'" (Steiner 98). Similar strategies are used in the novels selected for this study, where storytelling functions as a means of survival and as an act that connects the past with the future. Through stories, the past is translated into the characters' present, providing them with a sense of history, and culturally specific practices are passed on to the next generation. What Steiner views as a transnational being corresponds to the translated being who through cultural hybridity achieves a sense of arrival in the corpus texts.

Stories that are told or written by the characters and embedded the in frame stories belong to the hypodiegetic level of the text (Rimmon-Kenan 91-92). In the corpus novels they function to introduce historical information relevant to the migration process by translating a past here, in Australia, and a past elsewhere, in the source cultures. In *A Change of Skies*, hypodiegetic stories narrate a parallel migration journey to the one in the frame story and provide the listeners with historical information that affects their present view of Australia and Australians. Similarly in *Stella's Place*, one hypodiegetic story reveals an aspect of Australia's history that functions as an instrument for cultural education for the listener. In *Heartland*, the stories educate the listeners about another time and place, which results in an increased understanding and a sense of history. The hypodiegetic stories in *Hiam* appear as fairytales that parallel themes of migration in the frame story, and as jokes that illustrate the theme of resistance. The latter transfers structures of resistance to the next generation characters who are removed from the cultural context where the jokes originate. As translations, the hypodiegetic stories exemplify both domesticating and foreignizing translation strategies. Well-known narrative forms such as life stories, fairytales and jokes function as domesticating translation strategies, where the narrator helps the listener by making the translation as familiar as possible. The inclusion of unknown elements instead functions as a foreignizing strategy that preserves cultural difference.

In the four migration novels, hypodiegetic stories create hybrid identities on the intratextual level, both for the storyteller whose attachment to the source culture is reinforced, and for the listener who receives not only a cultural education, but also a past and a sense of history. On the extratextual level, the authors of the four corpus texts translate cultural phenomena to an English-speaking target audience. The embedded stories narrate culturally and historically specific, sometimes politically sensitive, issues, and their presence in the texts serves as a means to translate another culture, time and place for the reader. The hypodiegetic stories expand the theme of migration by introducing topics that are absent from the frame stories and describing stereotypical and/or negative images of migration.

The translations that take place through the hypodiegetic stories are predominantly intercultural negotiations between source and target cultures, translating culturally significant elements to outsiders who are unfamiliar with these particular phenomena. By mediating between the "past and the present" (Bery 18), they are also intracultural, since they translate another time and place to an insider who is familiar with that particular culture, but does not share the cultural heritage due to temporal and spatial differences. While the frame stories mainly focus on liminality and arrival, the second and third steps in the migration process, the hypodiegetic stories frequently describe the first step of the departure and the time leading up to it.

The goal all novels induce is a state of cultural hybridity, which means both the merging of two cultures and the new product that is the result of that merging. It is only when the immigrant characters are able to move freely between the source and the target cultures and translate back and forth between them that they can achieve a sense of arrival. Cultural education through stories and storytelling is one way of producing the desired cultural hybridity since it strengthens both the storyteller's and the listener's connection to the source culture. Thus, stories and storytelling prevent the characters from becoming fully absorbed in the target culture and help them maintain their double cultural affiliations. In my analyses of the four novels, I have divided the hypodiegetic stories into three categories. The first type, *life stories*, adds a historical dimension to the frame stories in which they occur, at the same time as they create or facilitate cultural hybridity. The second type, *fairytales*, also provides a sense of history and establishes cultural hybridity by offering cultural education. Themes of *power, mockery and translation* are emphasised in a story about a joke that transfers cultural aspects of power and resistance from one generation to the next while a mirroring joke results in a reciprocal exchange of cultural information.

Life Stories: Translating a Past

Hypodiegetic stories in *A Change of Skies* and *Stella's Place* are used to relay images of the past here, in Australia, whereas in *Heartland* they relate a past elsewhere, in Germany. The stories "Lifeline" in *A Change of Skies* and "Lilly's Story" in *Stella's Place* explore aspects of Australia's past that the listeners are either unaware of or have not previously considered.[12] The two stories in *Heartland*, “My Life” and “Emma’s Story,” convey information about the source culture before the act of migration and inform the listeners about wartime Germany – a subject that is absent from the frame story.[13] “My Life” is a school assignment written by Inge and read by her teacher, Mr Cooke and “Emma’s Story” is a journal entry written by Emma and read by Inge.[14] The two stories introduce topics that are not present in the frame story and describe the first phase of the migration process.

“Lifeline” in *A Change of Skies* consists of several extracts from *Lifeline. The Journal of An Asian Grandee in Australia 1882-1887*, which is Barry’s edited version of his grandfather Edward’s journals, containing his experiences of travelling to and in Australia in the 1880s. Because Barry has “pieced together the story of Edward’s adventures from family legend [...] and (to a very limited extent) from his own words” (*ACS* 44), he is the actual author of “Lifeline,” although the story is presented as Edward’s own journal entries. Because Edward’s journal is read by both Jean and Barry before and during the process of editing, Edward is the storyteller, however, and Barry and his wife Jean are the listeners.[15] In *Stella’s Place*, the girl Lilly, who is reincarnated as the melaleuca tree in Stella’s garden tells Stella the story of her experiences as one of “the stolen generation.”[16] Whereas “Lifeline” is presented as a polished text intended for publication, “Lilly’s Story” is an orally narrated life story told at a specific moment to a listener considered to be mad. Thus, there is a difference in status between the two stories, although they both describe Australia before the immigrating main characters arrive. The historical information about the target culture that these stories provide gives the listeners a cultural education that increases their understanding or affects their view of Australia.

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[12] I have named the story “Lifeline” after the fictional novel that is created from the journal entries in the text and “Lilly’s Story” is named from the chapter in which it appears in the novel.

[13] I have named the two stories ”My Life” and ”Emma’s Story” from the chapters in which they appear in the novel.

[14] Even though their positions within the frame story are writer and reader, they will be referred to as narrator and listener, so as not to confuse these positions with the implied or real authors or readers.

[15] Even though Barry and Jean read “Lifeline,” I refer to them as listeners so as not to confuse their narrative roles with that of the ”real” reader.

[16] “The stolen generation” is the concept used for the removal by force of children with Aboriginal and white parents with the purpose of providing them with an education in the English language and culture. For further references to the stolen generation see for example Peter Read, *The Stolen Generations: The Removal of Aboriginal Children in New South Wales 1883-1969*, Chris Weedon, *Identity and Culture: Narratives of Difference and Belonging* (48). See also the two films Phillip Noyce’s *Rabbit-Proof Fence* and Baz Luhrmann’s *Australia.*

Since Edward's migration to Australia parallels Barry and Jean's migration 100 years later, "Lifeline" affects the main characters' view of Australians. The story consists of several segments told alternately with the frame story so that common themes and events are emphasised. One such theme is the unwelcoming Australia. When the *SS Devonshire* arrives in Australia, Edward and the other passengers are met with "*quite large stones [that] fell into the water*" and they come to the conclusion that Australia is a "*hostile land*" (*ACS* 72, original italics). When Jean and Barry arrive in Australia, "[t]he stones struck the roof of [their] new house with a tremendous clatter" and Jean connects the incident with "the stoning of the *Devonshire* off Mackay" (*ACS* 81). The resemblance to the incident in Edward's journal influences Jean and Barry's view of Australians in a negative way since the couple immediately assume that they are met with hostility. The idea that immigrants are unwanted is thus transferred from the hypodiegetic level to the frame story (*ACS* 82). When it is later revealed that instead of stones they had experienced a hail storm, and that their neighbours are in fact friendly, Jean and Barry appear prejudiced instead. In this way, Edward's journal introduces a politically sensitive subject that is mainly absent from the frame story and presents cultural and national prejudices that reappear in reverse form on the diegetic level of the text.

The frame narrative of *Stella's Place* focuses neither on the Aborigines nor on the history of Australia. These subjects are instead introduced in "Lilly's Story." The main theme of the story is the stolen generation: Lilly, who has an Aboriginal mother and a "[w]hite fella" father, grows up on the Cumeroogunga settlement (*SP* 64). However, because she is "not a full blood" she is forcibly removed from her mother: "we taken away by the department. Come one day and bundle us kids up and take us down to Melbourne [which is] not our country" (*SP* 64, 67). "Lilly's Story" acknowledges the abuse of children to Aboriginal and white parents and gives voice to the stolen children. At the same time, the story raises issues of guilt associated with the stolen generation and other forms of maltreatment of Aborigines: "two hundred years you lot been hiding and covering up, all them cruel things you done to us and every year the silence get heavier and heavier till it crush a lot of your mob" (*SP* 66). The part of the country's history represented in "Lilly's Story" is a subject Stella has not encountered during her twenty years in Australia. Through hearing "Lilly's Story," she is educated in Australia's past, and the story has a healing effect on her. Not only does she begin to accept her Australianness, which is necessary for her migration process, but the story and the melaleuca tree help her through her depression.[17] Through listening to the narration of an individual and a collective history, Stella finds a place in a larger context of the various waves of Australian immigration experiences.

Storytelling is a way to transfer cultural information and during the process of narration both "Lifeline" and "Lilly's Story" translate a past "here" by describing Australia's history. In both novels, the past here described in the hypodiegetic stories affects how the characters interpret the present here in the frame stories, but whereas "Lifeline" leads to the listeners' misinterpretation of Australia, "Lilly's Story" leads to an increased awareness of and connection to Australia.

In *Heartland*, life stories translate a traumatic past elsewhere. In Russell West-Pavlov's view, the novel is "a narrative of broken-off translations," where "the failure of translation, or its perversion, appears to predominate" because "[v]ery few German words subsist in this text about a family of postwar immigrants from Germany" (n. pag.). I would suggest, instead, that the included life stories function as translations: "My Life" as a conscious translation act and "Emma's Story" illustrating unplanned translation. The lack of foreign words in the novel does not, then, signify a failure of translation, but can be seen as a domesticating translation strategy, through which Fremd makes the text accessible to the reader. On the intratextual level, Inge is keen on keeping her past a secret, which is clear from her request when she hands "My Life" to her teacher: "Please don't tell anyone about my essay, Mr Cooke" (*HL* 52). "Emma's Story" is Inge's grandmother's account of her life. The story is read by Inge, who never reveals that she has read it, but "put[s] the book back carefully so that Emma would not notice her intrusion" (*HL* 137). The secrecy that surrounds the two stories suggests that they reveal painful memories that are buried rather than discussed in the frame story. It seems difficult, impossible and/or forbidden to talk about the past, especially the war and the experiences of war within the Heinrich family. Like the hypodiegetic stories in *A Change of Skies* and *Stella's Place*, the life stories in *Heartland* introduce sensitive topics that are absent on the diegetic level of the text.

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[17] This subject is further discussed in chapter four.

What is being translated, to whom, and the effects of the translations differ greatly in the two stories, although they complement each other since "Emma's Story" gives a more comprehensive background to "My Life," covering not only Emma's experience of two wars, but also completing Inge's fractional story. One story is narrated by a young girl who does not remember much of the war, while the other is narrated by an adult character who processes her emotions by writing down her memories. While "My Life" is aimed at a person who has no experience of war or Germany during wartime, "Emma's Story" is read by someone who has experienced war first hand. The stories can thus be understood as acts of intercultural and intracultural translation respectively. As a case of intercultural translation, "My Life" produces a general cultural understanding for the listener while "Emma's Story," as a case of intracultural translation, assumes that the recipient understands the connotations and results in a shared heritage. Both forms of translations appear in situations that offer their listeners cultural education.

A child's limited view in combination with an emotionless narration of everything war-related constitute the technique with which the traumatic past is translated in "My Life." One of the central incidents in Inge's story is the life-threatening escape from East to West Berlin she embarks on together with her mother, stepfather, grandmother and baby sister. The story is told from Inge's perspective and shows her restricted understanding of the ongoing war:

> One day I heard my parents and grandmother speaking in low voices and knew they were worried. A few days later we packed as many things as we could carry, and left during the night. I asked where we were going and they said we had to leave the East and go to the West. So Mutti, Karl, Mami, Monika in her pram and I, walked and walked and walked during the nights, hiding during the day. (*HL* 50)

As a child, Inge is not included in the secret decision-making process, and the escape seems to come as a surprise to her. Although the listener, Mr Cooke, is presumably aware of the reasons for the escape, the result of the childish perspective is that the life-threatening escape is transmitted without reflections and emotions. After the arrival in West Berlin, the sense of numbness and the unwillingness to express emotions *a propos* everything war-related still remain: "Some were sent back to the East and some threw themselves under trains. We were allowed to stay" (*HL* 51). The neutral tone used for activities directly connected with the war emphasises how ungraspable the events are for Inge. Acts connected to the war, whether they would have resulted in relief and happiness, such as the family's permission to stay in the West, or acts of pure desperation, such as people committing suicide by throwing themselves under trains, are only mentioned in passing. Another of the incidents described in this straightforward manner is the near smothering of the baby Monika: "Once Monika started to cry when there were soldiers nearby and Mutti put a pillow over her face. Mami said Monika would be smothered, but Mutti told her to be quiet if she didn't want all of us to die" (*HL* 50). The absence of any additional thoughts or reflections illustrates the storyteller's inability to grasp the event she has experienced. Although Mr Cooke, as West-Pavlov argues in his analysis, "enforces the suppression of linguistic otherness" (n. pag.), this power demonstration alters when he gains an increased understanding of Inge's and particularly Monika's situations after reading "My Life" (*HL* 58). In this respect, rejection of cultural otherness is reduced as a result of increased cultural awareness.

The hypodiegetic stories create an increased understanding and cultural awareness on the intratextual level, but cultural education also occurs on the extratextual level. The use of outside listeners in all the examples analysed is a rhetorical strategy that facilitates such cultural education. Through hypodiegetic stories, the authors construct an audience and create a relationship between a storyteller and a listener that invites the readers outside the text to receive the information alongside the characters inside the text and participate in their processes of cultural education.

A secret and absent history is a sign of a painful and possibly shameful past, and as Petra Fachinger claims, *Heartland* emphasises the "German guilt and wartime trauma" particularly regarding "bystanders' silence about what happened during the war and the next generation's inability to ask the necessary questions" (258). The revelation of the past through "Emma's Story" however creates an understanding, relief and a historical context for Inge. The information she receives through reading her grandmother's story is both private, such as knowing who her father was and why her mother entered into a relationship with Karl, and general, as it includes descriptions of Germany at the time. Although learning about her own and her family's past is described as a painful experience for Inge, the result is predominantly positive as it gives her "a sense of pride and history" (*HL* 137). In *Heartland*, stories help the listeners achieve an understanding of the source culture, and "Emma's Story" in particular results in Inge's increased appreciation of her German history and cultural as well as national source identity. Although she reconnects with her German heritage, Inge is not described as reaching the same level of hybridity or the same sense of arrival as the main child characters or the adult characters in the other corpus texts. She does display a desire for assimilation that is significant for the young child characters in all five novels, but whereas they more or less express a desire to reconnect with their source cultures when they grow up, the reader cannot follow Inge into adulthood in *Heartland*, which, being the first instalment in a trilogy, ends before Inge grows up.

Fairytales: Cultural Education and Translation

The fairytale is a frequent element in various literary productions since the form is easily recognisable and therefore a useful rhetorical device for conveying messages (Smith 6).[18] In *Hiam*, Sallis includes several stories with fairytale-like qualities that resemble stories from *One Thousand and One Nights* to provide cultural education for the listener and, on the extratextual level of the text, for the reader. Regardless of whether the particular fairytales Sallis uses exist outside the text, and are (or can be) known to the reader of the novel, their form is recognisable and thus stimulates the reader's expectations. Fairytales are central to the novel since they not only make up a large part of the text, but also reveal crucial information that is absent from the frame story.

Among the numerous hypodiegetic stories that appear as memories or flashbacks during Hiam's journey, three consecutive fairytales are told in a crescendo, culminating with the painful memory of Masoud's suicide. The first two stories, "The Gazelle" and "The Jarjuf" have parallels to Hiam's life and include imagery traditionally associated with the fairytale. The third story, "The Horrible Event," consists of a memory of an event in the frame story, but is narrated in the form of a fairytale.[19] The three fairytales appear at the climax of the novel, during the peak of Hiam's crisis and journey in the centre of the Australian desert. She is feverish and delirious as the stories are dreamt, remembered or hallucinated. The stories are told to Hiam by Masoud and they all start with him asking: "'Would you like to hear a story?'" and she replying: "'Yes'" (*H* 97, 105, 119). In the text, the fairytales are italicised and visibly set apart from the frame story. In her discussion of *Hiam*, Catherine Padmore claims that the "shift from fractured stories into another kind of story entirely suggests that some aspects of tales can't be told in their original format. These tales seem to use symbolism and nuance to explore aspects of the main narrative that cannot be articulated explicitly" (30). The first two fairytales deepen both Hiam's and the reader's understanding of a complicated family situation. The third story relates an event that is too painful to narrate in the frame story and strengthens the emotional impact of this particular memory.

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[18] See Kevin Paul Smith's *The Postmodern Fairytale: Folkloric Intertexts in Contemporary Fiction* (2007) for detailed information on various definitions of the fairytale, such as tales with happy endings or magical features (2-6).

[19] I have named these stories "The Gazelle," "The Jarjuf" and "The Horrible Event" based on what they focus on.

Both "The Jarjuf" and "The Gazelle" complement the frame story by adding explanations and nuances to Hiam's and Masoud's relationship and to the events leading up to his suicide, but the second story also emphasises the migration process by focusing on a stereotypical image of the immigrant. Both fairytales allude to the Arabic culture by focusing on culturally specific elements. In "The Gazelle," a prince and princess find a gazelle, and try to raise it as a child. When the gazelle speaks, the prince is shocked and falls ill. The release of the gazelle finally heals the prince. The prince and the princess in the story tame and idolise the gazelle, which they love dearly. However, the gazelle is denied the opportunity to live fully as itself, as it is cast in the role of a human child. In a similar way, Masoud and Hiam idolise Zena, who is compared to a gazelle in the frame story (*H* 64), and prevent her from living her own life. "The Gazelle," reflects how Hiam and Masoud's treatment of Zena leads to her rebellion, which is a contributing factor in Masoud's suicide.

Another gap in the frame story that is explained and expanded on through a fairytale is Hiam's disappointment with Masoud. Her feelings are mirrored in "The Jarjuf" which tells the story about a poor girl who agrees to marry the Jarjuf, a man-eating monster, in order to be rescued from a tree. They live happily until one day the girl becomes too curious of the Jarjuf's secret room and when she looks inside, finds bones and body parts. Although she denies having looked into the room, her altered behaviour makes the Jarjuf suspicious. When the girl's sister comes to visit, the Jarjuf kills and eats her. The girl realises what has happened and collects and buries her sister's bones. From the grave, a tree grows with a flower bud containing a baby girl who is an image of the dead sister. When the daughter/sister grows up, she and the girl decide to murder the Jarjuf.

The Jarjuf can be read as a representation of Masoud and the fairytale illustrates the "disintegration of patriarchal authority," as Deborah Hunn suggests in an interview with Sallis (n. pag.). In the frame story, Masoud's loss of power and self-esteem is presented in a sympathetic way, while "The Jarjuf" shows Hiam's anger, disappointment and fear of Masoud. Although the Jarjuf is very kind to his wife, she can neither accept nor change the fact that he is a monster. In a similar way, Hiam cannot accept that Masoud surrenders to self-pity and gives up on life (*H* 56), while at the same time, she has no power to alter the situation. Whereas the Jarjuf is presented as strong and dangerous, Masoud's self-pity makes him seem weak to Hiam (*H* 56). The themes of self-deception and lying in the story emphasise Hiam's pretence in the frame story that her life is perfect until she remembers that "*Masoud began drinking*," "*[h]e no longer slept*," "*[h]e no longer prayed*" (*H* 94, 95, 95 original italics). The story further illustrates two themes relayed in the frame story: the immigrant's reluctance to admit that the life in the new country is not perfect and the immigrant man's depression, emasculation and powerlessness. Immigrant men are often portrayed as losing social status upon arrival in the target country because, Pierrette Hondagneu-Sotelo claims, they "may for the first time in their lives occupy subordinate positions in class, racial, and citizenship hierarchies" (8). The results of vulnerabilities like these can be seen in Masoud's altered behaviour. On an extratextual level, the story translates the immigrant's life in the liminal space between the source and target cultures, and emphasises how migration might result in a lack of success and inability to achieve a sense of arrival. On the intratextual level, Hiam admits that Masoud "*had fallen and could not get up*," but she also admits that she has abandoned him and is partly to blame for his suicide (*H* 95, original italics). In the fairytale, the girl and her sister/daughter murder the Jarjuf in order to save the sister/daughter's life. Although Hiam does not murder Masoud, she admits that he "had died in stages because she had stopped seeing him" (*H* 69). Hiam's blame in her husband's suicide is emphasised, and through the inclusion of "The Jarjuf," it is suggested that Masoud is sacrificed so that Hiam and Zena may continue to live.

"The Horrible Event" is simultaneously a hypodiegetic story and a part of the frame story, and the two narrative levels intersect at the frame story's climax. On the extratextual level, "The Horrible Event" communicates a negative facet of the migration process by portraying the collapse of a family and displaying the immigrant man's loss of control, power and ultimately the will to live. Within the frame story, the fairytale appears as the only way for Hiam to deal with her husband's suicide and in this case, the fairytale narrates that which cannot be told. The story about Masoud's childhood however also reads like a fairytale, and in this case, there is no sense that the story is too painful to be told. "The Land of Stories" instead emphasises the tradition of storytelling and specifies it as a female tradition that is continued by women through generations and functions as an instrument of cultural education.[20] As opposed to the other fairytales, Hiam is the storyteller of "The Land of Stories" which is told to Zena, at the same time as it is told to Masoud who is eavesdropping outside the room. The kind of story that narrates an individual as well as a collective history is traditionally told by women in the Arabic cultural context in the novel and "The Land of Stories" continues oral tradition because it is Hiam who narrates the story of a "*land of mothers' and grandmothers' voices*" (*H* 39, original italics). As Abrahamson makes clear, storytelling is "the link to more meaningful learning" (440) and the tradition of storytelling signifies the way history is repeated and continued by the next generation. Historical education is not the only result of storytelling, however, as it can also involve manipulation. In the frame story, Hiam reflects that "Zena loves and remembers the stories, and will repeat, reinvent and create stories for her own children, never the last in a long succession of storytellers" (*H* 87-88). The manipulative dimension of storytelling where every re-telling is a re-invention and a re-creation of the story is acknowledged and, like the element of cultural education, it is continued from one generation to the next.

In addition to narrating incidents from the past, stories and storytelling serve as means to create and translate this past. This is particularly evident in "The Land of Stories" since the story focuses on a past which is lost or absent, even for the person whose past it is. Hiam has often told her daughter "The Land of Stories" "as the preliminary to *her* [Zena's] story" (*H* 39, original italics). Storytelling thus functions as a way to place Zena in a cultural tradition. At the same time, storytelling is an instrument to translate another time and another place to Zena. While Masoud's history is created through the narration of this story, Zena's past is created through the translation activity her mother's storytelling constitutes.

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[20] I have named the story "The Land of Stories" based on what it focuses on.

The translation situation created through the narration of "The Land of Stories" contains elements of both domesticating and foreignizing translation strategies. The narrative form of the fairytale is a domesticating strategy, but the story also includes foreignizing elements, that is, culturally specific components that are not further explained. It is particularly in the introductory sentence and in the setting that "The Land of Stories" builds on familiar fairytale elements. One can easily place the words "Once upon a time" at the beginning of the first sentence: "*There was this man who never saw his home*" (*H* 39, original italics). This sentence, as well as the mythical and mysterious setting, sets the fairytale-like tone for the rest of the story and lets the listener know what to expect. Sallis' use of universal rather than specific characters and elements in Hiam's story introduces Zena to the Arabic culture. The general elements suggest that this story could be about any place, any person and any time: "*The story began long long ago. The land was green and dry, lush and stony, ugly and beautiful, of highlands and lowlands, foreground and hinterland. It was the land of the settings of the stories. The Land of Stories*" (*H* 39, original italics). Binary couples such as green/dry and ugly/beautiful present a landscape of opposites where the specific turns into the general. Additionally, the story expresses a romantic or exotic view of the source country: "*In this land* [...] *the air was once heavy with orange blossom and jasmine.* [...] *The living dead and the dead living*" (*H* 39, original italics). Besides timelessness, the romantic image of surroundings that are beautiful and scented continues the mysterious tone throughout the story. "Domesticating strategies," Bery argues, "are often seen as ideological tools which deny or suppress difference" (12). Hiam's generalisations eliminate differences and facilitate Zena's process to take in the foreign elements the story contains.

The main example of foreignization is the mysterious reference to "*the Jann and the dreaming demon*," which is a culturally specific element that is not explained further in the story (*H* 39, original italics). Foreignizing elements "allow the otherness of the translated text to come through, and in doing so they make the reader aware of the distances that exist between their own culture and that from which the original comes" (Bery 11). By including foreign elements in the story, Hiam emphasises the distance between her past and her present as well as the distance between her own and Zena's cultural belongings.

In *Hiam*, fairytales that appear on the hypodiegetic level of the text illuminate aspects of the migration process that are only partly present in the frame story. The emasculation of immigrant men and suicide as a result of the immigrant's inability to cope with changes brought by migration are examples of such themes. In addition, hypodiegetic fairytales function as an instrument to translate culturally specific elements and provide the listeners with cultural education.

Power, Mockery, Translation

In *Hiam*, the joke story "Man Yadri" illustrates the coloniser's expressions of power through the act of naming and the subaltern's resistance through the act of mockery. These themes are partly revisited in the mirroring joke "Tennant Creek."[21] Because "Man Yadri," like the other hypodiegetic stories in *Hiam*, presents images of the Arabic source culture, it complements the frame story which focuses predominantly on the Australian target culture.

As with "The Land of Stories," information about the Arabic source culture is passed on from mother to daughter through the joke story about how Hiam's home village received its name. Zena invites the narration by asking her mother: "'Why is your village called 'Who Knows'?'" (*H* 30). Hiam answers her daughter with a story that transfers her past to Zena:

> 'It's a joke name. An Englishman once asked someone: "What is the name of this place?" The man said "*Man Yadri*", and the Englishman wrote it down on the map. Later, your grandfather noticed that all European maps called it Man Yadri and it became a joke. Children learned it from school and people used it affectionately, and of course we always said it was called Man Yadri to Europeans.' (*H* 30, original italics)

Because Zena grows up in a different cultural context from her mother, she will not learn this story from school. Instead, the retelling of the story in a new setting passes on the cultural memory from mother to daughter so that

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[21] I have named the stories "Man Yadri" and Tennant Creek" based on what they focus on.

Zena can share her mother's history. In this situation, Hiam uses storytelling as a strategy to translate another culture, time and place to her daughter, and to create a shared cultural heritage.

The foundation of the Man Yadri joke is the misunderstanding caused by the absence of lingual translation between the two men in the story (*H* 39).[22] The focus is on the delayed misunderstanding. The local man clearly understands the question because he answers it, although not in English, which makes the Englishman believe that the answer he receives is the name of the village.[23] Both men believe that their respective messages have been interpreted as expected and are therefore not aware of the misunderstanding at the time of the conversation. Instead, it becomes clear only when Man Yadri appears on all European maps many years after the conversation took place (*H* 30).

The power of naming is central in the story and the Englishman, who unquestioningly accepts the answer he is given, holds the position of power. His interpretation becomes the dominant way to refer to the village and, as a consequence, Man Yadri is the new name of the village not only on all European maps, but it is also the name the inhabitants use for the village, especially when they talk to Europeans. "The naming and renaming of place is a potent demonstration of the ways in which the power of a discourse may operate," Bill Ashcroft argues (89). The political dimension of unequal power relations is raised first through the process of naming and conveyed to the next generation when the story is told in schools, and through the act of cultural translation that takes place between Hiam and Zena. Through the continuation of the misunderstanding by the retelling of this story to children in schools, the villagers achieve an advantageous and powerful position by mocking the non-Arabic speaker.

In "Lifeline" in *A Change of Skies* there are similar examples of naming, all of which reflect political dimensions and colonial power relations. During

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[22] As the story continues, two other possible jokes, one outside the story and one within it, which contribute to risks of misunderstanding, are offered: "'What was its name before?' 'That's the funny part: it was called *Ain-al Alim*, The Well of God.' 'Why?' Hiam leans the back of her hand against the beaded cheek, tucking her in the quilt. She brushes the hair aside and says, rubbing noses, '*Man yadri*, ya Zena'" (*H* 30, original italics). The outside joke can be Hiam's humorous use of the words man yadri as she answers Zena's question at the end of the story which completes the circular composition of the story. Another possible joke within the story is that the old name of the village used to be "*Ain-al Alim*, The Well of God," which Hiam explains is the funny part of the story, even though she does not explain why (*H* 30, original italics).

[23] This man most likely speaks Arabic, but the question of what language is used is not as significant as the two men's inability to understand each other.

Edward's journey to Australia, the captain is annoyed with the "*jaw-breaking Sinhalese names [that] take up a whole line on the page of my --- ledger*," and he asks: "'*Why, in the name of G-d, cannot the ---s call themselves --- Pumpkin or --- Potato-head?*'" (*ACS* 52, original italics). His suggestion that the Sinhalese should be re-named after vegetables is a reference to the colonisers' impatience with the long tribal names of the Aborigines in Australia, which is solved by giving them "*the names of vegetables & fruit that are articles of daily consumption on the settlers' tables*" (*ACS* 53, original italics). The replacement of names that are difficult to articulate is a demonstration of colonial power and parallels the theme of naming in the frame story. On the diegetic level there is a reversal, since, instead of being subjugated through the act of naming, power is transferred to the main characters when they begin to translate themselves. They start by changing their names from Bharat and Navaranjini Mangala-Davasinha to Barry and Jean Mundy (*ACS* 123-24). Because they translate themselves rather than have new names imposed on them, they assume a certain amount of power, and their renaming is described as a voluntary act. However, renaming is also necessary in order to reach a desired level of acculturation, but is not fully a demonstration of reclaimed power since the characters are not really free to choose (*ACS* 122).

Resistance is the other side of power and appears as a theme in both "Man Yadri" and "Lifeline." In "Man Yadri," the village constitutes a "contact zone" where the villagers and Europeans meet, and Mary Louise Pratt notes, in relation to travel writing, how

> subordinated or marginal groups select and invent from materials transmitted to them by a dominant or metropolitan culture. While subjugated peoples cannot readily control what emanates from the dominant culture, they do determine to varying extents what they absorb into their own, and what they use it for. (6)

In "Man Yadri," the villagers, a subordinated group from the Western, colonial perspective, have no actual control over the initial misunderstanding and mistranslation, but use these to create a joke which results in a resistance that continues for generations. The misunderstanding is in this way absorbed into their culture and used to a humorous effect. Bill Ashcroft, Gareth Griffiths and Helen Tiffin argue that orality functions as a strategy for empowerment and resistance:

> in many post-colonial societies oral, performative events may be the principal present and modern means of continuity for the pre-colonial culture and may also be the tools by which the dominant social institutions and discourses can be subverted or repositioned. (*The Post-colonial Studies Reader* 322).

When Hiam narrates "Man Yadri" to her daughter, a resistance to the English colonisation is articulated. Hiam transfers her view of the Arabic culture and language to Zena and by encouraging ideas of resistance to cultural oppression, she also, by extension, defends the source culture and language against the English or Australian culture and people.

In *A Change of Skies*, resistance is predominantly illustrated through the act of naming back. This resistance mainly occurs on a higher narrative level, where Gooneratne names characters for species of fish, such as Dr Groper and Dr Sweetlips (*ACS* 106). Several Australians in the frame story have these types of names as do the colonial Englishmen in "Lifeline." In the author's note at the end of the novel, Gooneratne explains her reasons for choosing these particular names for her characters: "For my Western characters I have used an ichthyic code modelled on what appears to have been a colonial tradition of naming natives of a colonised country after animals, vegetables, or articles of food" (*ACS* 327). The use of a colonial tradition of naming becomes an act of naming back, to show resistance and to illustrate how the inappropriate and rude act of naming is a form of power abuse. Gooneratne thus re-tells a story and subverts a colonial custom through the seemingly simple act of giving names to her fictional characters. "Re-telling stories that address the plight of […] the oppressed in general presents alternative histories in which colonial binaries are reversed or deconstructed so that the voice of the other can be heard and perceptions about him [sic] can change" Hein Viljoen, Minnie Lewis and Chris N. van der Merwe argue (20). The re-telling of "Man Yadri" and the naming of English characters in "Lifeline" reverse the colonial binaries so that the voice of the other is heard and, in *Hiam*, carried on to the next generation.

The act of mockery is a demonstration of resistance. As a response to the Englishman's supremacy in "Man Yadri," the villagers exercise their own variety of power when they laugh at him and other Europeans who believe that Man Yadri is the name of the village. Larry O'Carroll argues that mockery of the oppressor "of the Other who has wounded our sense of who we are […] is an efficient way […] of getting our own back [and that] it can help to transform the power relations between the humiliator and the humiliated" (12). In "Man Yadri," it is indicated that the villagers themselves never lose sight of the real name of the village but "always said it was called Man Yadri to *Europeans*" (*H* 30, my italics). Knowing that the words literally mean "who knows" facilitates the villagers' continuous view of Europeans as less-knowing and the act of mockery becomes a strategy of resistance. Less-knowing Europeans are also featured in "Lifeline." The Sinhalese travellers in Edward's journal understand English, in spite of the captain believing otherwise, though they never reveal this fact. Edward, who is Sinhalese, mocks the captain as he makes fun of him by saying that he is "knowledgeable at a limited level" (*ACS* 52). This mockery together with Edward's pretending not to speak English very well (*ACS* 52), maintains his power positions. In both stories, mockery and withholding information are thus used as strategies of resistance.

Through a joke that mirrors the story "Man Yadri," Sallis shows how questioning the given information creates equal power positions and leads to a reciprocal cultural exchange. When the joke "Tennant Creek" is told, Hiam is the listener and the Australian man Noah is the narrator or joke-teller. Hiam thus occupies the same position as Zena does when Hiam tells her stories: the position of the curious and unknowing child. Hiam's question to Noah echoes Zena's question to Hiam in the previous situation: "'Why is it called Tennant Creek?'" (*H* 129). Noah answers with the joke: "'Coz in the dry, – not even enough water for ten ants!' 'Really!?' 'Nah! – I dunno why she's called Tennant Creek!'" (*H* 129). When Hiam responds to Noah's joke with the ambiguous word 'Really!?' followed by an exclamation mark and a question mark, the text offers two alternative readings of the communicative situation. One reading focuses on the possibility that she does not understand the joke and believes the reason Noah gives for naming the town. The other interpretation is that Hiam's answer is sarcastic which suggests that she is aware of the joke. As a result of Noah's reply 'Nah!,' the joke is revealed and Hiam's possible misunderstanding is reversed back to understanding. The misunderstanding is the joke in "Man Yadri," but "Tennant Creek" is a joke that results in a misunderstanding or a possible misunderstanding, illustrated by an ensuing confusion. As opposed to "Man Yadri," where the English outsider who accepts his answer unquestioningly is left in ignorance, Noah's joke results in an understanding between the outsider Hiam and himself. The main difference between the two situations is not primarily that the storyteller reveals the joke in the second version, but rather that the listener questions the answer she is given and is rewarded with an explanation. The joke mirrors the story "Man Yadri," but demonstrates a different outcome of the translation situation.

In contrast to "Man Yadri," "Tennant Creek" ends with a sharing of cultural information. As a result of the verbal exchange, both Hiam and Noah see past the stereotypical images of each other's cultures: "Noah had never heard of Islam. But he was a little curious and kindly. He had heard of oil and knew about camels. Hiam had never heard of the Gagadju or the great storms of the Top-end. She had heard of crocodiles" (*H* 130).[24] The joke serves as an entrance to a reciprocal cultural translation. After the joke is revealed and an understanding is reached, both Hiam and Noah function as cultural translators and make their cultures known to each other. This particular communicative situation is described as the turning point of Hiam's journey and as a site where a reciprocal cultural exchange takes place.

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Stories on the hypodiegetic level in four of the corpus texts introduce difficult or sensitive subjects that are absent from the frame stories. These stories within stories function as a tool to translate another culture, place and time both for the listening characters and for the actual readers. Thus, the act of cultural translation through the means of stories and storytelling occurs both inside and outside the texts. Stories also facilitate reciprocal cultural translation and function as a means of cultural education. Storytelling creates hybrid identities both for the storyteller who maintains and strengthens his/her attachment to the source culture and for the listener who is provided with a past and a history through the hypodiegetic stories. Themes of power and resistance are continued through generations via the act of storytelling.

Seen as an act of cultural translation, storytelling creates translated beings who achieve a state of cultural hybridity and a sense of arrival, and progress to a phase where the past is translated into the present. Stories that translate a past here and a past elsewhere, fairytales and stories based on jokes serve as a means of cultural education both inside and outside the text. Inside the novels the cultural education leads to an increased cultural awareness, a redefinition of the characters' cultural identity and cultural heritage, but also to a misinterpretation of Australia. "It is precisely this 'neither here nor there' of the interstitial migrant's experience," Steiner argues, "that makes translation between the here and there possible, and necessary, in order for the migrants to make sense of themselves and of their environment" (120). It is the characters' in-betweenness that results in a hybrid position from which translation is possible. In order to become such translated beings, the characters need to experience what Renato Rosaldo refers to as a process of "transculturation" (xv), that is, they need to accept their cultural hybridity.

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[24] Gagadju is the name for an old language group spoken by the Bininj/Mungguy people located in Kakadu National Park in Australia's Northern Territory or the name for a group of people. (*Legends of the Gagudju*).

Hybridity is however also a sign of non-difference. It is the means through which Zena remains partly familiar to her mother, remains hybrid instead of becoming assimilated. In an attempt to prevent her daughter's acculturation process, "Hiam begins to tell stories to delay Zena from going out" (*H* 70). She thus uses the power of storytelling to strengthen her daughter's Arabic cultural affiliation. Instead of quickly becoming Australianised, Zena keeps her connection to the Arabic culture through listening to and incorporating these stories. The fairytales thus strengthen her biculturalism or cultural hybridity. This hybridity is what enables her to translate back and forth between the source and target cultures.

3. FOOD: MIGRATION, REPRESENTATION, TRANSLATION

In *Love and Vertigo*, *A Change of Skies*, *Hiam* and *Heartland* descriptions of food serve different purposes, but in all the novels they occupy a significant position. Jean's life is described as completely turned around because of her success as a cook and cook book writer in *A Change of Skies*, and all major events in Pandora's life are marked by their connection to food in *Love and Vertigo*. In *Hiam*, how food is accepted and resisted affects the relationship between Hiam and her daughter Zena, and in *Heartland* food is portrayed as a cause of both shame and attraction. Within the framework of this study, I will argue that food (and aspects related to food) can often be read metaphorically, signifying attitudes to acculturation and hybridity. Therefore, the concept of food covers not only the dishes themselves, but also food- and eating practices as for example shopping for groceries, selecting ingredients, cooking, serving and eating.

This chapter explores how representations of food accentuate the theme of migration and serve as sites for cultural translation. In addition to representing the source and target cultures, food illustrates the immigrant's position in-between these cultures. In particular, stereotypes connected to food function as markers of cultural and/or national identity. Food is described as a way through which the characters in the novels identify with a person or a group through the dismissal or appreciation of food and food practices. The immigrant's hybrid cultural identity is a focal point of this chapter and as hybrid meals are either praised or criticised in the novels, cultural hybridity is either accepted or rejected. Thus, reactions to food which may vary depending on character and/or time are indicative of whether hybridity is endorsed or not in the texts. Representations of food and food practices further emphasise differences and highlight gender hierarchies. Additionally, both the migration process and the translation process are illustrated through the immigrant's affiliation/s with the source and/or the target food cultures. While the wish to cook traditional dishes denotes non-adaptation and a resistance to translation, the desire for the target food culture illustrates a wish to be translated. On an extratextual level, representations of food are a means, similar to stories and storytelling, through which Hsu-Ming Teo, Yasmine Gooneratne, Eva Sallis and Angelika Fremd translate cultures and communicate the migrant experience.

Abundant in nuances and connotations, food is a literary metaphor frequently used as cultural representation. Although, "[f]ood itself is not bound within any single discourse," it becomes "impregnated with meanings from the many and various frameworks within which it figures – and this is a major reason why it is so rich a resource for writers" (Sceats 126). Besides representing the source or target cultures, food, or rather what Tamara S. Wagner refers to as "food fiction" is also used to illustrate multiculturalism ("Boutique Multiculturalism and the Consumption of Repulsion" 31). In food fiction, food is often used metaphorically in connection with consumption and culture. *Love and Vertigo* and *A Change of Skies* share traits with texts in this category since they focus either on "repulsion as a form of resistance" as in the former or "a marketable exoticizing of food" as in the latter, which is how Wagner identifies food-centred fiction ("Boutique Multiculturalism and the Consumption of Repulsion" 31). She claims: "Food metaphors, with their inherent linkage of culture and consumption, involving diversity and mixing (fusion food as a mockery of edible hybridity), necessarily invite interpretation as expressions of cultural diversity" ("Boutique Multiculturalism and the Consumption of Repulsion" 33-34). In the novels analysed in this chapter, food is often linked to the topic of cultural diversity, seen in the authors' use of food as cultural representation as well as a means of individual and collective identification. The hybrid state of the immigrant is another example of cultural diversity that is emphasised through representations of food.

In addition to cultural representation, food functions as a means to define and/or identify oneself (or others) or identify with a person or a group. Thus, it is a marker of cultural and/or national identities in the novels. In his discussion of the dictum "'we are what we eat,'" Warren Belasco asks: "who is this collective 'we'?" (11).[25] He highlights issues of nationalism, identity and cultural representation by asking:

> Do we define a national cuisine by bioregion? By foodshed? By arbitrary lines on an inaccurate map? What if those lines keep changing? How many people does it take to comprise a "we"? And in what context? As voters? As soldiers? As cooks? Customers? And what about the word "eat"? Which foods? When? Where? There are so many dif-

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[25] The saying discussed by Belasco is from Jean Anthelme Brillat-Savarin's treatise on eating *The Physiology of Taste*: "'Tell me what thou eatest, and I will tell thee what thou art'" (Quoted in Peter Farb & George Armelagos 2).

> ferent ways that people eat. Which meals count as signifiers of "national identity" and which ones are simply occasions for "filling up" or "grabbing a bite"? (11)

I would like to add the movement of people across shifting borders to Belasco's list of matters concerning national cuisines. Migration certainly has influenced (and continues to influence) national cuisines around the world. The questions Belasco raises are essential for this study since they call attention to issues such as the arbitrariness of a country's boundaries, food practices and the construction of collective and cultural identities. In the novels, national cuisines are strongly connected to national stereotypes and are one way in which the characters describe their own and others' cultural and national identities. The connection between food cultures and identity construction raises issues of assimilation, acculturation, hybridity and incorporation, as well as questions related to power hierarchies and power exploitation.

As a theoretical concept, hybridity is useful when analysing migration literature in terms of both double identity construction and the effects of cultural representations of food. Hybridity is, as Robert J. C. Young points out, "a cross between two species" (8). Hence, hybridity is at the same time the act of merging and the ensuing result. The access to double or multiple cultures that hybridity represents can be seen as both advantageous and disadvantageous. On the one hand, hybridity has, as Peter Burke states, "been criticized for offering 'a harmonious image of what is obviously disjointed and confrontational' and for ignoring cultural and social discrimination" (7). On the other hand, postcolonial hybridity is a constantly changing concept that represents strength and can be seen as an advantageous condition that illustrates change, development and progress. The complexity of hybridity is explained by Young who claims: "Hybridity thus makes difference into sameness, and sameness into difference, but in a way that makes the same no longer the same, the different no longer simply different" (26). The dual function of hybridity, the act of fusion and its result, is particularly useful when analysing descriptions of food and food practices in the corpus texts where it can be applied to both the characters' migration processes and the effect these processes have on their food practices. Hybrid food practices metaphorically represent the result of the translation process and the goal of the migration process.

Besides functioning as a way to represent and identify oneself and others, food often serves as a first contact with an unfamiliar culture and is a way through which cultural translation is possible. "[T]he *palate* functions as a kind of *contact zone*," Rüdiger Kunow argues (156, original italics). Food, like language (another central identity facet), communicates cultural practices and customs. Massimo Montanari claims that "[e]ating the food of the 'other' is easier, it would seem, than decoding the other's language. Far more than spoken language itself, food can serve as a mediator between different cultures" (133). The sharing of food rituals (consciously and/or unconsciously) creates a sense of belonging at the same time as it intensifies an exchange of cultural information. To eat the food of the other and in so doing enter an unfamiliar (food) culture is a central experience in the four novels with food from or in the target country presented as a component that causes anxiety and pain, but also joy. In the novels, food from the various source cultures serve as means to preserve the characters' connections with home. A rejection or an acceptance of these food traditions are ways through which the characters are portrayed as connecting with or distancing themselves from either the source or the target cultures.

The fact that food functions as a mediator between different cultures suggests that it also functions as a means of translation. Tobias Döring, Markus Heidel and Susanne Mühleisen claim that the "discourse of multicultural meals and consumerist variety becomes a means of erasing difference: the other is consumed" (7). When the other is consumed, the unfamiliar becomes familiar; eating is thus regarded as a familiarisation process that in many ways mirrors the translation process.

In order to better understand how aspects of food serve as sites of cultural translation, particularly in *A Change of Skies* and *Hiam,* I find it useful to consider the two translation strategies theorised by Schleiermacher (49) and further developed by Venuti (*The Translator's Invisibility* 20) because they illuminate the power positions involved in the act of translation. As opposed to a foreignizing method, which advocates foreign elements, a domesticating method aims at making the text as familiar as possible to the reader. Most translations contain both domesticating and foreignizing strategies, but there is often a tendency towards one or the other. In this chapter, the domesticating translation method is primarily present on the intratextual level in the characters' fusion of food cultures, while the foreignizing method, which occurs on the extratextual level, is most noticeable in the use of foreign terms for dishes from the source culture. However, because the use of foreign terms is not exclusive, there is also an element of domestication when the authors use translated terms to describe food from the source culture. Just as in chapter two, the domesticating translation method functions as a familiarisation process while the foreignizing method creates an interest in foreign elements and emphasises the theme of exoticism.

The many representations of food have different functions in the novels. As a *representation* of the source and target cultures, food illuminates power differences, accentuates national, regional and cultural diversities, including stereotypes, and functions as a strong link to home. In addition, food is used to create an understanding for or a translation of different cultures by means of a *polarisation* between the food cultures and eating habits of the various source cultures on the one hand and the Australian target culture on the other; thus representations of food promote cultural awareness and are a way to express cultural belonging or non-belonging. A *resistance or acceptance* of food from the source culture is a way to resist or accept a belonging to the same and issues of adaptation and acculturation are raised in connection with the desire for the target food culture. Through a *fusion* between the source and target cultures descriptions of food are a means to translate cultures via a familiarisation process, a domesticating translation method which illuminates issues of exoticism and cultural exploitation. At the same time, themes connected to food represent the in-between state of immigrant characters, which in some cases leads to hybridity.

Food as Cultural Representation

Just as cooking and eating practices vary from one cultural environment to another, so do the histories, traditions and meanings associated with food. These meanings and their origins are quite arbitrary, which indicates that food carries meaning that can only be determined by social and cultural knowledge. "What, for example, might a passing Martian make of a cake topped with burning candles?" Sarah Sceats asks using the example of a birthday cake to illustrate how cultural practices taken for granted in some places and times might be considered strange and unfamiliar in others (125). For the characters in *Love and Vertigo*, *A Change of Skies*, *Hiam* and *Heartland*, particular dishes and food traditions from home, as well as from Australia, take on larger meanings as they come to represent the source and target cultures.

In *Love and Vertigo*, cooking and serving practices function as means to maintain power hierarchies. The story is narrated by the adult Grace from the target culture Australia, looking back on her own occasional revisits to Singapore and on her mother Pandora's life in Singapore, Malaysia and Australia leading up to her suicide. Particularly in the Singaporean setting, gender hierarchies are structured so that male and old are positioned higher than female and young. In Pandora's family, the father is at the top while she, as the youngest daughter, is at the bottom of the hierarchical structure. The daily ritual of serving food in a particular order preserves the family members' hierarchical positions:

> Mei Ling [Pandora's mother] plucked up the fattest, choicest morsels of meat and the most tender green vegetables for her husband, laying them deferentially in his rice bowl. [...] Once the shopkeeper had been served, Winston and Henly were given the other medium-sized chunks of meat, leaving scraps of bones and vegetables for the women to fill their rice bowls and stomachs with. (*LV* 65)

Gender is the dominating factor that determines the characters' places in the hierarchy, which can be seen in the way the father and the two sons are served before, and with better pieces of meat and vegetables, than the mother and the daughters. Everyone participates in maintaining this gender hierarchy, particularly the mother, Mei Ling, who continues the tradition of serving the male family members with the best pieces of food. As the head of the family, the father also holds the best seat, "the most comfortable stool – the only one with a padded seat," and is waited upon by his wife and daughters (*LV* 65). His powerful position is preserved by numerous rituals that are connected to food and eating practices. Another example of the submissive act of serving food is the oldest daughter's task to serve soft-boiled eggs to her father, a task that falls on Pandora because her older sister is unable to prepare this meal to her father's satisfaction. Thus, Pandora's talent results in her nightly ritual: "She knocked on the bedroom door and was permitted to enter and present [the soft-boiled eggs] to her father. With both hands. A nightly offering of daughterly love and duty" (*LV* 66). In addition to being required to prepare the dish for her father, Pandora needs to wait until he magnanimously allows her to serve him. This double submission is a sign of the power relationship between the father and the youngest daughter where love and duty are interconnected rather than separate. In *Love and Vertigo*, Teo portrays food practices that preserve unequal gender roles, continue submissive traditions and reinforce power hierarchies, all of which affect the characters' cultural identities.

In *A Change of Skies*, descriptions of food function as symbols of regional and cultural identities. The two main characters, Barry and Jean, are both Sri Lankan, but their cultural identities differ because Barry is Sinhalese and Jean is Tamil. The couple's cultural differences are reflected in their eating habits, as Jean explains: "Being so westernized, for instance, my husband is only semi-vegetarian. Unlike me. And so, naturally, many of his ideas too are only, so to speak, semi-Asian. Unlike mine" (*ACS* 119). Gooneratne emphasises the differences in ideas that exist between Sinhalese and Tamil (in the novel) by contrasting Jean's and Barry's food practices. There is a value distinction between Sinhalese and Tamil which can be seen in how the word semi, preceded by the restrictive word only, is used twice to describe Barry's cultural characteristics. His half-identity is emphasised and also contrasted with Jean's complete identity: "I am a Tamil [...] and a Hindu. Pure veg" (*ACS* 128). Pure vegetarianism becomes a sign of Jean's cultural identity; genuineness refers not only to her conservative and uncontaminated ideas and foodways, but also serves as a means to resist western influences.

Food is also a means to represent cultural and national stereotypes and prejudices in the novel. One example is the "pork-eating Ching-Chong," which presents a disapproving attitude towards the Chinese food culture as well as Chinese people who are given a negative epithet and connected to a non-vegetarian food practice (*ACS* 128). Australians are also described in negative terms as "polluting the air with meat fumes from [...] smelly Barbie[s]" (*ACS* 128). From Jean's vegetarian point of view, both the Chinese and the Australians have food and cooking traditions that she perceives as negative. Although all food cultures described in the novel are to some extent generalised representations, stereotypes are not only a way to emphasise cultural food habits in positive or negative terms, but also a way to illuminate cultural differences and structure national and regional identities hierarchically, where Jean's Tamil identity is presented as superior to all other nationalities and "regionalities."

In *Heartland*, food is used to represent the target culture as negative, hostile and unfamiliar, at the same time as it is tempting. At school, Inge's sister Monika is taunted because of her foreign food: "When she spread her lunch on her lap, eating her dark bread provocatively, almost offensively, she drew comments such as 'nigger food' and 'wog droppings'" (*HL* 43). In this situation, the appearance of Monika's food as well as her manner of eating is a cause for insults. She is described as refusing to conform to the norms of the target culture, while Inge is hurt by the insults directed at her sister. Fremd portrays both the source food and Monika as foreign elements that endanger "Inge's status amongst her peers" (*HL* 43). Although Inge is desperately trying to conform, her difference is visible through her sister's non-conforming food practices. Regarding the immigrant's noticeable foreignness, Susanne Reichl claims that "[t]he new arrival is immediately identified with the food he [sic] has brought" (190). On the one hand, food from the source country "gives the settled immigrants a taste of home, some soul food; on the other hand, it gives the newly arrived an immediate position in the community, a community he [sic] will depend on in his [sic] struggles in the new country" (Reichl 190). The German dark bread is a sign of familiarity to both Monika and Inge, but it also marks them as different and places them in a position where they can easily be insulted. Consequently, food from the source culture is a symbol that emphasises the immigrant's outsider status in the novel. Inge rejects the source food and craves the target food, the "white triangular sandwiches" the other children eat, which she thinks of as "the most desirable food in the world" (*HL* 17). Her desire for the Australian language and culture is paralleled by her desire for Australian food. While black bread symbolises an outsider position, white bread signifies membership and the lure of a new cultural identity.

Food is a strong link to home for characters who migrate in all the corpus texts. In Fremd's *Heartland*, tradition is described as one reason for Inge's grandmother Emma to keep cooking dishes from home. In particular, it is important to Emma that the Christmas dinner is prepared the same way in Australia as in Germany even though the hot climate is a hindrance (*HL* 120). Emma's struggle to prepare a German Christmas dinner emphasises the fact that she has not adapted to the Australian surroundings. The other family members, who have spent more time in Australia, are described as having surrendered to the heat and become acclimatised to the target country (*HL* 120-21). They have altered their food practices and translated their Christmas dinners to better suit their life in the target country. Emma, on the other hand, is described as resisting translation: tradition and a need for appreciation motivate her to cook food from the source culture. As a newly arrived immigrant she uses food to produce and experience a taste of home.

Tradition and familiarity are reasons why food is such a convenient symbol of the source culture. Pierre Bourdieu claims that food is a highly significant cause for nostalgia:

> It is probably in tastes in *food* that one would find the strongest and most indelible mark of infant learning, the lessons which longest withstand the distancing or collapse of the native world and most durably maintain nostalgia for it. The native world is, above all, the maternal world, the world of primordial tastes and basic foods. (79, original italics)

What Bourdieu refers to as the maternal world, the infant's connection to his/her mother as well as his/her first experience, parallels the source country and the relationship a migrant has to it. In a similar way to how a person experiences nostalgia for the maternal world, the immigrant characters in the corpus texts express nostalgia for their source countries. The immigrant's maternal world may be patriarchally structured, as in *Love and Vertigo*, but since the concept maternal originates in the mother being the infant's provider of food, life and comfort, it alludes to the parental world – a world which is familiar to the migrants. Nostalgia is frequently referred to in migration literature where it functions as "a wish to return to an idealized past" (Kleiner 473). Food is one way in which the immigrant characters reconnect with and express nostalgia for the source cultures.

For migrants, the move away from the source country results in a break with familiar routines and traditions. Migration includes both a temporal and a spatial separation and the longing for home is expressed through nostalgia, which relates to the temporal separation, and homesickness, which relates to the geographical one (Rubenstein 4). To describe the immigrant's double separation from the source country, Roberta Rubenstein offers the term "*cultural mourning*" which she defines as "an individual's response to the loss of something with collective or communal associations: [...] a cultural homeland, a place or geographical location with significance for a larger cultural group" (5, original italics). Because migration is a process where time and space are often inseparable and because cultural mourning combines homesickness and nostalgia, spatial and temporal separations, Rubenstein's term is applicable to describe the loss of homeland (then and there) experienced in the target country (here and now) that occurs in all of the corpus texts. Food and food practices can then, in various ways, both illustrate and temporarily cure cultural mourning, as, for example, when Pandora is imagined as shopping and cooking in *Love and Vertigo*. In this situation, Grace thinks that Pandora is shopping in Sydney's Chinatown:

> I thought that she must be out shopping, perhaps in Burlington Supermarket in Chinatown, searching desperately for the necessary ingredients – hot chillies, kaffir lime leaves, green peppercorns – that she needed to cook dinner that night; a dinner which would allow her and the Patriarch to pretend for a meal span that they were back home in Singapore. *Nasi lemak*. *Laksa*. Beef *rendang*. (*LV* 169, original italics)

The fact that Grace imagines that her mother is shopping for particular groceries in a particular place suggests that it is an activity Pandora performs every now and then or that it is a utopian event Grace wishes is taking place. The potential ingredients Pandora is out buying in this dream-like scenario are presented as a shopping list for the traditional dishes that will remind Pandora and her husband enough of Singapore to pretend that they are back there for the duration of a meal. The specific ingredients Pandora would need in order to cook this particular meal are presented as difficult to find even in Chinatown, but they are necessary for the meal to be as traditional as possible in its new setting. In this situation, Teo shows how a traditionally Singaporean meal is a nostalgic representation of an absent source country – another time and another place – and functions as a temporary cure for cultural mourning.

The nostalgia and homesickness the immigrant characters experience for their source countries are connected to memory, safety and familiarity. The meal described in the imagined situation contains familiar food and ingredients, but also familiar sounds, such as the "clink of bowls and the ticker-ticks of clicking chopsticks" (*LV* 169). Pandora's and her husband Jonah's need to pretend to be back in Singapore is portrayed as a way to connect with a time when and a place where they were in familiar surroundings. Although their time in Singapore is described as neither secure nor happy, the source country is their native world. While food from the source culture can relieve cultural mourning, it can also activate and implement it because the taste and smell of familiar food may create a longing for the source country. Kunow claims that "the ambivalences of absence/presence" that are "involved in eating and other food-related behavior […] play themselves out with particular urgency among the migrant communities of those who have [...] left their countries of birth and relocated themselves as diasporic populations” (152). Although the Tay family are not described as belonging to a larger Singaporean diasporic community, they lead expatriate lives where they keep the connection to Singapore through their food practices.

In *Love and Vertigo*, *A Change of Skies* and *Heartland*, food practices assume larger meanings as representations of the source and target cultures. More specifically, food practices manifest gender-related power hierarchies, illuminate stereotypes that strengthen cultural, regional and national power hierarchies as well as serve as a temporary cure for cultural mourning. Additionally, the wish to cook traditional dishes illustrates non-adaptation and a resistance to translating the source food as well as the source cultures, while the desire for the target food culture illustrates a wish to be, in Rushdie’s sense of the word, translated (*Shame* 29).

Polarisation

The function of food as cultural representation relies on the fact that rituals and routines concerning food are culturally variable. “Food is culture,” as Massimo Montanari points out (xi), however, it also functions as a representation of *a* culture, that is a shared practice among a group of people who live together in the same cultural environment and therefore develop common systems of values, power, hierarchy, social network etc, through the meanings given to it. In *Love and Vertigo*, the characters’ move from one cultural setting to another and the differences between these settings are emphasised through a polarisation of the source and the target food cultures. While a contrast emphasises apparent differences, a polarisation takes these differences one step further.

In *Love and Vertigo* food practices are portrayed as culturally specific, which is emphasised by the contrasts between the Singaporean source and the Australian target food cultures. Teo depicts the Tay family’s way of picnicking as very different from the Australian picnic, a difference that causes the main character Grace to realise her own and her family’s foreignness in the Australian setting. The picnic takes place soon after the Tay family have immigrated to Australia and Grace describes the Singaporean food culture from an inside perspective, while the Australian food culture is viewed from the outside. The term picnic generates the following associations for Grace:

"When I think of family picnics, I hear the hiss of sizzling oil and the clang of the metal wok in the kitchen as Mum cooked rice vermicelli with pork, egg and vegetables" (*LV* 147). Because the setting is Australia and Grace's picnic memory contains typically Singaporean dishes, the memory emphasises the differences between the Singaporean and Australian food cultures even before Grace has encountered an Australian picnic. When the time for the picnic arrives, Grace notices how and what other, presumably Australian, families eat at picnics:

> From the car I looked at other families picnicking in the park. The smell of barbecuing meat and the hiss of fat sizzling on hot coals provoked stomach rumblings and mouth-watering cravings for meals as yet unknown and untasted. People were lying in the sun, munching on sandwiches, drinking Coke or beer or cups of wine from Coolabah casks. (*LV* 149)

Barbecuing is a way of preparing meals associated with the Australian cuisine in *Love and Vertigo* and the act of preparing the meal, either at home in advance or during the picnic, is presented as one of the many differences between the food cultures. In addition, the particular dishes and beverages the Australians consume appear foreign to Grace. In this situation, the Australian food culture is described as strange but appealing to the immigrant.[26] The stereotypical Australian picnic is polarised with the Tay family's equally stereotypical picnic tradition, where almost every detail illustrates differences. The Tay family is the only family sitting on a groundsheet in the shadow, while others lie in the sun (*LV* 149). While the immigrants are depicted as eating their prepared food hurriedly and gravely with chopsticks, the Australians are waiting for the barbecued meat in a relaxed manner (*LV* 149). Furthermore, Teo uses two sets of alliterations to describe the Singaporean food culture and to separate it from the Australian. While the Tay family are "solemnly shovelling" and "sucking and slurping" the food, the Australians are munching on sandwiches (*LV* 149). Although they are described as eating solemnly, the sucking and slurping as well as the dripping suggest that the Tay family's eating habits are noisy and messy. Hence, there are negative connotations to the words that describe how the Tay family eat, while the Australians are depicted as munching, a term with positive connotations. When the two food cultures are polarised, apparent differences are not only accentuated, but also carried to the extreme, which further emphasises the positive and negative characteristics of the two food cultures and enhances the gap between them.

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[26] The depiction of barbecuing as a tempting food practice can be contrasted with the previously discussed view of the "smelly Barbie[s]" as "polluting the air" in *A Change of Skies* (*ACS* 128).

As the narrator reflects upon her family's foreignness in the Australian picnic environment, the polarisation between food cultures is complemented with the internalization of the majority population's gaze. The adult Grace belongs to both (food) cultures, but the younger Grace is described as a girl who wishes to belong to the Australian culture or at least to fit in; she wishes to be assimilated and to be translated to the Australian target culture. This wish is illustrated by her cravings for unfamiliar food and by a realisation that her source food culture sets her apart and emphasises her difference and foreignness: "We were an incongruous sight in the park; we didn't fit into the picture" (*LV* 149). The Singaporean food and eating customs are described as awkward or even disgusting to Grace, which is supported by the image of the noodles as "a tangle of worms" (*LV* 149). The view of her own food and food culture as disgusting shows that the adult Grace has internalised the gaze from the majority population and as a result she is described as perceiving of her younger self and her family as different. This perception reflects Jeremy Bentham's panoptical system of control, further theorised and developed by Michel Foucault, and illustrative of the inequality of certain power relations. The idea behind Bentham's panopticon is that the prisoners should feel themselves watched even when the guard is removed – a practice that renders the act of looking unnecessary and transfers the act of the gaze, (the maintenance of unequal power relations) from an activity that occurs outside the body, to a practice that takes place inside the object him/herself (Foucault 200-02). This internalisation of a dominating power structure is visible in the adult Grace's view of her and her family's picnic. The Australian culture is attractive to the young Grace, which illustrates that she feels awkward about her own (food) culture, and also that she has accepted the Australian view of herself as different.

In *Love and Vertigo* there is a polarisation between the source and target food cultures that enhances the differences between these particular cultures at the same time as it emphasises Grace's wishes to belong to the target culture. Döring, Heidel and Mühleisen claim that "discourses on food frequently operate to define cultural otherness and ethnic boundaries" (10). Cultural otherness is emphasised in the novel as the target food culture is described as unfamiliar, exotic, tempting and alluring, while the source culture represents familiarity, but also embarrassment and incongruity. Food, being the common denominator, functions as a tool to accentuate cultural differences and through a polarisation it creates an understanding for culturally specific elements. Furthermore, the polarisation of the source and target food cultures can be seen as a way through which Teo, on an extratextual level, communicates and translates cultural differences between Singapore and Australia.

Resistance / Acceptance

In the migration texts analysed in this chapter, food is particularly associated with the source culture and resistance to or acceptance of food from this culture is a way to resist or accept cultural belonging. Furthermore, food is often used as a representation of how cultural belonging is transferred from mothers to daughters. Anne Goldman claims that "[i]f it provides an apt metaphor for the reproduction of culture from generation to generation, the act of passing down recipes from mother to daughter works as well to figure a familial space within which self-articulation can begin to take place" (172). Goldman sees cooking as a female activity and a female way of continuing cultural traditions. Although cooking is performed by the female characters in the analysed novels, the reproduction of culture is interrupted in both *Love and Vertigo* and *Hiam* since the daughters, Grace and Zena, resist partaking of the source culture. In both novels, food in or from the source culture is resisted as the daughters distance themselves from their mothers and their mothers' cultures and actively choose their cultural belonging by resisting food in or from the source cultures. Because food is "a symbolic marker of membership (or non-membership) in practically any sort of social grouping" (Mintz 26), Grace and Zena resist taking part in the larger social groupings of the source cultures represented by their mothers by rejecting their mothers' food. Hence, both Grace and Zena are portrayed as daughters who want and need a different space for self-articulation as they grow up with different cultural identities than their mothers.

In *Love and Vertigo*, Grace's resistance to both the food and the membership in the source culture offered by her mother is particularly emphasised during a visit to her relatives in Singapore. Grace, who is fourteen years old at the time, is "*forced* to come to Singapore with [her] Mum" (*LV* 2, my emphasis). Teo portrays Grace as resisting the source culture even before arriving in Singapore. At a hawker centre, an open food court that serves a variety of inexpensive food, they eat "satay, Hainanese chicken rice, Singaporean Hokkien noodles, *tah mee, laksa, gado gado, rojak*" (*LV* 2, original italics). The various dishes are not further commented upon, which suggests that they are familiar to Grace. However, the fact that the non-translated names of the dishes are italicized shows that they are expected to be foreign to the reader. Hence, on an extratextual level, Teo uses both a domesticating and a foreignizing translation method as she translates some of the food terms while others remain untranslated in the text. On the intratextual level, Pandora's attempt at introducing her daughter to the local Singaporean culture fails as Grace is disgusted by the local eating customs and by the smell of the dishes served at the hawker centre: "I complained about the noise, the smells, the disgusting charnel-house of the table where the previous diners had spat out pork ribs and spewed chewed chicken bones all over the surface" (*LV* 2). Her repulsion with the Singaporean eating practices emphasises Grace's wish not to belong to this particular culture. In Singapore, Grace can neither share her mother's comfort food nor her comfort zone.

Grace's resistance to food practices and culture is also a resistance to her mother and to her mother's language. This triple resistance is illustrated in Grace's view of Pandora's close connection to the local food, language and culture:

> For the first time in my life I saw my mother in relation to her family and I did not recognise her anymore. Her carefully maintained English disintegrated and she lapsed into the local Singlish patois, her vocabulary a melange of English, Malay and Chinese; her syntax abbreviated, chopped and wrenched into disconcerting unfamiliarity. These Singaporean roots of hers, this side of her – and possibly of me too – were unacceptable. (*LV* 2-3)

In this situation, Pandora's transformation from familiar to unfamiliar – a mother who speaks an unfamiliar language – affects Grace's view of herself and her cultural identity. The change from English to Singlish patois is presented as something negative, a disintegration, because of its unfamiliarity and partly due to its hybrid composition and abbreviated syntax. Grace regards Singlish patois as a poor version of the "carefully maintained English" Pandora speaks in Australia rather than what it is: a mix of various languages. At this stage in her life, Grace does not conceive cultural hybridity as a positive thing, and resists the development the hybrid position may represent. Rather, Grace's superior attitude illustrates a rejection of hybrid languages, as well as her mother's and partly her own hybrid cultural identities. In this particular situation, it is the despised local eating practices in combination with the unfamiliar language that cause Grace to reflect upon what is described as her mother's and her own unacceptable hybrid cultural identities: "I was determined not to belong, not to fit in, because I was Australian, and Mum ought to be Australian too" (*LV* 3). Grace's disgust with the eating practices of the source culture functions as a form of distancing from her Singaporean identity as "[d]issociation from an ethnic identity works just as well through food as association" (Reichl 190). Although she refuses to take part in the source culture she does not, however, succeed in denying her double cultural identity. She wants to be Australian and fit into the Australian context, but in Singapore, she reluctantly starts to recognise herself as part of the unfamiliar culture and she realises her own difference. However, Grace's Australianness is the reason why she resists her mother's Singaporean heritage and through the rejection and repulsion of language and food, she denies her cultural roots.

In *Hiam*, resistance towards mother and source culture is also illustrated by a rejection of food. Told from the point of view of the mother, Hiam's devastation when her daughter turns vegetarian is expressed by the loss of a shared food culture: "They no longer break the same bread, share the same salt" (*H* 78). Hiam mourns the inability to share a meal with her daughter and the loss of the meal as a collective cultural experience. Although vegetarianism states an individual preference and is not a refusal of Arabic food as such in the novel, Sallis describes Hiam as experiencing Zena's vegetarianism as a rejection of her cooking (*H* 78-79). Because Hiam represents the Arabic source culture to Zena and cooks Arabic food, Zena's resistance to her mother's food is by extension a rejection of Arabic food and culture as well as a sign of Zena's independence from her mother. Reichl claims that "[f]ood [...] can be seen as negotiating between the generations, and also between old and new worlds" (190). Reichl's use of the terms old and new refer to experiences so that old signifies the source culture to which the immigrants have belonged for a longer period of time, and new refers to the target culture with which they have less experience. In *Hiam*, food is undeniably a representation of the negotiations that take place between Hiam and Zena and the old source and new target cultures they represent.

In an attempt to continue to share the same food, Hiam adapts her cooking to Zena's preferences: "[she] becomes masterly with garlic and coriander, marjoram and thyme. Her *lubiyya*, *mnukhiyya*, *kousa* and vine leaves fill the hollowness in her belly for a while" (*H* 79, original italics). Similar to *Love and Vertigo*, the terms used for describing dishes from the source culture in *Hiam* can on the extratextual level be seen as Sallis' use of both domesticating and foreignizing translation strategies where some names of dishes are untranslated which is signalled by italics while others are translated into English. On the intratextual level, Hiam translates her food, that is adapts it to better suit the consumer, as a temporary effort to keep sharing meals with her daughter who continues to reject it: "Then Zena stops eating oil" (*H* 79). The rejection of Hiam's translated food takes Zena's resistance one step further and Hiam experiences Zena's Australianness as threatening to her and to the culture she represents (*H* 70-71). Sallis describes Zena's defiance as hurting Hiam: "Stripped of her olive oil, [her] heart breaks" and as a consequence, she is "exiled from her daughter's stomach" (*H* 79). The word exiled indicates that the distancing between Hiam and Zena is not voluntary but rather forced upon Hiam. The gap between mother and daughter parallels Hiam's distance from her source country. By using exile as a metaphor, Sallis emphasises how food is a sign of cultural belonging or non-belonging. The mother role, entailing the act of nurturing, starts the day the child is born and Zena's rejection of her mother's food illustrates her emancipation from her mother and her mother's culture.

Food is used to illustrate both rejection and acceptance of a cultural belonging in *Love and Vertigo*. Although the young Grace, at the age of fourteen, is described as a girl who resists her mother's source food and culture, the adult Grace admits that she has been "culturally lazy" and that she "had depended on [her] Mum whenever [they] went somewhere Chinese" (*LV* 274). After this realisation, her attitude towards the source culture changes. Teo uses Grace's reconnection with Singapore and with the Singaporean food culture to illustrate how she relates to her dead mother: "I turn into the hawker centre and wander from stall to stall, debating between a bowl of fish porridge, *nasi lemak* or a couple of spicy, smelly, vermilion-coloured *otak otak* wrapped and roasted in banana leaves" (*LV* 272, original italics). The revisit to the hawker centre many years later illustrates how Grace's resistance towards Singaporean dishes has turned into acceptance. After Pandora's suicide, Grace needs a connection to her mother's food and culture.

Reflecting back on the time she resisted her mother's culture she remembers how her mother "used to crave such things [Singaporean dishes] for breakfast" and how she herself retorted with a traditional Australian breakfast: "Spooning soggy Weetbix into my mouth or scraping Vegemite onto my toast, I exaggerated my incredulity that anyone could eat anything so pungent and spicy that early in the morning" (*LV* 272). The young Grace expresses repulsion for her mother's food, whereas the adult Grace asks herself: "How is it that my dead mother's tastebuds now coat my tongue and nudge my cravings?" (*LV* 272). Instead of emphasising her Australianness, the adult Grace acknowledges her Singaporean roots. At the same time as she accepts her mother's food, she accepts her own double cultural identities.

Resistance to the source culture demonstrates a desire to be altered, to be translated. Both Grace and Zena are described as expressing a wish to belong and fit in, to be Australian, illustrated through their resistance to food from the source culture. In *Love and Vertigo*, the eventual acceptance of the source food, on the other hand, demonstrates a desire to be translated back to the source culture. The double translation processes open up for a hybrid cultural identity where neither the Australian nor the Singaporean (food) culture is rejected; instead, both are needed to make Grace's cultural identity complete.

Fusion

In the meeting with the new target country and culture food often changes so that a hybrid version appears which has a new function both ritually and socially. The creation of this hybrid version functions as a familiarisation process where food becomes the means through which a particular source culture is translated to a target consumer. In *A Change of Skies*, a combination of the Sri Lankan source and Australian target food cultures emerges when Jean, in her transformed role as a successful cook and cook book writer, creates new dishes where she "*combine[s] Oriental and Western ingredients and methods of preparation*" (*ACS* 208, original italics). This fusion between the oriental (source) food and western (target) food familiarises the Australian consumer with the Sri Lankan culture because the cook books are aimed at an Australian audience and because the two restaurants owned by Jean and Barry are located in Brisbane and target an Australian consumer population.

The fusion of the two food cultures represents the immigrant's hybrid cultural identity and the migrant situation on an individual and a collective level. The individual level communicates the immigrant's movement from one cultural environment to another and the subsequent efforts to combine these two cultural environments. Jean illustrates the collective migrant experience when she purposefully mixes two or more food traditions in her creation of new recipes. In an interview following the publication of her cook book, these combinations are in focus:

> *Every recipe in her book reflects [...] the many-layered, transforming immigrant experience that is now an integral part of Australian life. Exotic ingredients drawn from many parts of the world blend with the best of wholesome, healthy Aussie tucker to create unforgettable dishes that tickle the taste buds.* (*ACS* 293, original italics)

The term blend emphasises the significance of the mixing of food cultures, not restrictively Sri Lankan but exotic ingredients with Australian elements in the novel. On the collective level, the migrant situation expresses the circumstances in Australia where waves of immigrants have brought cultural elements and culinary experiences, a combination that is the Australia Jean and Barry encounter. Through the act of fusion, food stereotypes are resisted and the Australian food culture is enriched by the inclusion of exotic ingredients. Thus, food fusion is represented as a process that leads to improvement. In *A Change of Skies*, hybrid identities and hybrid cultures, which constitute and are a result of the migrant's in-betweenness, are paralleled by the fusion of food cultures, which functions as one of the governing metaphors in the novel.

The combination and blending of food cultures is a way to introduce foreign elements to the target consumer by mixing them with familiar elements. Consequently, the fusion of two food cultures that occurs in the novel can be seen as a domesticating translation method. As opposed to employing a foreignizing translation method, which advocates foreign elements, Jean can be seen as a translator who uses a domesticating method, which aims at making the text as familiar as possible to the reader. She is "*part of the new wave of migrants who are bringing to Australia the unique skills and cultural riches of Asia*" (*ACS* 293, original italics). On the intratextual level of *A Change of Skies*, Jean brings Asian cultural riches to Australia in a similar way to how a translator moves the text closer to the reader by adapting her source food to better suit the target consumer. Hence, through a creation of hybrid dishes, Jean translates the Sri Lankan and Asian cultures and food cultures to an Australian target consumer.

Hybridity is a major theme in *Love and Vertigo* where Teo presents a household with hybrid food traditions as the Tay family alternatively eat Australian and Singaporean food. On Grace's birthday, their lunch is Singaporean: "Mum cooked rice porridge for lunch and I helped her to make the meatballs, rolling together a gooey paste of minced pork, garlic, ginger, shallots and chopped bits of Shiitake mushrooms" (*LV* 202). The detailed description of the content of the meatballs, which reads almost as a recipe, is contrasted against the Australian dinner that same day: "Mum had made roast chicken with potatoes, pumpkin and green beans because it was my favourite meal then" (*LV* 203). Although these two meals are not explicitly traditional Singaporean and Australian, they are portrayed as such in the novel, which can be seen in Madam Tay's (Grace's grandmother) different reactions to the two dishes. While she accepts the lunch unquestioningly, she "stared incredulously" at the dinner and commented: "'No good'" (*LV* 203). Both the acceptance and the refusal are illustrations of Madam Tay's familiarity with one dish and unfamiliarity with the other. As she accepts only Singaporean food, she rejects not only Australian food, but also the Tay family's hybrid food traditions. Consequently, she refuses adaptation, alteration and translation.

The construction of hybrid meals is a positive feature in *A Change of Skies*, but the one meal in *Love and Vertigo* that is a fusion of the source and target food cultures is described as a negative and unwanted experience. When Pandora is unwell and therefore unable to cook dinner, Grace and her brother Sonny, in spite of their inability to cook, use the ingredients available together with their familiarity with both food cultures and create a meal for their father Jonah, who reacts with disapproval:

> He looked at the rice Sonny had steamed and the tinned frankfurters and baked beans I'd heated up for dinner that night. [...] Bad-temperedly, he swiped his arm across the table and sent the cheap china dishes with rice, baked beans and frankfurters smashing onto the tiled kitchen floor. (*LV* 187)

The meal that is a fusion of the source (rice) and target (baked beans and frankfurters) food cultures is composed out of necessity and possibly with an unawareness of the ingredients' different cultural associations. All through the novel, Teo portrays Jonah as a man who strongly disapproves of wasting food and drinks. Therefore, throwing food on the floor instead of consuming it is a sign of his displeasure. Hybrid food practices, and hybridity as such, are in the novel mainly considered positive, but the mix of the source and target food cultures into one meal is a negative practice, one that results in a meal with less status – an unwanted and contaminated meal. Hybridity is considered both a strength and a threat due to the in-between characteristics that provide an access to the two entities that are merged. However, Jonah's view of fusion as contamination alludes to the negative view of hybridity as an impure result of the mixing of two "pure" entities such as food traditions. One example of the negative criticism is the resulting difficulty of categorisation. Another example that Burke points out is the loss of traditions and roots (7). The migrant's position in-between cultures allows access to two food cultures, but while the mixing of these cultures is regarded as a positive feature, it is considered a devaluating activity by Jonah in *Love and Vertigo*. Jonah is predominantly viewed from Grace's perspective, and his treatment of his wife Pandora is often at focus. He is described as an unhappy man who (ab)uses his power position (*LV* 189-90). His negative attitude towards the hybrid meal suggests that he is upset over his wife's inability to cook, but also that he does not approve of the mixed meal and wants to keep the source culture and the target culture separated.

How various dishes are combined is culturally specific, which is why food and cooking often lends itself to metaphors of hybridity and bi/multiculturalism. Food fusion is seen as an often used or even over-used metaphor by Wagner, who possibly sarcastically claims that "the metaphoric mixing of food has become standard fare when it comes to the literary representation of multiculturalism" ("Boutique Multiculturalism and the Consumption of Repulsion" 32). In *A Change of Skies* and *Love and Vertigo*, food fusion is not just an easy way to represent hybridity. It also functions as a way to emphasise power relations between cultures and people. The mixing of food and/or food traditions is a well-known metaphor of hybridity, but it does not operate on its own in these novels, but is strengthened by other themes, such as storytelling and the characters' need for acculturation processes, that also advocate hybridity. That is, the mixing of food cultures is one of several ways in which the hybrid state of immigrant characters is represented. The acceptance of food fusion and consequently of a double cultural belonging demonstrates the immigrant's hybridity and his/her position as a translated being, a being who has access to two cultures and who has the means to translate back and forth between them.

In addition to creating recipes that contain ingredients from both the source and the target cultures (which can be seen as a domesticating translation method), the fusion of two food cultures is a way to promote exoticism in *A Change of Skies*. Gooneratne takes the fusion of food cultures to another level as her character performs "[f]ood pornography," which is "making a living by exploiting the 'exotic' aspects of one's ethnic foodways" (Wong 55). The successful reception of Jean's hybrid recipes and meals can be seen as food pornography in terms of exploitation and manipulation, but not in terms of "a confirmation of the superiority of the white majority, only willing to accept outsiders when they provide 'spicy' and 'exotic' food" (Pang 55). Although the exotic food fusion is a way for Jean to be accepted by the target culture, she is not described as a victim and the target culture is not portrayed as superior. Rather, she uses her exotic position to her advantage and regards her own Tamil Sri Lankan culture as superior to all other cultures (*ACS* 119). Although initially resisting translation, she translates herself into Jean Mundy (*ACS* 124), and gradually starts to see the benefits of having access to both the source and the target cultures (*ACS* 120).

From her advantageous position in-between, translation through food fusion is a way of marketing her own superior culture and of refining the inferior Australian (food)culture. The mixing of cultural ingredients is a way for Jean to perform what Döring, Heidel and Mühleisen refer to as "marketing exotic foods as delicate delights" (7). Jean's hybrid dishes are valued higher than traditional dishes in Australia and they function as a way to improve the local cuisine. Ethnicity is portrayed as an asset in the novel. Through her cooking, "ethnicity becomes spice, seasoning that can liven up the dull dish that is mainstream white culture," as bell hooks states in connection with her critique of the (ab)use of ethnicity as attraction in literature (181). hooks' food metaphor is applicable to *A Change of Skies*, where ethnicity is used to spice up the Australian food culture. However, rather than being taken advantaged of, Jean is described as a character who uses her exotic culture to improve the poor quality of the target (food culture).[27] At the same time as

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[27] Another example of Jean's attempts to incorporate elements from her target culture to improve the dull Australian culture is her choice to display a copy of Kama Sutra that results in an increase in both Barry's and Jean's popularity among their Australian friends (*ACS* 186-87).

Jean's food fusion devalues the Australian food culture, it exploits the Sri Lankan ethnicity. The creation of hybrid dishes functions as a means to reach the target population and to manipulate the target (food) culture. Translation is a market strategy. While hybrid meals are described as negative in *Love and Vertigo*, the blending of food cultures results in success and the hybrid dish is considered more valuable than its parts when hybridity is exploited in *A Change of Skies*.

* * *

Food primarily represents the source and target cultures and functions as a tool for cultural translation in the corpus texts. Food practices emphasise gender hierarchies, illustrate stereotypes and accentuate cultural differences. The authors of the migration novels analysed in this chapter function as cultural translators as they, through the prominent position they give food in their narratives, not only communicate, but also translate, cultures and illuminate the migrant experience through a polarisation and fusion of food cultures. The polarisation of food cultures is a way to communicate cultures, illustrate cultural differences and promote cultural awareness. In particular, food is associated with the source culture and resistance to or acceptance of food from this culture is a way to deny or acknowledge a belonging to the same. Food fusion is used to either illustrate how hybridity is considered less valuable or more valuable than separate dishes. Taken to the extreme, food fusion is a way to exploit foreignness and manipulate members of the Australian target population. Additionally, food fusion is a way to familiarise the consumer with a foreign (food) culture and thus translate a particular source culture to a target consumer and it is also a way to represent the hybrid in-between state of bicultural immigrant characters. Hybridity is both rejected and accepted. Predominantly, the rejection of hybridity (and of the source food culture) is a sign of the child characters' wish to be altered, to be translated, to fit in and belong to the target culture, or, as in *Love and Vertigo*, an example of an adult man's contempt for blended (food) cultures. The attraction and desire for the Australian food culture illustrate a wish for acculturation – a wish to be Australian. However, as is shown in *Love and Vertigo*, the child's wish to be translated is replaced with the adult character's desire to re-discover the (mother's) source culture through a craving for the source food. Hence, the wish for assimilation is replaced with a need to be bicultural, to be translated and to accept the migrant's culturally hybrid identity.

4. CRISES, SECOND ENCOUNTERS AND RECIPROCAL CULTURAL TRANSLATION

When immigrants first arrive in the target country, they are faced with "new" or unfamiliar places, languages and social and cultural codes. This first encounter may lead to a rejection or an acceptance of the target culture. A migrant suffers, Salman Rushdie claims, "a triple disruption; he [sic] loses his place, he enters into an alien language, and he finds himself surrounded by beings whose social behaviour and codes are very unlike, and sometimes even offensive to, his own" (*Imaginary Homelands* 277-78). *Hiam* by Eva Sallis and *Stella's Place* by Jim Sakkas depict immigrant female characters who suffer this triple disruption and who, after approximately 20 years in Australia, experience a crisis which leads to a second encounter with Australia and Australians. While the first encounter is presented as a phase characterised by cultural distancing, the second encounter is the phase where cultural reciprocity occurs in the two novels.

The main objective in this chapter is to show how Hiam and Stella arrive at a state of mutual recognition and reciprocal cultural exchange by analysing how Sallis and Sakkas portray their main characters' migration experiences. In both novels, as in the other three corpus texts, the goal is for the characters to achieve a sense of arrival. However, the migration processes are constructed differently in *Hiam* and *Stella's Place* where the main characters are described as having a second encounter with Australia and Australians, which sets these two novels apart from the other three texts. The sense of arrival is delayed as the main characters are caught in a liminal phase between departure and arrival as well as a liminal space between the source and the target countries – a temporal and spatial liminality.

I analyse the main characters' first and second encounters with Australia and Australians, as well as the crises that separate and induce them. The first encounter is characterised by liminality, while the second encounter offers the characters a sense of arrival in the form of cultural reciprocity and an acceptance of a new cultural identity. Not until there is a mutual exchange of cultural information does a sense of arrival, acceptance, or appreciation of the characters' Australian cultural belonging(s) occur. Descriptions of the two encounters and the separating crises in connection with their identity constructions are analysed. Furthermore, I explore how these encounters are shown to affect the characters' ability or desire for cultural translation. I also analyse the translation process, or lack thereof, that takes place in various situations of interaction where the characters' lingual and cultural codes are different. In particular, I focus on meetings between the immigrant characters and representatives of the general Australian population in the two novels. The crises are, I argue, necessary for Hiam's and Stella's migration processes as well as for their cultural translation processes.

The progressive order of first encounter, crisis and second encounter correlates with the structural order of this chapter. An encounter postulates at least two participants, whether people or objects. The concept first encounter is used in a broad sense as not just a matter of the first few moments, but a phase characterised by the absence of cultural translation. The first encounter exists in relation to a second encounter, which is characterised by reciprocal cultural translation. In *Hiam* and *Stella's Place*, the two encounters parallel two of the three phases that constitute the rites of passage. While the first encounter concurs with the liminal phase (margin), the second encounter corresponds to the third phase (incorporation), which signifies that "the passage is consummated" and that the ritual subject "is in a relatively stable state once more" (Turner, *The Ritual Process* 95). In both novels, the authors describe crises as necessary preludes to the second encounters. While the first encounter is frequently signified by cultural distancing, the second encounter is, as my analysis will demonstrate, depicted as the phase during which the characters finally come to terms with their cultural identities, their migrant experiences as well as their double cultural belongings. It is the phase when Hiam and Stella achieve a sense of arrival.

The many situations of intercultural communication and cultural clashes between practices of the source and target cultures included in *Hiam* and *Stella's Place* illustrate both one-way and two-way cultural transactions. In his discussion about migration, Paul Carter notes that it is frequently perceived as a one-way cultural transaction:

> Two antithetical assumptions are commonly made about persons who remove themselves from one place to another: either that they bring with them intact the culture of their home country and, as far as they are able, impose it on their new surroundings [...] or else that newcomers experience arrival in the new land as a form of rebirth and, with a minimum of regret, shrug off their former identity, swiftly assimilating to the ways of the new host culture. (98-99)

Both scenarios are described as unidirectional cultural transactions, although in opposite directions. While the first scenario describes the transference of culturally significant elements from the source culture to the target culture, the second scenario illustrates the opposite tendency where the migrant ignores his/her source culture and assimilates to the target culture. In the two novels, nothing is as clear-cut as these two notions suggest; rather, Carter's discussion references the two (impossible) ends of a continuum. The complexity of cultural transaction and cultural belonging is more extensive than these opposing assumptions. There are, however, occasional tendencies towards unidirectional cultural transaction in the novels, where voluntary or involuntary cultural distancing is more frequently shown to occur during the first encounter, which then changes to a dialogic cultural translation during the second encounter. Thus, the antithetical notions Carter identifies are both present in the second encounters in the novels since the characters are described as imposing their cultures on their new surroundings, that is, they translate their source cultures to the target population, at the same time as they go through a process of becoming acculturated to the target culture.

Meetings between immigrants and Australians are structured around power hierarchies in both novels and I use theories of the gaze to illuminate these power relationships and analyse how they change and influence the characters' migration processes. In postcolonial theory and gender studies, the act of gazing is usually attributed to the person in power and is understood as a way to create and maintain objectification and otherness. Foucault argues that a non-returnable gaze can be used for manipulation and control (195-228). The hegemonic gaze consists of a two-step process that includes both the act of looking, which is performed by the one in power, and the act of internalisation, which takes place inside the powerless object him/herself. Foucault theorises a real-life circumstance as he discusses the relationship between prison guard and inmate and E. Ann Kaplan uses the concept of "the imperial gaze" for the relationship between coloniser and colonised (78). Because the power relationship between the immigrant and the Australian parallels those discussed by both Foucault and Kaplan, theories of the gaze, including the act of gazing, internalisation of the gaze and gazing back, are productive when applied to migration literature to explain how the power relations between the immigrant characters and the target population shift depending on the progress of the immigrants' migration processes. Since the first encounter is dominated by the Australian gaze and the immigrant's gaze, both of which are connected to the act of stereotyping, there is no attempt at cultural translation. Instead, the first encounter is characterised by a cultural distancing. The second encounter, on the other hand, offers recognition instead of power demonstrations.

In the corpus texts chosen for this study, migration is either a collective or an individual practice, sometimes both. In *Hiam* and *Stella's Place*, migration is a communal experience as the characters immigrate together with relatives and friends or join migrated relatives. The two main characters enter an already established Arabic and a Greek diaspora respectively. Situated in the target country but with traditions and norms of the source country, diasporas involve double or multiple national and cultural belongings and become liminal spaces between the source and target countries. Therefore, diasporas are constantly defined against the two nation-states between which they are situated (Cohen 206). The diasporic community represents familiarity to immigrants in both novels as it is a place where they can share collective cultural identities and social norms and practices. Diasporas also provide a security not found in the target country. At the same time, the diasporic communities signify restriction as they are positioned on the margins of the nation-states in which they are placed. Life within these communities therefore encourages cultural distancing and counteracts cultural translation.

Migration gives rise to constant identity negotiations and identity constructions in the two texts. There is a progressive development which includes a change in attitude from the first to the second encounter where both the majority population and the immigrants change their stereotypical views of each other. However, the re-identification caused by the act of migration is not a linear progress. Rina Benmayor claims that "migration […] is a long-term if not life-long process of negotiating identity, difference, and the right to fully exist and flourish in the new context" (8). In *Hiam* and *Stella's Place*, migration is a process that has a departure and a destination, which indicates a linear movement at the same time as this movement results in a continuous questioning of cultural and national identities. The negotiation and final acceptance of double cultural identities are reasons why Hiam and Stella achieve a sense of arrival. A position where the main characters accept their double cultural identities, endure the various changes they are met with, many of which are caused by the migration, and become, I argue, able to translate back and forth between the source and target cultures is portrayed as desirable in both novels.[28] This position parallels a state of hybridity – a merging of two entities and the new product that is a result of that merging (Young 8). When Hiam and Stella accept the merging between the source and target cultures, they give an impression of having arrived. The two novels describe processes of accepting double cultural and national identities – of becoming hybrid beings. Consequently, cultural hybridity is a desirable and necessary goal for the immigrant characters.

First Encounter: Stereotyping and the Power of the Gaze

In the two migration texts, numerous situations of interaction between the immigrant characters and representatives of the mainstream culture are dominated by cultural stereotyping. In *Hiam*, where the story focuses on an Arabic immigrant woman's journey across the Australian continent, there are what Sue Kossew refers to as "a kaleidoscope of memories," that is, several flashbacks that randomly tell the story of Hiam's 18 years in Australia leading up to the moment of crisis that results in the journey (52). Among the many memories related are several meetings or situations of interaction with people unfamiliar with Hiam's source culture. These interactions demonstrate how the first encounter with her new home is distinguished by cultural distancing. Similarly, *Stella's Place* focuses on how Stella's 25-year-long first encounter with Australia and Australians is characterised by cultural distancing before the moment of crisis which offers an opportunity of cultural translation and as a result, arrival.

In *Hiam*, Sallis portrays cross-cultural encounters that are dominated by the differences in power positions between the immigrant woman and the Australian population. There is no particular difference in power position established between male and female Australian characters; rather they are seen as equally powerful in relation to Hiam. The power hierarchy is constructed on the textual level, where the general Australian population's gaze objectifies as well as constructs the Arabic immigrant woman, but there is also an act of gazing back, where Hiam returns the gaze of the majority population. For the acts of gazing in the novel, I use the two generalising terms "the Australian gaze," which Hiam is presented as experiencing as a unified demonstration of power, and “the immigrant’s gaze,” which is a case of gazing back. Both these acts accentuate the unequal power relations between Australians and immigrants depicted in the novel. Gazing back is a practice where the powerless looks back at the powerful. This activity appears less forceful as it is not internalised by the Australian population in the novel. Sallis emphasises the migrant experience by illustrating how both participants in the cross-cultural encounter gaze at each other, though not with equal power.

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[28] Cultural hybridity as a desirable situation in the novels is also explored in the previous chapters.

In *Hiam*, the gaze is predominantly performed in accordance with stereotyping, which means that in situations of interaction, neither participant can see past his/her stereotypical images of the other. Instead of recognition between the characters there is misrecognition as stereotyping prevents the characters from considering each other as individuals. Stereotyping is, Michael Pickering claims, an activity that strengthens power hierarchies:

> If a social group or category is stereotyped as inherently lazy, stupid, childish or dishonest, the ascription acts not only as a marker of deviance, making it marginal to the moral order, but also as a revalidation of that which it is measured against and found wanting. This twofold movement is integral to the ways in which stereotypes function as a form of social control. (5)

The description of stereotyping as a double movement that illustrates and strengthens power differences and functions as a means of social control emphasises the similarities between this practice and the gaze. In *Hiam*, the main character not only reflects upon but also performs the act of stereotyping, which demonstrates how she and the other Arabic characters distance themselves from the Australian characters and thus actively maintain their different cultural belonging.

During Hiam’s first encounter with Australia and Australians stereotyping is a practice through which power hierarchies are emphasised. Although her first encounter has lasted for 18 years, and includes several confrontations with people who do not share her cultural background, Hiam clearly remembers the first cross-cultural communication situation:

> The first time someone asked her what it was like growing up as a woman she was so confused that she stared, her mind sidling away rapidly like a crab on the seafloor. She had wondered if she was being ridiculed, checking first outwards and then flickering inwards with self-doubt about her English. She murmured hesitantly, ‘Well, I

> started as a girl.' The woman who had asked her lost her earnest look and wrestled with her own sea creatures. When the question had become a predictable component of encounters with Australians, she had learned that the salient feature was that she grew up in an Islamic country and that Islamic woman was not the same thing as woman. (*H* 20)

Sallis uses similes and metaphors of sea creatures to emphasise Hiam's confusion as well as to illustrate the discomfort she and the woman are experiencing as they struggle to understand each other in this particular communication situation. Hiam is portrayed as naïve and innocent because of her unawareness of being targeted as a victim of the speaker's prejudices. She is also portrayed as vulnerable and insecure, which can be seen in her confusion regarding how to reply to the woman's question, and furthermore, when she wonders whether she is made fun of or not. During this first meeting Hiam tries to answer the overt question instead of the covert insinuation, but since she attempts a literal translation of the uttered words, the result is instead a mistranslation. As the expected reaction does not take place, the woman also displays insecurity, which is illustrated through a continuing image of sea creatures. Although both characters appear insecure, the power imbalance is never rectified because the woman cannot see the individual Hiam; instead she only sees the stereotypes. Descriptions of Hiam's initial unawareness of other people's pity for her can be seen as a way to criticise the majority population's prejudiced view of her cultural background. In this way, cultural distancing and lack of communication are presented as characteristic of Hiam's first encounter with Australia.

As a rhetorical device, stereotyping paradoxically functions as a strategy to defy stereotypes and to illustrate the arbitrariness and persistence of existing power hierarchies. The defiance is achieved by accentuating how power relations are maintained through the use of frequent stereotyping. Sallis depicts how, through several meetings with Australians, Hiam becomes aware of their objectification of her. At the same time as she realises what is implied in the communication situation with an Australian woman, she also understands that the power structure in this situation makes it impossible to change the woman's preconceived notions of her and of her cultural background. There is, as Abbas El-Zein argues in his analysis of *Hiam*, "no debate between the different ethnic communities, only blind prejudice and mutual contempt" (26). Hiam experiences Australians in general as negative towards Islam (*H* 20). It is "they," Australians, who make Islam into something negative because "they" neither understand nor want to understand. Through a rhetorical application of stereotypes, Sallis shows that Hiam's translation attempts of the source culture are refused because of the preconceived notions within the target culture. One effect of portraying characters who see each other primarily in terms of stereotypical features might be to inform the reader of the ongoing stereotyping in the text in order to expose taken-for-granted power relations, which might serve as a way to dispute and resist both invisible and visible power exploitation. In *Hiam*, stereotyping functions both as an intratextual experience for the characters and as an extratextual authorial technique, which combined serve the purpose of preserving and, paradoxically, disturbing the existing power hierarchies. Therefore, the strategy of maintaining strict power hierarchies through stereotyping works contradictorily as a way to defy them.

The second aspect of the gaze, internalisation, also represented in Hiam's various meetings with Australians, further emphasises the power differences and the cultural distancing of the first encounter. During the meetings with Australians, Hiam is depicted as powerless as she is neither able nor willing to defend herself or translate her background:

> She had not realized how strange Australians would be and how powerful their view of her would be. She had stopped speaking to people but earlier she had occasionally tried. She senses now that unless she says what they already think, their pity grows the more she speaks. She finds the words dead on her lips and the sound of things precious to her becoming weak and piping as she looks into eyes that think they know something else about her. She and her friends know one thing clearly: being Muslim is not highly thought of and Australia itself is. (*H* 21)

Hiam, who has tried numerous times to communicate with the majority population, renounces these attempts as an act of self-defence or self-preservation. Her memories of "home" are devalued in the eyes of the Australians; she cannot penetrate their preconceived notions of her and the culture she represents. By positioning Hiam in this vulnerable, and in a way confined situation, Sallis indicates that the only way for Hiam to preserve her culture is to distance herself from the Australian people, which strengthens her objectification as it contributes to her internalisation of the Australian gaze and increases their static view of the Arabic culture. El-Zein argues that "the importance of the views of the dominating culture in the migrant's self-identity, [gives] rise to an encumbering self-consciousness [and to] the im-possibility, or so it seems, of changing these views" (26). Because she is denied a chance to answer, to talk back, Hiam can neither fight back nor defend herself and her culture: "No Arabic retort has any power here and she is mostly left speechless" (*H* 22). Consequently, where there previously had been attempts at translation, no translation takes place. As an effect of Hiam's internalisation of the Australian gaze, the first encounter involves silence and estrangement.

The Australian gaze, including the correlated stereotyping and subsequent victimisation, is a way for Sallis to appeal to the reader to invest emotionally in Hiam's situation and discover and discard the prejudices with which she is met. As Kossew argues in connection with *Hiam*, "[a]n important part of the transformative process of [...] post-colonial and feminist 'writings back' to the seemingly fixed and entrenched discourses of nation and history is the rewriting of stereotypes" (5). Sallis uses stereotypes to question and contest the existing discourses of prejudice, and she also rewrites stereotypes primarily by producing another aspect of the gaze, the immigrant's gaze, which allows the immigrants to gaze back at the Australian society.

The immigrant's gaze reverses stereotypical and static views of an unfamiliar culture, which in addition to the Australian gaze and the internalisation thereof increases the cultural distance between the characters in the text. However, the act of gazing back offers a possible change in attitudes. Sallis portrays Hiam as an ambiguous character who occasionally appears less prejudiced than her friends. In situations of direct communication Hiam neither fights back nor gazes back, but in the close and secure network of family and friends, she looks back at Australian social behaviours and practices. Her act of gazing back displays a negative view of Australian mainstream culture. It is, however, not the negativity *per se* that is in focus: the noteworthy feature is that Hiam's attitude towards the target culture is shown to be static as it mirrors the Australians' view of the Arabic source culture in reciprocal acts of stereotyping. Hiam and her friends are depicted as prejudiced towards the Australian characters: "They do grow up very ill-treated, you know. [...] How can they have self-respect when wherever they go there are images of women treated with no respect?" (*H* 18-19). In this situation, the roles and attitudes are reversed from the previously discussed situation, because the principal view in the Arabic community is that Australian women are treated without respect. This static view of the Australian culture further emphasises the cultural distancing that denotes the first encounter.

At the same time, there is an appearance of ambiguity towards the Australians. One example of Hiam's ambiguity is when she claims that "women are very ill-treated by the Westerners," and then continues: "Yet, somehow, they seem to make do. Some of them even seem happy, especially the married ones with children" (*H* 19). Although Hiam declares a prejudiced generalisation about how Westerners treat women, there is an inclination to understand Australian women, especially those who share her position as a married mother. Nevertheless, what seems like a challenging of stereotypes is instead a continuation of the same. Although Hiam admits that "[p]rivately she cannot share their [her friends'] view of Australians" (*H* 19), she still expresses a prejudiced view when she explains that "[t]he fact that they [Australian women] lack pride and self-respect, don't dress themselves or their children well and eat bland food means little or nothing" (*H* 19). The cultural understanding is superficial as Hiam's critique of the women's lack of pride, their cultural signifiers such as food and clothes, as well as their parenting skills appears to reduce the static view, but does not illustrate a positive or a dynamic view of Australian women; rather it shows that Hiam is willing to overlook their negative characteristics.

The attempts at cultural understanding are too superficial and too vague to succeed during the first encounter. There is no questioning of the frequent stereotyping when it is performed by the Australians in the text; it is, however, questioned and problematised when it is the immigrant's gaze and the ensuing stereotypes that are in focus. Sallis illustrates that it is not possible for Hiam to avoid stereotyping when she is stereotyped herself during the first encounter since no communication, and thus no cultural translation, takes place on these occasions. Therefore, the first encounter is a phase where there is no recognition; instead, the characters are portrayed as maintaining their static stance towards each others' cultures.

As a result of the Australian gaze and the acts of stereotyping, the Australians depicted in the novel create an imagined space in which they position Hiam. In interactions with Australians, she has to live in that unwanted space; she becomes the person they think she is or want her to be. In this way, the immigrant is forced to be different in order for the majority population to maintain their dominant position from which they can pity and judge her as well as consider their own culture superior (*H* 21). Sallis presents

Hiam as a victimised Arabic immigrant woman, who not only internalises the Australian gaze, but also through her silence complies with the unequal power relationship demonstrated by it. Her silence can also be seen as a way to participate in the construction of her as different, objectified and other. By portraying Hiam as a victim in cross-cultural encounters, Sallis projects the Australian characters' attitude towards her as an othering – an act that intends to secure the positive identity of the self through the criticism of an other.[29] As a result, it is possible for the reader not only to empathise with Hiam, but also to recognise and potentially see through the act of othering as well as the effects of the power of the gaze. On the extratextual level, Sallis creates an understanding for, that is translates, the migrant experience to the reader by illustrating Hiam's inability to communicate.

Both the Australian and the Arabic static notions of other cultures as negative increase the cultural distancing and confine the immigrants to a liminal space as well as a liminal phase of the migration process. Liminality correlates with the first encounter which can be seen in how Sallis places Hiam in a situation between departure and arrival as well as between the source and the target cultures where she is unable to achieve a sense of arrival. It is clear from the beginning of the novel that Hiam has been caught at the threshold-stage, which Turner refers to as "a no-man's-land betwixt and between" ("Dewey, Dilthey, and Drama" 41), for the 18 years she has spent in Australia. Moreover, Hiam is described as being trapped between her own and others' stereotypical and static views of the source and target cultures as she struggles with her cultural identity and cultural belonging. In this liminal space of the first encounter, Hiam is mainly surrounded by her relatives and friends in the Arabic diaspora. The diasporic community is thus significant in that it further confines her to the liminal space/phase.

First Encounter: Diaspora

In the two novels, diasporas function as literal versions of the liminal phase between emigration and immigration, and at the same time they are part of both. The other three texts analysed in this study do not include portrayals of diasporic communities, but in *Stella's Place* and *Hiam* the sharing of a liminal phase and space is emphasised. In *Stella's Place*, Sakkas depicts the Greek diaspora as both comforting and limiting. After Stella has moved away from Prahran where the Greek community is centred, she nostalgically remembers her time surrounded by the other members of the diasporic community. One of her more significant memories, one that she treasures, is the Astor picture theatre, "a place [they]'d go nearly every Saturday night to see Greek films and to meet acquaintances and friends and, who knows, even arrange a marriage or two" (*SP* 83). Going to the cinema is presented as a way to maintain Greek traditions in Australia. Traditions of the source culture are particularly significant when living in a diasporic community, because they are part of the immigrant's cultural identity and they give individuals something to gather around, relate to and work to maintain. John Clammer argues that "in many diasporic communities it is nostalgia for, glorification of, tourism within or constant cultural reference to, the site of origin that provides a fundamental dynamic for everyday life in the present" (23). Stella is shown to be very proud of her Greek cultural heritage, expressing nostalgia for the island where she grew up, and performing Greek songs and cooking Greek food. The diasporic community offers her the opportunity of constant cultural references to Greece. During the first encounter, the numerous references to the source culture are primarily positive and the diasporic community is described as offering familiarity as well as security. Because Stella only socialises within a Greek diasporic environment, there is no need for cultural translation neither of the source culture nor of the target culture.

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[29] For an extensive definition of the concept othering, see Bill Ashcroft, Gareth Griffiths and Helen Tiffin. *Key Concepts in Post-Colonial Studies* (1998) pp. 171-73.

In *Hiam*, the diasporic community is similarly described as a protective and secure network, which Hiam strongly wishes to belong to during her first encounter. This wish is particularly evident in situations where she ponders over the community and its meaning to her as she admits that "[p]articipation is far more enticing than righteousness and she is prepared to lie happily for the pleasure of their company" (*H* 19). Acceptance and belonging are more important than confessing to her friends that she does not share their opinions. Sallis depicts peer pressure as very strong in the fictional Arabic diaspora where the traditions and power hierarchies of the source country are maintained as much as possible during the first encounter (*H* 82). One way in which Hiam tries to keep her family popular among the members of the Arabic community is by throwing well-organised parties (*H* 94). During these parties the communal sense is overwhelming: "Hiam feels happy. [...] Her people, feeling here her love for them and their connection with each other" (*H* 95). The Arabic diaspora offers Hiam a sense of belonging to a community at the same time as it represents a way for her to construct a cultural identity based on her source culture. There is a strong emphasis in the text on how Hiam's diasporic belonging and her connection to her source country result in an increased distance from the Australian culture. As long as she is surrounded by the Arabic community she has no need, no wish, and no chance to identify herself as Australian, neither does she desire or need cultural translation.

In *Stella's Place*, the diasporic community represents limitation and restriction in a similar way, as it distances Stella from Australia and Australians. As long as she lives in Prahran, she has no wish to socialise with Australians, but when she moves to another suburb, she expresses a desire to know her neighbours. This seems impossible, because, as she ponders, "[p]erhaps they are happy keeping to themselves; perhaps that is what they want. It's not what I want. Such a quiet, empty street" (*SP* 11). Instead of meeting her neighbours, Stella withdraws from them as she continues to socialise with her relatives and friends within the Greek community. During the first encounter, the distance between Stella and the target population appears unbridgeable, and Sakkas describes her situation as unfulfilling in that she is unable to befriend her neighbours or other Australians.

The diasporic community is also portrayed as limiting through the problematic relationship between Stella and her children, in particular her daughter Despina. To Despina, the Greek community represents restriction and control and Sakkas describes her as unable to distinguish her mother from the community as a whole. As a result, she leaves her mother in an attempt to escape the diaspora. Both Despina and her brother Antonis grow up with double cultural belongings which separate them from Stella, who is excluded from their Australianness. It is partly because she cannot share their Australian cultural belonging that she is stuck at the threshold stage. Stella struggles with her cultural identity, in particular because it differs from that of her children. Thus, during the first encounter the diaspora is described as holding Stella back, as George Watt argues: "her own community seems to hinder rather than help her" (51). Even though Sakkas reveals a negative aspect of the diasporic community, Stella remains within the safe and secure, although limiting, sphere of the Greek diaspora during the first encounter.

Like diasporas in general, the Greek diasporic community is situated between two nation-states – the source country Greece and the target country Australia. The Greek diaspora in Prahran is described as a community of people who share the same cultural background and together work to keep the Greek traditions in the country of settlement. The community is defined by what it is not; it is neither Greece nor Australia, but is instead a hybrid community that exists in Australia, but continues Greek traditions. As an approximate representation of Greece, the diasporic community is particularly threatening to the second-generation immigrants, who grow up as part of the community, but also as part of the target culture.

The depiction of the diaspora as a representation of a liminal space is continuously connected to (the absence of) cultural translation in both novels. During the first encounter, the two diasporic communities are presented as necessary for the main characters' survival in the source country. Because both Stella and Hiam primarily socialise within their diasporic communities and as a consequence, their cultural interaction with members of the target culture is avoided during their first encounters, neither of the two main characters requires translations of the target culture or offers translations of the source cultures. Hence, the first encounter is characterised by the absence of cultural translation, aided by the apparent cultural stability of the diasporic communities.

Crisis: The Search for an Identity

Hiam and Stella go through experiences, which I refer to as crises, during which they struggle with their identities. Both characters are up until the moment of crisis described as constructing their identities primarily in relation to others, such as their husbands, children and their diasporic communities. Their relational identities are thus dependent on their social roles. Although social roles are constantly changing within the narratives, and although not all changes result in crises, there are in the two novels dramatic and sudden changes in social roles which trigger the main characters' crises. Sallis and Sakkas illustrate how, when Hiam and Stella lose their roles as mothers, wives (Hiam) and employees (Stella), they lose confidence in themselves, and go through a crisis. Hiam experiences post-traumatic stress following her husband's suicide as she embarks on a "mad" drive across the Australian continent, and Stella suffers from a depression which includes hearing voices and suffering from panic attacks. Although Sallis and Sakkas depict their characters as thinking about themselves as "mad," these crises are described as necessary as they lead to something positive – a sense of arrival.

After she has lost all means of identification, Hiam needs to find "new" ways to identify herself. During her journey through Australia she loses control of her mind: "She knew she had lost her sanity" (*H* 66). Then her body becomes unrecognisable: "She stared at her hands. They seemed unfamiliar on the wheel. Strange that she had known them all her life but they were so odd now" (*H* 4). Hiam's surprise at her strange body is also bewilderment at seeing herself take action and take control – to steer the car. The loss of her sanity and the unfamiliarity of her body are steps towards a re-definition of her identity. As the journey progresses, Hiam also symbolically loses her identity card (*H* 67). It is, however, not until she reaches the climax of her crisis that she becomes aware of her loss of identity, which Sallis describes through a conversation between Hiam and The Prophet Muhammad:

> The Blessed Prophet Muhammad looked at her closely, and said,
> 'Who are you?'
> 'The mother of Zena.'
> He looked more closely.
> 'Who are you?'
> She said uncertainly,
> 'I am the wife of Mas'oud al-Sharif.'
> He stared into her eyes, and said gently,
> 'Who are you?'
> 'I am lost.'
> 'God bless you and take care of you, Hiam' he said. (*H* 126)

In this situation it becomes clear that Hiam can no longer identify herself in relation to others. The third answer to the question of who she is: "lost," which would rather be an answer to the question "what are you?" signifies the turning point in Hiam's quest for a new identity, because it indicates the recognition of her loss. As Alison Bartlett argues, "Hiam is lost because both her daughter and her husband are dead: her role[s] as mother and wife are no longer available" (120). The simultaneous loss of both husband and daughter triggers the crisis and the subsequent journey of grief during which Hiam peels layers off her previous identity until she is stripped of her relational identification: "Who was she if no-one knew her? The sense of loss of Masoud was compounded by the sense that with his departure her self had been dragged away screaming" (*H* 125). As a result of her loss of husband, daughter and means of identification, Hiam explains: "*I am nothing: I am unalloyed pain*" (*H* 125, original italics). The long drive becomes a journey of healing, at the same time as it is a journey of self-discovery and self-reinvention.

When Hiam reaches the peak of her crisis and admits that she neither knows who she is nor where she belongs, she starts to rebuild her self-confidence and to construct new ways of identifying herself. The journey provides her with a confidence gained from her accomplishments: "I am Hiam who crossed Australia alone" (*H* 135). Besides accepting herself, her new situation and her present, Hiam also starts to transform objects connected to her self-image. One such object is her car: "She looked at the car and thought that an Adelaide taxi looked pathetic, exiled, out here" (*H* 127). Visibly different in the Australian outback, the car is as exiled as Hiam. Hiam's and the car's transformations are interconnected:

> The car didn't look the same. It wasn't the same car; it was renewed, nobler, more fitting. She had not realised how out of place it was until it was fixed. She tidied the inside a little and wiped some red dust off the dash. She pulled out self-consciously onto the highway, making her grand entrance. (*H* 128)

Having been incongruous, the car fits in when the taxi sign is removed. The change is described as a positive transformation, an improvement of both the car and Hiam's self: she is much more confident as she continues her journey. Once the visible signs of difference are removed, Hiam can re-build her identity and start to fit into the Australian context. Instead of driving her husband's Adelaide taxi, she is driving an anonymous car at the same time as she begins to adapt to the landscape and as a result starts to accept her Australian identity.

Stella similarly suffers a crisis primarily activated by the loss of means of identification. The manifestation of her crisis is a depression which causes her to hear voices and have panic attacks: "I thought the medication had done the trick; two whole months and no voices, no panic attacks...and now, not barely a month out of hospital and they've started up again" (*SP* 1). In a discussion about Sakkas' novel, Watt claims that the "immediate crisis we witness is her [Stella's] overwhelming isolation" (52). There are three main triggers for the life-crisis Stella experiences, all contributing to her isolation. Besides losing her roles as mother, when Despina runs away, and employee, when she is fired from her factory job, a major cause of the crisis is Stella's separation from the diasporic community. This separation takes place because Stella and her family move from Prahran, where the Greek diasporic community is centred, to another suburb since Stella's husband Fotis has no wish to socialise with their Greek friends. The separation from the diaspora is exacerbated by Stella's best friend Mavretta's imminent return to Greece. For Stella, the Greek community represents happiness, but for Fotis and Despina, it represents restriction and control. Watt argues that "Stella's crisis has much to do with the impotence that seems to characterize the Melbourne Greek community" (52). The Greek diaspora in Sakkas' novel is not described as impotent, however; instead it is thriving and has significant functions as it offers security, familiarity and safety to Stella. The reason for Stella's crisis is not the impotence of the Greek community, as Watt suggests, but rather her separation from a comforting support system. However, the diasporic community can be seen as powerless in that it cannot help Stella during her crisis and her search for a new identity.

Crisis: Effects and Cure

Hiam's crisis results in a cross-continental journey which starts on the first page and ends on the last page of the novel, a journey that is at the same time a cure, a torture, a pilgrimage and a conquering of the land following in the footsteps of the colonial settlers. The journey is described as a torture primarily because the reason for it is grief, but the torture is also a necessary trial Hiam needs to endure to overcome her crisis:

> When she slept she dreamed of the road. Time and time again (but perhaps it was only once) she had stopped and sat in the car, thinking blankly for hours the same non-thoughts. Only fragments of meaning could break through the humming after-shocks of the road and the inescapable timelessness of every experience. [...] The road was inside and outside, the waking, sleeping, soothing, tearing nightmare. (*H* 45)

The ambiguous function of the journey as both a suffering and a cure is reflected in Sallis' description of the road as a soothing and tearing nightmare. Although driving is a painful experience, it is at the same time a numbing practice which helps Hiam escape and delays the inevitable confrontation with the memory of her husband's suicide. Hence, the journey is described as necessarily torturous as the road absorbs her pain – a positive feature that helps Hiam bear the loss she has experienced. It is a way for her to overcome her loss and accept her altered life situation.

Two modes of travel can be combined in a reading of Hiam's movement across Australia: the pilgrimage and the walkabout. The journey can be characterised as a pilgrimage as it brings Hiam closer to the Australian outback landscape, which she needs to confront in order to overcome the crisis. As she leaves Adelaide behind, she moves further away from her house than she has been in nearly 20 years. Initially, the journey is not described as a pilgrimage: "She didn't know where she was going, or why. It hadn't been important when she had started the car" (*H* 7). Because she has no destination, driving is the important practice, not seeing Australia or conquering the land. However, Sallis portrays Hiam as "travelling with all the purpose of a pilgrimage for no reason and with no knowledge" (*H* 59). A pilgrimage – a long journey to a sacred place – has a very specific goal and requires both knowledge and preparation. Hiam's journey does not start out as a pilgrimage, but after she has seen the centre of a new world, Australia, it becomes a pilgrimage in that it functions as her search for her self and for a way to survive on her own.

As a journey of self-discovery, Hiam's expedition is also a reiteration of a walkabout, a rite of passage traditionally performed by male Aborigines entering adulthood. As an Arabic woman, Hiam has no natural access to this particular cultural and gendered act, however, a walkabout is a spiritual journey, just like a pilgrimage, where the traveller ceremoniously follows his ancestors' footsteps – songlines (MacIntosh 198-200). The traveller who performs a walkabout has no initial goal or a compass, but is guided by the songlines. Hiam's journey parallels a walkabout where she takes part in a cultural heritage rite performed in her target country. Walkabouts and pilgrimages are comparable practices since they both are spiritual journeys of self-discovery, but they differ in way of execution, set goal and modes of preparation. Thus, Sallis' description of Hiam as having the purpose of a pilgrim but neither reason nor knowledge of a pilgrimage benefits from being complemented by aspects associated with the walkabout, associations which are strengthened by the setting in the Australian desert centre.

Although seeing Australia, the land she has lived in for eighteen years, is not the initial aim, it has a changing effect on Hiam. She notices how her inner change is reflected in her surroundings:

> The world had changed. As far as the eye could see, the earth was red. [...] She was vaguely aware of having known that somewhere in Australia the land was this colour but the reality of it was startling and stunning. She hadn't realised that by accident she had gone to that very place and she hadn't realised how red it was. It was a stark and impressive place. (*H* 34)

When Hiam discovers Australia's red centre and accidentally familiarises herself with the target country, her closeness to the country changes and improves her view of Australia. As a consequence, she begins to re-evaluate and see beyond initial cultural stereotypes. During the journey, she realises that the road has symbolic meaning (*H* 59). It is a means of transportation, transformation and the thread that keeps her alive: "The scattered dots, lines, metallic strip, the rising suns, the scattered and shuddering stars spinning and twirling ahead and behind made her suddenly feel as though she was being unravelled. The road was her thread" (*H* 57). The road is also the thread that runs through the story of her life: "Her own story, mapped out in blood on a line on the ground" (*H* 134). The fact that she completes the journey, that is drives across the Australian continent by herself, gives her the strength she needs to endure the crisis.

The journey Hiam has embarked on is in a way a representation of the conquering of the land that is reminiscent of Australia's colonisation process. In Sallis' version, however, it is an Arabic immigrant woman who discovers and claims the land as well as a belonging to Australia. Hence, there is a reversal of the imperial masculine role of the coloniser. Hiam's claiming of the land is also different from the colonisation as she is described as adapting to the land instead of the other way around. However, certain details in the novel strengthen associations to the early settlement. One such detail is the bark hut where Hiam stops as she reaches the climax of her crisis:

> It was made of stunted, uneven trunks scarcely thicker than sticks, some aged, grey timber slats, and thatched and patched with brushwood tied in clumsy bundles. She stared at it, ridiculously relieved. This was the destination and here she was stopping. (*H* 90)

The abandoned bark hut becomes the place where Hiam allows herself to relive her most painful memory. The hut is also significant in Australian history, because it is one of the first types of houses built by the white settlers. Kossew claims that "Hiam's adventure in the Australian bush on her journey of discovery is not seen as a colonising activity but as a therapeutic form of self-reliance" (54). This statement suggests that Hiam's journey serves only one purpose, self-discovery. I agree with Kossew's observation that the journey is a healing process, but I do not see it as excluding the image of following in the footsteps of the colonisers. Hiam's journey is not an act of colonisation *per se*, but it is a reiteration of the colonising process, supported by features from the early settlement such as the bark hut.

Hiam is described as recognising the crisis as an inevitable trial, a phase she needs to go through, in order to rebuild her self-reliance. Looking back, she realises that life in Australia has led to her present position where time and space merge as the hut becomes her destination (*H* 63). Thus, the hut represents not only the climax of Hiam's crisis, but also the climax of her migration process. Nigel Krauth argues that:

> Sallis' character takes on the challenge of the entire Australian continental experience. It is a self-rebuilding program undertaken in extreme trauma equal to the severity of the past 'Australian' need to justify present Eurocentric ownership of the land and the nature of our current 'national' identity. (n. pag.)

Although Hiam's journey is undertaken in extreme trauma, her pain is individual rather than collective. The journey represents various aspects of Australia's past, not because it is a colonising activity, but because it mirrors and reverses the colonisation process in the forms of a walkabout and a pilgrimage. The main purpose of the journey is the need for both an individual and a collective search for an identity, and particularly a search for an Australian belonging. Hence the journey is both an individual woman's conquering of the land and a claim for independence.

Both Hiam and Stella find the remedy for their respective crises through an increased connection with Australia and Australians, but while Hiam moves in a direction towards Australia as she explores the continent, Australia moves towards Stella and ends up in her back yard in the form of a melaleuca tree. Stella explains her attraction and her connection to the comforting tree: "It's the only thing that provides relief from the nothingness of my days, the only thing that quietens those infernal voices. I climb up to that snug little fork and the feel of the soft white bark calms me down somehow" (*SP* 1). Climbing the tree is not an irrational whim, but rather the only way to control her panic attacks. Sakkas portrays the tree as the only thing in Stella's surroundings that is real (*SP* 200). The tree has, Stella believes, magical powers: "So long as I am near this magical tree none of it holds any fear. A tranquil warmth spreads through my body as I focus inwards and feel a benevolent embrace, a pleasurable tingling, a presence" (*SP* 62). A melaleuca tree is native and endemic to Australia and represents Australian ecological history and culture.[30] Thus, Stella is comforted by a piece of Australia during her crisis, she "is healed because she is ultimately able to absorb Australia and in doing so transform it. She is the new Australia in part because she includes it and vice versa" (Watt 52). Although the transformation of herself and her view of Australia does not occur until after the crisis, Stella begins to familiarise herself with the Australian vegetation and starts to accept her Australian cultural belonging and to find a way through her crisis. She not only needs to accept her double cultural belonging, but also to build a relationship with Australia in order to reconstruct her cultural identity.

A magical feature of the tree, a presence Stella senses, is the girl Lilly, who is reincarnated in the melaleuca tree and who, having a white (not further specified) father and an Aboriginal mother was forcibly removed from her mother and their life on Cumeroogunga settlement, represents a specific part of Australia's history – the stolen generation (*SP* 64, 66).[31] In addition to a very specific representation of Australia's colonial past, Lilly also represents the colonisation and the subsequent abuse of Aborigines as she confronts the colonisers through Stella: "two hundred years you lot been hiding and covering up, all them cruel things you done to us and every year the silence get heavier and heavier till it crush a lot of your mob" (*SP* 66). Lilly includes Stella in the colonising group and refers to the Aboriginal request for an apology from the Australian government for the maltreatment of Aborigines. She represents a threatened and marginalised group as she is an outsider whose (his)story is significant to Stella's familiarisation with Australia – a familiarisation that is important to her healing process. Because Stella neither denies Lilly's existence nor the maltreatment of the Aborigines, and instead learns about Australia's history and culture at the same time as she forms her own conceptual understanding of Australia, she is able to endure her crisis and heal.

Madness is described as a positive feature that empowers Stella. Only Stella and her friend from the mental hospital, Sylvana, can sense Lilly's presence, which suggests that there is a connection between Lilly and characters who are portrayed as “mad.” To be perceived as mad, crazy, or behaving abnormally, can indeed be empowering as Stella recognises: “I guess it frees you up, being in the psych ward. If they will call you crazy – give you that licence – you may as well make the most of it” (*SP* 6). Craziness is a licence that can be used to one’s advantage and the crisis dissolves restrictions that would otherwise not be dissolved. In that way, the crisis is positive, emancipating and, above all, necessary in order for the existing restrictions to be lifted.

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[30] According to *New World Encyclopedia*, a melaleuca tree (or paper bark tree) belongs to the myrtle family Myrtaceae, which contains 236 species, which can all be found in Australia. About 230 of the 236 species are endemic to Australia (n. pag.).

[31] Lilly's life-story is further developed in chapter two.

Both Hiam and Stella experience life-crises during which they lose their former relational identities, accept their Australian belonging and construct new identities. At the same time, they familiarise themselves with Australia, something that is neither possible nor desired during their first encounters. Australia functions as a cure for their crises through its history, scenery, environment and vegetation. As Sallis’ and Sakkas’ protagonists gain a new understanding of Australia, they manage to transform themselves and leave the liminal space in which they are caught during the first encounter. Their crises lead to a new, second, encounter with Australia and Australians.

Second Encounter: Reciprocal Cultural Translation

Following their crises, Hiam and Stella experience a second encounter with Australia and Australians during which they need and/or desire to interact with the source culture. They are able, willing, or given the chance to translate their source cultures to representatives of the target culture. At the same time, they are open to translations from the target culture. Instead of cultural distancing, there is in both novels a second encounter which consists of and results in a reciprocal cultural exchange. Since the exchange is based on the notion of making a cultural phenomenon familiar to a person, the process can be understood as an instance of reciprocal cultural translation. The concept of cultural translation does not only refer to the actual exchange of cultural information, but also to the result of that exchange – to an individual state of being. The transformation of the main characters and the surrounding target culture that takes place during the second encounter is connected to the changes in practices of the hegemonic gaze and stereotyping, the altered view of the diasporic communities and the acceptance of the characters’ Australian identities.

In *Hiam*, the central character is depicted as experiencing both the country and the people differently during the second encounter. During her cross-continental journey, Hiam discovers "new" parts of the country, such as towns, the varied landscape and the desert. She also meets Australians with whom she is able to connect. It is the "reconnection with earth and spirit [that] enables Hiam to reconnect with people, even those who are not Muslim" (Kossew 55). Sallis describes how Hiam's previous inability to connect with Australians or non-Arabic people disappears during the second encounter, primarily because of her changed attitude towards Australia and its population, and consequently in their altered behaviour towards her.

Sallis portrayal of interactions between Hiam and Australians are dominated by the practice of stereotyping during the first encounter, but the second encounter offers a possibility to see past the stereotypical images of each other's cultures. The first time Hiam voluntarily meets an Australian couple, Noah and Annie, is described as particularly significant and her desire to interact with them is overpowering (*H* 129). During this brief meeting, Hiam is not faced with the usual prejudice regarding her religion or cultural background which might be why she responds positively to Noah and Annie and wants or needs to spend more time with them. They offer no power demonstration through an Australian gaze which is why Hiam responds positively to them. Throughout the conversation, Hiam's and Noah's cultural stereotypes are redefined:

> Noah had never heard of Islam. But he was a little curious and kindly. He had heard of oil and knew about camels.
>
> Hiam had never heard of the Gagadju or the great storms of the Top-end. She had heard of crocodiles. (*H* 130)

This exchange of cultural information shows that both Hiam and Noah had stereotypical prior knowledge about each other's cultures. At the same time, it is revealed that they both learn something new about these cultures. As Hiam and Noah see each other as individuals, stereotypes are transformed into recognition. This transformation takes place due to the character's mutual wish to learn about each others' cultures. During the first encounter Hiam meets people who want to have their preconceived cultural notions confirmed rather than learn about new cultures, which differs from the situation with Noah. Kossew argues that

> Sallis is challenging and resisting stereotypical preconceptions that have trapped both Muslims and Australians into separate cultural and discursive spheres and is, instead, opening up a discourse of shared cultural understanding and a space for belonging. (55)

By exposing strategies of domination such as hegemonic gazing and stereotyping, Sallis challenges and resists these strategies. She portrays both a non-shared cultural understanding, cultural distancing, which takes place during Hiam's first encounter, and a shared cultural understanding, which takes place during her second encounter.

Besides an increased understanding of the target culture and recognition instead of stereotypes, the new encounter is described as offering a critique of the diasporic community Hiam has lived in during the first encounter. As she distances herself from her family and friends, she appears vulnerable and, at the same time, open to new experiences, which is why, during the journey, she realises that her view of Australia and Australians so far has been limited:

> She had never understood Australia. She had never understood Australians. She had never known that there was so much outside of herself and her world. It was frightening to know that this road had waited through the years of her incomprehension. It had been here the whole time. (*H* 49)

Before the crisis, Hiam has neither needed nor had the desire to leave Adelaide, which is why she has not understood Australia. As she has kept to her circle of family and friends, she has neither come into contact with Australia and Australians, nor learned to understand them. When she removes herself from the familiar community, she is able to reflect upon and criticise it from an outside perspective and realise how restricted her life in the Arabic diasporic community has been, particularly regarding her view of the target country and its population. It is

> this literal and metaphorical expanding of her horizons [that] reminds her of the enclosed space of the migrant Muslim cultural world she has previously inhabited in the suburbs of Adelaide, a world that was cut off from the larger sense of Australia by its circulation of stereotypes of Australia and Australians. (Kossew 53)

Hiam's previously constrained life is put into perspective in the Australian desert where stereotypes are rejected. Alone for the first time, she sees her own errors as well as acknowledges that the members of the Arabic diaspora in Adelaide do not lead as perfect lives as she previously believed or wished to believe: "The world is too cruel here and the Aunties have failed. Ziad beats his wife and drinks but the Aunties have not intervened" (*H* 82). It is described as impossible to keep the Arabic practices and traditions intact in Australia, but Hiam has tried to keep them at any cost (*H* 19). At the same time as she has depended on the diaspora and has been helped by it, she has also been restricted by the Arabic community. The previous strong sense of group solidarity and static hostility towards Australians is exchanged for a dynamic critique, where Hiam acknowledges the negative aspects of the diaspora.

Also in *Stella's Place*, the second encounter facilitates a critical approach to the Greek diaspora. As Stella experiences a life-crisis, she is not able to find support within the Greek community. Instead, she is helped by new encounters with Australia and Australians. Sakkas' somewhat negative image of the Greek diaspora is, as Watt claims, "not a harping condemnation of what Anglo-Celtic Australia has or has not done to the Greek community, but rather, [...] what it has done to itself" (52). The diaspora is not criticised by Australians in the novel, but by its own members. The critique of the diaspora can primarily be seen in depictions of the second-generation immigrants and their views. Despina's negative attitude towards the Greek community is typical of how the second-generation characters experience the diaspora in *Stella's Place*. In Sakkas' novel, children of immigrants struggle with the balance between the source and target cultures as they constantly negotiate and translate between them. This in-betweenness is expressed by Athas, also a second-generation immigrant:

> A couple of wogs. Neither here nor there, eh Despina? All my life belonging nowhere; parents putting their life on hold until they got back to Greece, this land they regarded as a bit of a mirage, never engaged by it. Me too, I suppose. I've never felt anything but a floating unreality. (*SP* 272)

Athas expresses a feeling of rootlessness. He shows signs of having internalised the Australian gaze of him as a wog, an outsider, at the same time as he emphasises the expectations put on second-generation immigrants whose parents sacrifice a lot in order to provide a better life for their children. However, the parents' non-commitment to Australia results in the children experiencing both in-betweenness and non-belonging. To have double cultural identities is perceived as negative by Athas because it is twice as excluding. It is only possible for characters who have distanced themselves from their respective communities to criticise the diaspora.

During the second encounter, Stella translates her source culture to representatives of the target population, at the same time as the unfamiliar Australian culture is translated to her. This reciprocal relationship is predominantly seen between Stella and her two new family members, Niki and Karen. Her granddaughter Niki is part of Stella's family, but she represents Australia because she has not come across the Greek culture or language until she meets Stella for the first time. In order for Stella and Fotis to have a relationship with their granddaughter, Niki needs to become familiar, needs to "become Greek." It is important, particularly to Fotis, that Niki learns the Greek language because, as he asks, "how are we going to talk to her if she doesn't know Greek?" (*SP* 43). While the Greek source language is a means of communication for Fotis, it is a way for Stella to translate her culture and her past:

> [Stella] and Niki have really hit it off. [...] Should listen to them chatting away; it blows me out how easily Niki's picked up the language. Sometimes I eavesdrop on some of the stories she tells Niki in her half-Greek, half-English...amazing some of the stuff, all those stories about the island, and the early days in Prahran. (*SP* 177)

As they spend time together, Stella does not only teach Niki Greek, she also tells her stories about the Greek diasporic community in Prahran and about the Greek island where she grew up and lived before migrating to Australia. In that way, she translates her source culture to Niki.

Besides Niki, another new member of Stella's family, and part of what constitutes her second encounter, is Antonis' girlfriend Karen, who also needs to be made familiar so that the reciprocal relationship can take place. Karen initiates the translation process by asking Stella to teach her a Greek song (*SP* 164). During the process of cultural translation Karen is described as becoming Greek. Her increasingly Greek characteristics are primarily illustrated by her ability to learn the Greek lyrics perfectly: "her pronunciation [is] faultless. Astonishing! She could easily pass for a Greek" (*SP* 165). With Karen, Stella has more than friendship; she also has a chance to translate her cultural treasure – Greek songs. Reciprocally, Karen invites Stella to sing with her band, which opens up for dialogical cultural translation. Both Niki and Karen present a chance and a desire for Stella to translate her source culture at the same time as the two characters are translated, made familiar, to Stella. When Stella finds a chance to translate her source culture, Niki and Karen offer her new means by which to identify herself and they develop relationships that are beneficial for both parties. As a consequence of these new relationships, Stella displays an increased understanding of Australia and Australians, which opens up for a second encounter that offers a reciprocal cultural translation as Stella both translates her source culture and receives translations from the target culture.

In *Hiam*, the meeting between Hiam and Noah results in a mutual exchange of cultural information as they teach each other about their respective cultures. The reciprocity is facilitated by Noah's awareness of the Arabic greeting phrase as he responds to Hiam's As-Salam 'aleykum: "'Oh Yeah – waleykum Salam!'" (*H* 128). This greeting, together with the hospitality with which Hiam is met, helps her to open up and tell her story, which precedes a reciprocal cultural exchange between Hiam and Noah. "During this encounter with Australians," Kossew argues, "the cultural gap is mutual and surmountable rather than one-sided and alienating" (55). As Kossew points out, the new meeting differs from Hiam's previous meetings with Australians as it is informative and results in an increased understanding of Australia and Australians for Hiam and an increased understanding of the Arabic culture for Noah. The second encounter presents a chance to translate the Arabic source culture and offers a welcoming of translations of the target culture as it results in a changed view of Australia and Australians for Hiam and presents her with new means of identification.

As opposed to resistance towards the target culture which is significant of the first encounter there is, after the crises, in both novels an acceptance of the immigrants' Australian cultural identities. Hiam is described as fearing the cultural other during the first encounter, which is illustrated by her fear of Australians, of her daughter's South African boyfriend, and finally of her daughter Zena who grows up with access to both the source and the target cultures. Her second encounter, on the other hand, is characterised by an increased cultural awareness of Australia and by the acceptance of a belonging to the target culture.

During the second encounter there is a change in attitudes towards Australians and a renegotiation of death. Zena, who previously was said to be dead, is now revealed to be alive: "*Masoud is dead and Zena is under this same moon and sky as I, at this very moment*. [...] Her living breathing daughter filled her mind and body" (*H* 131, original italics). This altered view of Zena is an act of reconciliation that is possible only during the second encounter because that is the time and place where Hiam accepts her own Australian cultural identity. Clammer argues that "subjectivity is formed in constant dialogue between the present reality and the baggage of the past, the two together constituting the current narrative of identity" (23). In *Hiam*, Sallis constructs identity as a dialogue between the past and the present, that is, between the source and target cultures. The reconciliation of past and present is illustrated in the prayer that ends the novel addressed to "*Lord of the two Easts, and Lord of the two Wests*" (*H* 139, original italics). Hiam's present consists of a combination between the East and the West. The fact that the prayer is addressed to both East and West demonstrates her acceptance of herself and of Australia. Her second encounter results in an increased cultural awareness, a change in attitudes, a reciprocal cultural translation and an acceptance of her Australian cultural identity and her cultural hybridity.

Sakkas shows how Stella finds other ways to construct her identity during the second encounter, having identified herself primarily in relation to others such as mother to Despina and a member of the factory work force, during the first encounter. At the same time as she finds new relatives, she finds a different relational identity in her newly found roles as grandmother and mother-in-law to be. During the second encounter Stella's identification process is no longer *only* constructed in relation to others, it is also based on her own accomplishments, such as singing and learning to drive a car. Her new relational identity is constructed on a stronger sense of self. In her new family roles, Stella starts to feel appreciated and useful again; she has new social functions. Instead of identifying herself only as Greek, Stella accepts her double cultural belonging together with her newly found independence. Referring to Stuart Hall's link between the development of hybridity and the changing character of diasporas, Robin Cohen claims that "cultural identities are emerging [...] 'in transition', drawing on different traditions and harmonizing old and new without assimilation or total loss of the past" (131). One example of the harmonisation Cohen discusses is the constant negotiation between source and target culture Stella is described as experiencing. It is not until the second encounter that she can indeed synchronise her past with her present – that she can "straddle two worlds or more" (Watt 52). Thus, she reconstructs herself through the process of reciprocal cultural translation as she accepts her double cultural belonging, which results in an increased understanding of herself as well as of Australia and Australians.

Hiam and Stella are portrayed as having been stuck in the liminal phase of the migration process for 18 and 25 years respectively, and neither of them has experienced a sense of arrival at the beginning of the novels. However, their respective life-crises enable them to experience a new encounter and continue to the third step of the migration process – incorporation. To Hiam and Stella, arrival means to accept their double cultural belongings, to be hybrid characters, to be translated beings in Rushdie's sense of the word.

* * *

In both *Hiam* and *Stella's Place*, the central characters suffer a crisis initiated by their loss of relational means of identification. Both characters are women who lose their roles as mother, wife and employee. The crises dissolve restrictions and are necessary to reach a state of mutual recognition and reciprocal cultural translation. Seen in relation to the migration process, the crises and the ensuing second encounters facilitate the characters' abandonment of the temporal and spatial liminal phase/space they have remained in during their first encounters and lead to their second encounters with Australia and Australians which offer recognition instead of stereotyping, a critique of and necessary separation from the diasporic communities, cultural reciprocity, an acceptance of double cultural identities and a sense of arrival. Seen in relation to the translation process, the crises and the ensuing second encounters offer a desire and ability for cultural translation, an acceptance of cultural hybridity and of becoming translated beings – a state where the characters are able to translate back and forth between the source and target cultures, a state of reciprocal cultural translation.

CONCLUDING REMARKS

In this study, I have used the concept cultural translation as a theoretical tool to analyse the exchange of cultural information that takes place in the meeting between immigrant and non-immigrant characters in *Heartland* by Angelika Fremd, *A Change of Skies* by Yasmine Gooneratne, *Stella's Place* by Jim Sakkas, *Hiam* by Eva Sallis and *Love and Vertigo* by Hsu-Ming Teo. The translation model has been particularly useful since it parallels the migration process and highlights the lingual and cultural interactions that take place because of migration. The ability to translate is a sign of progress in relation to the migration process. I have applied cultural translation as a tool of analysis but it is also a result of the cultural transaction that takes place in the novels. My analyses have specifically focused on the themes the immigrant child, storytelling, food and life-crises that lead to a second encounter with the target culture and population.

I have chosen to describe the places the immigrant characters have migrated from as their source cultures and Australia as their target culture. These concepts have been useful since their strong connection to textual and lingual translation facilitate associations to the sites of departure and arrival, a direction with a goal, and function as a reminder of a dual presence: by definition a target text/culture assumes a source text/culture. Hence, the terms describe both the direction of the migration process, from a source to a target, and the double existence migration leads to, the fact that the source culture is always present in the target culture.

Two other concepts that emanate from the translation model and that have been helpful in my close readings are the foreignizing and the domesticating translation strategies. I have related these strategies to the themes the translating child, stories and storytelling and food where the domesticating method is used for reasons of familiaristaion and therefore facilitates the act of translation, and the foreignizing method leaves culturally specific phenomena unexplained and therefore maintains or emphasises cultural difference.

Translation studies focuses on issues of power in relation to the translation process. Looking at cultural transactions as processes of translation has helped illuminate these issues in the migration process. Other themes that are placed in focus are the task of the translator: the translator's role as well as the effects of translation or cultural interactions and transactions. The use of the theoretical tool cultural translation in analyses of transactions highlights processes by which culturally unfamiliar phenomena are made familiar, and emphasises the result, which is the cultural translation that takes place within the text worlds.

A fact that became apparent early on in my analysis of the various characters' migration processes is that it is fruitful to view migration as a three-step process. Between departure and arrival there is a liminal phase encompassing the period when the characters have left their source countries and entered the target country, Australia, but have not achieved a sense of arrival. The liminal phase between departure and arrival and the liminal space between the source and target countries and cultures is portrayed in negative terms. It is a state that is signified by a static or interrupted migration process and a place where the characters are in need of translations by others, since they are unable to translate for themselves.

My analyses show that in order to leave the liminal phase, the characters need to become acculturated to the Australian environment. The child characters manage this quickly, in some cases voluntarily, in other cases because they are forced to do so. The adult immigrant characters, on the other hand, remain in a liminal state until they are able or willing to accept their Australian cultural identities. Acculturation is thus presented as a crucial element of the migration process, one that enables arrival. In order to achieve an individually adjusted sense of arrival, the characters need to accept an Australian belonging, through acculturation processes that can be seen as acts of identity (re)constructions.

One finding that deserves special attention is that acculturation and identity (re)construction lead to cultural hybridity. Because the adult main characters never abandon their affiliations with their source cultures, and the child characters need to reconnect with their source cultures in order to achieve a sense of arrival, the novels advocate cultural hybridity as the goal for the immigrant characters. This does not mean that cultural hybridity is an unproblematic concept in the novels. On the contrary, several characters struggle with and resist processes which lead to this state and strive for assimilation. The themes food and storytelling most clearly illustrate this resistance, as well as the (re)-connection with the source culture which, particularly for the child characters, are necessary for establishing a hybrid identity.

Cultural hybridity is nevertheless the state where the immigrant characters have become translated beings in Salman Rushdie's sense of the word. It is a state where they are able and willing to translate back and forth between the source and target cultures, and where they achieve a sense of completion. To be a translated being and to hold a position of cultural hybridity is portrayed as positive in the texts, not least because it involves a position of power. In this selection of Australian migration literature, power is assigned those who are able to combine the past with the present.

The effects of using an immigrant child as translator has been the focus in chapter one, where I have analysed how traditional power structures are questioned and the migrant experience is emphasised through the rhetorical strategy of representing the immigrant child and his/her function as translator. When the child functions as a translator, the adult immigrant is forced to encounter the target culture filtered through the limited experience of a child and thus remain in the liminal space. The child character's power is gained through cultural and linguistic competence and through acculturation to the Australian context and the subsequent ability to leave the liminal space. Consequently, the power hierarchy between the inner and outer spheres affects the power hierarchy within the inner sphere which can be seen in the child and parent role reversal.

In chapter two, I have analysed how stories on the hypodiegetic level of the novels narrate topics that are absent from the frame stories, such as the painful subjects of suicide and war experiences, and politically sensitive issues such as hostility towards immigrants and maltreatment of Aborigines. Through these stories, problematic matters are translated either to members of other cultural environments to facilitate or deepen their understanding of culturally specific elements, or to members of the same cultural environment so that specific cultural information including issues of power relations and resistance are carried on to the next generation. Hence, storytelling functions as acts of cultural translation and cultural education. The stories create and maintain hybrid identities for both the narrators and the listeners where the narrators' connections to the source cultures are strengthened and the listeners are provided with a sense of history and a connection to the source cultures.

Food as a literary trope that represents and communicates both the source and target cultures has been the focus in chapter three, where I have shown how food practices illuminate issues of gender hierarchies, accentuate cultural differences and promote cultural awareness. Above all, food highlights cultural identities where a resistance to or acceptance of food from the source culture is a way to resist or accept a belonging to this culture. I have argued that the attraction and desire for the Australian food culture illustrate a wish for assimilation or acculturation, a wish to be altered, to be translated and to be Australian. The desire for hybridity and the acceptance or rejection of a bicultural identity are illustrated through the characters' attitudes to food.

In chapter four I have analysed situations where reciprocity is attained through an act of cultural translation which is possible only after the characters have experienced a life-crisis. I have argued that before this crisis, the characters are trapped in a liminal space signified by cultural distancing, where power relations are manifested by an Australian gaze in combination with acts of stereotyping and by the immigrant's equally stereotypical but not equally powerful act of gazing back. The crises dissolve restrictions that have previously been strengthened by the diasporic communities. During the crises, Australia functions as a healing element and after the crisis there is a second encounter with Australia and Australians during which there is recognition instead of stereotyping and elements within the diasporic communities are criticised. In particular, I have argued that the second encounter is signified by a reciprocal cultural exchange when instead of resistance, there is an acceptance of the characters' Australian cultural identities and a sense of arrival.

When this project began, I had not come across any research that had the main focus on intratextual cultural translation without comparing it with various translated works and thus also focusing on intralingual translation. However, during the working process I have found that Ashok Bery and Tina Steiner use cultural translation as the object of analysis in a similar way to how I use it and that they also focus on intratextual acts of cultural translation. This suggests that the use of cultural translation as both a theoretical tool of analysis and an object of research may expand in the future. Using translation as a teoretical tool brings up aspects that can be expanded beyond the selection of migration literature in this dissertation and that could fruitfully be applied to migration literature from other parts of the world.

Finally, the findings also suggest that an interdisciplinary approach, here combining elements from literary scholarship, cultural studies, and translation studies, yield a deeper understanding of migration literature.

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SAMMANFATTNING

I den här avhandlingen identifieras och analyseras olika aspekter av översättning som framträder i de fem migrationsromanerna *Heartland* (1989) av Angelika Fremd, *A Change of Skies* (1991) av Yasmine Gooneratne, *Stella's Place* (1998) av Jim Sakkas, *Hiam* (1998) av Eva Sallis och *Love and Vertigo* (2000) av Hsu-Ming Teo, texter som alla behandlar temat invandring till Australien. I dessa verk översätter författarna kulturer och migrationserfarenheter genom följande fyra teman: invandrarbarnets funktion som översättare, berättelser och berättande, mat samt livskriser. I den litterära behandlingen av dessa teman betonas aspekter av kulturell översättning.

Jag använder begreppet kulturell översättning (eng. cultural translation) för att analysera det kulturella utbyte, eller dess frånvaro och de effekter detta leder till, som påverkar både immigranter och icke-immigranter i ett urval av texter inom genren migrationslitteratur. Mitt fokus är således på *intratextuell* översättning, dvs. översättning som sker inom en text mellan olika karaktärer, men också på *extratextuell* översättning, vilket innebär översättning utanför texten, såsom den som sker mellan författare och läsare. Därigenom skiljer sig min avhandling från den största delen av forskningen inom det akademiska fältet översättningsstudier (eng. translation studies), vilken till största delen behandlar *intertextuell* komparativ forskning såsom jämförelser av olika översättningsstrategier dels mellan olika översättningar och dels mellan översättningar och deras original.

I centrum för det teoretiska fältet finns begreppet översättning, framförallt kulturell översättning som problematiseras och analyseras samt används som ett teoretiskt verktyg i närläsningar av de fem migrationsromanerna. Min användning av begreppet är influerat av såväl det antropologiska/etnografiska och det postkoloniala forskningsfältet. Detta innebär att kulturell översättning används för att beteckna både en aktivitet och resultatet av den aktiviteten. Däremot använder jag det inte för att beteckna ett existentiellt tillstånd som råder i en postkolonial värld. I stället baserar jag min definition på en av Roman Jakobsons tre översättningskategorier som jag har anpassat genom att byta ut språk mot kultur. Med kulturell översättning avses i denna avhandling interkulturell översättning, dvs. översättning mellan kulturområden. Kulturell översättning innebär således att någon gör

ett okänt kulturspecifikt fenomen känt för någon annan, ofta med annan kulturtillhörighet.

De situationer som analyseras i dessa närläsningar behandlar den kulturella interaktion som uppstår genom migration. I avhandlingen analyseras situationer där kulturella transaktioner förekommer. Därtill fungerar kulturell översättning som ett verktyg för att belysa maktrelationer såväl både mellan immigranter och icke-immigranter som mellan familjemedlemmar, med fokus på ålder och genus. Dessutom används det för att ifrågasätta traditionella maktförhållanden. Vidare fungerar kulturell översättning som ett medel för att analysera teman såsom emancipation och motstånd, processer av kulturell bildning och ackulturation, samt för att utforska den unika position mellan kulturer, språk och nationer som migranten innehar. När översättningsprocessen används som ett verktyg för att analysera migrationsprocessen framkommer det tydligt att romanerna förespråkar kulturell hybriditet. Jag använder termen hybriditet för att beskriva en sammanslagning eller sammansmältning av två (icke-enhetliga) enheter snarare än för att beskriva positionen mellan dem. Översättning blir med detta synsätt en metafor som belyser det kulturella möte som sker mellan immigranter å ena sidan och Australien och dess invånare å den andra. Därtill belyser denna metafor aspekter av kulturella möten som skulle kunna vara applicerbara även utanför avhandlingens urval av migrationslitteratur.

I centrum för det empiriska fältet finns begreppet migration. Istället för att se migration som en tvåstegsprocess som består av emigration och immigration, ser jag migration som en trestegsprocess som består av avresa, ankomst, och däremellan ett steg som kan liknas vid en liminalfas. Denna fas utgör ett tröskelstadium där karaktärerna har anlänt till Australien, men inte har uppnått en känsla av att vara framme. Denna liminalfas präglas av kulturella möten och identitetsskapande. Förmågan att anpassa sig eller att ackultureras till den nya målkulturen och acceptansen av en dubbel kulturell tillhörighet är av yttersta vikt för att karaktärerna ska kunna lämna liminaliteten och uppnå en känsla av att vara framme. Mina analyser av de fem romanerna visar att verken förespråkar språklig och framförallt kulturell hybriditet för att kunna nå det sista steget i migrationsprocessen där just känslan av att vara framme infinner sig.

I diskurser kopplade till gränser och gränsöverskridande har migration som fenomen ställts i nytt fokus. Teoretiker såsom Mary Louise Pratt och Homi K. Bhabha tar upp kulturella möten och de effekter dessa kan ha. Migrationsstudier är ett forskningsområde som genererar insyn i kulturella mönster genom att de ställer migrantens position emellan två kulturer, språk osv. i fokus. Positionen mitt emellan två enheter kan ses som ofördelaktig eftersom den gör att karaktären blir svår för omgivningen att kategorisera, men också som fördelaktig då den innebär tillgång till dubbla (eller fler) kulturområden. Således kan innehavaren av denna position också uppfattas som ett hot av sin omgivning.

Med migrationslitteratur avses texter som behandlar temat migration. De verk jag valt att studera, *Heartland*, *A Change of Skies*, *Stella's Place*, *Hiam* och *Love and Vertigo*, har alla valts ut på tematiska grunder eftersom de behandlar migrationsprocessen och beskriver första generationens invandrare till Australien där det kulturella mötet med den nya kulturen ställs i fokus.

I kapitel ett analyseras effekter, på både vuxna och barn, av att använda det invandrande barnet som översättare i kommunikationssituationer mellan de invandrande karaktärerna och representanter av det offentliga Australien. Den språkliga översättningen medför också en kulturell översättning eftersom barnet blir den vuxnes förmedlare och uttolkare av den australiensiska målkulturen. Den ofta påtvingade översättarroll som barnen intar medför att de även övertar andra roller såsom föräldrarnas länk till och skydd mot det främmande och skrämmande australiensiska samhället. Att barnet blir förälderns kontakt till det offentliga rummet leder till att traditionella maktförhållanden inom det privata rummet vänds upp och ner. Utbildning och skydd är två karaktärsdrag som ofta förknippas med föräldrarollen, medan barnets roll är att bli skyddad och utbildad. I de undersökta texterna visas hur barnen ikläder sig föräldrarollen då de skyddar och utbildar sina föräldrar i främmande språkliga och kulturspecifika områden.

Att använda ett barn som översättare inverkar även på de vuxnas och barnens migrationsprocesser. Medan barnen snabbt tvingas lämna den liminala fasen, steget mellan avresa och ankomst, stannar de vuxna kvar i ett sorts mellanland där de har lämnat sina hemländer men inte känner sig hemma i sitt nya land. I och med att barnen går igenom en ackulturationsprocess där de accepterar sin australiensiska tillhörighet, och/eller sin bikulturalitet, får de en känsla av att komma fram. Eftersom de vuxna skyddas från nödvändiga kulturella möten av sina översättande barn dröjer det innan de får samma känsla. Språklig och kulturell kompetens, tvåspråkighet och bikulturalitet, liksom en anpassning till den australiensiska kulturen bidrar till en maktposition karaktären kan inneha och till att han eller hon kan uppnå en känsla av att vara framme.

Historieberättande som ett sätt att förmedla kulturell information och översättning behandlas i kapitel två. I detta kapitel diskuteras hur berättelser som framförs av karaktärer i romanerna avslöjar teman, frågeställningar eller problem som är frånvarande i ramberättelsen, t.ex. plågsamma teman såsom självmord och krigsupplevelser och politiskt känsliga ämnen som främlingsfientlighet och illabehandling av den australiensiska ursprungsbefolkningen. Berättelser och berättande fungerar som ett verktyg med vilket kulturell information som inkluderar maktförhållanden och motstånd till dessa överförs från en generation till nästa och därigenom bidrar till både kulturell bildning och kulturell översättning. Genom berättandet skapas och cementeras immigrantens dubbla identitet eftersom berättaren stärker sin anknytning till källkulturen och lyssnaren ges en bakgrund och en historia som knyter an till densamma.

I kapitel tre analyseras situationer där mat är en symbol för kulturell identitet och även fungerar i ett större sammanhang som en representation av både källkulturen och målkulturen. Mat och mattraditioner används för att skapa en förståelse och översättning av olika kulturer genom en polarisering av matkulturer och matvanor från de olika källkulturerna å ena sidan och den australiensiska målkulturen å den andra. Genom att antingen avböja eller acceptera mat från käll- eller målkulturen visar karaktärerna ett nekande eller en acceptans av just den kulturen. En fusion mellan käll- och målmatkulturerna betonar karaktärernas dubbla identitet och fungerar som ett sätt att strategiskt marknadsföra kulturspecifika element och på så sätt översätta dessa från källkulturen till en konsument inom målkulturen.

Mat som litterär trop belyser könsroller och maktfördelning i relation till dessa, betonar kulturella skillnader och förespråkar kulturell medvetenhet. Mest av allt understryker mat karaktärernas kulturella identitet och val av kulturell tillhörighet. Attraktionen till den australiensiska matkulturen visar karaktärernas önskan om att ackultureras eller assimileras, deras önskan att förändras, att bli översatta och att bli australiensiska. Behovet av att känna hybrid kulturell tillhörighet och att acceptera sin bikulturella status visas genom tropen mat.

Kris, ett andra möte och hur en ömsesidig kulturell översättning uppnås behandlas i kapitel fyra. Krisen fungerar som ett nödvändigt förstadium till den fas i migrationsprocessen där interaktiv kulturell översättning är möjlig.

Jag analyserar de immigrerande karaktärernas första och andra möte med Australien och dess befolkning, och däremellan krisen som föranleder det andra mötet. Ett andra möte innebär att karaktärerna efter att ha (åter)upptäckt och (åter)knutit kontakten med Australien kan möta landet och invånarna igen och då se det annorlunda och tillika bli sedd på ett annat sätt. Det är först när ett ömsesidigt utbyte av kulturell information uppstår som en känsla av att vara framme och att acceptera eller uppskatta sin dubbla nationella och kulturella tillhörighet infinner sig. Således analyserar jag karaktärernas identitetsskapande som en del av de två mötena och den avskiljande krisen. Jag diskuterar frånvaron eller närvaron av en översättningsprocess i olika interaktiva situationer där karaktärernas språkliga och kulturella koder skiljer sig åt. Detta märks tydligast i mötesbeskrivningar mellan immigranter och representanter för den australiensiska majoritetsbefolkningen i romanerna. Innan krisen möjliggör ett andra möte med Australien befinner sig karaktärerna i tröskelstadiet, den liminala fasen mellan avresa och ankomst. Detta stadium karaktäriseras av kulturell distansering och maktrelationer som upprätthålls genom det diasporiska samhälle immigranterna tillhör, genom australiensarnas sätt att se på invandraren i kombination med att klassificera och använda kulturella stereotyper, samt genom invandrarens inte lika starka sätt att se tillbaka på Australien och dess befolkning. Krisen fungerar som ett verktyg som löser upp de restriktioner som dittills stärkts av den diasporiska sammanhållningen. Under krisen fungerar Australien som ett helande inslag efter vilket det andra mötet kan påbörjas och där det finns individuell igenkänning istället för stereotypiska bilder och där den diasporiska sammanhållningen kritiseras. Framförallt är det andra mötet präglat av en ömsesidig kulturell översättning och i stället för motstånd framträder ett accepterande av karaktärernas australiensiska identitet och en känsla av att vara framme infinner sig.

Efter att ha utfört närläsningar av de fem migrationsromanerna och använt kulturell översättning som teoretiskt analysverktyg finner jag att kulturell översättning förekommer på flera textnivåer, dvs. både på karaktärsnivå och på författarnivå, att översättningsprocessen belyser en migrationsprocess i tre steg där karaktärernas liminala stadium representerar ett behov av översättning och samtidigt en oförmåga att själv sörja för den. Liminalitet representeras främst i användandet av invandrarbarnet som översättare och i karaktärernas första möte med Australien. Jag finner också att de fem migrationsromanerna förespråkar kulturell hybriditet. Ackulturation behövs för att nå till det sista steget i migrationsprocessen. I texterna innebär hybriditet en maktposition som främst kan ses i teman som mat och berättande.

Översättningsprocessen går hand i hand med migrationsprocessen och i analyserna av de fem australiensiska migrationsromanerna framkommer att målet, att uppleva en känsla av att vara framme, innebär att vara hybrida rollfigurer, att vara översatta varelser på det sätt Salman Rushdie använder begreppet.

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