

THE PERILS OF TRANSLATION:
The Representation of Australian Cultural Identity
in the French Translations of Crime Fiction Novels
by
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ABSTRACT

The recognition by translation theorists that literary translation has the ability to *perform* a culture for a target readership has led to intense debate surrounding the difficulties posed by the translation of cultural specificity. This is now referred to as “the cultural turn in Translation Studies”. Theorists supporting a “foreignisation” strategy in translation argue that this facilitates understanding of the source culture by highlighting cultural difference. The staging of difference thus paradoxically serves to draw cultures closer together. Theorists supporting a “domestication” strategy, however, suggest that the goal should be to create equivalence – adapting the source text to provide understanding for the target culture by neutralising, naturalising or even eliminating cultural difference. In order to explore the ramifications of the strategies adopted by translators, this project will undertake a comparative textual analysis of four crime fiction novels by two Australian authors, Richard Flanagan and Philip McLaren, in which both authors have consciously set out to construct a distinctive sense of Australian cultural identity. The micro-textual analysis of the original texts and their translations aims to identify the ways in which peculiarly Australian features of these novels are conveyed to the French target readership. This will allow conclusions to be drawn on the influence that translation practices can have on the *intercultural transcreation* that takes place in the transportation of texts between cultures.

The emergence of two other phenomena during the same period as the “cultural turn” in Translation Studies provides further scaffolding for this case study. First, there has been a renewed focus in the last thirty years or so on representations of Australian identity in the nation’s cultural productions and this has increased the visibility of that identity on the world stage. Secondly, there has been a growing acceptance by scholars that crime fiction narratives serve as a vehicle for authors to

portray a sense of “self-identification”, while also offering a means for informing readers from other cultures about a particular cultural identity in a specific place and at a specific time. The longstanding respect that has been given to the genre of crime fiction by French readers and the notable increase in the production of this genre in Australia in the last thirty years have led to large numbers of “home-grown” narratives being selected for translation and publication in France. If reading crime fiction texts can become a way of viewing representations of Australian cultural identity, then the substantial case study proposed here will highlight the potential perils inherent in the process of “translating” that identity into the realms of the Francophone world.

DECLARATION

I certify that this work contains no material which has been accepted for the award of any other degree or diploma in my name in any university or other tertiary institution and, to the best of my knowledge and belief, contains no material previously published or written by another person, except where due reference has been made in the text. In addition, I certify that no part of this work will, in the future, be used in a submission in my name for any other degree or diploma in any university or other tertiary institution without the prior approval of the University of Adelaide and where applicable, any partner institution responsible for the joint award of this degree.

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ABBREVIATIONS

- DRG* Richard Flanagan, *Death of a River Guide* (London: Atlantic Books, 2004).
- ACC* Richard Flanagan, *À contre-courant*, Trans. Johan-Frédéric Hel Guedj (Paris : Éditions 10/18, *domaine étranger*, 2008)
- SBM* Philip McLaren, *Scream Black Murder* (Broome, WA: Magabala Books, 2001).
- TA* Philip McLaren, *Tueur d'aborigènes: Une enquête de la brigade aborigène*, Trans. François Thomazeau (Paris: Éditions Gallimard, *folio policier*, 2005).
- UT* Richard Flanagan, *The Unknown Terrorist* (London: Atlantic Books, 2008).
- FE* Richard Flanagan, *La Fureur et l'Ennui*, Trans. Renaud Morin (Paris : Éditions 10/18, *domaine policier*, 2010).
- MIU* Philip McLaren, *Murder in Utopia* (Alexandria, NSW: Cockatoo Books, 2009).
- U* Philip McLaren, *Utopia*, Trans. Philippe Boisserand (Nouméa, NC: Éditions Traversées, 2007).

INTRODUCTION

In 2005, while delivering the Macgeorge Fellow Public Lecture at the University of Melbourne, Australian prize-winning author Brian Castro speculated on the insularity of Australian literature and on the need for urgent debate on what a “literary culture” means to the nation.¹ He bemoaned the fact that literary works written in other languages are not always readily available in English translation, stressing that this impoverishes the literary conversation in the Anglophone world. As he notes:

In these circumstances, the phrase ‘lost in translation’ takes on a whole new meaning. It is why there is frequent evidence of the stupefaction that greets the announcement of the Nobel Prize for literature when the laureate hasn’t been much published in English. We have not heard of these ‘foreigners’ because we could not read them in their languages. We have no understanding of their culture.²

What Castro highlights in this opinion piece is the important role that quality translations of literature play in fostering intercultural understanding. Indeed, as he also points out: “Literature is partly sustained by the agency of translation, not only from one language into another, but from one voice into others.”³ Although Castro was lamenting the relative paucity of translations of foreign language texts into English, the notion that literature is at least partly sustained by the agency of translation is also of great relevance to works in English from cultures that sit outside the United Kingdom and the United States. More specifically, we might legitimately ask whether readers who are “foreign” to the Australian literary scene have ready access to quality translations of works that might give them insights into Australian life and culture.

¹Brian Castro, “Making Oneself Foreign”, *Meanjin*, 64:4 (2005), pp. 4-14.

²Brian Castro, “Making Oneself Foreign”, pp. 9-10.

³Brian Castro, “Making Oneself Foreign”, p. 4. Castro further states (pp. 4-5): “Without an awareness of these multiple agencies of language, of the otherness it [literary translation] can generate in the imagination, writing risks falling into nothing more than the expression of a personal experience, a series of recognitions that have nothing to do with art, but everything to do with voyeurism, commerce and commodification.”

Five years on, in the preface of a special number of the *Australian Journal of French Studies*, Brian Nelson reiterated Castro's point by arguing that the art of literary translation is an essential part of human communication between cultures.⁴

It is not only a cultural necessity but also a distinctive form of creative writing. A translation is a reading of a literary work and it *is* a literary work. [...] Translation gives life to the work it translates; it performs it and interprets it even as it transforms it imaginatively in order to connect it with a new cultural space."⁵

For Nelson, as for Castro, translation has a profound effect on human communication and for the promotion of intercultural understanding. Translation, in this sense, "performs" the original text and has a clear didactic role to play.⁶

There is no doubt that the literary translation of cultural specificities is a complex and topical area of research in language disciplines and in Translation Studies today, as is demonstrated by the number of academic papers, books and conferences dedicated to the subject. This is because there is an increased understanding of the importance of engaging with the Other in order to broaden intercultural understanding, self-evidently, but also, and just as importantly, to gain a better knowledge of one's own culture. In the words of cultural theorist Homi Bhabha, "it is the trope of our times to locate the question of culture in the realm of the *beyond*".⁷ The nature of cultural engagement, he states, is not fixed but is produced out of the "on-going negotiation that seeks to authorize cultural identities that emerge in moments of historical transformation", and is thus produced

⁴It should be noted that the concept of "literary translation" can be defined in a number of different ways, as noted by Cok van der Voort in "Narratology and Translation Studies", in Kitty M. van Leuven-Zwart and Tom Naaijken (eds), *Translation Studies: The State of the Art* (Amsterdam-Atlanta, GA: Éditions Rodopi, B.V. 1991), pp. 65-73.

⁵Brian Nelson, "Preface: Translation Lost and Found", *Australian Journal of French Studies* (special number: "In Other Words: the Art of Translation"), 47:1 (2010), p. 3.

⁶Brian Nelson, "Preface: Translation Lost and Found", *Australian Journal of French Studies*, p. 3.

⁷Homi Bhabha, *The Location of Culture* (London and New York: Routledge, [1994] 2004), p. 1.

“performatively”.⁸ This notion is not new but has been increasingly debated since the universal acknowledgment and growing acceptance that translation is not simply a linguistic transfer from one language to another.

The “cultural turn in Translation Studies”, a phrase first coined by Susan Bassnett and André Lefevere in the 1980s, indeed brought recognition by scholars that the translation of texts is more an act of translating a culture. This shift brought greater emphasis to the importance of the quality of translations and to their ability to shape perceptions of that culture.⁹ Underlying this shift were three recurring questions: should a translated text be viewed in terms of its faithfulness to the original text; should the translator be visible or invisible; should translation be seen as recreating a text for a new audience, that is, as an act of “creative rewriting”?¹⁰ If it is the latter, then the act of translation produces not a *transposition* but a *transcreation* of the original text.

Transcreation is a term that has recently been coined for use in the publishing and marketing industry. In this professional field, the term describes the process of adapting and recreating source advertising material so that it is reframed for effective use in a new cultural location. The culturally specific content of the source material is not necessarily retained but is or may be altered to resonate more effectively with

⁸Homi Bhabha, *The Location of Culture*, p. 3. The metaphorical use of the phrase “cultural translation” by Bhabha and other cultural critics is discussed in detail by Anthony Pym in *Exploring Translation Theories* (Oxon: Routledge, 2014).

⁹See Susan Bassnett’s and André Lefevere’s “Preface”, in Susan Bassnett and André Lefevere, *Translation / History / Culture* (London and New York: Cassell, 1990), p. ix. This more recent acknowledgment by scholars that translation is responsible for translating elements of cultural specificity, either to encourage better understanding between cultures or, conversely, to mislead them deliberately, has been called “intercultural transference” by Maria Tymoczko in “Translation: Ethics, Ideology, Action”, *Massachusetts Review*, 47:3 (Fall 2006), pp. 442-461. For the purposes of this study, “cultural translation”, as defined by Anthony Pym, following Bhabha, is a term that “might be associated with material movement, the position of the translator, cultural hybridity, the crossing of borders, and border zones as a ‘third space’. As such, the term is not to be confused with several formulations that sound similar but mean different things.” Anthony Pym, *Exploring Translation Theories* (Oxon: Routledge, 2014), pp. 143-144. For literary critic and novelist Umberto Eco, “cultural translation” is a process in which a translator is cognisant of the cultural subtleties and implications contained in a text and attempts to convey them to the new audience. Umberto Eco, *Experiences in Translation* (Toronto: University of Toronto Press, 2001).

¹⁰Susan Bassnett, *Translation Studies* (London and New York: Routledge, [1980] 2002), p. 6.

the new target audience and thus ensure greater marketing success. For translation theorists this would have the appearance of a domestication strategy whereby the importance in the process is given to the target audience as opposed to a foreignisation strategy where more importance is placed on the source content. An analogy can be seen here within the field of Translation Studies where the notion of *intercultural transcreation* might be understood to designate a translation strategy which not only incorporates creative strategies to enable the target audience to “see” and understand the cultural content of the original text, but concurrently strives to retain linguistic features of an author’s original text – such as the style, register and tone – and to transport the cultural connotations of those features, both implicit and explicit, into the translated text. In this way, intercultural transcreation in translation is a process whereby the theoretical strategies and practicalities of the translation process and the creativity of a translator are dealt with individually and jointly. Each is accorded an equal status within that process in order to transport the cultural specificities of one culture into the domain of the new target readership and facilitate intercultural understanding.

There is no doubt that the “electronic media explosion of the 1990s” has only reinforced the urgency of examining the way in which intercultural communication is undertaken through translation.¹¹ The increased popularity and circulation of genre fiction, especially when located in “foreign” settings, add further to the need for closer examination of the ways in which culturally specific language and behaviours are transported across the cultural divide. These questions are at the heart of the translation process. Should translators retain these culturally unfamiliar terms and customs in translation at the risk of alienating the target audience? Or should certain specificities that are simply too difficult to translate adequately for the new

¹¹Susan Bassnett, *Translation Studies*, p. 1.

readership be replaced by terms and practices that are more familiar to the receiving culture? Questions such as these raise an even more troubling possibility – namely that the transfer of cultural specificities between texts might be seen as so difficult as to cast doubt on their translatability. Indeed, the differing viewpoints in the more recent debate on the *translatability/untranslatability* dichotomy are particularly evident when it comes to the translation of cultural referents.¹² On the one hand, translation theorist and practitioner Peter Newmark asserts that every text is translatable; it is all a matter of degrees.

The principle with which this book starts is that everything without exception is translatable; the translator cannot afford the luxury of saying that something cannot be translated.¹³

However, the publication in 2004 of an immense tome, entitled *Vocabulaire européen des philosophies: Dictionnaire des intraduisibles*, would suggest otherwise.¹⁴ This publication brings extensive focus to the resistance to translation of numerous culturemes and concepts. As noted in the Preface:

Untranslatables signify not because they are essentialist predicates of nation or ethnos with no ready equivalent in another language, but because they mark singularities of expression that contour a worldscape according to mistranslation, neologism, and semantic dissonance.¹⁵

¹² A recent review of the definition of untranslatability is found in Emily Apter, “Untranslatables: A World System”, *New Literary History*, 39:3 (2008), pp. 581-598.

¹³ Peter Newmark, *A Textbook of Translation* (New York, London, Toronto, Sydney, Tokyo: Prentice HaH International, 1988), p. 6.

¹⁴ Barbara Cassin (ed.), *Vocabulaire européen des philosophies: Dictionnaire des intraduisibles* (Paris: Éditions du Seuil, 2004). Translated into English as *Dictionary of Untranslatables: A Philosophical Lexicon*, Trans. Steven Rendall Christian Hubert, Jeffrey Mehlman, Nathanael Stein and Michael Syrontinski, Trans. edited by Emily Apter, Jacques Lezra (Princeton and Oxford: Princeton University Press, 2014).

¹⁵ Emily Apter, Jacques Lezra and Michael Wood, “Preface: Tasks of the Translators”, in Barbara Cassin (ed.), *Dictionary of Untranslatables: A Philosophical Lexicon*, p. xv. See also Gillian Lane-Mercier, “Translating the Untranslatable: The Translator's Aesthetic, Ideological and Political Responsibility”, *Target*, 9:1 (1997), pp. 43-68.

Of course, we could also approach this complex translation issue cognisant of the suggestion by Derrida that, “In a sense, nothing is untranslatable; but *in another sense*, everything is untranslatable; translation is another name for the impossible.”¹⁶

Translation theorist Lawrence Venuti does not believe it is impossible but does have a long held “concern for the problem of unequal power relations between cultures” that arises through translation.¹⁷ This has led him to promote a foreignisation strategy in translation whereby a text includes markers of foreignness so that a new reader is then aware of the fact that the work is a translation. This, for him, then addresses the problems associated with the inherent “domestication” practices that had previously prevailed. For Venuti, this increases the visibility of translators and brings attention to the importance of their role in the transfer of a source text to a target audience, translator agency thereby emerging as another key concept in current translation theory.¹⁸ André Lefevere and Susan Bassnett followed up their work on “the cultural turn” in Translation Studies with a suggestion in 1998 that a rapprochement of Cultural Studies and Translation Studies could “give translators more insight into the actual practice of translation” while also giving Cultural Studies critics new insight into cultural manipulation by those in power.¹⁹ Indeed, Lefevere and Bassnett argue that translation can never be an “innocent” activity, as there are always “hierarchies between languages and cultures”, as well as between those who translate and those who promote and publish translated texts.²⁰

¹⁶ Jacques Derrida, *Monolingualism of the Other*, Trans. Patrick Mensah (Stanford: Stanford University Press, 1998), pp.56-57.

¹⁷ Lawrence Venuti, “From Translation, Community, Utopia (2000)”, in David Damrosch, Natalie Melas, Mbongiseni Buthelezi (eds), *The Princeton Sourcebook in Comparative Literature* (Princeton and Oxford: Princeton University Press, 2009), pp. 358-379.

¹⁸The “foreignisation”/“domestication” dichotomy of translated texts forms one of the key points of debate for translation theorists attempting to deal with the translation of cultural specificities. See Lawrence Venuti, *The Translator’s Invisibility: A History of Translation* (London and New York: Routledge, (1995) 2008).

¹⁹Edwin Gentzler, “Foreword”, in Susan Bassnett and André Lefevere, *Constructing Cultures: Essays on Literary Translation* (Clevedon: Multilingual Matters, 1998), p. ix.

²⁰Susan Bassnett, *Translation: The New Critical Idiom* (London and New York: Routledge, 2014), p. 44.

They called this new paradoxical development in translation theory the “translation turn in Cultural Studies.”²¹

The ability to manipulate cultural understanding through translation is never more evident than in the translation practices adopted in a postcolonial context, an area of study which has received close scrutiny in recent years. In *Siting Translation: History, Post-Structuralism, and the Colonial Context*, Tejaswini Niranjana states that “the problematic of *translation* becomes a significant site for raising questions of representation, power, and historicity.”²² Maria Tymoczko, following Bassnett and Lefevere, suggests “post-colonial writers are not transposing a text”, but are active in “transposing a culture” and, therefore, the translator must be aware of the cultural complexities involved in the strategies they select to transfer the cultural specificities of those texts.²³ In a recent study of the role played by translation in the cultural engagement between Francophone and Anglophone cultures in a Pacific postcolonial context, Jean Anderson draws attention to the *resistant* nature of these postcolonial texts. A resistant text is one that is written by an indigenous writer in a hybrid language that has primarily evolved from colonisation. Such texts can be intentionally made resistant to translation because the hybrid language contains unusual and non-standard linguistic and culturally specific forms.²⁴ Raylene Ramsay and Deborah Walker-Morrison, too, have looked extensively at the translation practices used to convey the work of postcolonial

²¹Susan Bassnett, “The Translation Turn in Cultural Studies”, in Susan Bassnett and André Lefevere (eds), *Constructing Cultures*, p. 136.

²²Tejaswini Niranjana, *Siting Translation: History, Post-Structuralism, and the Colonial Context* (Berkeley and Los Angeles: University of California Press, 1992), p. 1.

²³Maria Tymoczko, “Post-colonial writing and literary translation”, in Susan Bassnett and Harish Trivedi (eds), *Post-colonial Translation: Theory and Practice* (London and New York: Routledge, 1999), pp. 19-40.

²⁴Jean Anderson, “La Traduction résistante: Some Principles of Resistant Translation of Francophone and Anglophone Pacific Literature”, in Raylene Ramsay (ed.), *Cultural Crossings: Negotiating Identities in Francophone and Anglophone Pacific Literatures / À la croisée des cultures: de la négociation des identités dans les littératures francophones et anglophones du Pacifique* (Brussels: Peter Lang, 2010), pp. 285-301. In this same work, see Deborah Walker-Morrison, “Voice, Image, Text: Tensions, Interactions and Translation Choices in a Multi-language, Multi-media Presentation of Kanak Literature”, pp. 235-253.

indigenous writers from New Caledonia to a world stage, and in particular those used to bring the work of Déwé Gorodé to an Anglophone readership. They have also undertaken a number of actual translation projects that highlight the difficulties posed in the translation of cultural specificity.²⁵

A number of studies have also been conducted into the ways in which Australian cultural identity is *performed* through the translation into French of its unique home-grown literature. Lara Cain noted in 2001 that there was “great international enthusiasm for the new images of Australia being presented to the world through its literature.”²⁶ Her study consequently looked at the ways in which a “reading culture” approaches translations and how it perceives the Australianness contained in Australian literature published in France, and also in the United Kingdom. Central to this study was an investigation of the influential role played by both *extra-* and *intra-*textual elements of translation.²⁷ Cain concluded that extra-textual influences, such as those of the translator and of educational institutions, and intra-textual influences, such as the use of excessive glossaries and other methods of

²⁵In particular, see Deborah Walker-Morrison and Raylene Ramsay, “Translation Notes”, in Déwé Gorodé, *The Wreck*, Trans. Deborah Walker-Morrison and Raylene Ramsay (Auckland, NZ: Little Island Press, 2011), pp. xxvi-xxix; Raylene Ramsay and Deborah Walker, “Translating Hybridity: The Curious Case of the First Kanak Novel (Déwé Gorodé’s *L’Épave*)”, *The AALITRA Review: A Journal of Literary Translation*, 1:1 (2010), pp. 44-57. See also Deborah Walker-Morrison, “Voice, Image, Text”; Deborah Walker-Morrison and Raylene Ramsay, “Mon Whare, Ton Faré: Building a Common House through Translation in Pacific Literature”, in Jean Bessière and Sylvie André (eds), *Littératures du Pacifique insulaire, Nouvelle-Calédonie, Nouvelle-Zélande, Océanie, Timor Oriental: approches historiques, culturelles et comparatives / Literatures of the Pacific Islands, New Caledonia, New Zealand, Oceania, East Timor: Historical, Cultural and Comparative Perspectives* (Paris: Éditions Honoré Champion, 2013), pp. 232-247. Translation projects undertaken by Deborah Walker-Morrison and Raylene Ramsay include the translation of Déwé Gorodé’s *Sharing as Custom Provides*, Trans. Raylene Ramsay and Deborah Walker (Sydney: Pandanus Book, Research School of Pacific and Asian Studies, The Australian National University, 2004); and, Déwé Gorodé, *The Wreck*.

²⁶Lara Cain, “Translating Australian culture: literary representations on the world stage”, *Working Papers in Australian Studies*, 117 (2001), p. 1.

²⁷Lara Cain, *Reading Culture: the translation and transfer of Australianness in contemporary fiction*, unpublished doctoral thesis, Queensland University of Technology, 2001. See also Lara Cain, “Translating Australian culture”, p. 2; and, Anthony Pym, *Translation and Text Transfer: An Essay on the Principles of Intercultural Communication* (Frankfurt am Main: Verlag Peter Lang, 1992), p. 87. It is interesting to note that Maria Tymoczko agrees with Pym with regard to the possible implications of rendering a text less literary through “frontloading” cultural information. She believes this may result in “more highly explicit quality of both post-colonial literature and translations [but] potentially compromises the literary status of a text *per se*”. Maria Tymoczko, “Post-colonial writing and literary translation”, in Susan Bassnett and Harish Trivedi (eds), *Post-colonial Translation: Theory and Practice*, p. 29.

cultural referencing that translation theorist Anthony Pym believes renders a text “more sociological than narrative”, can significantly affect readerly perceptions of the culture represented in that literature – and not always advantageously.²⁸ Helen Frank’s 2002 study of the translation into French of Australian fiction written for children focused on the role played by the “translator as mediator between cultures” and on the different genres of children’s literature that French publishing companies select for translation.²⁹ She concluded that, although critics recommend that the cultural specificities or “foreignness” found in children’s literature be retained for didactic purposes, for the most part, the translated texts undergo significant adaptation to cater for the experience and understanding of the target child readership. Frank stated that the translation strategies chosen to transfer Australian children’s literature for young French readers appear to move the “cultural setting of the source text [...] closer to that of the target text through substitution of French cultural referents” or other Eurocentric “incongruities”. However, she concluded that, at the same time, there is an occasional preference for the retention of exotic features of “foreignness” that “happen to be Australian”.³⁰ The strategies chosen overall, she argued, only added to and perpetuated existing French perceptions of Australia and of Australian cultural identity as an Antipodean Other.

A further significant study focusing on the problems posed by the translation of cultural referents found in Australian literature was conducted by Marie-Laure Vuaille-Barcan. In order to explore the nature of these problems and the possible solutions, she translated into French a novel by Australian author Dymphna Cusack,

²⁸Lara Cain, *Reading Culture*, p. 350.

²⁹Helen Frank, *Pre-Emptying the Text: French Translation of Twentieth Century Australian Children’s Fiction*, unpublished doctoral thesis, The University of Melbourne, November 2002.

³⁰Helen Frank, *Pre-Emptying the Text*, pp. 282-283.

Southern Steel.³¹ Vuaille-Barcan's project revealed the difficulties encountered by a translator both at the simple linguistic level and in terms of the transfer of cultural specificities. In *Transfert de langue, transfert de culture*, she highlights how Australianisms in the source text, such as the Australian vernacular, could not be rendered intact into the translated text simply by using a French equivalent because this then negated the cultural references which form an integral part of the writer's culture.³² However, it is not feasible to retain these linguistic *culturèmes* supported by endless footnoting and referencing "sans risquer l'exotisation et attribuer au texte une dimension ethnologique dominante, donc réductrice".³³ The issues of interrupting readerly pleasure also became apparent. Vuaille-Barcan suggests that the translation strategies chosen for her project – strategies which favour explicitation in lieu of footnoting and the identification of an equivalent French vernacular to replace the Australian vernacular – produce a text that is both informative and didactic in nature, and that preserves the specificity of the Australian linguistic and cultural features, while still ensuring, as far as possible, a pleasurable and readerly text for the French readership that retains the rhythm and style of the original text.³⁴ Vuaille-Barcan bases the translation strategies she employed in this project on the principles of Skopos Theory, principles that are designed to ensure that the translated text functions for the target audience in the same way that the original text functions for the source audience.³⁵ She nevertheless concluded that the

³¹Marie-Laure Vuaille-Barcan, *Transfert de langue, transfert de culture : la traduction en français du roman Southern Steel de l'australienne Dymphna Cusack* (Oxford ; New York : Peter Lang AG, 2012).

³²Marie-Laure Vuaille-Barcan, *Transfert de langue, transfert de culture*, p. 145.

³³Marie-Laure Vuaille-Barcan, *Transfert de langue, transfert de culture*, p. 145.

³⁴"Nous avons opté pour une traduction de type documentaire selon la terminologie de Christiane Nord, c'est-à-dire relevant d'un projet d'enrichissement culturel où le traducteur tente de préserver l'étrangeté du texte source tout en assurant lisibilité et plaisir de la lecture." Marie-Laure Vuaille-Barcan, *Transfert de langue, transfert de culture*, p. 147.

³⁵Marie-Laure Vuaille-Barcan, *Transfert de langue, transfert de culture*, p. 148. For an informative précis of *Skopos* theory, see Christiane Nord, *Translation as a Purposeful Activity: Functional Approaches Explained* (Manchester, UK: St. Jerome Publishing, 1997), and in particular at Chapter 3, "Basic Aspects of *Skopos* theory", pp. 27-38.

transfer of cultural specificities into the realms of another culture through translation is still influenced to a large degree by what are deemed to be “necessary” commercial restrictions imposed on both writers and translators, restrictions which have possible destructive consequences for the survival of the cultural identity and difference contained in those texts.³⁶

As we can see, then, Australian fiction is seen as a productive site for the staging of national cultural identity, and some work has already been conducted on the ways in which that cultural identity is transferred to new French readers through the translation of texts. But there is one particular genre, which is internationally recognised as being well-suited to the critical portrayal of social and cultural identity – crime fiction.³⁷ For readers, this kind of writing, when located in the cultural setting to which it belongs, offers a means of “self-identification” while at the same time offering the author a vehicle for critical commentary on that identity.³⁸ By staging crime and its elucidation, these narratives highlight the fact that criminal behaviour is a transgression of the social and ideological norms of that specific time in that specific society. In this way, they also implicitly posit these norms. While there is nothing culturally specific about the basic act of murder, the context in which it takes place, its modus operandi, that is to say its preparation and accomplishment, along with the motives behind it, can often be seen to break codes of behaviour that are more culturally determined. Therefore readers understand that they are being given an insight into the perceived “real life” of a particular society and are being informed about its cultural realities. It follows that, through the universal currency of

³⁶For an amusing reflection on the translation of Australian literature for a Spanish market, see Anthony Pym, “How Much of Australia Fits into Spain?”, *Meanjin*, 3 (1989), pp. 663-670.

³⁷As Stephen Knight has noted, crime fiction constitutes “a more interwoven and international body of writing than has often been recognised”. Stephen Knight, *Crime Fiction, 1800-2000: Detection, Death, Diversity* (London: Palgrave Macmillan, 2004), p. xiv.

³⁸Stephen Knight, *Continent of Mystery: A Thematic History of Australian Crime Fiction*, (Carlton South, Vic: Melbourne University Press, 1997), p. 3.

the conventions of crime fiction, scholars and general readers alike can study and perceive “new and exciting insights into the cultures that produce it”.³⁹

Perhaps it is this notion that led cultural theorist Fredric Jameson to suggest recently that the universality of the crime fiction genre provides a unique platform for framing, constructing and projecting national cultural identities.⁴⁰ He argues that crime fiction is the “new Realism” and is one of the most powerful cultural vehicles today for constructing national allegories.⁴¹ Reading crime fiction, then, is like looking through a “socio-cultural lens” at a specific place at a specific time and thus readers of this genre in translation can be satisfied that they are being given access to a vision of the Other.

This is certainly the case if we consider the number of crime fiction novels published in the last thirty years that seek to bring specific awareness to the particular locations and communities from which they emerge. The increase in the numbers of published *Noir* narratives from Scandinavia, for example, is no doubt testament to the popularity of the genre, but it also opens up didactic possibilities for “foreign” readers to learn about Scandinavian culture through their translation. Undeniably, there are many of these “foreign” readers who believe they are gaining insights into the realities of everyday life in Scandinavian countries when reading Stieg Larsson’s crime fiction novels or those by Jo Nesbø in translation.

A recent publication entitled *The Foreign in International Crime Fiction* has brought focus to the work being undertaken by international scholars on transcultural

³⁹Heather Worthington, *Key Concepts in Crime Fiction* (Basingstoke and New York: Palgrave Macmillan, 2011), p. ix.

⁴⁰Fredric Jameson, “Australian Crime Fiction and National Allegory”, *2012 Telling Truths Crime Conference*, The Institute of Social Transformation Research (ISTR), The Faculty of Arts and the Faculty of Creative Arts Public Lecture, University of Wollongong, 7 December 2012. (Personal notes.)

⁴¹Fredric Jameson, *2012 Telling Truths Crime Conference*, 7 December 2012. For a recent article on representations of Australian migrant communities in Australian-authored crime fiction narratives, see Bill Phillips, “The Representation of Migrants in Australian Detective Fiction”, *Anuari de Filologia, Literatures Contemporànies*, 4 (2014), pp. 75-87.

representations of identity in crime fiction with a focus on the “foreign” as portrayed by authors who have both insider and outsider status.⁴² One particular essay in this volume, by Ellen Carter, shows how contemporary French *Noir* is used to stage the cultural identity of a community which is perhaps less familiar to “outsider” readers, namely New Zealand Māori cultural identity.⁴³ Her investigation into Caryl Férey’s prize-winning crime fiction, some of which purports to be based on the author’s insider knowledge of New Zealand culture, highlights the problems that can arise when a cultural outsider attempts to portray the distinctive cultural traits of a community.⁴⁴ More importantly, in terms of the analysis being proposed here, Carter’s study clearly demonstrates that readers of cross-cultural texts can be dramatically influenced by the ways in which the cultural specificities of a particular identity are portrayed in fiction. This gives weight to the notion that readers believe they are gaining intercultural understanding by reading texts that purport to represent the cultural specificities of communities:

art affects observers’ beliefs at a fundamental level. Fictional information is absorbed into factual beliefs and opinions, and can even change the previously held beliefs of cultural insiders away from correct to incorrect positions. [...] Decisions taken by Férey, his editors, and his translator are not only of narrow theoretical interest to this New Zealander concerned about the depiction of her country but illuminate the power – both positive and negative – of cross-cultural fiction in general.⁴⁵

The recognition that crime fiction narratives are a means of foregrounding cultural identity has similarly grown within the Australian literary landscape. Stephen Knight’s book, *Continent of Mystery: A Thematic History of Australian Crime Fiction*, demonstrates that crime fiction, though generally considered a minor genre,

⁴²Jean Anderson, Carolina Miranda and Barbara Pezzotti (eds), *The Foreign in International Crime Fiction: Transcultural Representations* (London and New York: Continuum, 2012).

⁴³Ellen Carter and Deborah Walker Morrison, “Cannibalistic Māori Behead Rupert Murdoch: (Mis)representations of Antipodean Otherness in Caryl Férey’s ‘Māori Thrillers’”, in Jean Anderson, Carolina Miranda and Barbara Pezzotti (eds), *The Foreign in International Crime Fiction*, pp. 9-21.

⁴⁴Ellen Carter, *Inside job? How cultural outsiders write, translate, and read cross-cultural crime fiction*, unpublished doctoral thesis, The University of Auckland, 18 June 2014.

⁴⁵Ellen Carter, *Inside job?*, p. 187.

has in fact a history of continuous production in Australian writing.⁴⁶ He argues in particular that this output, which constitutes a “thriving but unnoticed” phenomenon, has more recently been used as a vehicle for the self-conscious staging of Australian identity.⁴⁷ His clearly stated objective for his book was “to restore a major part of Australian cultural heritage into the hands of those who inherit and also remake those traditions”.⁴⁸ The thematic approach adopted by Knight in reviewing the crime fiction produced by Australian authors is particularly useful to the study proposed here as it highlights the importance of tropes such as place for the construction of the national allegory.

If we accept, then, that Australian crime fiction texts produced in the last thirty years have the potential to provide readers with a “cultural lens” through which they can observe Australian cultural identity, how are these culturally specific features rendered in translation and what impact do the translation strategies that are employed have on foreign readers' perceptions of Australian culture?

A collection of essays published in 2009 which “interrogated the idea of national detective fictions” by Australian authors brought to the fore some of the complex issues surrounding the translation of Australian crime fiction for a French audience. The volume *Mostly French: French (in) Detective Fiction*, which developed from a conference held at the University of Newcastle in 2007, exposed many of the issues faced by translators when transferring allegorical representations of a national cultural identity to a target audience.⁴⁹ One key aspect of the ways in which Australian crime fiction novels are prepared for the French market is their

⁴⁶Stephen Knight, *Continent of Mystery*, p. 1

⁴⁷Stephen Knight, *Continent of Mystery*, p. 1. For another informative book on Australian crime fiction, see Michael Pollak and Margaret MacNabb, *Gothic Matilda: The Amazing Visions of Australian Crime Fiction* (Woollahra, NSW: Unity Press, 2002).

⁴⁸Stephen Knight, *Continent of Mystery*, p. 5.

⁴⁹Alistair Rolls (ed.), *Mostly French: French (in) Detective Fiction* (Bern: Peter Lang AG, 2009). See also Marie-Laure Vuaille-Barcan's *Transfert de langue, transfert de culture* for a detailed study into the translation of linguistic and cultural concepts found in Australian author Dymphna Cusack's *Southern Steel* (London: Constable, 1955).

paratextual “framing”. John West-Sooby’s investigation into the translation strategies used to transport Australian crime fiction titles and covers into the realms of the French crime fiction landscape reveals the significance of paratextual translation practices.⁵⁰ These practices form a significant element of cultural translation. The influence of the paratext on translation indeed forms the focus of a subsequent volume edited by Alistair Rolls and Marie-Laure Vuaille-Barcan, *Masking Strategies: Unwrapping the French Paratext*.⁵¹ A further significant collection of essays was published in a special issue of the *Australian Journal of French Studies*, which included an article by Jean Fornasiero and John West-Sooby on the translation into French of Australian author Shane Maloney’s crime fiction novel, *Nice Try*.⁵² In this article, a comparative textual analysis is made of the “three fundamental dimensions” of Maloney’s Melbourne setting and of the way in which these features appear in the French text. As an important precursor to the study proposed here, Fornasiero and West-Sooby conclude that the translation strategies chosen by Maloney’s translators conform neither to Venuti’s domestication/foreignisation paradigm, nor to any other ideological stance, but, in fact, *recreate* a unique performative space “that was somewhere between the two”.⁵³ In support of this point, the editors of this special issue reaffirm that cultural

⁵⁰John West-Sooby, “Lost – and Found – in Translation: The Frenchification of Australian Crime”, in Alistair Rolls (ed.), *Mostly French*, pp. 113-140. See also Jean Fornasiero, “Wakefield Queens of Crime go to Paris: The Publishing Adventures of Patrician Carlon and Charlotte Jay”, in Alistair Rolls (ed.), *Mostly French*, pp. 141-154.

⁵¹Alistair Rolls and Marie-Laure Vuaille-Barcan (eds), *Masking Strategies: Unwrapping the French Paratext* (Bern: Peter Lang AG, 2011). In particular, see Alistair Rolls and Murray Pratt, “Introduction: Unwrapping the French Paratext”, pp. 1-12; and Jean Fornasiero and John West-Sooby, “Covering Up: Translating the Art of Australian Crime Fiction into French”, pp. 119-135.

⁵²Shane Maloney, *Nice Try* (Melbourne: Text Publishing, 1998), translated as *Bien joué!* (Paris: Éditions Masque, 2005) by Pascale Michel and Serge Chwat.

⁵³Jean Fornasiero and John West-Sooby, “Translating *Nice Try* into *Bien joué!* – Going for the Paris end of Shane Maloney’s Melbourne”, *Australian Journal of French Studies*, 50:2 (2013), pp. 206-220. See also Lara Cain, “Hitting Home: Nick Earls’ Brisbane and the Creation of the Celebrity Author”, *Queensland Review*, 12:1 (2005), pp. 47-58.

translation encourages an approach that encompasses both the practical and the ideological.⁵⁴

As we can see, there is a growing body of work devoted to the study of Australian cultural identity and its representation in French translation, particularly in genre fiction. As far as crime fiction is concerned, research to date has focused on the paratext, with some attention paid to the actual text itself. It is therefore timely to extend that work by undertaking a detailed textual and paratextual analysis of a more substantial corpus, with the aim of highlighting the risks that are inherent in the translation process when it comes to transcreating the cultural specificities of the original texts in their French versions.

In order to establish a framework for this comparative textual analysis, however, we need firstly to address some overarching theoretical issues with respect to a notion of cultural identity. Accordingly, our study will commence in Part I with an examination, in general terms, of *culture* and *cultural identity*, and, more specifically, of the characteristics and concepts that can be seen to be representative of an Australian cultural identity and of Australianness. We will look in particular at the increase in home-grown cultural productions in the 1970s and 1980s, as this will provide us with evidence of the growing awareness and confidence of Australians with respect to their cultural identity over the last thirty or forty years.

At this particular time, one notable increase in home-grown cultural production was that of Australian crime fiction. The corresponding increase in the number of titles translated into French was reflective, no doubt, of this increased production but can also be attributed to the longstanding fascination of the French with this genre, whether it be home-grown or foreign. As Claire Gorrara has noted

⁵⁴Jean Fornasiero, Alistair Rolls, Marie-Laure Vuaille-Barcan and John West-Sooby (eds), “The Practices of Translation”, *Australian Journal of French Studies*, 50:2 (2013), pp. 153-156. See also Lawrence Venuti, “Translation, Community, Utopia”, in Lawrence Venuti (ed.), *The Translation Studies Reader* (London and New York: Routledge, 2004), pp. 482-502.

the French crime fiction genre “has entertained well-documented relations with the literary mainstream” for a substantial period in history and holds a much respected place in the French literary landscape.⁵⁵ Indeed, Gorrara’s study of the French crime fiction narratives that emerged in France after the Second World War leads her to conclude that, along with constructing collective memories, they offered alternatives to the dominant official discourses on the war.⁵⁶ They thus shaped national memory and acquired a respected status that has now progressed from “*genre mineur* to *patrimoine culturel*.”⁵⁷ The introduction and assimilation of foreign crime fiction texts into the local crime fiction market is particularly well demonstrated by the establishment of Gallimard’s *Série noire* collection after World War II. According to Rolls and Walker, the *roman noir* has been used as a platform from which to stage modern French identity.⁵⁸ Even more pointedly, Rolls has highlighted the ways in which Marcel Duhamel, in preparing the first volumes of the *Série noire* in the immediate post-war period, completely transformed British and American crime fiction texts through his “creative” translations, thereby establishing a peculiarly French paradigm for crime writing.⁵⁹ Any translation of foreign crime fiction texts for publication in the French market today thus presents multiple challenges for the translators, given this historical context of appropriation. The consideration of what is at stake in the transportation of a text from one culture to another is the crux of this

⁵⁵Claire Gorrara, “Introduction”, in Claire Gorrara (ed.), *French Crime Fiction* (Cardiff: University of Wales Press, 2009), p. 4. In a subsequent chapter in this volume, Gorrara tells us that the French *roman noir* was appropriated by a small group of French writers in the 1940s and 1950s to be used as a vehicle for staging post-war France. Claire Gorrara, “Post-War French Crime Fiction: The Advent of the *Roman Noir*”, in Claire Gorrara (ed.), *French Crime Fiction*, pp. 54-70.

⁵⁶Claire Gorrara, *French Crime Fiction and the Second World War: Past Crimes, Present Memories* (Manchester and New York: Manchester University Press, 2012), p. 1.

⁵⁷Claire Gorrara, “French Crime Fiction: From *genre mineur* to *patrimoine culturel*”, *French Studies*, LXI (2007), pp. 209-214.

⁵⁸Alistair Rolls and Deborah Walker argue that the *roman noir*, though a phenomenon which emerged in France, no doubt stemmed from the influence of American hard-boiled crime fiction and is reflective of “the anxieties and pleasures of a complex and ongoing transatlantic exchange”. Alistair Rolls and Deborah Walker, *French and American Noir: Dark Crossings* (Basingstoke: Palgrave Macmillan, 2009), pp. 1-5.

⁵⁹Alistair Rolls, “Throwing Caution to the French Wind: Peter Cheyney’s Success Overseas in 1945”, *Australian Journal of French Studies*, 43:1 (2006), pp. 35-47.

study.⁶⁰ For this reason, the role of crime fiction narratives in the construction of national allegories will then be discussed in more detail before proceeding to a brief analysis of the work of the two authors selected for this study and then to the textual analysis proper in Part II.

In this second chapter of Part I, we will consider firstly the universal conventions of crime fiction narratives and the ways in which this particular genre is used as a vehicle for social commentary on a particular community and its practices at a particular point in time. We will then focus on the Australian crime fiction genre production of the last thirty years to establish how this popular form of creative writing has been increasingly used to stage and critique aspects of national identity. Given the popularity of crime fiction in France, we will finally survey the fate of Australian crime novels in French translation and in the French publishing market. This will also provide insights into the features of Australian cultural identity exhibited in the marketing and promotion of those texts. This discussion will include a review of data collected on crime fiction narratives produced in Australia during this period and on the number of these narratives now translated into French.

This context will provide the essential background for the close comparative textual analysis that will be undertaken in Part II of this study. Before this is undertaken, however, we will look briefly in Chapter 3 at the two authors selected as our case studies, both of whom took on the mantle of “writing Australia” with a deliberate cultural, sociological and political agenda, choosing to do this through the genre of crime fiction. For the purposes of this analysis, two texts by each of the authors have been chosen: *Death of a River Guide* and *The Unknown Terrorist* by Richard Flanagan, and *Scream Black Murder* and *Murder in Utopia* by Philip McLaren. Richard Flanagan and Philip McLaren offer a particular interest because

⁶⁰“A translator must take into account rules that are not strictly linguistic but, broadly speaking, cultural.” Umberto Eco, *Experiences in Translation*, p. 17.

their work deals with specific aspects of Australian cultural identity. Richard Flanagan, in his writing more generally, and in texts that may be classified as crime or thriller novels in particular, deliberately sets out to represent Tasmanian cultural identity but also the distinctiveness of Australian culture on the world stage. Philip McLaren, for his part, focuses in his novels on Aboriginal Australian identity and the everyday realities of life in the Outback. Both authors have been translated extensively into French and have attracted considerable media attention, with one of Philip McLaren's works, *Utopia*, having been selected for study by French high school students.

These four novels all illustrate the elements, which, according to Heather Worthington, are common to fictions of crime and its many sub-genres: a crime, a criminal, a victim and a detective, together with “the desire to discover that which is concealed, hear that which is unspoken, to decipher the codes”.⁶¹ Worthington's definition provided a basis for the selection of texts for this project, all four of which contain crime fiction conventions, though to varying degrees. The two novels by Philip McLaren, clearly fall within the traditional “whodunit” sub-genre of crime fiction. They contain a murder and an investigation by a detective or detectives, with the Australian setting and Australianness playing a major part in both narratives. Richard Flanagan's *The Unknown Terrorist* is a contemporary crime fiction thriller whose central theme of terrorism reflects global anxieties in the wake of the events of 9/11. The fourth novel selected, Richard Flanagan's *Death of a River Guide*, though not necessarily conforming to the more traditional conventions of crime narratives, does however contain features of a crime fiction thriller, such as suspense, deciphering the clues from the facts presented, and a murder. This murder, however,

⁶¹“Crime fiction, or criminography [...] refer[s] to all literary material, fiction or fact, that has crime, or the appearances of crime, at its centre and as its *raison d'être*.” Heather Worthington, *Key Concepts in Crime Fiction* (Basingstoke: Palgrave Macmillan, 2011), pp. ix and xi.

is an “environmental murder”, which is somewhat ironic, given that this novel is located in the harsh Australian Tasmanian wilderness whose “murderous” potential is omnipresent.

The textual analysis itself will begin with a comparison of the paratextual features of the four novels and their French translations. This will be followed by a close comparative textual analysis focusing on three themes: place, behaviours, and language use, as both authors draw particular attention to these aspects of Australian cultural identity in their novels. There are a number of ways of conducting such a textual analysis, ranging from the purely linguistic to the functional. The first involves focusing on the smallest linguistic feature at the micro-structural level and then looking from the inside of the text outwards. The second moves from the outside of the text inwards, focusing on the *meaning* of a literary text at the macro-structural level and examining how that meaning functions within the cultural domain from which it comes. A third methodological approach is to incorporate both the abstract and the concrete features of the textual analysis, thereby establishing a constant dialogue between the linguistic and the narratological. This *hybrid* approach is indeed what Cok van der Voort identifies, in his essay “Narratology and Translation Studies”, as the most productive and meaningful way of conducting textual analysis, particularly of works in translation:

a literary approach on the macro-structural level does not exclude a linguistic approach on the micro-structural level. Textual linguistics on one side [...] and narratology on the other side can both have an important bridge-function, and in my opinion translation theory and in particular the descriptive root of the discipline has to focus on the integration and not on the separation of literary studies and linguistics. After all, even the most literary text finds its expression in a linguistic form.⁶²

⁶²Cok van der Voort, “Narratology and Translation Studies”, in Kitty M. van Leuven-Zwart and Tom Naaijkens (eds), *Translation Studies*, p. 66.

Van der Voort further suggests that translation analyses are “interpretations” and that any differences between source and target texts, such as translation shifts or non-equivalences, should be analysed as “translational interpretations”.⁶³

In keeping with van der Voort’s hypothesis, a hybrid linguistic and literary approach will be adopted in the comparative textual analysis proposed here. As we shall see, language use is a means employed by our two authors of illustrating cultural difference, but so too are cultural constructs or culturally specific ways of thinking or behaving.

The four novels selected for analysis foreground Australian cultural identity and thus their translations offer the French-speaking public a unique optic through which they can learn about a culture whose characteristics may be deceptively familiar or exotically foreign. The ultimate goal of this study is to determine the degree to which the translations of these novels retain or alter the aspects of Australian cultural identity that are featured in the original texts and to ascertain the risks to which the translators are exposed when confronted with the task of transposing those features for a different linguistic and cultural community. In this way, it is hoped that this case study will contribute to the ongoing debate surrounding the domestication/foreignisation dichotomy in Translation Studies, and notably Susan Bassnett’s assertion that “translation theory with its emphasis on otherness and its concern to stress the downside of domestication is somewhat out of step with translation practice”.⁶⁴ If domestication indeed remains the dominant practice – a question that this case study will also address – then this would clearly imperil the

⁶³Cok van der Voort, “Narratology and Translation Studies”, p. 71.

⁶⁴Susan Bassnett, *Reflections on Translation* (Bristol, Buffalo, Toronto: Multilingual Matters, 2011), p. 19. It is interesting to note that 2015 will see the first university summer school on *Traductologie*, a conference which will encourage the academic world to look at both the theoretical and the practical dimensions of translation and at the problems faced by translators and researchers in this field. This conference will be held in France from 19-24 July 2015 and will be attended by Lawrence Venuti, among other notable translation theorists. For more information, see Société d’Études des Pratiques et Théories en Traduction (SEPTET) website at <http://www.septet-traductologie.com>.

key role that many others attribute to translation as a means of facilitating intercultural understanding.

PART I

CHAPTER 1

AUSTRALIAN CULTURAL IDENTITY

*A nation's culture resides
in the hearts and in the soul of its people.*
Mahatma Gandhi.

Culture and Cultural Identity

Culture and *cultural identity* are complex and problematic concepts which are hard to define for a number of reasons, not least of which is the fact that these terms can be subject to a diversity of interpretations. One reason for the prominence of these considerations in contemporary debates, given by Diana Austin-Broos, is that the notion of culture “addresses the most fascinating feature of humankind: the capacity to create an incredible variety of environments, and yet remain indisputably, even triumphantly, human.”¹ As early as 1961, British literary theorist Raymond Williams suggested that acknowledging culture “in its broadest sense” was integral to any understanding and analysis of culture, despite it being, in his opinion, one of the most complicated words in the English language to define adequately.² Contrastingly, in the early 1980s, the cultural theories of postmodernists and poststructuralists, such as Foucault and Derrida, “challenged the very possibility or desirability of social explanation”.³ These two theorists believed that culture was so intricately interwoven into the human experiences of reality as to render it almost

¹Diane J. Austin-Broos, “Introduction”, in Diane J. Austin-Broos (ed.), *Creating Culture: Profiles in the Study of Culture* (Sydney: Allen & Unwin Australia, 1987), p. xxxi.

²Raymond Williams, *The Long Revolution* (Harmondsworth, UK: Penguin, 1961), cited in Les Back, Andy Bennett, Laura Desfor Edles, Margaret Gibson, David Inglis, Ronald Jacobs and Ian Woodward, *Cultural Sociology: An Introduction* (Chichester: Blackwell Publishing, 2012), pp. 20-21.

³Victoria E. Bonnell and Lynn Hunt, “Introduction”, in Victoria E. Bonnell and Lynn Hunt (eds), *Beyond the Cultural Turn* (Berkeley and Los Angeles: University of California Press, 1999), p. 3. Bonnell and Hunt point out that a vast array of seminal books appeared in the 1970s that questioned and ultimately changed the conceptions of the “social” and the “cultural”. Among these were the works of Roland Barthes, Pierre Bourdieu, Jacques Derrida, Marshall Sahlins, Raymond Williams and, most significantly, Michel Foucault. For a list of these works, see Note 8, p. 28 of *Beyond the Cultural Turn*.

impossible to distinguish any real and distinctive components of any one culture from “collective fictionalization or mythmaking”.⁴ Nonetheless, culture and cultural identity have remained firmly located and debated in the realms of contemporary research, particularly in the humanities and social sciences, but also figure in the everyday process of nation-making.⁵ Sandra Bermann further suggests that “there has never been a time when issues of nation, language, and translation have been more important or more troubling than they are today.”⁶

William Sewell notes that to define and elaborate on the multifarious meanings of culture would necessitate a much wider study, and such a task certainly exceeds the limits of our particular study.⁷ Notwithstanding this constraint, however, there are two significant definitions of culture that Sewell believes are fundamental to any academic discourse on this subject.⁸

The first is Culture (capitalised) as an abstract or theoretical category of social life, as contrasted with other categories, such as Biology or Politics. This is Culture at an analytical level referred to by Edward Said as “a refining and elevating element, each society’s reservoir of the best that has been known and thought”.⁹ It is also this Culture that was recognised in a government policy developed by the Commonwealth of Australia in 1994, the *Creative Nation: Commonwealth Cultural*

⁴Victoria E. Bonnell and Lynn Hunt, “Introduction”, in Victoria E. Bonnell and Lynn Hunt (eds), *Beyond the Cultural Turn*, p. 3.

⁵Chris Weedon, *Identity and Culture: Narratives of Difference and Belonging* (Maidenhead, UK: Open University Press, 2004), p. 1. As Bonnell and Hunt point out, the renewed focus on culture during the last three decades should not suggest that this phenomenon had not been studied by sociologists and historians prior to this time. Victoria E. Bonnell and Lynn Hunt, “Introduction”, p. 27. See also Sandra Bermann, “Introduction”, in Sandra Bermann and Michael Wood (eds), *Nation, Language, and the Ethics of Translation* (Princeton and Oxford: Princeton University Press, 2005), pp.1-10.

⁶Sandra Bermann, “Introduction”, in Sandra Bermann and Michael Wood (eds), *Nation, Language, and the Ethics of Translation*, p. 1.

⁷William Sewell, “The Concept(s) of Culture”, in Victoria E. Bonnell and Lynn Hunt (eds), *Beyond the Cultural Turn* (Berkeley and Los Angeles: University of California Press, 1999), p. 39.

⁸William Sewell, “The Concept(s) of Culture”, in Victoria E. Bonnell and Lynn Hunt (eds), *Beyond the Cultural Turn*, p. 39.

⁹Edward W. Said, *Culture and Imperialism* (London: Vintage Books, 1994), p. xiii. For an interesting discussion on culture from an abstract and anthropological perspective, see Leslie A. White, “The Concept of Culture”, *New Series*, 61:2 (April 1959), pp. 227-251.

Policy, which acknowledged the importance of cultural productions in the construction of national and cultural identity.¹⁰ The increased focus at this time on the production of distinctively Australian cultural creations was, no doubt, enhanced by the direction given in this document, that of incorporating and reconciling the many diverse layers of Australia's cultural heritage, a policy that was reaffirmed by former Australian Prime Minister Julia Gillard in 2013.¹¹

The second category is culture (lower case), as defined by Jackson and Penrose, which is the complex and everyday reality of shared behaviours, beliefs, languages, religions or cultural practices, as experienced by the members of one distinct community.¹² The members of this cultural community believe that, through the *performance* of common practices of their culture, such as language use and customs, they are identifying themselves as “belonging” to that culture but at the same time are differentiating themselves from others.¹³ It is this definition of culture that informs our discussion on Australian cultural identity in this chapter.

It is important to point out here, however, that this discussion acknowledges the significant contributions to scholarship of a number of contemporary theoretical arguments which must influence this analysis. First, the acknowledgment of the linguistic relativity premise first proposed by Edward Sapir and Benjamin Lee

¹⁰*Creative Nation: Commonwealth Cultural Policy*, Commonwealth of Australia (Canberra: Department of Communication and the Arts, 30 October 1994). Retrieved from <http://pandora.nla.gov.au/pan/21336/20031011-0000/www.nla.gov.au/creative.nation/contents.html> 15 March 2015.

¹¹*Creative Australia: National Cultural Policy*, Australian Government (Canberra: Commonwealth of Australia, 13 March 2013), p. 27. Retrieved from <http://creativeaustralia.arts.gov.au/assets/Creative-Australia-PDF.pdf> on 14 April 2015.

¹²“Nations are cultural entities, defined by such attributes as language, religion, customs, behavioural traits and cultural practices.” Peter Jackson and Jan Penrose, “Introduction: placing ‘race’ and ‘nation’”, in Peter Jackson and Jan Penrose (eds), *Constructions of Race, Place and Nation* (London: UCL Press, 1993), pp. 7-9, cited in Colin McLeay, “Inventing Australia: a Critique of Recent Cultural Policy Rhetoric”, *Australian Geographical Studies*, 35:1 (April 1997), p. 40. See also John Tulloch, “General Editor’s Foreword”, in Graeme Turner, *Making It National: Nationalism and Australian popular culture* (St. Leonards: Allen & Unwin, 1994), pp. v-vii.

¹³Homi Bhabha, *The Location of Culture* (London and New York: Routledge, [1994] 2004), pp. x-xi. Again see William Sewell’s discussion on the different meanings of culture in “The Concept(s) of Culture”, pp. 35-61.

Whorf, namely that, although culture-specific items can linguistically be representative of a distinct culture, it is the language itself that defines and delimits the particular world-view of its speakers.¹⁴ According to the Sapir Whorf hypothesis, and confirmed by Harish Trivedi, “the specificity of a culture [is] coextensive with the specificity of its language”.¹⁵ Therefore language is in effect the vehicle of the culture from which it is produced or to which it belongs. The second significant influence which contributes to this discussion emerges from the growing development of the academic discipline of Translation Studies and the ways in which our understanding of literary translation has developed. It is no longer considered to be a simple exercise in linguistic transfer, but a process that has the ability to stage distinctive cultural identities and difference and thus transform the global understanding of the Other. This is what is now referred to as the “cultural turn in translation studies”.¹⁶ The third significant influential argument that contributes to this debate is another cultural turn which was taking place at the same time in history as that which was occurring in translation, though this time it was centred on both an abstract and more concrete sense of culture. This particular cultural turn was proposed by Fredric Jameson, probably one of the most important and influential cultural and literary critics writing in English today. Jameson noted the breaking down of the barriers between High Art and popular culture in an era he labels *postmodernism*, though he admits that “the concept of postmodernism is not

¹⁴For further discussion on the “language citizens” of a specific community, see Chapter 7, Part II of this thesis.

¹⁵Harish Trivedi, “Translating Culture vs. Cultural Translation”, *University of Iowa’s 91st Meridian*, 14:1 (Spring 2005). Retrieved from the University of Iowa website at www.iwp.uiowa.edu/91st/vol14-num1/translating-culture-vs-cultural-translation on 16 March 2015. For more on the Sapir Whorf Hypothesis, see Paul Kay and Willett Kempton, “What is the Sapir Whorf Hypothesis?”, *American Anthropologist*, 84 (1984), pp. 65-79. Retrieved from www1.icsi.berkeley.edu/~kay/Kay&Kempton.1984.pdf on 10 March 2015.

¹⁶See further discussion on the “cultural turn in Translation Studies”, and on its proponents, Susan Bassnett and André Lefevere, later in this chapter. See also Susan Bassnett and André Lefevere (eds), *Translation, History & Culture* (London and New York: Cassell, 1990).

widely accepted or even understood today”.¹⁷ What he observed at this time was the “erosion of the older distinction between high culture and so-called mass or popular culture” as well as the integration of cultural production into economic production, leading to a kind of cultural politics.¹⁸ This has important ramifications, as he explains:

This is perhaps the most distressing development of all from an academic standpoint, which has traditionally had a vested interest in preserving a realm of high or elite culture against the surrounding environment of philistinism, of schlock and kitsch, of TV series and *Reader's Digest* culture, and in transmitting difficult and complex skills of reading, listening and seeing to its initiates. But many of the newer postmodernisms have been fascinated precisely by that whole landscape of advertising and motels, of the Las Vegas strip, of the Late Show and B-grade Hollywood film, of so-called paraliterature with its airport paperback categories of the gothic and the romance, the popular biography, the murder mystery and the science fiction or fantasy novel. They no longer ‘quote’ such ‘texts’ as a Joyce might have done, or a Mahler; they incorporate them, to the point where the line between high art and commercial forms seems increasingly difficult to draw.¹⁹

The aim of this chapter is to investigate how and why the markers of a distinct Australian cultural identity, contained in the Australian-authored and Australian-specific crime fiction texts produced during the last thirty years, can justifiably be recognised as the cultural signs or symbols of *performing Australianness* for both national and international readerships. Furthermore, we will consider how the translation into French of these Australia(n)-specific texts, which illustrate and perform the unique cultural markers of Australian cultural identity, subsequently has the capacity to reveal and thus stage the distinctiveness of that cultural identity for the new French readership.

¹⁷Adam Roberts, *Fredric Jameson* (Florence, KY, USA: Routledge, 2000), p. 1. See also Fredric Jameson, *The Cultural Turn: Selected Writings on the Postmodern, 1983-1998* (London, New York: Verso, 1998).

¹⁸Fredric Jameson, *The Cultural Turn*, pp. 2-3. See also Colin MacCabe, “Preface”, in Fredric Jameson, *The Geopolitical Aesthetic: Cinema and Space in the World System* (Bloomington: Indiana University Press; London: British Film Institute, 1992), pp. xii-xiii.

¹⁹Fredric Jameson, *The Cultural Turn*, p. 2.

Australian Cultural Identity

Australia in the 1970s was a nation on the verge of radical transformations. Indeed it was Edward Gough Whitlam's prime ministership that brought a distinctly new attitude towards the arts in Australia and a growing awareness of national identity and difference. These two phenomena led to profound changes in the country's social, cultural and political landscape.²⁰ There was recognition of the need to build a more cohesive and unified Australia at this time in order to include the many different cultures that resided there. This led to a number of reforms that reflected the country's developing awareness of what it meant to be "Australian". The need to distinguish Australian culture and identity from those of other Anglophone communities, in particular, became keenly felt in the 1970s and gained further momentum in the 1980s, stimulating questions of self-identification and self-consciousness.²¹ This was, of course, not the first time in the nation's history that Australians became more assertive about their cultural identity and its distinctiveness. The emergence in the 1890s of the Bulletin School is a notable, pre-Federation example.²² There emerged a growing affirmation of a national cultural identity, but what are the recognisable components of that cultural identity?

²⁰Robert Crawford, "'Anyhow ... where d'yer get it, mate?' Ockerdom in adland Australia", in Dawn Bennett (ed.), *Who Am I? Perspectives on Australian Cultural Identity* (Perth: Network Books, 2007), pp. 1-15. See also Laurie Clancy, *Culture and Customs of Australia* (Westport, Connecticut and London: Greenwood Press, 2004).

²¹For further discussion on Australia's growing sense of cultural identity and the ways in which this manifested, see Graeme Turner, *Making It National*, and in particular, Chapter 6: "Redefining the nation: from purity to hybridity", pp.119-139; and Stephen Knight's "Introduction" in *Continent of Mystery: A Thematic History of Australian Crime Fiction* (Carlton South, Vic: Melbourne University Press, 1997), pp.1-9. For further discussion on the self-representation of indigenous Australian identity in literature and the "Aboriginal renaissance", see Michèle Grossman, "Introduction: After Aboriginalism: Power, Knowledge and Indigenous Australian Critical Writing", in Ian Anderson, Michèle Grossman, Marcia Langton and Aileen Moreton-Robinson (eds), *Blacklines: Contemporary Critical Writing by Indigenous Australians* (Carlton: Melbourne University Press, 2003), pp. 1-14.

²²"*The Bulletin* was published in Sydney from 1880 to 2008. During *The Bulletin*'s heyday from 1880 to 1918 it dictated the debate in Australian culture and politics. In the 1960s it was resurrected as a current affairs magazine until its final issue on 23 January 2008. *The Bulletin* was founded by two Sydney journalists, J.F. Archibald and John Haynes. The first edition was published on 31 January 1880 [and] ran political and business opinion pieces and popular fiction. "Objects Through Time – 1910 *The Bulletin* Magazine", *Migration Heritage Centre*, New South Wales Government. Retrieved

The dictionary gives two conflicting definitions of the word “identity”: it can refer to the state of being a specified and individual person; but it can also designate the absolute sameness of people or things. So cultural identity is both the way in which we perceive ourselves in relation to others in the cultural community to which we “belong”, but also how we express ourselves in order to differentiate that community from others.²³ It follows that the definition of cultural identity is always in a state of flux, as the concept of a “culture” is open to so many different interpretations. This has been particularly well illustrated internationally since the end of the Second World War with the large movements of populations that took place. For some “culture” can signify gender, or ethnic heritage, or specific behaviours; for others, it is represented by a shared history, language or even cuisine. It is also a way of giving a name to a sense of “belonging” and to identifying with a place that is “home” – “home [...] not only as the making of a sense of self and identity, but as a motif for a culture that values difference and thrives on its own diversity”, to quote Jonathan Rutherford’s definition.²⁴

It is indeed the construction of culture in its diversity and its difference that has become the focus of study in more recent times, particularly in the area of post-colonial studies. Stuart Hall goes so far as to suggest that the establishment and recognition of new cultural identities and how they are formed is clearly evident when studying the *cultural construction* of post-colonial nations. Hall suggests in his paper on the cultural identity of the “Afro-Caribbean ‘blacks’ of the diasporas of the West” that:

from www.migrationheritage.nsw.gov.au/exhibition/objectsthroughtime/1910-the-bulletin-magazine on 6 April 2015.

²³“A right to difference-in-equality can be articulated from the perspective of both national minorities and global migrants”. Homi Bhabha, *The Location of Culture*, p. xvii.

²⁴Jonathan Rutherford, “A Place Called Home: Identity and the Cultural Politics of Difference”, in Jonathan Rutherford (ed.), *Identity: Community, Culture, Difference* (London: Lawrence & Wishart Ltd., 1990), p. 25.

our cultural identities reflect the common historical experiences and shared cultural codes which provide us, as ‘one people’, with stable, unchanging and continuous frames of reference and meaning, beneath the shifting divisions and vicissitudes of our actual history.²⁵

He goes on to explain the importance of this reading of cultural identity in terms of post-colonial societies, where that identity is no longer a fixed and rigid state of being but is one that is grounded in the “*re-telling* of the past”. It is an identity which is the *performance* of our distinctive difference from others and is constantly transforming.²⁶ This notion of how post-colonial cultural identity is constructed is further supported by Raylene Ramsay, who tells us when speaking about Pacific post-colonial identity:

The outcomes of the complex and shifting socio-political contexts of these negotiations are dynamic and different syncretisms that involve not only recovery or revival of traditional pasts but also the creation of distinctively new hybrid spaces.²⁷

Two theorists who are particularly renowned for their work on post-colonial identity and criticism are Gayatri Chakravorty Spivak and Homi Bhabha.²⁸ In *The Location of Culture*, Homi Bhabha tells us that the constant engagement and interaction of cultures have led to a process that blurs “access to an originary identity or a ‘received’ tradition.”²⁹ Engagement with the cultural practices and symbols of other cultural identities within one nation, for example, has shifted the boundaries of that identity to a point where a new multi-cultural (as opposed to *multicultural*) identity has emerged which exists only in that specific place at that specific time and transforms what was there before, always incorporating traces of past traditions and

²⁵Stuart Hall, “Cultural Identity and Diaspora”, in Jonathan Rutherford (ed.), *Identity: Community, Culture, Difference* (London: Lawrence & Wishart Ltd., 1990), pp. 222-223.

²⁶Stuart Hall, “Cultural Identity and Diaspora”, pp. 224-225.

²⁷Raylene Ramsay, “Introduction: Cultural Crossings: Negotiating Identities in Pacific Literatures”, in Raylene Ramsay (ed.), *Cultural Crossings: Negotiating Identities in Francophone and Anglophone Pacific Literatures / A la Croisée des Cultures : De la négociation des identités dans les littératures francophones et anglophones du Pacifique* (Bruxelles : PIE Peter Lang, 2010), p. 11.

²⁸Further discussion on the work of Gayatri Chakravorty Spivak, with particular reference to the translation of post-colonial texts, follows in this chapter.

²⁹Homi Bhabha, *The Location of Culture*, p. 3.

cultures. For Homi Bhabha, it is in “the emergence of the interstices – the overlap and displacement of domains of difference – that the inter-subjectivities and collective experience of nationness, community interest, or cultural values are negotiated”.³⁰ For him, the processes of globalisation and colonisation, and exchanges between the different cultures of the world, enable newly constructed cultural identities to emerge where former more “traditional” identities once resided.

Through the processes of globalisation, colonisation and migration, it has thus become more difficult to identify the boundaries of any one individual cultural identity when it is infused or diffused with the features of other cultures. However, it is in the very hybridity of these new cultural spaces that the distinct characteristics of a particular cultural identity are found and this holds true, it is argued, for the hybrid spaces of Australian cultural identity.

Australian cultural identity is attributed to and embraced by people from different cultures who co-exist as members of one “national” community with “blurred” boundaries. However, despite the difficulty of definitively defining all of the components of that Australian cultural identity, there are individual and distinct cultural traits that can be observed as illustrating *Australianness*, even if they are derived from an ever transforming hybrid space and are not necessarily agreed upon. What, then, are some of these complex components of cultural identity that bind Australia’s citizens in their Australianness?

According to Sara Cousins, there are various representations of Australianness (admittedly, sometimes stereotypical) which are recognised internationally as cultural traits of a distinct national identity.³¹ These include the

³⁰Homi Bhabha, *The Location of Culture*, p. 2.

³¹Sara Cousins, *Contemporary Australia: 2. National Identity* (Melbourne: Monash University National Centre for Australian Studies, 2005), pp. 1-7. Retrieved from the Monash University National Centre for Australian Studies website at http://www.abc.net.au/ra/australia/pdf/national_id.pdf on 14 March 2015.

cultural customs and symbols: Australia's indigenous people and the Outback; the nation's convict heritage, which is now worn as "a badge of honour"; the Anglo-Celtic colonial settler who is "egalitarian and value[s] mateship highly above any respect to [*sic*] authority"; and the leisurely and relaxed way of life of Australians, including food and pastimes.³² Cousins acknowledges, however, that some of the more stereotypical representations of what it means to be "Australian" have more recently been contested to give recognition to Australia's plurality of cultures and to reassert a "cultural identity that focuses on social coherence rather than emphasising multi-culturalism and multi-racialism".³³ What is clear, therefore, is that, despite the difficulties associated with defining Australian cultural identity, in the *performance* of that identity, that is, in the cultural practices and behaviour of its communities, its traits and its differences do become manifest. How, then, does Australia perform its cultural identity?

As previously stated, the political, cultural and social changes that evolved in the 1970s were a reflection of the country's renewed foregrounding of its unique cultural difference. Encouraged and fortified by a surge in international pop culture, home-grown cultural productions which staged and brought prominence to Australian cultural identity and difference increased exponentially. These included Australian films, popular music, television programmes and even sporting events. Prominent among these was a surge in nationally located literature, both intellectual and genre based, that brought focus to Australian cultural identity and difference and placed them proudly on the world stage. In fact, nowhere is the performance of Australian cultural identity more readily available for viewing by the Other than in the genre fiction produced at this time, and notably, in Australia's crime fiction

³²Sara Cousins, *Contemporary Australia*, p. 3.

³³Sara Cousins, *Contemporary Australia*, p. 4.

narratives.³⁴ Indeed, as the interest increased in the cultural specificities of Australia and Australianness, there was a consequential marked increase in the number of texts that were selected for translation. This raises the question of how the otherness of these texts, which perform cultural identity, are translated for a new foreign readership.³⁵

Translating Australian Cultural Identity

Alongside the growing need in Australia in the 1970s to present a distinct cultural identity and the resultant increase in its home-grown cultural productions, another significant development was taking place in the field of translation theory and practices. In the early 1960s, translation studies had begun to favour contextual and relational approaches wherein the translator was regarded as a “social agent”, a person through whom cognitive, linguistic, cultural and social exchanges could take place between minds, languages, cultures and societies.³⁶ Two subsequent major breakthroughs were made in the expansion of boundaries for research into translation: Gideon Toury professed that translation studies should move beyond the confines of Eurocentric parameters and allow self-representation by a target culture;³⁷ and Susan Bassnett and André Lefevere suggested, in their theory of translation as rewriting, that all translations constituted a re-processing and re-presenting of source texts and that the study of “the manipulative processes of

³⁴See further discussion on the genre of crime fiction in Chapter 2, Part I of this thesis.

³⁵A number of commentators have drawn attention to the link between translation and culture. Sandra Bermann, for example, notes: “From Schleiermacher’s early discussion of the role of translation in the creation of German nationhood (analysed by Venuti) to twenty-first-century ‘legal transplants’ [...], the study of translation has raised important cultural issues of local homelands and ‘foreign’ nations, of national or ethnic histories and global aspirations, as well as of changing power relations.” Sandra Bermann, “Introduction”, in Sandra Bermann and Michael Wood (eds), *Nation, Language, and the Ethics of Translation*, p. 5.

³⁶Maria Tymoczko, “Post-colonial writing and literary translation”, in Susan Bassnett and Harish Trivedi (eds), *Post-Colonial Translation: Theory and Practice* (London, New York: Routledge, 1999), p. 20.

³⁷Gideon Toury, “A rationale for descriptive translation studies”, in Theo Hermans (ed.), *The Manipulation of Literature: Studies in Literary Translation* (New York: St. Martin’s Press, 1985), pp. 16-41.

literature as exemplified by [translation] can help us towards a greater awareness of the world in which we live”.³⁸ This change to theoretical thinking would notably alter a previously held theoretical view on translation, namely, that one of the most important goals or consequences of the practice of translation was to maintain the invisibility of the translator, a viewpoint demonstrated by two translation practitioners and theorists, Eugene Nida and Charles Taber. In their seminal text, *The Theory and Practice of Translation*, they went so far as to formulate the statement: “Equivalence rather than identity” and to suggest that a *good* translation “must not be a ‘cultural translation’ but a ‘linguistic’ one”.³⁹

The significant move away from a prescriptive translation strategy towards a more descriptive approach in the 1980s was known as the “cultural turn” in Translation Studies and is described in detail in *Translation, History & Culture* by its proponents, Susan Bassnett and André Lefevere.⁴⁰ It was realised that there were many difficulties posed by the translation of the cultural specificities of a text. This “cultural turn” signified an increasing awareness and acceptance by scholars that the translation of texts from one culture to another was no longer a simple linguistic exercise but more an act of translating the culture. Greater emphasis was placed on the quality of translations and on their role in shaping foreign perceptions of the

³⁸Susan Bassnett and André Lefevere, “Preface”, in Susan Bassnett and André Lefevere (eds), *Translation, History & Culture* (London and New York: Cassell, 1990), p. ix.

³⁹By the phrase, “equivalence rather than identity”, Nida and Taber are suggesting that although the aim of translation is primarily to reproduce a message, a translator must strive to reproduce a natural equivalent for the receiving audience rather than simply conserve the linguistic form of an utterance, which may produce “awkwardness or strangeness” in the translation. Eugene Nida and Charles Taber, *The Theory and Practice of Translation* (Leiden: E. J. Brill, 1974), pp. 12-13. Furthermore, and contrary to more contemporary theories, they state that it is not the role of a translator to “make the cultural adaptation”. Eugene Nida and Charles Taber, *The Theory and Practice of Translation*, p. 134.

⁴⁰Susan Bassnett and André Lefevere (eds), *Translation, History & Culture*. In particular see their “Introduction: Proust’s Grandmother and the thousand and One Nights: The ‘Cultural Turn’ in Translation Studies”, pp. 1-13. In the 1980s, attention was focused on the consideration that translated texts formed part of a culture system that was (and had been) used by social institutions, such as government and education institutions, to “manipulate” and “construct” cultures at any one time, as desired. *The Manipulation of Literature*, edited by Theo Hermans (1985), was published and the descriptive translation system (DTS) was born. A group was formed, often now referred to as the *Manipulation School*. See Theo Hermans (ed.), *The Manipulation of Literature: Studies in Literary Translation* (New York: St. Martin’s Press, 1985).

culture of others.⁴¹ Moreover, Bassnett and Lefevere suggested that the translation of cultural specificity, whether faithful or unfaithful, leads the receptive audience either to gain cultural understanding of the Other and of difference or, more persuasively perhaps, to “believe” that they have gained that knowledge and understanding. Notwithstanding the obvious influences of the ideologies of the authors, but also those of their translators (and including the marketing strategies of publishing houses), there is a perception among target readers that they are being authentically informed about the cultural identity represented in those translated narratives.

Susan Bassnett tells us that one compelling focal point of translation theory today is:

a view of translation as bridge-building across space between source and target. This celebration of *in-betweenness* [...] reflects the changing nature of the world we live in. [...] Today, in the twenty-first century, political, geographical and cultural boundaries are perceived as more fluid and less constraining than at any time in recent history and the movement of peoples across those boundaries is increasing. In such a world, the role of the translator takes on a greater significance. This is the reason why translation is so avidly discussed and in such demand.⁴²

Indeed, concurrently with Lefevere’s and Bassnett’s projection of the “cultural turn” in translation studies, Gayatri Chakravorty Spivak and Homi Bhabha entered the global debate surrounding the translation of cultural identity, and further contributed

⁴¹Susan Bassnett and André Lefevere both participated in what is considered to be one of the most important historical occasions in the field of translation, the 1976 conference in Leuven, Belgium, where translation studies was officially recognised as an “academic” pursuit. See Edwin Gentzler, “Foreword”, in Susan Bassnett and André Lefevere (eds), *Constructing Cultures: Essays on Literary Translation* (Clevedon: Multilingual Matters, 1998), pp. ix-xxii. It is interesting to note that subsequent to the recognition of the “cultural turn in Translation Studies”, there were further translation theory developments which paradoxically recognised a “translation turn in Cultural Studies”. See Susan Bassnett, “The Translation Turn in Cultural Studies”, in Susan Bassnett and André Lefevere (eds), *Constructing Cultures*, pp. 123-140. This more recent acknowledgment by scholars that translation is responsible for translating elements of cultural specificity, both to encourage better understanding between cultures or, conversely, to mislead them, has been called “intercultural transference” by Maria Tymoczko in “Translation: Ethics, Ideology, Action”, *Massachusetts Review*, 47: 3 (Fall 2006), pp. 442-461.

⁴²Susan Bassnett, “Preface to the Third Edition”, *Translation Studies* (London and New York: Routledge, [1980] 2002), p. 10.

to shaping and developing new translation theories and practices.⁴³ For Gayatri Spivak, primarily known for her translation of Jacques Derrida's *De la grammatologie* but importantly also for her work on deconstructive criticism, the focus of postcolonial translation is to make texts difficult to read, in order to impede transparency and "resist" the dominance that keeps postcolonial cultures in political inequality.⁴⁴ Homi Bhabha states that translation reflects the "performative nature of cultural communication" and, more importantly, that "we should remember that it is the 'inter' – the cutting edge of translation and renegotiation, the *in-between* space – that carries the burden of the meaning of culture".⁴⁵ Thus, culture and cultural identity as "concrete" concepts can have no meaning – until that culture or cultural identity is performed or staged to show its difference from the "exotic Other" in the translational third space between cultures, in translation. Thus the translation of Australian narratives into French and, in particular, the *transportation* into the new translated text of the cultural specificities of Australian identity illustrated in a source text, offer to the French-speaking public a unique optic through which they can "perceive" the features of that foreign identity.

It is perhaps the blurring of the barriers between high and popular cultural productions, and the increase in literature being translated for a new foreign readership, that led Fredric Jameson to suggest at a conference in Wollongong in 2012 that the literature being produced in the post-modernist period reflects a global need to focus on the local, and Australia was no exception.⁴⁶ A world-renowned

⁴³Stephen Morton, *Gayatri Chakravorty Spivak* (London: Routledge, 2003).

⁴⁴Stephen Morton, *Gayatri Chakravorty Spivak*, pp. i and 55.

⁴⁵Homi K. Bhabha, "Cultural Diversity and Cultural Differences", in B. Ashcroft, G. Griffiths, H. Tiffin (eds), *The Post-Colonial Studies Reader* (New York: Routledge, 2006), pp. 155–157. See also Homi Bhabha, "How Newness Enters the World: Postmodern Space, Postcolonial Times and the Trials of Cultural Translation", in James Procter (ed.), *Writing Black Britain: An Interdisciplinary Anthology 1948-1998* (Manchester: Manchester University Press, 2000), pp. 300-307.

⁴⁶Fredric Jameson, "Australian Crime Fiction and National Allegory", *2012 Telling Truths Crime Conference*, The Institute of Social Transformation Research (ISTR), The Faculty of Arts and the Faculty of Creative Arts Public Lecture, University of Wollongong, 7 December 2012. For a more

scholar whose work has influenced virtually every field in the Humanities, Jameson stated that although the new trends of globalisation threatened the individuality of a culture wherein the “national” can disappear, he believed that popular fiction, and crime fiction in particular, was now becoming predicated on place and the local, and was, in his opinion, “reverting back to pedagogical writing”.⁴⁷ He believed that large numbers of national contemporary crime fiction novels were currently being used “to give history and sociology lessons”, putting traces of the past and representations of the present into texts in order to write towards an international audience and to re-establish the individuality of cultural identities.⁴⁸ He suggested that the national narratives produced by the Australian cultural community were not only constructing an Australian culture but could also be read as a national allegory or the staging of that unique cultural identity.⁴⁹ Graeme Turner agrees, pointing out in his 1986 book, *National Fictions*, that there is no way more ideally suited to investigating the cultural identity of Australia than through examining the “narratives that are ultimately produced by that culture”.⁵⁰ Text, according to Turner, has been used for centuries to portray cultural or national identity and “can generate meanings, take on significances, and assume forms that are *articulations* of the values, beliefs – the ideology – of that culture”.⁵¹

From the publication data collected for this study, it is clear that there was a renewed focus by Australian authors on questions of self-identification and self-

detailed discussion on “the end of individualism”, see Fredric Jameson, *The Cultural Turn: Selected Writings on the Postmodern, 1983-1998* (London and New York: Verso, 1998), pp. 5-7.

⁴⁷Fredric Jameson, *2012 Telling Truths Crime Conference*, 7 December 2012.

⁴⁸Fredric Jameson, *2012 Telling Truths Crime Conference*, 7 December 2012.

⁴⁹Fredric Jameson, “Third-World Literature in the Era of Multinational Capitalism”, *Social Text*, 15 (Autumn 1986), pp. 65-88 (p. 69).

⁵⁰Graeme Turner, *National Fictions: Literature, Film and the Construction of Australian Narrative* (Sydney: Allen & Unwin, 1986), p. 1.

⁵¹Graeme Turner, *National Fictions*, p. 1.

consciousness portrayed in the home-grown crime fiction literature produced from the 1980s onwards, texts that emphasised and illustrated the local and the many distinct features of Australian cultural identity and difference.⁵² Furthermore, the renewed and growing emphasis being placed on demonstrating and performing Australia's cultural identity and difference at this time, together with the significant "cultural turn" in Translation Studies, led to growing numbers of Australian crime writers gaining international recognition through the production of what would later come to be seen as a kind of "national crime fiction literature".⁵³ Already one of the most popular genres internationally, crime fiction became recognised as a way for Australian authors, as it was for other authors working in other national constructs, to establish, to develop and to project onto the world stage a unique sense of Australian history, cultural awareness and identity. In fact, the renewed vigour in the production of home-grown literature had a ripple effect on the Australian publishing industry, which gained strength in the international market through the promotion of its authors and their Australianness, and increasing numbers of these texts were selected for translation to be read by a new foreign readership.⁵⁴

⁵²See Appendix A: Australian Crime Fiction Titles Published in French Translation 1980-2014.

⁵³Stephen Knight, *Continent of Mystery*, p. 2.

⁵⁴For a detailed discussion on the increased international awareness of Australian crime fiction writers, see Jean Fornasiero, "Wakefield Queens of Crime go to Paris: The Publishing Adventures of Patrician Carlon and Charlotte Jay", in Alistair Rolls (ed.), *Mostly French: French (in) Detective Fiction* (Bern: Peter Lang AG, 2009), pp. 141-154.

CHAPTER 2

THE FORTUNES OF AUSTRALIAN CRIME FICTION IN FRANCE

Claire Gorrara has noted that crime fiction, which is “one of the most culturally significant genres of our times”, has a particularly rich history in France, where it enjoys a highly respected status.¹ Indeed, France’s preoccupation with crime fiction is exemplified by the establishment as early as 1945 of Gallimard’s world-renowned *Série Noire* in which publisher Marcel Duhamel incorporated foreign crime fiction narratives (in particular those written by American and British authors) into the French tradition through translation.² A more rigorous nurturing of French crime writing as a national treasure began in earnest during the 1980s, when it progressed in France from a “*genre mineur* to *patrimoine culturel*”.³ The setting up of a dedicated library in Paris in 1984, the Bibliothèque des littératures policières (BiLiPo), is testament to the commitment of French readers and of the French literary establishment to crime fiction and to the status it enjoys.⁴ As Gorrara remarked in 2007, “the conventions of detective and crime fiction have become a staple feature of the French literary landscape”.⁵ In 2009 it was estimated that crime fiction novels (both in French and translated) represented as much as twenty percent

¹Claire Gorrara, “Introduction: Crime Fiction in a European Frame”, in Claire Gorrara (ed.), *French Crime Fiction* (Cardiff: University of Wales Press, 2009), p. 1.

²It is interesting to note that two books used to launch Duhamel’s *Série Noire* were by British author Peter Cheyney whose greatest success, it is argued, is via his publication in this French series. Alistair Rolls, “Editor’s Introduction: Mapping the Territory: French and Australian Detective Fiction”, in Alistair Rolls (ed.), *Mostly French: French (in) Detective Fiction* (Frankfurt am Main: Peter Lang, 2009), pp. 1-15.

³This progression is outlined in Claire Gorrara, “French Crime Fiction: From *genre mineur* to *patrimoine culturel*”, *French Studies*, LXI (2007), pp. 209-214.

⁴Goulet and Lee agree, stating that the use of the term “noir” in both cinematic and literary fields has only added to France’s already “pivotal status in the realm of crime fiction”, a status brought about by that country’s “robust trade in tropes, plots, figures, and devices across national boundaries.” Andrea Goulet and Susanna Lee, “Editors’ Preface: Crime Fictions”, *Yale French Studies*, 108 (2005), p. 5. The Bibliothèque des littératures policières (BiLiPo) was created in 1984 as a resource centre and archive for crime fiction. It has evolved into an important institution for supporting cultural activities around crime fiction, from school projects to international conferences, festivals and exhibitions.

⁵Claire Gorrara, “French Crime Fiction: From *genre mineur* to *patrimoine culturel*”, p. 209.

of book sales in France during the calendar year.⁶ A more recent study reveals that approximately sixteen million books, nearly a quarter of the books sold in France between April 2011 and March 2012, were of the crime fiction genre.⁷

It should be emphasised, however, that, notwithstanding the major role played by France, Great Britain and the United States, the development of this complex genre was not limited to those countries. Other nations also have a long history of producing crime fiction. This is certainly true of Australia, where the genre's beginnings can be traced to the early white settler stories set in the goldfields and published in the *Australian Journal*, which was founded in 1865. A writer who contributed to this publication, Mary Fortune, was a Canadian-born Australian and one of the earliest crime fiction authors. She was the first Australian female detective fiction writer and wrote over 500 crime stories set in Melbourne and Victoria between 1865 and 1908.⁸ Similarly, English-born and New Zealand educated Fergus Hume also used Melbourne as the setting for *The Mystery of a Hansom Cab* (1886), which became a bestseller in Britain in 1887.⁹

Nevertheless, until the early 1980s, crime fiction novels that were produced by Australian authors, with a few exceptions, were modelled on the crime fiction structures of what we might call the three founding countries.¹⁰ As a general rule, a

⁶It should be noted that in this same time period there was a similarly large increase in French crime fiction festivals and websites dedicated to the genre. Claire Gorrara, *French Crime Fiction*, p. 4. These figures are confirmed by the Ministère de la Culture et de la Communication, Secrétariat général, Centre National du Livre, where in 2009, of 15,194 fiction titles released, 3,606 were crime fiction titles (romans policiers). Accessed online at <http://www.centrenationaldulivre.fr/> on 10 August 2012.

⁷Annie Collovald and Erik Neveu, *Lire le noir : Enquête sur les lecteurs de récits policiers* (Rennes: Presses Universitaires de Rennes, (2004) 2013), p. 11.

⁸Lucy Sussex, *A Woman of Mystery: Mary Fortune*, published on the Lucy Sussex Home Page. Retrieved from <http://www.sussex.id.au/home/index.php/1800austwomenscrimefiction/womanofmystery> on 2 April 2012.

⁹Heather Worthington, *Key Concepts in Crime Fiction* (Basingstoke: Palgrave Macmillan, 2011), p. 26.

¹⁰Though Stephen Knight claims that Australian publishing companies were foremost in producing crime stories in novel form. He notes that the use of the book format presumably resulted from the pervasive influence of Gaboriau's detective stories. Stephen Knight, *Continent of Mystery: A Thematic History of Australian Crime Fiction* (Carlton South, Vic: Melbourne University Press, 1997), pp. 68-69.

distinct Australian flavour was only sporadically found, and scholars have asserted that the plots found in the predominantly “unlocated” Australian crime fiction novels were often repetitive and somewhat unoriginal.¹¹ They were mostly published in Great Britain or in the United States and emulated the genre conventions and narrative styles that had dominated the literary markets.¹²

One prominent Australian author who followed these established genre practices was Alan Geoffrey Yates, aka Carter Brown, whose novels written in the 1950s and 1960s became very popular in France in the 1970s when they were translated and admitted to the *Série Noire*. They did, however, more closely follow the conventions of the American “pulp” crime fiction culture of that time. Knight confirms that Carter Brown’s novels were a “ground-breakingly [*sic*] but mostly trans-Pacific phenomenon” and were located in his [Brown’s] “adolescent dream world”.¹³

Contrastingly, an Australian author whose work formed a notable exception to the conformist conventions of international crime fiction writing in the early part of the twentieth century was Arthur Upfield. His crime fiction novels, set in the early 1930s through to the 1950s and located in the Australian outback, featured his university-educated indigenous Australian Detective Inspector Napoleon “Bony” Bonaparte, and included a parade of exotic images of a land filled with unusual flora and fauna, coupled with an entrenched mythological idea of “mateship” and

¹¹This is the view of Frank Moorhouse and Inez Baranay, “Oz cri-fi in the gun” in *Australian Author*, 32:1 (2000), as quoted by Cathy Cole in her book *Private Dicks and Feisty Chicks: An Interrogation of Crime Fiction* (Fremantle: Curtin University Books, 2004), p.16.

¹²Stephen Knight, *Continent of Mystery*, p. 1. For more on early Australian women crime fiction authors published in Britain and the United States, see Jean Fornasiero, “Wakefield Queens of Crime go to Paris: The Publishing Adventures of Patrician Carlon and Charlotte Jay”, in Alistair Rolls (ed.), *Mostly French: French (in) Detective Fiction* (Frankfurt am Main: Peter Lang, 2009), pp. 141-154.

¹³Stephen Knight, *Continent of Mystery*, pp. 4 and 152. For more on the publishing phenomenon of Carter Brown, see Toni Johnson-Woods, “Crime Fiction’s Cultural Field: Carter Brown in France”, in Alistair Rolls (ed.), *Mostly French: French (in) Detective Fiction* (Frankfurt am Main: Peter Lang, 2009), pp. 53-73. Johnson-Woods states that, while “literary scholars may scorn the literary merit of Carter Brown, one cannot deny that he remains one of Australia’s most published and translated authors.” Toni Johnson-Woods, “The Promiscuous Carter Brown”, *Journal of the Association for the Study of Australian Literature*, Special Issue: The Colonial Present (2008), p. 180.

equality.¹⁴ Upfield was in many respects ahead of his time, for it was not until the 1970s that the distinctiveness of the Australian landscape and of Australian cultural practices returned to the fore in the nation's cultural productions.¹⁵ Many such productions became more "culturally located" and international interest subsequently grew in the exploration of the antipodean world they presented. It is the increase in the production of culturally situated Australian crime fiction novels from the 1980s onwards, and the resulting opportunity for their translation and publication in France, that form the focus of this chapter.

The fortunes of Australian crime fiction in France can be linked to a number of trends that emerged in the two countries during the thirty year period from 1980 to 2010, the focus period of this study. In Australia, the reaffirmation of cultural distinctiveness that found expression in the 1970s led to more earnest efforts in the 1980s to define and represent the uniqueness of Australian cultural identity in its various cultural productions.¹⁶ Coincidentally, the difficult situation in which the Australian publishing industry found itself globally during this same period, according to Gelder and Saltzman, significantly impacted on the rise in popularity of Australian genre fiction and, in particular, crime fiction.¹⁷ The resulting explosion in home-grown crime fiction narratives that highlighted Australian cultural identity and

¹⁴Stephen Knight, *Continent of Mystery*, p. 158. For a detailed study of the life and works of Arthur Upfield, see Ray B. Browne, *The Spirit of Australia: The Crime Fiction of Arthur W. Upfield* (Bowling Green: Bowling Green State University Popular Press, 1988).

¹⁵This was not the first time that Australian cultural identity and difference had been staged for a national or an international readership. *The Bulletin*, founded by two Sydney journalists, J. F. Archibald and John Haynes and first published in Sydney on 31 January 1880 (1880 to 2008), ran political and business opinion pieces, popular fiction (including crime fiction), and poetry and cartoons with Australian themes, particularly from 1880 to 1918. "Editor, Alfred Stephens, fostered the 'Bulletin school' of Australian culture [which included] Henry Lawson, Banjo Paterson, Miles Franklin [...]." See "Objects Through Time – 1910 *The Bulletin* Magazine" featured on the Migration Heritage Centre of New South Wales website. Retrieved from www.migrationheritage.nsw.gov.au/exhibition on 24 March 2015.

¹⁶Laurie Clancy, *Culture and Customs of Australia* (Westport, Connecticut and London: Greenwood Press, 2004), p. 38.

¹⁷Ken Gelder and Paul Salzman, *After the Celebration: Australian Fiction 1989-2007* (Melbourne: Melbourne University Press, 2009), p. 143.

difference helped to bring that identity onto the world stage.¹⁸ In France, the important literary status of crime fiction and its growth in the 1980s from a *genre mineur* to *patrimoine culturel*, encouraged French publishing houses to search internationally for crime fiction narratives to incorporate within the crime fiction canon, in order to satisfy the voracious French crime fiction readership. The expanding crime fiction production in Australia, a nation that had always featured in French literary imaginings, provided French publishing houses with a rich source of new crime fiction narratives for the francophone market.¹⁹ This consequently led to increased numbers of Australian texts being selected for translation and publication in France. But what are these numbers and can we identify any specific features of the Australian crime fiction texts produced during this period that led to them being selected for the new French readership? More specifically, are there any patterns or trends in the marketing methods adopted to promote those novels selected for translation and is it possible to draw any conclusions concerning the reasons why publishers might have considered they would strike a chord with French readers?

It is instructive, in the first instance, to review the data on Australian-authored crime fiction titles published in Australia from 1980 to 2010.²⁰ A search

¹⁸The exponential increase in the number of home-grown crime fiction narratives produced by Australian authors was bolstered by decisions made by Australia's transnational and independent publishing houses, such as Pan Macmillan, HarperCollins, Text Publishing and Wakefield Press, to reissue iconic Australian-authored crime fiction titles which had been published up to a hundred years earlier. Jean Fornasiero notes that the re-publication of Australian authors in the *Crime Classics Collection* by Wakefield Press in 1988 enjoyed great success, coinciding as it did with a push by Australian publishing companies for Australian authors to become more prominent on the world literary stage. In this context, being Australian was actually used as "a selling point". Jean Fornasiero, "Wakefield Queens of Crime Go to Paris", p. 151.

¹⁹For an illustration of early nineteenth-century French explorations to an exotic and utopian Australia, see Danielle Clode, *Voyages to the South Seas: In Search of Terres Australes* (Carlton, Vic: Melbourne University Press, 2007). For an account of French popular narratives in the nineteenth century that included French visions of early Australia, see Jennifer Genion, "The Classroom on the Other Side of the World: The Redemption Narrative in Nineteenth-Century French Popular Literature set in Australia", *Explorations: A Journal of French-Australian Connections*, 38 (June 2005), pp. 29-60.

²⁰For the purposes of this study, an "Australian author" is any author who is, who was or who became an Australian. The data compiled on Australian authors includes those who locate their narratives inside or outside the country. Notwithstanding this broad basis for inclusion in the data, the specific texts selected for micro textual analysis in this study had to satisfy Stephen Knight's definition of

through the catalogues of international libraries, most notably those of the National Library of Australia (NLA), the Bibliothèque Nationale de France (BNF) and the Bibliothèque des Littératures Policières (BiLiPo), but also through several international and national crime fiction websites and many online bookstores and publishing companies, produced a significant list of 872 Australian crime fiction titles. Of these 872 titles originally published in English by 239 individual Australian authors, 109 books were translated in this time period and published in France and, occasionally, in other francophone countries. These 109 titles are the work of 43 Australian authors, most of whom are represented in the BiLiPo's vast collection of crime fiction novels.²¹

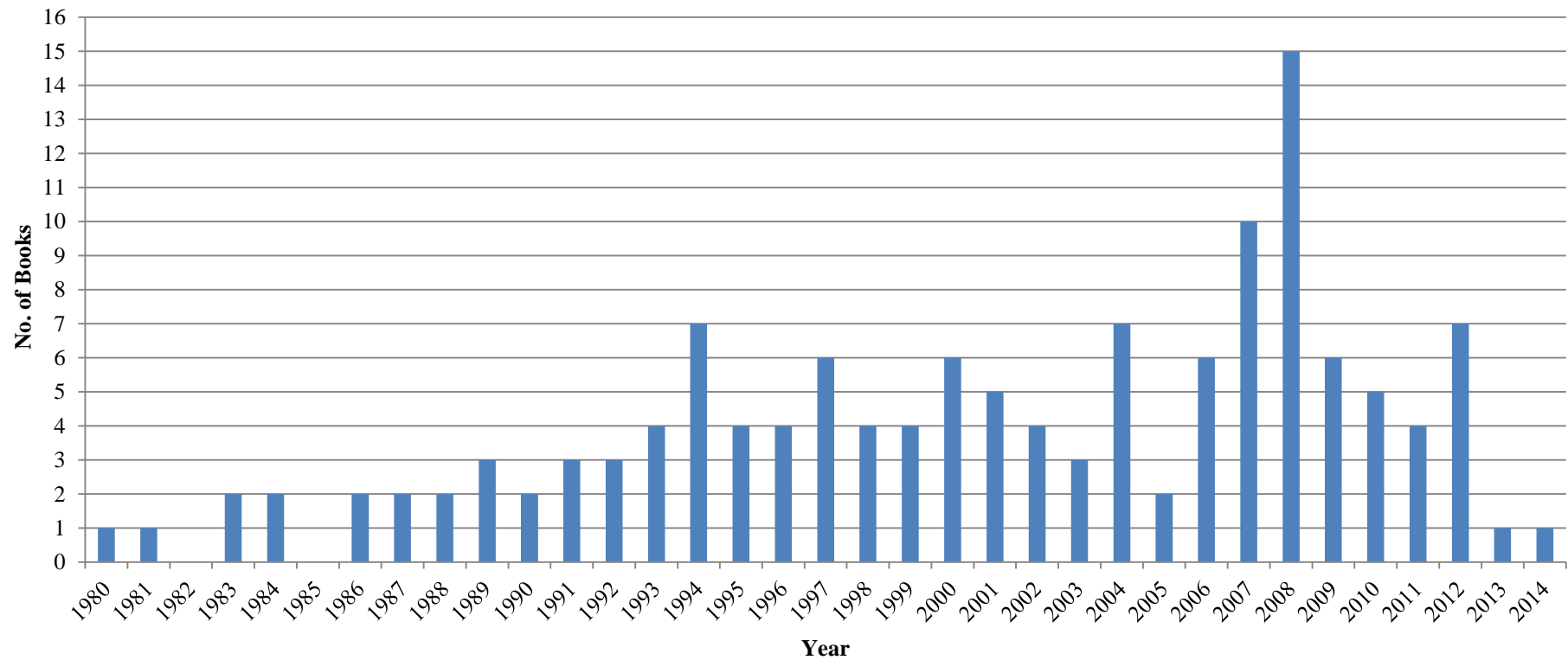
The data collected on these titles reveal some interesting facts. For example, the Australian authors of translated texts clearly fall into two categories – those for whom almost all of their novels are translated and published in France, and those who have only one title translated and published. In a number of cases, the translated works of a particular author are completed by the same translator, but this is not the prevailing trend. Prominent among the French publishing houses are Éditions Gallimard, Les Éditions Flammarion, Éditions 10/18, Éditions de l'Aube and Éditions Payot et Rivages. These French publishing establishments, and others that appear on the list, are renowned for the dedicated and prestigious crime fiction series into which many of these Australian novels in translation have been incorporated. These series include Éditions Gallimard's *Folio Policier* and, of course, its *Série Noire*, *Rivages Noir* (Éditions Payot et Rivages), *L'Aube noire* (Éditions de l'Aube), and the *Grands Détectives* (Éditions 10/18), all of which include Australian-authored novels in translation.

what constitutes an Australian crime fiction text, namely that “it should in some way or other deal with this country and its issues”. Stephen Knight, *Continent of Mystery*, p. 3.

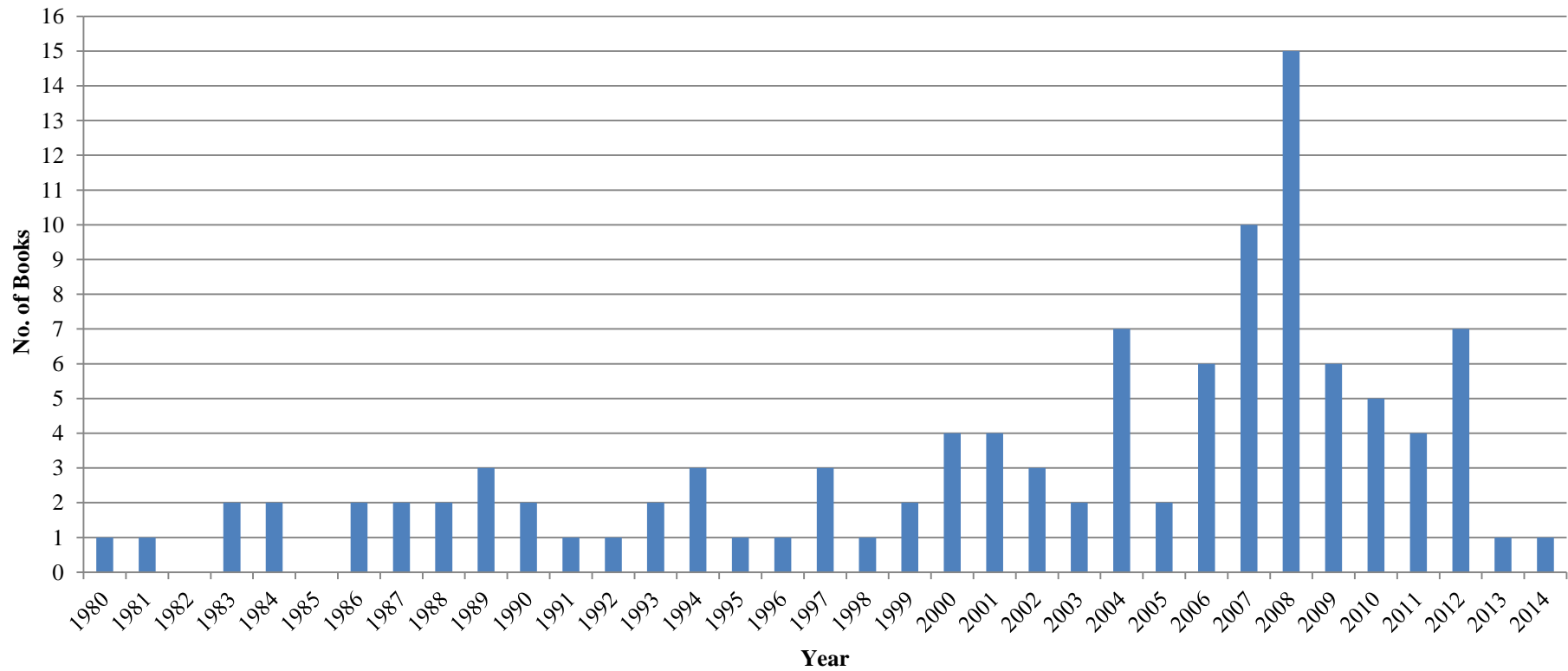
²¹See Appendix A: Australian Crime Fiction Titles Published in French Translation 1980-2014.

Of particular importance to this study, however, is the marked increase during the late 1990s and early 2000s in the numbers of translations published in France (Figure 2.1).

**Figure 2.1: Australian Crime Fiction Titles
Published in French Translation/Year 1980-2014
(inc. Arthur Upfield novels)**



**Figure 2.2: Australian Crime Fiction Titles
Published in French Translation/Year 1980-2014
(excl. Arthur Upfield novels)**



One peculiar feature of the period is the translation and publication in the 1990s and the early 2000s of twenty-nine Australian crime fiction novels that were written by Arthur Upfield prior to 1980. This has a significant impact on the data, augmenting the number of titles translated in this period from 109 to 138. Upfield's books were almost entirely published by Éditions 10/18 under the direction of Jean-Claude Zylberstein, and were all translated by Michèle Valencia.¹ It is important to note, however, that even if Upfield's translations are excluded from the tally (Figure 2.2), the trend does not alter – the distinct increase in translations published in French during this particular time period remains the same.

These data clearly reveal an increased popularity in France of Australian-authored crime fiction novels during the time period under analysis. What, then, might be the reasons for this expanded interest? Did the narratives gain popularity because they displayed the conventional crime fiction tropes and thus satisfied readers' expectations and habits? Or was this increased presence a direct result of the "Australianness" of the texts, and thus of their "exotic" or "foreign" flavour?

An analysis of some of the marketing strategies used to bring these Australian-authored crime fiction novels to French readers suggests possible reasons for the expanded interest in these narratives. As already stated, Australian authors became more focused on highlighting Australian cultural identity at this time, setting their narratives in the unique Australian landscapes and incorporating within them particularly Australian themes. This provided French publishers with a suitable marketing tool – to accentuate the difference and otherness of these texts. The focus by publishing houses on novels that showcase the Australian cultural specificity of

¹ One of Arthur Upfield's novels, though still translated by Michèle Valencia, was published by *L'Aube noire* in 1988: *Le Pari fou de la Melbourne Cup / The Great Melbourne Cup Mystery*. It is interesting that Upfield's translations are listed in the BNF catalogue as "Traduit de l'anglais", or occasionally "Traduit de l'américain", with no mention of their Australian origins. Upfield's nationality is also listed as "Grande Bretagne".

the texts is made clear when we look at which novels were selected for translation and at the ways in which this Australianness is highlighted in the marketing material.²

The marketing strategies employed in bringing Australian crime fiction novels to the French readership become evident when analysing the “paratextual packaging” of the translated texts, and when browsing through the newspaper cuttings and marketing blurbs or press releases contained in the files on the fifty Australian authors held at the BiLiPo.³ Most obvious is the importance given to whether an author has won any literary prizes.⁴ Comparisons with other well-known authors in this genre are also prominent. A number of authors who stand out here are: Arthur Upfield, the “Tony Hillerman of Australia”; Kerry Greenwood, whose *Miss Fisher enquête* series is Australia’s answer to Agatha Christie’s *Miss Marple* “cosies”; and Peter Corris, labelled as “Australia’s *hard-boiled* Chandler”.⁵ In fact, Corris’ accomplishments and notoriety as one of Australia’s best authors of crime fiction prompted François Guérif, a long time translator of crime fiction and well-respected Director of the *Rivages/Noir* series that publishes Corris’ novels, to state on the Éditions Payot et Rivages website:

Surnommé par la critique locale « le Chandler australien », il [Peter Corris] se revendique plutôt comme l’héritier de Ross Macdonald. Quoi qu’il en soit, son Cliff Hardy est entré au panthéon des détectives privés. La rigueur des intrigues, le souci du détail, l’humour sous-jacent lui permettent de rivaliser avec les meilleurs auteurs anglo-saxons.⁶

²See “Location” analysis of texts contained in Appendix A: Australian Crime Fiction Titles Published in French Translation 1980-2014.

³For more on the “paratextual packaging” of crime fiction texts, see Chapter 4, Part II of this thesis.

⁴One strategy used when marketing Peter Temple’s *Un monde sous surveillance*, Trans. Simon Baril (Éditions Payot et Rivages, 2010), for example, was a reference to this book winning the *Prix du roman noir étranger* at the 3ème Festival international du film policier de Beaune in 2011. Retrieved from www.paperblog.fr/4348350/3eme-festival-du-film-policier-de-beaune-bilan-palmares on 24 March 2015.

⁵Information held at the BiLiPo and accessed in August 2013.

⁶François Guérif is the Director of the *Rivages/Noir* collection at Éditions Payot et Rivage, a series he started in 1986. This French company publishes the translations of Peter Corris’ books. Retrieved from <http://www.payot-rivages.net/Les-auteurs-Rivages-Noir-PETER-CORRIS.html> on 4 February 2015. Guérif also works as a journalist, translator and author of projects based around film noir. For an interview with François Guérif, see Alix Lambert, *Crime: A Series of Extraordinary Interviews*

Interestingly, a similar comment was made in 2010 by Pierre Bondil, the translator of six of Corris' novels, crime fiction narratives which are meticulously located in Sydney and bring specific focus to the cultural behaviours and customs of urban Australians living in the 1990s. On the *Pol'Art Noir* website, Bondil states,

Enfin, Peter Corris est l'un de ces auteurs rares qui vous font découvrir une ville, ici Sydney, avec ses différents quartiers, leurs particularités, leur immense variété et leur faune, quelle qu'elle soit. Je suis, bien sûr, passé dans son quartier de Glebe et dans l'une des librairies que Cliff Hardy fréquente.⁷

Another way in which a French reader's attention is drawn to the Australianness of a text is to highlight the Australian cultural identity of either the author or of the protagonists. An advertising flyer produced in France by Éditions 10/18 on the release of Kerry Greenwood's *Miss Fisher enquête* series, for example, draws a comparison between a protagonist (Phryne Fisher) and the well-known Australian actress (Nicole Kidman).

Cette femme est un danger pour les criminels d'Australie [...]. Cette série est la meilleure exportation australienne depuis Nicole Kidman, et Phryne Fisher est l'héroïne détective la plus chic du genre.⁸

This is a feature of many of the reviews of Australian crime fiction novels to be found in French newspapers and magazines. It is obvious from a newspaper article which reviewed the release by Éditions 10/18 of Arthur Upfield's translated novels in the early 1990s, for example, that attention is very specifically drawn to the Australianness of the texts. On 9 January 1992, at the beginning of Valencia's translation project which saw twenty-nine of Upfield's novels published gradually throughout the 1990s, the book section of *Libération* released a double-page spread which proclaimed:

Exposing the World of Crime – Real and Imagined (London: Murray & Sorrell FUEL, 2008), pp. 250-253.

⁷Pierre Bondil. *Message de Pierre Bondil*, Jeu 16 Fév 2012, 17:06. On 6 April 2010, Bondil revealed that Corris' best-selling book in France was *La Plage vide*, published in French in 1988, which sold nearly 7,500 copies. Retrieved from *Pol'Art Noir* website at www.forum.polarnoir.fr/viewtopic on 4 February 2015.

⁸Publishing material released by Éditions 10/18, viewed at the BiLiPo in August 2013. These crime fiction novels proved so popular in France that dubbed episodes of the ABC series made from those books feature regularly on French television.

Du rîfîfi dans le bush: L'inspecteur métis Napoléon Bonaparte enquête dans la plaine australienne. Découverte d'Arthur Upfield, père du polar ethnologique, mort en 1964.⁹

Despite the fact that the image of Detective Bonaparte that accompanies this article is clearly not Aboriginal but more African in appearance, printed photographs of Australian Aboriginals from the Pintubi community are also included, along with a printed reproduction of a painting in the Aboriginal dot-painting style by David Malangi.¹⁰ The article also attempts to draw the French readership to Upfield's work through stereotypical exoticisation of Australia: the flora, the fauna and the customs of the indigenous people. References to Australia's isolation and "exotic otherness" abound: "le *bush* australien, les immenses étendues semi-désertiques et la vie sauvage ; [Bony] dirige des patrouilles de surveillance [...] anti-rongeurs et anti-chiens sauvages (les fameux dingos) qui barrent les plaines occidentales sur plusieurs centaines de kilomètres."¹¹ This article also makes a clear connection between the work of Arthur Upfield and that of an arguably better known author of that time, Tony Hillerman.¹²

Tony Hillerman se souvient de son émotion lorsque, à douze ans, il découvrait à travers Upfield le grand désert australien: "Rien", écrivait-il en 1984, en préface à la réédition de *Royal abduction*, "ne m'excitait autant que les paysages d'Upfield et les peuples qui d'une manière ou d'une autre arrivaient à y survivre. Honnêtement je ne peux pas dire que quand je me suis mis à écrire mes propres romans, j'avais Arthur Upfield en tête. Mais dans mon subconscient, il était sûrement là."

Of particular interest is a review given in the annual publication of the Bibliothèque des littératures policière, *Les Crimes de l'année*, at the time when

⁹ Antoine de Gaudemar, "Du rîfîfi dans le bush", *Libération*, 9 January 1992, pp. 19-20.

¹⁰ The print of the painting reproduced in this magazine is labelled "Rite mortuaire aborigène, Peinture de David Malangi, sur écorce d'eucalyptus (1967)", Antoine de Gaudemar, "Du rîfîfi dans le bush", *Libération*, 9 January 1992, p. 21.

¹¹ Antoine de Gaudemar, "Du rîfîfi dans le bush", *Libération*, 9 January 1992, p. 20.

¹² Tony Hillerman (1925–2008) was the author of 29 books including the popular 18-book mystery series featuring Navajo police officers Jim Chee and Joe Leaphorn. He received every major honour for mystery fiction: awards ranging from the Navajo Tribal Council's commendation to France's esteemed *Grand prix de littérature policière* International Award in 1987 for *Dance Hall of the Dead*. Biographical details retrieved from HarperCollins Publishers website at <http://www.harpercollins.com/cr-100467/tony-hillerman> on 1 July 2015.

Philip McLaren's crime novel *Tueur d'aborigènes: Une enquête de la brigade aborigène* was re-released in France by Éditions Gallimard in 2005. It reads:

En mêlant à l'enquête policière les souvenirs d'enfance et la vie privée de ses enquêteurs, Philip McLaren dépeint avec un étonnant réalisme la cruelle réalité aborigène. On perçoit en effet à travers l'intrigue la faillite des programmes d'assimilation et la vigueur du racisme et des discriminations vécus au quotidien par les populations indigènes.¹³

In a similar vein, an article published in *Le Monde*, again on the occasion of the re-release of McLaren's crime fiction novel, focused on the problems facing Aborigines in modern Australia:

Une "brigade aborigène" composée en tout et pour tout de deux membres se trouve mêlée à une enquête qui résume toute l'histoire récente de l'Australie.¹⁴

It is obvious from these reviews that attention is being drawn not so much to the plot of the story but intrinsically and specifically to the cultural identity and political issues of Australia and of its Aboriginal peoples.

We have seen how publishers market Australian crime fiction texts in French translation and what aspects of these novels attract the attention of the critics, but how do French readers respond to them? Though it is not possible to carry out a full reception study here, some knowledge can be gained about the reception of these novels by French readers by examining some of the many blogs which are found on the numerous and popular French "polar" appreciation websites, and likewise on French publishing house websites. Here are two examples that are typical of such blogs:

¹³Delphine Perdrix, 4751 McLaren (Philip), *Tueur d'aborigènes, Scream Black Murder*, Australie, 1995. Trad. par François Thomazeau. Gallimard (Folio Policier : 394), *Les Crimes de L'Année*, 16 (Paris : Paris bibliothèques éditions, 2005), p. 95. According to Catherine Chauchard, the annual publication from BiLiPo, *Les Crimes de l'année*, is "une sélection bibliographique des ouvrages parus dans l'année, qu'il s'agisse de livres pour adultes, de romans pour la jeunesse, de documentaires, de bandes dessinées policières, et pour laquelle nous établissons des index." Anne Francou, "Interview de Catherine Chauchard, conservatrice-en-chef, et d'Alain Régnauld, bibliothécaire à La Bilipo : *une bibliothèque pas si étrange ...*", May 2008. Retrieved from www.cndp.fr/savoirscdi/cdi-outil-pedagogique/conduire-des-projets on 24 March 2015. .

¹⁴"Une sélection du Nord au Sud", *Le Monde*, 2 August 2007. Retrieved from www.lemonde.fr/culture/article/2007/08/02/une-selection-du-nord-au-sud on 7 April 2015.

Phillip Gwynne, *L'Étouffoir* (*The Build Up*, 2008), Payot/Suspense (2010), traduit de l'australien par Frédéric Grellier : “Rien de révolutionnaire dans ce roman australien, mais du très beau travail, parfaitement maîtrisé. Une enquête qui tient la route, sans effets de manche mais sans faille. Une écriture alerte, vive et pleine d'humour. [...] On y aurait vu un cadavre dans le billabong (mangrove locale). [...] Et la belle description d'un coin du monde très peu connu des lecteurs français. Ce nord de l'Australie avec sa chaleur étouffante, ses routards, ses liens avec le sud-est asiatique plus proche que Sydney, ses habitants qui semblent être un peu les ploucs de l'Australie, loin des snobs de Sydney, ses populations aborigènes marginalisées...”¹⁵

Peter Temple, *Séquelles* (*The Broken Shore*, 2005), traduit de l'australien par Mireille Vignol. “Il est rare de lire des polars australiens, depuis que l'on n'a plus de nouvelles de Cliff Hardy, le privé dur à cuire de Peter Corris. *Séquelles*, le premier roman de l'australien Peter Temple est donc le bienvenu. [...] Du côté de Cromarty, dans le sud du pays (n'oublions pas qu'en Australie, le sud, c'est là qu'il fait froid), l'automne est venté, froid et pluvieux...”¹⁶

One interesting conclusion to be reached from reading such blogs is that, despite substantial evidence that points to the popularity of Australian authors, the increased presence of Australian crime fiction novels in French translation did not come without risks for the Australian crime fiction industry.¹⁷ For instance, when the rights to the French translation of Philip McLaren's *Scream Black Murder* were acquired by publisher L'Écailler du Sud and became part of its “catalogue composé pour un tiers d'auteurs meridionaux”, this did not guarantee that the book was immediately recognised as being written by an Australian author. Indeed, as Patrick Coulomb, the co-founder of L'Écailler du Sud, noted in 2007 in *Le Figaro Magazine*, “À la Fnac, le livre [*Tueur d'Aborigènes*] était rangé sur l'étagère de la littérature provençale!”¹⁸ Similar confusion is frequently found when reviewing the

¹⁵*Actu-du-noir. Blog de JM Laherrère sur les Polars aux antipodes.* Retrieved from www.actu-du-noir.over-blog.com on 12 February 2015.

¹⁶*Actu-du-noir. Blog de JM Laherrère sur les Polars aux antipodes.* Retrieved from www.actu-du-noir.over-blog.com on 12 February 2015. Although this was Peter Temple's first crime fiction novel to be translated into French, it is not his first novel. Three other novels by Temple have since been translated. See Appendix A: Australian Crime Fiction Titles Published in French Translation 1980-2014.

¹⁷It is interesting to note that *Libération* was particularly scathing when the translation of Carter Brown's crime fiction novel *Model for Murder / C'est pas triste* was published in France in 1985. The article was entitled “Le polar à jeter: Aussitôt lu, aussitôt oublié”. *Libération*, 7 May 1985, p. 31.

¹⁸Quoted in an interview by Géraldine Denost, “Les Polars se localisent”, *Le Figaro Magazine*, 14 October 2007. Retrieved from <http://www.lefigaro.fr/lefigaromagazine/2007/07/20/01006-20070720>

catalogues of Australian-authored books in translation in international libraries where the nationality of an author, or the language from which a book has been translated, is not always listed correctly.¹⁹ Even as late as 2001, *L'Express* felt obliged to inform readers that there was in fact a literary scene in Australia:

En Australie, il n'y a pas que des surfeurs et des rugbymen. On y trouve aussi quelques écrivains, Rodney Hall, David Malouf, Frank Moorhouse, Peter Carey, tous rassemblés devant le buste nobélisé de l'ex-sachem de Sydney, Patrick White.²⁰

However, despite a suggestion by *Le Figaro* that Australian novelists were like the “poor relations” of popular English literature, an article published on the release of Richard Flanagan’s *La Fureur et l’Ennui* in 2008 did acknowledge that this translation of Flanagan’s fourth book was perhaps a “breakthrough in the wall of silence” surrounding Australian authors of crime fiction.²¹ The large number of Australian-authored novels in translation published in France, particularly in 2007 and 2008, would suggest otherwise, namely that the “breakthrough” was already happening.²²

In all of the blogs and *coups de presse*, a clear priority for reviewers is not simply to report on the credibility and readability of the home-grown crime fiction plot itself. More often than not a reader is directed towards the Australianness of the new text: author comparisons are made with other internationally known Australian celebrities (“Nicole Kidman”); readers are directed towards the distinct physical and geographical features of the Australian environment (“un coin du monde très peu

ARTMAG90640-les_polars_se_localisent on 14 February 2015.

¹⁹See further discussion on this issue in Chapter 4, Part II of this thesis.

²⁰André Clavel, *L'Express*, 8 February 2001.

²¹“[...] les romanciers australiens d'aujourd'hui sont, en France, les parents pauvres d'une littérature anglo-saxonne pourtant très populaire chez nous. Avec la traduction en France de son quatrième titre, le romancier Richard Flanagan [...] franchira-t-il ce mur du silence ?” Christophe Mercier, “La Bombe et le terroriste”, *Le Figaro*, 17 January 2008. Retrieved from www.recherche.lefigaro.fr/recherche/access/lefigaro_print-afficher.php?archive on 14 February 2015. For other press releases, see also “Thriller: Qui a peur de la bombe sexuelle?”, *Elle*, 28 January 2008; “La Strip-teaseuse et l’Arabe”, *Lire*, 64, February 2008; and, “Le Grand pardon”, *Libération*, 16/17 February 2008.

²²See Appendix A: Australian Crime Fiction Titles Published in French Translation 1980-2014.

connus des lecteurs français”), such as the weather (“n’oublions pas qu’en Australie, le sud, c’est là qu’il fait froid”) and the distinct landscapes (“billabong (mangrove locale)”) to be found there; attention is brought to the unique flora and fauna (“les fameux dingos”); and Australia’s distance and isolation from anywhere else in the world are also emphasised. In other words, Australia’s “exotic otherness” becomes a highlighted feature which is strategically used in the promotion of the text for the new readership.

In 2004, the Éditions de la Bibliothèque publique d’information (BPI) au Centre Pompidou published a report entitled, *Lire le Noir: Enquête sur les lecteurs de récits policiers*.²³ This enquiry was the result of two years of comprehensive research into the reading practices of French crime fiction enthusiasts and was backed by the French Ministère de la Culture et de la Communication, and assisted by the BiLiPo.²⁴ The conclusion reached in this book is pertinent here.

Si le monde réel ne peut être atteint que par un récit qui, en “l’exposant”, lui confère son réalisme, alors sa compréhension suppose, plus qu’auparavant, une compétence diégétique, c’est-à-dire une compétence à déconstruire les histoires et à en comprendre le fonctionnement. Précisément celle que revendiquent et manifestent, dans leur pratique lectorale, les lecteurs de romans policiers. La littérature policière gagnerait alors une part de sa légitimité actuelle (et des engouements qu’elle suscite) non pas parce qu’elle est policière (ou attentive aux faits du monde réel) mais parce qu’elle est littérature (une mise en récit romanesque du monde réel). La littérature policière ou une autre façon d’apprendre le monde d’aujourd’hui et la politique qui l’anime...²⁵

²³An explanation of the origins of this report is contained in the “Préface” and “Introduction” in Annie Collovald et Erik Neveu (eds), *Lire le Noir: Enquête sur les lecteurs de récits policiers* (Rennes: Presses universitaires de Rennes, (2004) 2013), pp. 9-52.

²⁴Considered a best seller by French librarians for study and research into French reading habits, and consequently now out-of-print, this book was re-issued in 2013 by the Presses universitaires de Rennes with some minor additions. Annie Collovald et Erik Neveu (eds), *Lire le Noir: Enquête sur les lecteurs de récits policiers*, p. 9.

²⁵Annie Collovald et Erik Neveu (eds), *Lire le Noir: Enquête sur les lecteurs de récits policiers*, p. 278. This book also contains detailed information on the many collections of “polars” that appeared from the early 1990s onwards which were created by a large number of French publishing houses, some purely established to incorporate crime fiction books in translation, such as Éditions Gallimard’s *Folio Policier* in 1998.

Claire Gorrara believes that the crime fiction genre “was conceived at the intersection of three national cultures: France, Great Britain and America”, and has become a useful mechanism for international inquiry into the historical, social and cultural representations of our globalised world.²⁶ If, then, as the BPI report suggests, the French readers of crime fiction believe they are gaining insights into the “real world” and into the cultural identity represented in those texts, and if this understanding is more conclusively realised when reading (as opposed to when participating in other cultural practices, such as watching a film), then it is very important that crime fiction novels in translation adequately reflect the concepts and specificities of the cultural identity portrayed in them.²⁷

There is no doubt that the crime fiction genre is popular internationally, and particularly for French readers. We can also see from our discussion here that there has been a notable increase in the last thirty years in the numbers of Australian crime fiction texts selected for translation and publication in France. In considering the fortunes of Australian crime fiction in French translation, then, what role do these novels play in the *transcreation* and understanding of the unique specificities of Australian cultural identity for the new French readership? The crime fiction novels of Richard Flanagan and Philip McLaren have been selected for analysis in this study precisely because of their culturally specific content, but also because the writers themselves are particularly vocal in promoting and illustrating Australian cultural identity in the public domain.

²⁶Claire Gorrara, “French Crime Fiction: From *genre mineur* to *patrimoine culturel*”, p. 214.

²⁷“La lecture, spécialement celle de fictions, n’est pas une pratique culturelle comme les autres. Elle constitue un marqueur symbolique fort et classant, à la fois parce que l’espace des choix entre auteurs et œuvres n’a guère d’équivalent dans d’autres segments de l’offre culturelle (programmation TV, cinéma) et parce que le livre reste institué comme le conservatoire par excellence des légitimités et hiérarchies culturelles.” Annie Collovald et Erik Neveu (eds), *Lire le Noir: Enquête sur les lecteurs de récits policiers*, p. 21.

CHAPTER 3

RICHARD FLANAGAN AND PHILIP MCLAREN: “AUSTRALIAN AUTHORS”

The question of whether translation practices can affect perceptions of cultural identity and thereby affect the process of “intercultural transference” is best answered by conducting a close analysis of texts that are strongly marked in terms of a particular culture and comparing them with their translated versions.¹ The two authors chosen for the case study presented here suit this purpose because they have intentionally set out to draw attention in their narratives to the distinctive features of an Australian cultural identity, and additionally, because their narratives have been extensively translated. Richard Flanagan and Philip McLaren are both accomplished authors not only of crime fiction but also of other literary genres and of numerous newspaper and journal articles. In their fiction, they illustrate particular features of Australian identity that lend themselves to the kind of close comparative analysis proposed in this study; and in their publicly stated observations and illustrations of Australian cultural identity, they offer important insights into their motivation in *writing Australia*. A discussion of the individual backgrounds and aims of these two authors, of their publishing histories, and of their motivation and self-conscious representations of Australianness, is thus essential as a means of foregrounding the textual analysis to be undertaken in Part II of this study.

¹The expression “intercultural transference” was coined to account for the debate regarding the role of translation in translating elements of cultural specificity, both to encourage better understanding between cultures, or conversely, in impeding that understanding. See Maria Tymoczko, “Translation: Ethics, Ideology, Action”, *Massachusetts Review*, 47:3 (Fall 2006), pp. 442-461.

Richard Flanagan

Richard Flanagan was born in Longford, Tasmania in 1961, one of six children.² An acclaimed Australian author, he is a graduate of the University of Tasmania and was also a Rhodes Scholar, earning a Master of Letters in History from the University of Oxford. He began his career as a writer with the publication of *A Terrible Beauty – History of the Gordon River Country* (1985).³ Before turning to fiction writing, his pursuit of a career as an historian was a sign of his belief that this provided a way of understanding the past, notably the past of his home state of Tasmania.⁴

I've always been possessed with the sense that the past is the sum of what we are. The past acts through me and my work. Time is the substance of which I'm made. Tasmania is shaped by both memory and by forgetting. [...] Tasmania was torn between trying to forget its black past, its convict past, and now and its desperate need to remember.⁵

Armed with Irish convict ancestry and a love of history, Flanagan initially tried to apply European nineteenth-century strategies of explaining the past through a “straight railway line of thought stopping at all stations of human progress”.⁶ He soon came to the conclusion, however, that this method of writing and of research

²Biographical details published on Pan Macmillan Australia's website. Retrieved from www.panmacmillan.com.au on 18 September 2012.

³Flanagan completed a Master of Letters in History while attending the University of Oxford as a Rhodes Scholar. Among his many awards are: Adelaide's National Fiction Award for *Death of a River Guide* (1994); The Vance Palmer Prize and Australian Booksellers Book of the Year Award for *The Sound of One Hand Clapping* (1997); The 2002 Commonwealth Writers' Prize for *Gould's Book of Fish: A Novel in Twelve Fish* (2001); The Queensland Premier's Prize, the Western Australian Premier's Prize and the Tasmania Book Prize for *Wanting* (2008); The Man Booker Prize in 2014 for *The Narrow Road to the Deep North* (2013), and multiple other awards for this particular book. He also won the Victorian Premier's Award in 2008, the John Curtin Prize for Journalism, for an article first published in the *Tasmanian Times*, entitled “Out of Control: The tragedy of Tasmania's forests” on 8 June 2007.

⁴Flanagan is also the author of other non-fiction titles: *The Rest of the World is Watching: Tasmania and the Greens* (co-editor) (1990); *Codename Iago: The Story of John Friedrich* (co-writer) (1991); *Parish-Fed Bastards: A History of the Politics of the Unemployed in Britain, 1884-1939* (1991); and *What Do You Do, Mr. Gable?* (2011).

⁵Interview at Adelaide Writers' Week, February 2004 as part of the Adelaide Festival of Arts: AVCD 809A222 2004 (CD3). (My transcript)

⁶His grandmother's grandfather was a transported convict from Ireland charged with being a member of an Irish revolutionary society of white boys. Interview at Adelaide Writers' Week, February 2004. See also “My ancestors came from Co Roscommon [and were] transported to Van Diemen's Land for stealing food.” Eileen Battersby, “Richard Flanagan: war, the Booker and a life more circular”, *The Irish Times*, Tuesday, 21 October 2014. Retrieved from www.irishtimes.com/culture/books/richard-flanagan-war-the-booker-and-a-life-more-circular on 22 October 2014.

was inadequate when it was applied to the history of Tasmania. In his opinion, Tasmanian “time” is not linear but circular. In fact, his own family stories struck him as being similarly circular.⁷ He therefore looked for a “larger and looser form” through which he could tell stories, and his interest consequently grew in Aboriginal Australian storytelling, “how the Dreaming described not only the past but contained within it the present and the future.”⁸ He sees this as a much more realistic way of narrating the history of Tasmania and its unique origins.

Together with his wish to show Tasmanian cultural history and identity in his work, Flanagan’s passionate and demonstrated love of the unique beauty of the Tasmanian wilderness is also clearly illustrated in his writings and in his public advocacy. He has participated actively in public debate and in numerous protests over the destruction of his State’s natural environment, in particular over the clear-felling of trees in the temperate rainforests of the wilderness and the damming of the Franklin River.⁹ One particularly illuminating article on Flanagan’s love of Tasmania was one he wrote in 2008, which was published in *Libération* in France. For its Saturday edition, *Libération* would invite “un intellectuel, un écrivain, un artiste” to write on some contemporary issue.¹⁰ In February of that year, this invitation was extended to Flanagan – a testament to the high regard in which his commentary on Australia and Australianness is held within the French literary landscape. His presentation of a few days in the life of an author introduces the French reader to numerous and very pertinent features of Tasmanian life, and of Australian life in general. Flanagan talks of the French discovery of Bruny Island in 1795 by Bruny d’Entrecasteaux, of surfing, and of the abundance of seafood in Tasmanian waters. He makes comparisons between South America and Australia and between the

⁷Interview at Adelaide Writers’ Week, February 2004.

⁸Interview at Adelaide Writers’ Week, February 2004.

⁹Richard Flanagan, “The Franklin and the Future”, *Tasmanian Times*, 7 July 2008.

¹⁰Richard Flanagan, “Le Grand pardon”, *Libération*, Saturday 16 and Sunday 17 February 2008, p. 31.

different ways in which former Australian Prime Ministers John Howard and Kevin Rudd dealt with the “Stolen Generation”. Ultimately, however, as he reiterates at the end of that article, he does not believe in politics but simply in truth, liberty, respect for liberty and love, including his love for Tasmania and the island’s ability to “heal him”: “C’est la Tasmanie qui m’a guéri.”¹¹ So writing about Tasmania brings him great pleasure but, as he stated recently, his work also strives to express his belief that it is the reader who decides what he or she will make of what they read – Roland Barthes’s notion of the “writerly text”.¹² Flanagan believes that the reader invents novels as much as the writer does, and his illustration of Tasmania’s unique sense of identity enables a reader to decide whether he or she wants to read about Australia or not.¹³

What readers here in Australia appear to be inventing is a future where, despite all the forces arguing to the contrary and all the power arraigned behind it, the past still matters, a place where we continue acknowledging that time is the substance of which we are all made.¹⁴

While supplementing his income as a writer with work as a labourer and as a river guide, Flanagan began to write what was to become his first published novel, *Death of a River Guide* (1994), a book which epitomises his wish to portray a circular narrative of Tasmanian history – its past, its present and its future – and which allows the reader to “see” Australia.¹⁵

¹¹Richard Flanagan, “Le Grand pardon”, p. 31

¹²Personal interview with the author, 5 May 2014. Roland Barthes wrote: “The writerly text is a perpetual present, upon which no consequent language (which would inevitably make it past) can be superimposed; the writerly text is ourselves writing, before the infinite play of the world (the world as function) is traversed, intersected, stopped, plasticized by some singular system (Ideology, Genus, Criticism) which reduces the plurality of entrances, the opening of networks, the infinity of languages.” Roland Barthes, *S/Z*, Trans. Richard Miller (Oxford: Basil Blackwell, 1974), p. 5.

¹³“Literature’s role [...] was to point but never to tell, leaving the reader to invent meaning. Reading is ever a far more intelligent and creative act than writing [...]. You should always assume your reader will discover more in the book and know more about the book than you will.” See Iain Ferguson, “Richard Flanagan: Love and War”, interview with Stephen Gale at Sydney Writers’ Festival on 23 May 2014. Published by Ferguson on the *Editor Group* website. Retrieved from <http://editorgroup.com/2014/05/richard-flanagan-love-war> on 23 March 2015.

¹⁴Interview at Adelaide Writers’ Week, February 2004.

¹⁵Richard Flanagan, *Death of a River Guide* (Ringwood, Vic: McPhee Gribble, 1994). In 1994, this book was short-listed for the Miles Franklin Literary Award, Australia’s most prestigious literary award which was established through the will of writer Stella Miles Franklin, best known for her

Before looking more specifically at the two texts by Flanagan that feature in Part II of this study, namely, *Death of a River Guide* and *The Unknown Terrorist*, it is useful to consider other novels written by him in different genres during this same time period (1980-2014), as this will help contextualise these two works. Flanagan's other novels were equally well received both nationally and internationally and thus they add to his status as an author who "writes Australia".

The Sound of One Hand Clapping, Flanagan's second published novel, which was released in 1997, is set in the Tasmanian highlands and deals with the life faced by Slovenian immigrants to Australia after the Second World War. It illustrates the challenges of establishing a new life in a young country influenced by old ways and by the ghosts of a past existence.¹⁶ This novel was made into an acclaimed feature film, directed by Flanagan, which had its world premiere at the 1998 Berlin Film Festival, where it was nominated for the *Golden Bear* for best film. The novel was translated into French and published in 2002 by Éditions Flammarion as *Dispersés par le vent*.¹⁷

Flanagan's third novel, *Gould's Book of Fish: A Novel in Twelve Fish*, is an historical story "about fish in the way that *Moby Dick* is a novel about whales...a wondrous, phantasmagorical meditation on art and history and nature."¹⁸ Flanagan's inspiration for this novel came from a series of fish paintings made by a nineteenth-

novel *My Brilliant Career*. Miles Franklin was conscious of the importance of fostering a uniquely Australian literature and wrote: "Without an indigenous literature, people can remain alien in their own soil." This award is presented each year to a novel which is of the highest literary merit and presents Australian life in any of its phases. Since the first award in 1957, the annual announcement of the Miles Franklin winner has become an event anticipated and discussed throughout Australia and around the world. Nominated five times, Richard Flanagan has yet to win this Australian literary award, though he has been short-listed four times. Miles Franklin Literary Award information retrieved from <http://www.milesfranklin.com.au> on 20 March 2015.

¹⁶Richard Flanagan, *The Sound of One Hand Clapping* (Sydney: Pan Macmillan Australia, 1997).

¹⁷Richard Flanagan, *Dispersés par le vent*, Trans. Delphine et Jean-Louis Chevalier (Paris: Éditions Flammarion, 2002).

¹⁸Michiko Kakutani, "Books of the Times: A Reborn Criminal Distills Beauty From a Prison's Abominable Depths", *The New York Times*, 26 March 2002. Retrieved from www.nytimes.com/2002/03/26/books/books-times-reborn-criminal-distills-beauty-prison-s-abominable-depths on 1/04/2015.

century convict artist, William Buelow Gould. While imprisoned within Tasmania's Sarah Island penal colony, Gould was ordered to paint the many different varieties of fish so that the prison doctor could gain scientific recognition back in Great Britain.¹⁹ This book was translated into French and published by Éditions Flammarion as *Le Livre de Gould: roman en douze poissons* in 2005.²⁰

Two other novels written by Flanagan and published after *The Unknown Terrorist*, are *Wanting* (2008) and *The Narrow Road to the Deep North* (2013).²¹ *Wanting* is again an historical novel, located in nineteenth-century Tasmania and Great Britain. Two stories intertwine – one centred on an Aboriginal girl adopted by the Governor of Tasmania, the other on Victorian England and author Charles Dickens – and, according to Salhia Ben-Messahel, this book “exposes the ‘wanting’ in colonial discourse”.²² *Wanting* was short-listed for the Miles Franklin Literary Award and won numerous literary prizes. It was translated into French as *Désirer* by Pierre Furlan and published by Éditions Belfond in 2010.²³

Flanagan's 2014 Man Booker Prize winner, *The Narrow Road to the Deep North*, narrates the lives of Dorrigo Evans and other Australian soldiers imprisoned in a Japanese POW camp on the Thai-Burma death railway during the Second World War. According to the judges of the 2014 Western Australian Premier's Book Award, an award this book also won, “it contests idealised Australian myths of heroism and mateship forged in war by revealing the reality of trauma and

¹⁹Richard Flanagan, *Gould's Book of Fish: A Novel in Twelve Fish* (Sydney: Picador, 2001).

²⁰Richard Flanagan, *Le Livre de Gould: roman en douze poissons*, Trans. Delphine et Jean-Louis Chevalier (Paris: Éditions Flammarion, 2005).

²¹Richard Flanagan, *Wanting* (North Sydney: Random House Australia, 2008); and, *The Narrow Road to the Deep North* (North Sydney: Random House Australia, 2013).

²²Salhia Ben-Messahel, “Colonial desire and the renaming of history in Richard Flanagan's 'Wanting'”, *Commonwealth Essays and Studies*, 36:1 (Autumn 2013), pp. 21-32. Retrieved from <http://search.informit.com.au/documentSummary;dn=863566241481752;res=IELLCC> > ISSN: 0395-6989 on 22 April, 2015.

²³Richard Flanagan, *Désirer*, Trans. Pierre Furlan (Paris: Belfond, 2010). *Wanting* won the Western Australian Premier's Book Award in 2008; the Queensland Premier's Prize, the New Yorker Notable Book of the Year, the Washington Post Book of the Year, and the London Observer Book of the Year, all in 2009.

damage.”²⁴ This book was inspired by Flanagan’s own father’s experiences as a prisoner of war and is a novel about “the cruelty of war, the tenuousness of life and the impossibility of love”.²⁵ However, Flanagan was quick to point out in an interview during the 2014 Adelaide Writers Week that *The Narrow Road to the Deep North*:

is not a commemoration. [...] The role of a novelist is to communicate the incommunicable experience – to get into the souls of those who suffered and those who inflicted the suffering. [...] The novel is a mask that allows history to be told and helps us to understand our past.²⁶

By winning the Man Booker Prize, this novel has achieved recognition as the best book in the Anglophone world in 2014.²⁷ Literary scholar Graham Huggan observed pertinently in 1997 that, as the stakes for winning literary prizes get higher, this then gives winners of those prizes the ability to “exert a major influence over the cultural perceptions, as well as the reading habits, of its consumer public”.²⁸ In that sense, the award of the Man Booker Prize might be said to have given Richard Flanagan more legitimacy on the world stage. This, according to Bourdieu, is one way in which writers can “accumulate cultural capital: the means by which they acquire and, in turn, confer recognition and prestige.”²⁹ In any event, this achievement can only bring more international attention to Richard Flanagan’s work, and thus to its selection for translation. This only serves to underline the importance of translation in *transcreating* an author’s text for a new target readership, especially when that

²⁴Stephen Romei, “Flanagan dominates premier’s book awards”, *The Australian*, 25 September 2014. See also State Library of Western Australia website for a complete list of the Western Australian Premier’s Book Awards for 2014. Retrieved from http://pba.slwa.wa.gov.au/awards_archive/2014/judges_report on 23 March 2015.

²⁵Michael Cathcart, “Richard Flanagan on his Man Booker Prize winning novel”, Radio National, Australian Broadcasting Commission, 16 October 2014. This interview was recorded a year earlier at the Ubud Writers Festival on Tuesday, 15 October 2013. Retrieved from <http://www.abc.net.au/radionational/programs/booksandarts/richard-flanagan-on-the-narrow-road-to-the-deep-north/5814706> on 1 April 2015. (My transcript)

²⁶Interview at Adelaide Writers’ Week, 3 March 2014. (My notes)

²⁷Michael Cathcart, “Richard Flanagan on his Man Booker Prize winning novel”, 16 October 2014.

²⁸Graham Huggan, “Prizing ‘Otherness’: A Short History of the Booker”, *Studies in the Novel*, 29:3 (Fall 1997), pp. 412-433.

²⁹Pierre Bourdieu, as cited in Graham Huggan, “Prizing ‘Otherness’: A Short History of the Booker”, p. 413. See also Pierre Bourdieu, *The Field of Cultural Production* (New York: Columbia University Press, 1993), p. 42.

readership believes that in reading this work they are gaining a “legitimized” insight into the cultural identity that it portrays.

Death of a River Guide

In this novel, we follow the life (and death) of Aljaz, a Tasmanian Australian river guide of multicultural origins, reflecting on his own histories and ancestry while trapped in a river rapid, slowly dying. *Death of a River Guide* was translated into French by Johan-Frédéric Hel Guedj and published in France by Éditions Flammarion as *À contre-courant* in 2000.³⁰ This story was described by *The New York Times Book Review* as “haunting and ambitious ... realistic and biting ... Aljaz’s ancestral secrets – miscegenation, convicts in the family, and a legacy of violence – are, of course, the ‘secrets of Tasmanian history.’”³¹ What is evident in this novel is Flanagan’s intention to illuminate the history and heritage of his remote island state of Australia. This novel exemplifies the author’s belief that Tasmania’s way of understanding its own past owes its form to its ethnic diversity and its black influences as much as it does to colonial and migrant traditions. It also illustrates the environmental and ecological diversity of the island state. As Flanagan noted when *Death of a River Guide* was released:

my ambition was not simply to write a book about the Tasmanian experience but to have one that was true to the culture that I had come out of. [...] This book is a conversation between European culture and Australian experience.³²

In fact, he states that his motivation for writing this book stemmed from what he felt was Australia’s increasing indifference to its English heritage and “a growing fascination with our own. We were finally beginning to look at the real Australia, in

³⁰Richard Flanagan, *À contre-courant*, Trans. Johan-Frédéric Hel Guedj (Paris: Éditions Flammarion, 2000).

³¹Jennifer Reese, “As I Lay Drowning”, *The New York Times Book Review*, 8 April 2001. Retrieved from <http://www.nytimes.com/books/archives> on 18 October 2013.

³²Giles Hugo, “Richard Flanagan: The Making of a Tasmanian Best-Seller”, an interview with Giles Hugo, in *The Write Stuff*, 1 (31 March 1995).

all its strangeness, its uniqueness, and its wonder.”³³ Flanagan’s wish to alter the misconceptions of the general public about Tasmania finds expression in the thoughts of his main protagonist, Aljaz, who is sitting recounting stories to the tourists that he is guiding down the river.

The punters greeted the stories with nervous laughter and nods and shakes of the head, meant to convey bewilderment at such horror but which was rather them affirming that Tasmania was as they had always conceived it in their ignorance, a grotesque Gothic horrorland. (*DRG*, p. 132)

The Unknown Terrorist

The second of Flanagan’s texts under analysis in this study, *The Unknown Terrorist*, was published in Australia in 2006.³⁴ It was translated into French by Renaud Morin and published in France by Éditions Belfond in 2008. In this book, according to *The New York Times*, Flanagan captures:

the nervous jujitsu that passes for debate and conversation in the streets, and the frenetic, strobe-lit pulse of the urban wasteland that is modern Sydney – T.S. Eliot’s unreal city gone Aussie and electric.³⁵

This Australian “whodunit”, whose action takes place in Sydney, follows the life of an exotic dancer, the Doll, who mistakenly gets caught up in the politics of fear and terrorism that result from the post-9/11 world. Unjustly labelled a terrorist, she finds herself pursued through Sydney by both the police and the media. The narrative is strongly focused on what Flanagan referred to in an interview as “the heartless, ‘world-class’ city of Sydney” and is filled with illustrations and perspicacious

³³Richard Flanagan, “My Commonwealth: A ghostly memory of a master race”, *The Guardian*, Friday, 19 July 2002. For an insightful commentary by Flanagan into developments in the Australian publishing industry in 2009 and his opinion on what this means for Australian authors, see his closing address at the 2009 Sydney Writers’ Festival. Retrieved from <http://www.themonthly.com.au/video/2013/03/24/1364103708/richard-flanagan-closing-address-sydney-writers-festival> on 24 March 2015.

³⁴Richard Flanagan, *The Unknown Terrorist* (Sydney: Picador, 2006).

³⁵Michiko Kakutani, “A Misunderstanding, and a Simple Life Descends Into a Nightmare”, *The New York Times*, 8 May 2007. Retrieved from <http://www.nytimes.com/2007/05/08/books/08kaku> on 18 September, 2012. Another reviewer wrote in 2007 that this book “is a fast-paced, sexually charged whodunit ... [Flanagan] subverts the familiar ‘us vs. them’ distinction by asking a chilling question: What if you woke one day and found that you had been branded a terrorist?” Uzodinma Iweala, “Unusual Suspect”, *The New York Times Book Review*, 22 July 2007. Retrieved from <http://www.nytimes.com/2007/07/22/books/review/Iweala> on 22 March, 2015.

observations on modern-day Australia, its materialistic society and urban city living.³⁶ Flanagan admits that his own experiences with the sheer power of the media may have influenced this story.³⁷ However, the story also evolved from watching what was happening throughout the world:

endless lies about Muslims, terrorists, Iraq, refugees and our own freedoms and liberties. [...] I searched for some years for a parable-like story that might be a mirror to these strange times. [...] It was a cathartic exorcism, and I felt liberated in the writing of it.³⁸

An article he published in the *Tasmanian Times* in 2006 gives us an important insight into his motivation for writing *The Unknown Terrorist*. The need to give expression to what he saw as the uniqueness of Australian culture was a key motivating factor for him:

I don't like the way we stopped believing in what was unique and extraordinary about ourselves — our land, our black identity, our mongrel society, our strong democratic impulses — and lost faith in the worth of our own culture.³⁹

Unambiguously, then, one of Flanagan's main aims in writing this novel was to illustrate the unique features and characteristics of what makes Australian society different from other cultures.

And so I searched for a story that might explain to myself what had happened and what it meant and what it might yet mean. I hung out in Sydney with cops around Kings Cross, with junkies and with pole dancers, with homicide and counter terrorism police and set about making my mirror to what we had become.⁴⁰

³⁶Tony O'Loughlin, "In Flanagan's wake", *Bookseller & Publisher Magazine*, 86:4 (October, 2006), p. 44.

³⁷In 2004, Flanagan wrote an article in Melbourne's *The Age* which questioned the Tasmanian government's relationship with a large hardwood wood-chipping company. The consequent furore through the media was "run as news". The local newspaper refused to publish anything by him after this and people believed what they were being told, without allowing him any right of rebuttal. Richard Flanagan, "Politics, Writing, Love", p. 58.

³⁸Tony O'Loughlin, "In Flanagan's Wake", p. 44.

³⁹Richard Flanagan, "Why I wrote the [sic] *Unknown Terrorist*", *Tasmanian Times*, 11 December 2006.

⁴⁰Richard Flanagan, "Politics, Writing, Love", p. 60.

It is thus clear that Richard Flanagan, through the two novels chosen for analysis here, is seeking deliberately to stage Australian cultural identity and difference, from both a Tasmanian and Sydney-urbanite perspective respectively.

Philip McLaren

Born in 1943 in the family home in Redfern, New South Wales, to fourth generation Kamilaroi parents, Philip McLaren, one of seven children, can trace his heritage back to the beginning of recorded history in the Warrumbungle Mountains region of New South Wales.⁴¹ He identifies himself as a descendant of the Kamilaroi people but more generally simply as an Australian. “I don’t usually say, ‘Oh, I’m Aboriginal Australian’.”⁴² As well as being an author, Philip McLaren has had an international career in both the television and film industries.⁴³ In 2005 he wrote and directed a short film entitled *Mabo* which explored the mystical link between young Aboriginal people.⁴⁴ This film draws attention to the neglect McLaren saw by consecutive Australian Governments in dealing with the rights of young Indigenous Australians.⁴⁵ McLaren has also designed major residential buildings and exhibited paintings and sculptures internationally.⁴⁶ As Creative Director, he and a team won

⁴¹Philip McLaren, *Elimatta*, Aboriginal Support Group Newsletter, Manly Warringah Pittwater, Autumn 2007, pp. 1-2.

⁴²Heather Rusden, “Oral History and Folklore: An interview with Philip McLaren (1943-)”, *The National Library of Australia*, ORAL TRC 3659, TRC-3053 (three cassettes), recording date 7 April 1994. Transcript TRC-3052, Cassette 2/Side B, p. 99. It is interesting to note that, according to an article in *The Sydney Morning Herald*, McLaren makes a point of using the word ‘Abos’ when referring to his people in public. He would like the expression “desensitised the way they’ve done with ‘wogs’”. Jenny Tabakoff, “Tell ’em I’m dreaming”, *The Sydney Morning Herald*, 22 September 2001.

⁴³Philip McLaren, *Elimatta*, pp. 1-2.

⁴⁴Philip McLaren, *Mabo* (Metro Screen Ltd., 2005). McLaren’s short film should not be confused with a movie-length documentary film directed by Rachel Perkins, also entitled *Mabo*, which told the story of Eddie Mabo and the ground-breaking High Court decision in Australia in 1992 that saw the dismantling of the concept of Australia as *terra nullius* and the reinstatement of Indigenous land rights.

⁴⁵“Violent electrical storms across Australia connect hundreds of Indigenous youths who set off on a graffiti awareness campaign. This appears to be in reaction to hastily rescinded Indigenous Land Rights by Australia’s Federal Government.” Synopsis retrieved from *Screen Australia* website at <http://www.screenaustralia.gov.au/find-a-film/detail.aspx?tid=23916> on 12 June, 2015.

⁴⁶Bibliographical details given on ABC National Radio Eye website when McLaren was invited by the Northern Territory Writers Centre to join five other writers from different parts of the country, and

the \$10 million Australian Expo Pavilion Design Competition in Hanover, Germany, in 2000.⁴⁷ In addition, he is frequently called upon to speak at international conferences and participates in writers' festivals both in Australia and overseas.

As we can see, McLaren's career has not been restricted to writing, but he admits it is his driving force today and that it satisfies a promise he made to Oodgeroo (Kath Walker) when she presented him with the David Unaipon Award in 1992 for his novel *Scream Black Murder*.⁴⁸

"It is by bold trust in our storytelling abilities that we win our readers", she said. "don't be scared to push your ideas, push them hard. You've got a lot of work to do yet. [...] It is our turn to tell our stories and we need as many writers as we can muster. You have written a story which will reach a lot of people. It is important to us all for you to keep going. Promise me you'll keep going." Her face was twisted by the intensity of her feelings. "Promise me!"⁴⁹

Fulfilling this promise is part of McLaren's motivation for writing today, though he notes that the seed was planted for his career as an author some time earlier. While he was working on a television drama about a young Canadian who was growing from boyhood through to manhood, he was sent to conduct research on the boy's Haida Indian heritage.⁵⁰ It made him angry that he ended up knowing more about that young man's culture than he did about his own and he began to question why there were not more books recording Aboriginal heritage.⁵¹ He therefore promised himself that when he got back to Australia, which was some twelve years later, he

representing different genres, on a train trip on the Ghan through the centre of Australia. The trip was documented by Tony Collins and Carmel Young, and radio interviews with the writers were broadcast in two parts on 1 and 8 September 2007. "ABC Radio National Radio Eye – The Writers Train: Ali Curung". Retrieved from www.abc.net.au/rn/legacy/features/train/alicurung/ on 12 January 2015.

⁴⁷Bibliographical details retrieved from www.abc.net.au/rn/legacy/features/train/alicurung/, on 12 January 2015.

⁴⁸Philip McLaren, "Maang: bagan di (A message for my elder sister)", *Australian Literary Studies*, 16:4 (1 September 1994), pp. 24-27.

⁴⁹Philip McLaren, "Maang: bagan di (A message for my elder sister)", pp. 25-26.

⁵⁰Mireille Vignol, "The Space Books Feature: Philip McLaren", *ABC Gateway to Arts and Culture*, Interview with Philip McLaren recorded on 13 June 2002. Retrieved from <http://www.pandora.nla.gov.au/pan/40384/20040218-0000> on 16 October 2012. See also Jenny Tabakoff, "Tell 'em I'm Dreaming", p. 16.

⁵¹Mireille Vignol, "The Space Books Feature: Philip McLaren", 13 June 2002.

would learn about his own culture and record it through writing in a way that would inform as wide an audience as possible – through the medium of popular fiction.⁵²

It is important to point out that although McLaren is reluctant to be deemed political in his writing to date, as a proud Aboriginal Australian author he is realistic in accepting that his narratives and work in general will be considered by “other” Australians – and, indeed, by an international readership – to be a political and social commentary on Australia, and even a form of “propaganda”.⁵³

Long-time journalist George Negus said Mr. McLaren’s latest work was a ‘special book’. “You come away from reading this book better educated about the Aboriginal experience in Australia, but it is still a novel, a marvellous way to do it,” he said. [...] “It’s also not all sweetness and light.”⁵⁴

The newspaper article from which this quotation is taken was written after well-known Australian commentator and journalist George Negus had launched one of McLaren’s books at the Byron Bay Writers’ Festival in 2001. McLaren confirms that, on that occasion, Negus asked him: “Would you concede that your book contains a lot of Aboriginal propaganda?”, to which McLaren replied: “Yes, I guess you could say that but after all, George, European Australians have had a 200 year monopoly on propaganda, I just see this as redressing the balance, in a very small way.”⁵⁵ It is interesting to note that in 2004, notwithstanding McLaren’s suggestion that he has no wish to be deemed political, he made a personal submission to the Senate Select Committee on the Administration of Indigenous Affairs – which he entitled “Indigenous Representation and the delivery of Indigenous Programs: *le fil indigène invisible*” – in which he criticised the Australian Government’s lack of transparency in dealing with Indigenous matters and raised objections to “the

⁵²“I had this epiphany [...]. I’ll be the writer. [...] I can go back and at the same time reclaim some of my heritage.” Jenny Tabakoff, “Tell ‘em I’m Dreaming”, p.16.

⁵³Philip McLaren, *Thaw-uma-li {Ashes to cook in – Kamilaroi}*, unpublished DCA thesis, University of Technology, Sydney, dated 2011, p. 19.

⁵⁴Todd Condie, “The true story behind a writer of fiction”, *Koori Mail*, 22 August 2001, p. 32.

⁵⁵Philip McLaren, *Thaw-uma-li {Ashes to cook in – Kamilaroi}*, p. 19.

proposed decentralising, fragmenting and placement of Indigenous program delivery, budgets and outcomes in numerous and generalised portfolios; as well as the erosion of an existing democratic process and right of determination.”⁵⁶ McLaren was clearly attempting to bring attention to the everyday realities faced by Aboriginal Australians and to the question of Indigenous rights within Australian society.

Before considering the two texts by McLaren that have been selected for analysis in this study, namely, *Scream Black Murder* and *Murder in Utopia*, it is useful to discuss briefly the novels that he has published in Australia in genres other than crime fiction, in order to obtain a broader sense of his aims as a writer.

McLaren’s first published book was *Sweet Water – Stolen Land* (1992).⁵⁷ This novel was received with great acclaim in Australia. It was published during a period which, as Philip Morrissey noted, is sometimes called the Aboriginal cultural renaissance of publishing.⁵⁸ The late 1980s and early 1990s indeed saw marked changes in the writing and reception of Indigenous Australian texts. Published four years after the Australian Bicentenary Celebrations in 1988, celebrations that commemorated what was alternately labelled *Invasion Day* by some Indigenous Australians, McLaren’s first novel came at a time when Indigenous writers were challenging “colonially-driven national history and identity narratives”.⁵⁹ A work of fiction based in 1869, this novel contains what McLaren believes to be “true accounts surrounding the brutal settlement of my clan’s ancestral lands” and

⁵⁶Philip McLaren’s paper, “Indigenous Representation and the delivery of Indigenous Programs: *le fil indigène invisible*”, was submitted to the Senate Select Committee on the Administration of Indigenous Affairs on 6 July 2004, p. 2. Retrieved from www.aph.gov.au/~media/wopapub/senate/committee/indigenousaffairs_ctte/submissions/sub02_pdf.ashx on 6 January 2015. See also Philip McLaren, “Redfern: Politically wrecked families”, *The Guardian*, 25 February 2004; and, “For the cause, revisit Aboriginal history”, *The Sydney Morning Herald*, 27 April 2012, p. 12.

⁵⁷Philip McLaren, *Sweet Water – Stolen Land* (Brisbane: University of Queensland Press, 1992).

⁵⁸Philip Morrissey, “Aboriginality and corporatism”, in Ian Anderson, Michèle Grossman, Marcia Langton and Aileen Moreton-Robinson (eds), *Blacklines: Contemporary Critical Writing by Indigenous Australians* (Carlton: Melbourne University Press, 2003), p. 59.

⁵⁹Michèle Grossman, “Introduction: After Aboriginalism: Power, Knowledge and Indigenous Australian Critical Writing”, in Ian Anderson, Michèle Grossman, Marcia Langton and Aileen Moreton-Robinson (eds), *Blacklines*, p. 3.

constitutes a very personal history book about land, art, love, lust, religious fervour, massacre and hope.⁶⁰ After winning the David Unaipon Award for Unpublished Indigenous Writers in 1992 for this book, McLaren was interviewed for the Australian National Library Oral History Project.⁶¹ During this interview he was asked whether the rise in his profile after winning this award meant he would become involved in Aboriginal politics.⁶² He replied: “Of course, I have an opinion and I have strong views about Aboriginal welfare and the care and nurturing of Aboriginal culture and I’m happy to get involved.”⁶³

Lightning Mine, McLaren’s third novel, deals with the mining of sacred Aboriginal lands in the Far North of Australia and recounts the intricacies of an international fight over land ownership in order to prevent the desecration of the traditional resting place of the Aboriginal Lightning Spirit.⁶⁴ It is clearly inspired by this same sense of commitment to highlighting the issues faced by Aboriginal Australians.

McLaren’s next published novel, *There’ll Be New Dreams*, is likewise historically, politically and culturally engaged. It is an insightful collection of individual and interwoven, dream-linked stories surrounding the lives of Aboriginal Australians living in 32,000BC, the 1770s, the 1950s and the 1970s.⁶⁵ McLaren

⁶⁰Philip McLaren, *Elimatta*, p. 2.

⁶¹The David Unaipon Literary Award is awarded annually to an unpublished Indigenous writer as part of the Queensland Premier’s Literary Awards. David Unaipon (born David Ngunaitponi on 28 September 1872 and died on 7 February 1967) was a widely known Indigenous Australian of the Ngarrindjeri people, a preacher, an inventor and a writer. Unaipon’s contribution to Australian society helped to break many Indigenous Australian stereotypes. In commemoration of his contribution, David Unaipon is featured on the Australian \$50 note. For more detailed information on David Unaipon, see Stephen Muecke and Adam Shoemaker (eds), *David Unaipon: Legendary Tales of the Australian Aborigines* (Carlton: Melbourne University Press, 2001). The National Library of Australia Oral History Project interview with Philip McLaren was conducted by Heather Rusden on 7 April 1994. Heather Rusden, “Oral History and Folklore: An interview with Philip McLaren (1943-)”, *The National Library of Australia*, ORAL TRC 3659 recorded on 7 April 1994; Transcript TRC-3053 (three cassettes): Cassette 1: Sides A/B; Cassette 2: Sides A/B; Cassette 3: Side A; pp. 1-107. Cassette 2: Side B, p. 93.

⁶²Heather Rusden, “Oral History and Folklore”, p. 93.

⁶³Heather Rusden, “Oral History and Folklore”, p. 93.

⁶⁴Philip McLaren, *Lightning Mine* (Sydney: Harper Collins Publishers, 1999).

⁶⁵Philip McLaren, *There’ll Be New Dreams* (Broome, WA: Magabala Books, 2001).

points out that, although this novel is about the fictitious lives of Aboriginal people through the centuries, each person's story has been linked to some degree to real-life characters and several of the situations have been based on his research into actual historical events in Australia.⁶⁶ The work was translated and published by Le Fil invisible as *Nouveaux Rêves* in 2003, relatively quickly after it was first published in English, and has been widely distributed throughout the francophone world.⁶⁷

One of McLaren's most recent works is a self-published e-book, another historical novel, entitled *West of Eden: The Real Man from Snowy River*.⁶⁸ Based on extensive research by McLaren and supported by information given to him by a government historian, this novel presents an alternative and somewhat controversial story about "a respected black horseman from the Snowy River" called Toby.⁶⁹ The author believes this book falls within "a docu-fiction narrative" genre.⁷⁰ The story is located in Gippsland, Victoria and includes many real-life characters from a particular period of Australian history. According to McLaren, this story is based on legends of the Kurnai horsemen: "It's a story of the classic underdog that became etched into the real history, literature and lore of this country, the original Man From Snowy River upon whom Banjo Paterson based his iconic poem".⁷¹

Once again, what is significant about the content of all of these novels is McLaren's clear intention to reflect, mainly through his use of Aboriginal protagonists, the Aboriginal experience in Australian historical events from an Indigenous perspective. As he said when being interviewed after the release of

⁶⁶Philip McLaren, *Elimatta*, p. 2.

⁶⁷Philip McLaren, *Nouveaux rêves*, Trans. Françoise Brodsky (Mouriès: Le Fil invisible, 2001).

⁶⁸Philip McLaren, *West of Eden: The Real Man from Snowy River* (Federal, NSW: Cockatoo Books, 2013).

⁶⁹McLaren acknowledges help given to him by the State Library of New South Wales and the Royal Historical Society of Victoria in his DCA thesis exegesis: Philip McLaren, *Thaw-uma-li {Ashes to cook in – Kamilaroi}*, p. 4. See also, Jenny Tabakoff, "Tell 'em I'm dreaming", p. 16.

⁷⁰"I have just completed my sixth book, *West of Eden – Man from Snowy River: the Original*, which sees a return to the historical novel for me, or more correctly into the new genre of docufiction (fully indexed, documented fiction)." Philip McLaren, *Elimatta*, p. 2.

⁷¹Philip McLaren, *Elimatta*, p. 2. McLaren makes a similar statement in his DCA dissertation. Philip McLaren, *Thaw-uma-li {Ashes to cook in – Kamilaroi}*, p. 1.

Murder in Utopia: “I’m compelled to keep telling these stories – because people should be up in arms about this stuff.”⁷²

Scream Black Murder

Philip McLaren’s second book to be published, *Scream Black Murder*, is a contemporary crime fiction novel set in the “black” streets of Redfern, Sydney and in the Outback. It was short-listed for a Ned Kelly Crime Writer’s Award in 1996.⁷³ This novel was translated into French as *Tueur d’Aborigènes* in 2003 by François Thomazeau and was co-published in France by Éditions L’Écailler du Sud and Le Fil invisible that same year.⁷⁴ It was also re-published in French by Éditions Gallimard as *Tueur d’aborigènes: une enquête de la brigade aborigène* in 2005 and was admitted to their *Folio Policier* series, No. 394.⁷⁵

This crime fiction narrative tells the story of a serial killer who brutally murders “black” women while “white” Australia does not seem to care, that is until a “white” woman is murdered. The story centres around two Aboriginal police officers who are members of an Aboriginal Task Force set up by the NSW government to investigate Aboriginal crimes. This Task Force forms part of an Australia-wide initiative to tackle issues surrounding Aboriginal rights, self-determination and identity. Throughout the novel, the author not only highlights the everyday realities of being an Aboriginal Australian in a multicultural society but he clearly *writes* Australian cultural identity from an Indigenous perspective. As he asked pointedly in 2011, “Do my works of fiction also influence opinion about

⁷²Terra Sword, “A novel way to write the wrongs”, *Northern Rivers Echo*, 3 December 2009. Retrieved from <http://www.echonews.com.au/news> on 8 April 2013.

⁷³Philip McLaren, *Scream Black Murder* (Sydney: Harper Collins Publishers, 1995; second edition Broome, WA: Magabala Books, 2001).

⁷⁴Philip McLaren, *Tueur d’Aborigènes*, Trans. François Thomazeau (Marseille and Mouriès: Éditions L’Écailler du Sud et Le Fil invisible, 2003).

⁷⁵Philip McLaren, *Tueur d’aborigènes*, Trans. François Thomazeau (Paris: Éditions Gallimard, 2005).

Indigenous life and culture? I hope so.”⁷⁶ This novel takes on important social issues in Australia in the 1990s, and, in particular, draws attention to the Aboriginal Protection Act of 1909 and the issue of the Stolen Generation, as well as to institutionalised racism, Aboriginal deaths in custody, and many other contemporary issues experienced by Indigenous Australians. As McLaren says in the introduction to his 2011 dated DCA dissertation:

As a published author of fiction incorporating Aboriginal Australians myself, I am subjected to widespread critical review and enquiry because of the uniqueness of my situation (being one of only a handful of such writers). This has proved to be a dual-edged sword: I have researched and presented my published books out of a commitment to Aboriginal Australians [...]. I have also been the convenient butt for a public which requires an accessible ‘spokesman’ who will articulate an Aboriginal point of view to mainstream Australia, one who is willing to participate in debates on topics and terms not of his choosing.⁷⁷

He further states that, despite the conclusions he draws in this study, it is important to reiterate that he speaks only for himself and not on behalf of any other Indigenous community. However, he also concludes, as did Flanagan, that people educate and inform themselves through reading fiction, so if a writer can “reach inside the private mind of our reader” then they are then half way towards fulfilling the didactic capabilities of popular literary fiction.⁷⁸

Murder in Utopia

Murder in Utopia, Philip McLaren’s fifth published book, is unique because although McLaren wrote the English manuscript in 2005, its “Dépôt Légal” by Éditions Traversées was in March 2007, before its later publication in English by McLaren himself in 2009.⁷⁹ Translated by Philippe Boisserand, *Utopia*, as it was

⁷⁶Philip McLaren, *Thaw-uma-li {Ashes to cook in – Kamilaroi}*, p. 19

⁷⁷Philip McLaren, *Thaw-uma-li {Ashes to cook in – Kamilaroi}*, p. 6.

⁷⁸“[...] this author concludes that people educate themselves by reading fictional literature, and in the process, as all these individual readings accumulate and literature is taught in schools, Australian culture changes.” Philip McLaren, *Thaw-uma-li {Ashes to cook in – Kamilaroi}*, pp. 95-98.

⁷⁹There seems to be some confusion about the verification of publishing dates in French. The Éditions Traversées publication of *Utopia* lists the publishing date of the French translation as “© Éditions

entitled in French, was released at the Paris Book Fair in 2007. In 2010, this book won the Prix Littéraire des “Récits de l’ailleurs”, an award given by the Association du Prix Littéraire de l’Archipel de Saint-Pierre et Miquelon. This prize is presented on French national television each year to the best story from “elsewhere” and is consequently studied by junior high school students.⁸⁰ Today, this novel is widely available and distributed throughout the francophone world, including Canada and the smaller markets of the Pacific and African nations.⁸¹

Murder in Utopia tells the story of a reformed alcoholic surgeon from New York who applies for a job to provide medical care to a very isolated and underfunded outback community in the red centre of Australia. McLaren’s Utopia is a fictitious town and is not in any way related to the existing town of Utopia in the Northern Territory. However for McLaren, the name of the town is clearly ironical.

As he stated in an interview with the *Northern Rivers Echo*:

the real Utopia in the Northern Territory was irresistible, almost too ironic for words. I travelled there to do some research and it’s like it’s some sort of joke – it’s anything but utopian out there.⁸²

Set in the Australian outback, this novel follows the relocated life of Dr Jack Nugent, who only realises the reason for his successful appointment to this outback medical position on his arrival – it had been vacant for almost two years and no-one else had applied for the job. Through his protagonist’s eyes, McLaren introduces us to the difficulties encountered by cultural outsiders when settling into a remote Aboriginal community. This unease and this sense of exclusion are particularly keenly felt by

Traversées, 2007 pour la traduction française” with *Utopia* copyright awarded as “© Philip McLaren, 2005”. However, inside the front cover of McLaren’s self-published *Murder in Utopia*, it is indicated that *Utopia* was “First published by Philip McLaren in a French translation by Philippe Boisserand in 2006.”

⁸⁰William Yeoman, “Utopia Wins French Prize”, *The West Australian*, 25 March 2010. See also the Dossier de Presse, Édition 2010-2011 from L’Association du Prix Littéraire de l’Archipel de Saint-Pierre et Miquelon for the Prix Littéraire “Récits de l’ailleurs” winner for 2010, p. 10.

⁸¹According to the biographical notes produced for Dr Philip McLaren on the occasion of his Wesley College Foundation Oration: “Writing Australia – What it is that I do”, 3 October 2007. Retrieved from <http://sydney.edu.au/news/supportsydney/93.html?eventcategoryid=24&eventid=2158> and <http://www.wesleycollege-usyd.edu.au/alumni/faqs/> in December 2012.

⁸²Terra Sword, “A novel way to write the wrongs”, 8 April 2013

Nugent when a savage ritual murder occurs and he is expected to perform an autopsy to discover the cause of death of an Aboriginal man while trying to understand and respect the cultural practices of the Aboriginal community. McLaren acknowledges that he based this story on the real-life experiences of a Greek-Australian doctor, Archie Kalokarinos, who, in the 1990s, tried to bring the Australian government's attention to the healthcare issues being suffered by isolated and remote Aboriginal communities and "spent much of his life" helping to make their conditions better.⁸³ Using a protagonist from overseas as his main character, McLaren was able to look at Australian issues through the eyes of a complete cultural outsider.

This gave me the opportunity to look at Australia through foreign eyes – I needed to unfold the story from the perspective of someone who had no idea in what conditions Aboriginal people were forced to live in their own country. I needed someone who could be truly outraged by the government neglect he saw. [...] I spoke with him [Kalokarinos] by phone and soon after I decided to write my thriller set in a medical centre somewhere in remote Australia.⁸⁴

This book is Philip McLaren's attempt to give both an insider's and outsider's voice and perspective to those issues. John Ramsland and Marie Ramsland describe McLaren's novel as a narrative which highlights "the dichotomy between black and white, traditional customs, tribal duty and Western law", and which, along with the characterisations of the two main protagonists (the foreign doctor and an Aboriginal female lawyer), draws the reader's attention to "the complexity of modern society in Australia".⁸⁵ As McLaren told Mireille Vignol in an interview on ABC Radio in 2002:

"I feel very comfortable writing about them [Aboriginal Australians]. I wanted to really break stereotypes and hopefully", he stated, "change the ways that Aboriginal people are represented in not only literature but in the

⁸³Terra Sword, "A novel way to write the wrongs", 8 April 2013.

⁸⁴Terra Sword, "A novel way to write the wrongs", 8 April 2013.

⁸⁵John Ramsland and Marie Ramsland, "Arthur Upfield and Philip McLaren: Pioneering Partners in Australian Ethnographic Crime Fiction", in Jean Anderson, Carolina Miranda and Barbara Pezzotti (eds), *The Foreign in International Crime Fiction: Transcultural Representations* (London and New York: Continuum, 2012), p. 106.

media and everything else. How they were portrayed [is] really abhorrent to me.”⁸⁶

From this survey, we can see that the four texts produced in the crime fiction genre during the last thirty years by two Australian authors, Richard Flanagan and Philip McLaren, have been chosen for analysis because they both confirm and challenge the more stereotypical representations of Australian identity. The cultural specificities of the communities they depict are included in these novels with the specific intention of showing, and critically examining, Australian cultural difference. Given that both authors have now become more internationally “visible”, they become even more critical in terms of the role their novels play in promoting cultural understanding. This has recently been made clear in the awarding of the 2014 Man Booker Prize to Richard Flanagan for his novel, *The Narrow Road to the Deep North*, an award that was televised live by the BBC on 14 October 2014 and received massive international coverage. As Flanagan’s long-time publishing director Nikki Christer predicts:

He [Flanagan] is already a bestselling author in Australia but winning will jump-start his reputation in markets where he’s not so known. And it would mean increased sales of his backlist too.⁸⁷

As for Philip McLaren, along with both winning and being short-listed for a number of French prizes for his novels, he is already regularly invited to appear at festivals and conventions to discuss his writing both nationally and internationally. In 2011, the public of Aubervilliers were invited to a gathering to meet McLaren, where he would discuss three of his novels. He was introduced as an “Auteur Aborigène” and the invitation read:

⁸⁶Mireille Vignol, “The Space Books Feature: Philip McLaren”, 2002.

⁸⁷Jason Steger, “What winning the Man Booker prize would mean to best-selling author Richard Flanagan”, *The Sydney Morning Herald*, 12 October 2014.

Tout comme Didier Daeninckx, il utilise l'intrigue policière comme toile de fond de la réalité sociale et historique. Son écriture sans concession met en lumière la difficile et lente ascension sociale des Aborigènes [...]. Ses romans, mieux que de longs discours, révèlent la richesse, la sagesse, l'humour de son peuple.⁸⁸

With his work being compared with that of Didier Daeninckx, it is apparent from this notification that McLaren already enjoys a substantial position in the French crime fiction landscape.

As publishing markets become more globalised and increasing numbers of novels are selected for translation, what are the checks and balances that ensure that the culturally specific work of an author is adequately *transcreated* and *transported* to the new culture? It is clear from our brief account of their work that both of these authors observe and narrate the specificities of Australian cultural identity for the Other – they intentionally set out to bring focus in a non-hierarchical way to the uniqueness of Australian cultural identity and to the celebration of its *difference* from other cultures. What is also clear, however, is that the projection of this cultural identity may be problematic for translators, not only in terms of translating the specifics of that cultural difference for an outsider, but indeed also because the more stereotypical and pre-conceived perceptions of Australian identity are challenged in these novels. As a result, and considering the authorial intention for their original texts, these novels in French translation provide us with a rich source of material for the kind of comparative textual study being proposed here. It is hoped that by undertaking a close textual interrogation and analysis of the translation of the cultural markers contained in the four crime fiction texts by Richard Flanagan and Philip McLaren on a thematic basis, we will be able to draw conclusions regarding the

⁸⁸See previous footnote, William Yeoman, “Utopia Wins French Prize”, 25 March 2010. Information gained from an invitation extended by CAS Productions and La Librairie Les Mots Passants to meet Docteur Philip McLaren [sic], Auteur Aborigène, held at Aubervilliers on 24 September 2011. See also Eric Guignet, “McLaren en antipodes position”, Ville d’Aubervilliers, 26 September 2011. Both articles retrieved from <http://www.aubervilliers.fr/actu89884.html> on 21 April 2015.

difficulties faced by translators in the “intercultural transference” of Australian cultural identity.⁸⁹

⁸⁹Maria Tymoczko, “Translation: Ethics, Ideology, Action”, pp. 442-461.

PART II

COMPARATIVE TEXTUAL ANALYSIS

Approaches to Translation

As briefly outlined in Part I, the four chapters in Part II will present a thematic comparative textual analysis of the translation into French of four crime fiction novels by Australian authors Richard Flanagan and Philip McLaren. As noted in our general introduction, there is always a large range of options available for the actors involved in bringing foreign literature into the domain of the Other – the translator(s), the editor(s) and the publishing company, and possibly also the authors. These choices can vary greatly in accordance with the approach required or with collective or individual decisions made by these parties, often guided by marketing and commercial exigencies. At one end of the scale, these commercial interests may determine that the target audience be given primary importance, leading to a domestication strategy (or some variation of that, in keeping with *Skopos* theory, for example). Alternatively, the literary merits of the original text and the status of the author may allow scope for a foreignisation strategy to be adopted, in order to remain as faithful as possible to the source text. The wishes or philosophy of the translator(s) (translator agency) can also be a factor. In practice, translation strategies are often chosen from all points along a domestication/foreignisation continuum and they can differ enormously from one particular scenario to another. Nevertheless, there are multifarious advantages and disadvantages that can result from such decisions, both for the texts themselves and for all the stakeholders in that process – not least of which are the readers themselves, not to mention the author.

A domestication strategy, which favours the target audience and text, can be disrespectful to an author's intent, focusing as it does on readability for the new readership. It can supplant the desire to convey foreign cultural identity markers to

the new audience. According to Vermeer, finding a domestic equivalent and incorporating the principles of Skopos theory can in fact maintain authorial intent and at the same time retain the function of the text.¹ Skopos theory, however, raises the important issue of whether decisions taken by a translator then allow a translation to maintain the markers of *cultural* difference? According to Vuaille-Barcan, the domestication of cultural specificities, in accordance with Skopos theory, actually maintains the intent and purpose of the original text for the new readership.² This, she believes, is a particularly useful way of transporting a text into the target culture so that it is both easily readable and functions for the target readership as it did for the original readership. But does this not signify the loss of the cultural specificities of identity contained in the source text? In other words, Skopos Theory respects the function of a text but raises an important question: if the function is retained, is it at the expense of losing the portrayal of the cultural specificities of the source text? This raises the further question of the representation of national characterisation in translation: what effect does such an approach have when translating works by an author who wants to explore the representation of a national cultural identity, either to portray it or to examine it critically? One particular cultural characteristic that we deal with in this analysis is that of culturally specific language use. If we translate using Skopos theory, the target text functions differently for the new audience. Cultural specificities will not be evident to the new target audience and, further, the new text has the potential to draw attention to the foibles of the target's own culture and not to those of the source culture. If an author has particularly set out to show or

¹ "Each text is produced for a given purpose and should serve this purpose. The *Skopos* rule thus reads as follows: translate/interpret/speak/write in a way that enables your text/translation to function in the situation in which it is used and with the people who want to use it and precisely in the way they want it to function." H. J. Vermeer in Christiane Nord *Translating as a Purposeful Activity: Functionalist Approaches Explained* (Manchester : St. Jerome Publishing, 1997), p. 29. See also Anthony Pym, *Exploring Translation Theories*, 2nd Ed. (London and New York: Routledge, 2014), p. 45.

² Marie-Laure Vuaille-Barcan, *Transfert de langue, transfert de culture : la traduction en français du roman Southern Steel de l'australienne Dymphna Cusack* (Oxford ; New York : Peter Lang, 2012).

challenge cultural identity markers, as have our two authors, then what are the consequences of using this particular translation strategy? Under *Skopostheorie*, it is suggested that it is not possible for a translator to be both loyal to the function of the source text and to the conveyance of those culturally specific markers of a particular cultural identity to the new target audience.

Contrastingly, an alternative strategy in translation is the foreignisation of a text which, according to Venuti, means that the translation process is more respectful of cultural difference. In employing this strategy, stereotypical or exotic images that would be recognisable for the new audience are often retained, but other cultural specificities that are less well-known, such as linguistic markers, are introduced with or without an associated gloss or a footnoting system, or are simply calqued to show that the text is translated. This strategy, however, can give a text a dominant ethnological dimension and translation theorist Antoine Berman would consider this to be a typical case of the “exotisation des vernaculaires”.³ In addition, a foreignisation strategy in translation can often have a significant impact on the readability of the text for the new audience. While trying to facilitate the possibility of a text becoming more didactic for the new readership, these strategies can interrupt the flow of the narrative. Furthermore, though the original text can be enlightening for the Australian audience, there is no guarantee that, in this process of foreignisation, it would function similarly for the new readership. If a text becomes unreadable when a cluster of “foreign” terminologies or culturally specific concepts occur consecutively in a text, and these are not immediately recognisable for the new audience, there is a distinct possibility that this will affect the transfer of intercultural understanding through translation. Maria Tymoczko calls this “frontloading cultural

³ “L’exotisation peut rejoindre la vulgarisation en rendant un vernaculaire étranger par un vernaculaire local. Une telle exotisation n’aboutit qu’à ridiculiser l’original.” Antoine Berman, “La traduction et la lettre - ou l’auberge du lointain”, in Antoine Berman, Gerard Granel, Annick Jaulin, Georges Mailho and Henri Meschonnic (eds), *Les Tours de Babel : Essais sur la traduction* (Mauvezin : Trans-Euro-Repress, 1985), p. 79.

information” and suggests that it renders a text less literary.⁴ Thus a focus on a foreignisation strategy alone, as we will see in the following analysis, can also jeopardise the author’s style and readability and can ultimately render a translated text less accessible to a new target audience.

An important consequence of using domestication and/or foreignisation strategies in translation is that the translator, from a position at either extreme of the continuum or, indeed, from any point along it, can become, as Venuti remarks, clearly visible.⁵ More recently, research into translation practices has shifted from a focus solely on the translation strategies employed in transferring one text into the realms of another culture’s readership, to one that incorporates more developed analyses of the role of the translator, who must always remain aware of any potential power differentials resulting from translation decisions made.⁶ Obviously this focus thus brings further attention to the consequences of a translator’s agency in the translation process.

There are, of course, a number of other translation strategies that fall along various points on the continuum of the domestication/foreignisation dichotomy, such as compensating for translation losses that may eventuate from decisions made in other areas of the text, and catering for the register, style and tone of the original text. All of these can accumulate either to satisfy or to frustrate the intentions of an author.

Giving consideration to all of the translation strategies that may be available to a translator, this comparative textual analysis will commence with a consideration of the translation of the paratextual elements of these four novels. As publishing

⁴ Maria Tymoczko, “Post-colonial writing and literary translation”, in Susan Bassnett and Harish Trivedi (eds), *Post-colonial Translation: Theory and Practice* (London and New York: Routledge, 1999), p. 29.

⁵ Lawrence Venuti, *The Translator’s Invisibility: A History of Translation* (London and New York: Routledge, [1995] 2008).

⁶ Esther Allen and Susan Bernofsky, “Introduction”: A Culture of Translation”, in Esther Allen and Susan Bernofsky (eds), *In Translation: Translators On Their Work and What It Means* (New York: Columbia University Press, 2013), p. xvii.

practices are themselves a form of cultural differentiation and can reflect cultural habits and preferences, analysing the *intercultural transcreation* of the titles, front and back covers and other paratextual components for the new audience will be particularly beneficial to this study.

Chapters 5 to 7 will comprise in-depth case study analyses, on a thematic basis, of some of the most recognisable characteristics of Australian cultural identity. Choosing the three themes for these case study analyses was relatively easy as they represent three of the most recognisable ways in which a culture can distinguish itself from another.⁷

Cultural identity is about belonging and therefore the first specific marker of cultural identity that we will consider in Chapter 5 reflects both how a culture belongs to a community and conversely how that community belongs to one culture: the marker of place. We will look at the ways in which particular settings - the iconic Australian Outback, the Tasmanian Wilderness and Sydney's urban location - have been translated for the new readership.

Cultural identity, however, is determined not only by a cultural location, but also by what you have in common with others and by the way in which the cultural markers of a particular community differentiate from those of another. The second thematic analysis in Chapter 6 will therefore focus on culturally specific behaviours that reflect a particularly Australian way of life, including dress codes, eating habits and Aboriginal cultural practices.

Finally, Chapter 7 will look at one of the most difficult characteristics of a cultural identity to translate: those reflected in the specific linguistic practices in Australia in Aboriginal English and other Australian English(es) that have

⁷ See discussion on Australian Cultural Identity in Chapter 1, Part I of this thesis.

developed, and in the highly colourful language contained in Australia's use of linguistic vulgarity and elaborate metaphorical language.

Obviously we may not see all of these culturally specific markers in all of the four novels. However, they are apparent in sufficient numbers to enable us to ascertain whether the translation strategies employed by the translators have enabled these culturally bound markers of Australian cultural identity to be portrayed to the new francophone readership.

It is hoped that the analyses that follow will allow us to draw conclusions regarding the consequences for intercultural understanding of the translation decisions taken and strategies pursued in bringing these particular texts into the realms of a Francophone readership.

CHAPTER 4

TRANSLATING THE PARATEXT

In his seminal book *Seuils*, Gérard Genette states that, while a literary work consists “exhaustivement ou essentiellement” of a number of verbal sequences that carry meaning, it is never presented without the accompaniment of several integral features that bring readers to the text and mediate that work, and *vice versa*.⁸ Negotiating the space between the main text and the *hors-texte* is the paratext which, though occupying an ambiguous zone “on the fringe of the printed text”, as Philippe Lejeune notes, can in fact control the reader’s whole reading of the text.⁹ According to Genette, the form and function of *le paratexte* include:

un nom d’auteur, un titre, une préface, des illustrations, dont on ne sait pas toujours si l’on doit ou non considérer qu’elles [les illustrations] lui [au paratexte] appartiennent, mais qui en tout cas l’entourent et le prolongent, précisément pour le *présenter*, au sens habituel de ce verbe, mais aussi en son sens le plus fort : pour le *rendre présent*, pour assurer sa présence au monde, sa « réception » et sa consommation, sous la forme, aujourd’hui du moins, d’un livre.¹⁰

If, as Genette suggests, the paratext shapes the threshold over which a reader is encouraged inwards towards the text, then these same paratextual features also intrinsically contribute to the outwards delivery of an author’s literary work to an audience.¹¹ Unequivocally, one of the most crucial elements that can influence reading choices for any consumer of contemporary fiction is the paratext: the title and subtitle, the author’s name or pseudonym, the cover art and back cover blurbs and the prefaces and prologues, together with external influences, such as critiques and interviews with authors.

⁸Gérard Genette, *Seuils* (Paris: Éditions du Seuil, 1987), p.7.

⁹“[...] frange du texte imprimé qui, en réalité, commande toute la lecture.” Philippe Lejeune, *Le Pacte autobiographique* (Paris: Éditions du Seuil, 1975), p. 45 in Gérard Genette, *Seuils*, p. 8.

¹⁰Gérard Genette, *Seuils*, p. 7.

¹¹“[...] il s’agit d’un seuil, ou – mot de Borges à propos d’une préface – d’un ‘vestibule’ qui offre à tout un chacun la possibilité d’entrer, ou de rebrousser chemin.” Gérard Genette, *Seuils*, pp. 7-8.

Genette, it is worth noting, states in his treatise *Seuils* that there are three significant literary practices which have paratextual relevance, but which he was unable to research fully and felt must be investigated further. One of these is the practice of *translation* itself, particularly when an original author checks a translation of his/her work or may, in fact, be bilingual and be able to complete the translation himself/herself.¹² This paratextual function of translation, which is a form of re-writing, is reaffirmed by Marie-Laure Vuaille-Barcan.¹³ She notes, moreover, that the paratextual elements of a work are themselves the subject of translation.¹⁴ They are therefore of just as much interest to the translation theorist as the text itself. As she reminds us, the noted theorist Itamar Even-Zohar considered that “translators tend to adapt themselves to the norms of the target literary system so as to ensure that the text will be better accepted”.¹⁵ The same can also be said of those involved in the *transcreation* of any paratextual elements for the new foreign readership.

Both at the beginning and at the end of *Seuils*, Genette observes that the most essential property of the paratext is its functionality in bridging the gap between the author’s text and the fate that he or she intended for that literary work.¹⁶ The paratext in translation likewise functions as a *literary go-between*, as it does in the original work. In the translated work, however, it also operates concurrently as an element of intercultural exchange in Homi Bhabha’s Third Space between cultures.¹⁷

¹²“J’ai également laissé de côté, faute d’une enquête qui pour chacun d’eux exigerait peut-être autant de travail que l’ensemble ici traité, trois pratiques dont la pertinence paratextuelle me paraît indéniable. La première est la *traduction* [...]” The other two practices he suggests need further investigation in terms of their paratextual influence are “*la publication en feuilleton*” and “*l’illustration*”. Gérard Genette, *Seuils*, pp. 372-373.

¹³Marie-Laure Vuaille-Barcan, “Douglas Kennedy or an American in Paris: Paratextual Strategies and ‘Acclimatization’ of the Translated Text”, in Alistair Rolls and Marie-Laure Vuaille-Barcan (eds), *Masking Strategies: Unwrapping the French Paratext* (Bern: Peter Lang AG, 2011), pp. 69-84.

¹⁴Marie-Laure Vuaille-Barcan, “Douglas Kennedy or an American in Paris”, p. 70.

¹⁵Marie-Laure Vuaille-Barcan, “Douglas Kennedy or an American in Paris”, p. 73.

¹⁶La plus essentielle de ces propriétés, on l’aura éprouvé maintes fois, mais je veux encore y insister pour finir, est le caractère fonctionnel. Quelque intention esthétique qui s’y vienne investir de surcroît, le paratexte n’a pas pour principal enjeu de ‘faire joli’ autour du texte, mais bien de lui assurer un sort conforme au dessein de l’auteur.” Gérard Genette, *Seuils*, p. 374.

¹⁷Bhabha reminds us, we should remember that it is the ‘inter’ – the cutting edge of translation and negotiation, the *in-between*, the space of the *entre* [...] – that carries the burden of the meaning of

The paratext in translation can therefore transport and *transcreate* cultural difference for the Other. This process of *intercultural transcreation* not only bridges the gap between the author's text and intent on the one hand and the new readership on the other (as does the original paratext), but it also serves as an intercultural intermediary.¹⁸ Given the importance of these elements, which have a profound influence on the reception of any book, then it could be considered desirable that they be "translated" or "translocated" in a way that produces a comparable experience when the text is prepared for a foreign readership. That "comparable experience", however, may necessitate a certain "domestication" of the paratext to take into account the different readerly expectations and habits of the new audience. The tensions that are in play in the translation of the text itself, between the aspiration for "fidelity" and the requirements of "accessibility", are therefore already in evidence in that liminal zone which constitutes the threshold of the text, namely the paratext.

So what happens when the paratextual features of a text undergo significant transformation in the translated work? Do these transformations create a comparable experience to that generated by the paratext of the original work, or are they designed to produce a different experience with the target readership's habits and expectations in mind? Does this process contribute to a misleading illustration of the cultural specificity of the work, thereby constituting a betrayal of the original intent, or does it serve to inform the new readership about a different culture? More pointedly, does the paratext in translation challenge stereotypical perceptions of the other culture – in

culture. It makes it possible to begin envisaging national, anti-nationalist, histories of the 'people'. It is in this space that we will find those words with which we can speak of Ourselves and Others. And by exploring this hybridity, this 'Third Space', we may elude the politics of polarity and emerge as the others of our selves [*sic*]." Homi K. Bhabha, "Cultural Diversity and Cultural Differences," in Bill Ashcroft, Gareth Griffiths and Helen Tiffin (eds), *The Post-Colonial Studies Reader* (London and New York: Routledge, [1995] 2006), p. 157. See also Homi K. Bhabha, *The Location of Culture* (London and New York: Routledge, (1994) 2004).

¹⁸"Terms of cultural engagement, whether antagonistic or affiliative, are produced performatively." Homi K. Bhabha, *The Location of Culture*, p.3.

our case, that of Australia – or does it reinforce them? It is these questions that form the focus of this chapter. In order to explore them, the discussion will focus on four specific paratextual features of the crime fiction novels of Richard Flanagan and Philip McLaren that are the subject of our study: the titles and cover art; the back cover blurbs; the prefaces, prologues and acknowledgments/source notes; and other intratextual features, such as textual shifts (deletions, additions) and footnotes. The *transcreation* of these paratextual elements, which have been chosen because they are the most prominent in terms of their textual and visual impact, will provide us with some important insights into the influence that “paratextual translation” can have on readers’ perceptions of these texts and of the (Australian) cultural identity they exhibit.

Titles and Front Cover Art

In assessing the functionality of the different paratextual elements that can affect the perception or reception of a literary work, there is no doubt that the title and cover art are two of the most critical. Fornasiero and West-Sooby argue that these two elements play “un rôle capital dans le rapport entre le texte et le hors-texte”, and therefore their translation or transcreation forms an integral part in the translocation of our four crime fiction narratives into the realms of a new francophone readership.¹⁹ According to West-Sooby, “the task of taking Australian crime fiction to a French audience [...] requires not just a linguistically competent

¹⁹Jean Fornasiero and John West-Sooby, “Appellation d’origine contrôlée? Une lecture taxonomique des titres de la *Série Noire*”, *Essays in French Literature and Culture*, 49 (Nov. 2012), pp. 97-116. For more on translating Australian crime fiction and the French paratext, see Jean Fornasiero and John West-Sooby, “Covering Up: Translating the Art of Australian Crime Fiction into French”, in Alistair Rolls and Marie-Laure Vuaille-Barcan (eds), *Masking Strategies*, pp. 119-135.

translation, but a “culturally sensitive *transposition*”.²⁰ The title, he reminds us, is one of the “primary elements of the paratextual apparatus” and has an essential role to play in that transposition.²¹

The translation of a title thus plays an important role in *transporting* that text to the new readership, and its success relies on the balance achieved by the translator between conveying the intended message of the source title to the new readership and still enabling the target title to function for the new readership as it did in the source culture. But there are other integral elements of functional translation to be considered in this process. Christiane Nord tells us that choices made in the translation of titles and headings must try to satisfy six specific textual functions: they must be “distinctive, metatextual, phatic, referential, expressive, and appellative.”²² According to Nord, the translator must try to find a way to accommodate complex functions in the title choice, not least of which are conveying the authorial intention and enabling the understanding of that intention by the new foreign readership, while still providing cultural “currency” in terms of the target readership.²³ Notwithstanding the fact that there are many additional and no less important marketing and publishing factors to be taken into consideration, the transcreation of the titles of our four novels, as we will see, provides an interesting mix of linguistic assimilation and metaphorical adaptation processes that predominantly carry and relocate these texts into the French crime fiction canon.²⁴

²⁰John West-Sooby, “Lost – and Found – in Translation: The Frenchification of Australian Crime”, in Alistair Rolls (ed.), *Mostly French: French (in) Detective Fiction* (Bern: Peter Lang AG, 2009), p. 125.

²¹John West-Sooby, “Lost – and Found – in Translation: The Frenchification of Australian Crime”, in Alistair Rolls (ed.), *Mostly French*, p. 125.

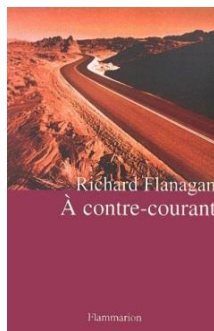
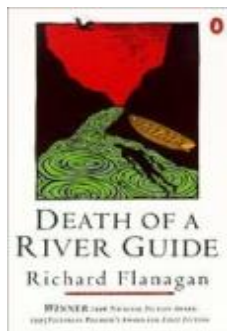
²²Christiane Nord, “Text-Functions in Translation: Titles and Headings as a Case in Point”, in *Target International Journal of Translation Studies*, 7:2 (1995), pp. 261-284. Retrieved from www.jbe-platform.com/content/journals/10.1075/target.7.2.05nor on 10 December 2014.

²³See John West-Sooby, “Lost – and Found – in Translation: The Frenchification of Australian Crime”, in Alistair Rolls (ed.), *Mostly French*, pp. 123-140.

²⁴As all four of the original narratives and their translations have been published on different occasions by different publishers, they are analysed here in chronological order from the earliest publication of an original text to the latest.

Death of a River Guide / À contre-courant

1994 McPhee Gribble <i>Death of a River Guide</i>	2000 Éditions Flammarion <i>À contre-courant</i>	2008 Éditions 10/18 domaine étranger No. 3834 <i>À contre-courant</i>
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Death of a River Guide was first published in 1994 by McPhee Gribble and was Flanagan's first novel, though he had previously authored other historical works.²⁵ Éditions Flammarion first published this book in French in 2000 as *À contre-courant* (*Against the Tide*²⁶), with the translation completed by Johan-Frédéric Hel Guedj, a Belgian translator. This title is a clever metaphorical representation of the novel's content: it implicitly captures for the French readership the fluvial aspect of the narrative and, at the same time, the notion of "swimming against the tide" – both the physical and metaphorical experiences of the main protagonist, river guide Aljaz. The cover art of the first French edition, however, is perhaps less successful. It photographically depicts a sealed road with double white lines disappearing over the horizon into a sandy landscape more akin to a North American prairie. This French cover is much less convincing than the original (Aboriginal) stylised cover which shows the shadowy outline of a man under a green river which disappears between dark mountains towards a red sky.²⁷ The cover art of the first French edition misleads the new audience into thinking that this novel is located in a desert, which risks perpetuating a stereotypical view that "any"

²⁵For more information on Richard Flanagan and his publications, see Chapter 2, Part I of this thesis.

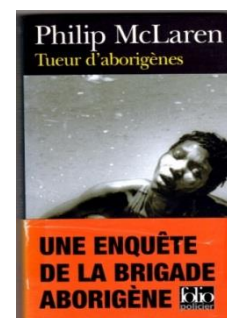
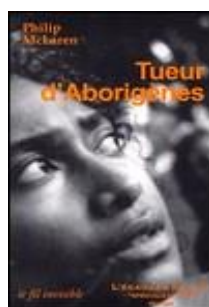
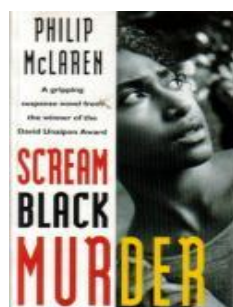
²⁶My translation of the French title.

²⁷See Appendix B: Book Front Cover Images and Back Cover Blurbs.

Australian location that is outside the boundaries of the nation’s coastal-fringe cities is a deserted Outback. As this novel is located in the dense rainforests of the Tasmanian wilderness, this is misleading for the new readership. When the translation was published again in 2008 by Éditions 10/18 as part of their *domaine étranger* series, it had a more traditional French *roman policier* style: a black cover, white spine and yellow typeface. The cover art depicts a white feather floating in water that reflects the sun’s rays, and is more successful in capturing the important elements of the narrative within. A similar *roman policier* cover style will be used for the Éditions 10/18 of Flanagan’s *La Fureur et l’Ennui*, cover art that works as a kind of paratextual “signpost” for a French reader and is synonymous with the crime fiction genre. As West-Sooby argues, the more generic design of a French crime fiction cover, as has been given to these 10/18 translations, “immediately tells the French reader what lies beneath”.²⁸

*Scream Black Murder / Tueur d’Aborigènes*²⁹

<p>1995 HarperCollinsPublishers <i>Scream Black Murder</i></p>	<p>2003 Éditions L’Écailler du Sud and Le Fil invisible <i>Tueur d’Aborigènes</i></p>	<p>2005 Éditions Gallimard <i>Folio</i> <i>Policier</i> No. 394 <i>Tueur d’aborigènes: Une enquête de la brigade aborigène</i></p>
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²⁸John West-Sooby, “Lost – and Found – in Translation: The Frenchification of Australian Crime”, in Alistair Rolls (ed.), *Mostly French*, p. 124.

²⁹For the purposes of this study, any discussion on the French translation of Philip McLaren’s *Scream Black Murder* refers to the Éditions Gallimard version, *Tueur d’aborigènes: une enquête de la brigade aborigène*, except when making specific reference to the Éditions L’Écailler du Sud and Le Fil invisible version, *Tueur d’Aborigènes*.

Philip McLaren's *Scream Black Murder*, his second novel, was first published in 1995 by Harper Collins Publishers.³⁰ In a joint exercise, Éditions L'Écailler du Sud of Marseilles and Le Fil invisible of Mouriès co-published the first French translation in 2003 as *Tueur d'Aborigènes (Aborigine Killer³¹)*, translated by François Thomazeau. Thomazeau is an author himself and is a joint founder of the company that co-published this book, Éditions L'Écailler du Sud. It was subsequently re-published in French by Éditions Gallimard in 2005 as *Tueur d'aborigènes: Une enquête de la brigade aborigène*, and was admitted to their prestigious *Folio Policier* collection. There is no doubt that the French title is quite direct and has lost the metaphorical dimension of the English title. Some ambiguity has also been created with the change made to the title in the second French edition, with "Aborigènes" becoming "aborigènes" with a small "a" on the front cover.³² This negates the cultural specificity implied by "Aborigènes" with a capital "A", which is a term conventionally used for indigenous Australians, and thus renders the new French title (on the front cover) less culturally specific. Perhaps this was done to follow the mainstream French publishing practice of only capitalising the first noun of a title, but it is nevertheless misleading. The woman on the front cover of the Éditions Gallimard text, however, is clearly of African descent, which is particularly misleading for the new readership and does not indicate the narrative's Australian origins. Of note is a small orange sleeve on the Gallimard edition

³⁰McLaren was awarded the David Unaipon Award for Unpublished Indigenous Writers in 1992 for his first novel, *Sweet Water, Stolen Land*, which was published in 1993 by the University of Queensland Press. For more information on Philip McLaren and his publications, see Chapter 2, Part I of this thesis.

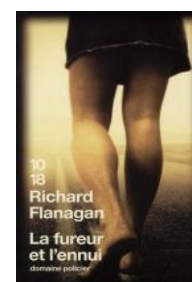
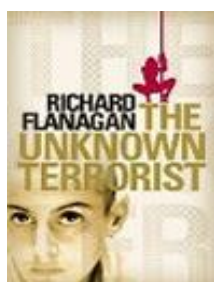
³¹My translation of the French title.

³²It should be noted that that the "a" remains capitalised on the title page inside the front cover.

pronouncing that the book is “*Une enquête de la brigade aborigène*”, as if it were a true crime story.³³

The Unknown Terrorist / La Fureur et l’Ennui

2006 Picador, an imprint of Pan Macmillan Australia <i>The Unknown Terrorist</i>	2008 Éditions Belfond <i>La Fureur et l’Ennui</i>	2010 Éditions 10/18 <i>domaine policier</i> No. 4238 <i>La Fureur et l’Ennui</i>
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The next of the four novels to be published in Australia was Flanagan’s *The Unknown Terrorist* in 2006 by Picador, a subsidiary of Pan Macmillan Australia. It was subsequently translated by Renaud Morin and first published in French by Éditions Belfond in 2008 as *La Fureur et l’Ennui* (*The Fury and the Boredom*³⁴) and again in 2010 as part of the Éditions 10/18 *domaine policier* series. There is no doubt that this title has more resonance with the crime fiction genre than a direct translation of the title as “*La Terroriste inconnue*” would have had. It would also not be unrealistic to assume that a French audience would associate the title *La Fureur et l’Ennui* with William Faulkner’s *Le Bruit et la Fureur* (*The Sound and the Fury*) which, in its turn, makes a direct reference to Shakespeare’s tragedy, *Macbeth*.³⁵

³³Interestingly, when I searched for this book in the Librairie Gallimard in Paris in August 2013, it was located in the *Livres Noirs* section, though I note through an online search that it is now included in the *Policier/Thriller* section. Retrieved from <http://www.librairie-gallimard.com/info> on 11 December 2014.

³⁴My translation of the French title.

³⁵William Faulkner, *The Sound and the Fury* (London: Chatto & Windus, 1966). An interesting blog discusses how the plot of *Macbeth* bears similarities with the plot of Faulkner’s novel, namely, one’s inability to change the inevitability of life and its meaningless series of images. Retrieved from www.sparknotes.com/lit/soundfury on 14 December 2014. These similarities, it is argued, can equally be seen in Flanagan’s *The Unknown Terrorist*. “Told by an idiot, full of sound and fury, Signifying

This assumption is aided and, perhaps, validated by a similarly direct reference made by Flanagan in “A Note on Sources / Note sur les sources”, found at the back of the original and translated texts, where he uses a quotation from Proverbs, seen in Shakespeare’s *Henri IV, Part 1*, to capture the essence of this novel, a meaning that is competently conveyed in the French title, *La Fureur et l’Ennui*.

Wisdom cries out in the streets, yet no man regards it – a most beautiful line lifted from Proverbs. (*UT*, p. 325) / La sagesse crie dans les rues, et personne n’y prend garde – un très beau vers tiré du *Livre des Proverbes*. (*FE*, p. 349)

This title is also in keeping with the extensive use of collocations that, according to West-Sooby, is characteristic of crime fiction titles.³⁶ The cover art of the first French edition, however, which shows the photograph of a fair, blond woman, is in many respects inappropriate. The main protagonist of this crime novel, the Doll, is “a small, dark woman, [with a] fine-featured face and almond eyes [...] set off by woolly black hair” (*UT*, p. 45). Indeed, the main storyline is the pursuit of this woman because she has the appearance of a dark “exotic” foreigner in Australia (*UT*, p. 6), an image that is realistically portrayed on the cover of the original text but that is misrepresented on the first French cover. Both the original text and first French text were released with a dust cover. When this is removed from the French text, a plain yellow book cover with red print and a small repetition of the front dust cover photograph is revealed. This inside cover is typical in style for a traditional French novel, though traditionally very few have dust jackets. Thus, once again, the work is firmly placed – or appropriated? – within the crime fiction genre for the new French readership.³⁷

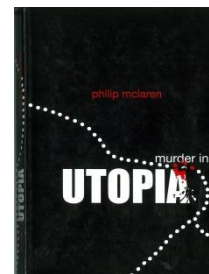
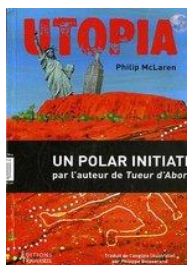
nothing.” William Shakespeare, *Macbeth*, Act 5, Scene 5, as contained in Henry Cuningham (ed.), *The Works of Shakespeare : Macbeth* (London: Methuen and Co. Ltd., 1943), p. 142.

³⁶ John West-Sooby, “Lost – and Found – in Translation: The Frenchification of Australian Crime”, in Alistair Rolls (ed.), *Mostly French*, p. 126.

³⁷ A radio advertisement which was simultaneously released in France with this book follows a very traditional crime fiction style with a saxophone playing in the background, as is featured in many *film*

Murder in Utopia / Utopia

2005 Copyright filed for work in English but not published	2007 Éditions Traversées <i>Utopia</i>	2009 Cockatoos Books <i>Murder in Utopia</i>
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Murder in Utopia by Philip McLaren presents an unusual case in terms of this analysis. McLaren completed the manuscript of *Murder in Utopia* in 2005 but the novel was actually first published in French in 2007 by Éditions Traversées (Nouméa, New Caledonia), two years before it was published in English.³⁸ The photographic style of the French edition clearly depicts that this novel is set in the red Australian Outback: the iconic Uluru is featured in the background and the dot painted outline of a crime victim, synonymous with Aboriginal Australian art, features in the red sand. The small American icons protruding from the peak of Uluru, namely the Empire State Building and the Statue of Liberty, draw attention to an American content. While this is justified to some extent, the effect is somewhat comical and this is therefore inappropriate for a crime fiction novel. It is also interesting that *Utopia* is the only French translation of our four novels that has “Traduit de l’anglais (Australie)” on the front cover, again drawing attention to its Australian origins.³⁹ The French publication also now carries a small black sleeve,

noirs. Full transcript of radio advertisement attached as Appendix C: Transcript of French Advertisement for Richard Flanagan’s *La Fureur et l’Ennui* (2008). MP3 recording received from Richard Flanagan via email on 8 March 2013. (My transcript.)

³⁸*Murder in Utopia* was first published in English in 2009 by Cockatoos Books, Federal, NSW, a company set up by the author himself in 2008. For this reason, a comparative analysis can only be done with the proviso and understanding that the French text, *Utopia*, is a translation of the original English text, as written by the author and notwithstanding that some alterations may have been made to the original text when published in English two years later.

³⁹See discussion that follows regarding translation/translator attributions.

similar to the orange sleeve on Éditions Gallimard's *Tueur d'aborigènes*. This black sleeve announces that the novel is by the same author as that of *Tueur d'aborigènes*, again referring the potential French readership to Philip McLaren's previous work but also firmly situating it as a *polar* in the (French) crime fiction genre.

Back Cover Blurbs⁴⁰

One of the first practices of a potential new reader, after being drawn to a new novel by the title and cover art, must surely be turning the book over to read the back cover blurb, to see whether the story is appealing. This paratextual element is paramount, therefore, in the portrayal of the book's contents and in gaining and cementing the attention of a potential new readership. In analysing the translation, or as more appropriately termed, the *transcreation* of the back cover blurbs of these texts, it is evident that a number of "new" blurbs and publishing strategies have been used to portray the Australian cultural identity and specificity of both the authors themselves and their narratives. Translation strategies from all points on the foreignisation/domestication continuum have been used to convey the narrative themes to the new readership. Most significantly, a large number of adaptations that encourage a more stereotypical "cultural outsider" perception of Australia and Australian identity can be observed.⁴¹

On the back cover of *Scream Black Murder*, the back cover blurb pronounces that the story commences on the night of "New Year's Day". This has been reproduced in the translation as "La nuit de la Saint-Sylvestre". This is a clear and functional domestication strategy that can perhaps be overlooked as non-essential in terms of the narrative, even though this French term does not provide exact

⁴⁰See Appendix B: Book Front Cover Images and Back Cover Blurbs.

⁴¹For further discussion on "cultural outsider", see Ellen Carter and Deborah Walker-Morrison, "Cannibalistic Māori Behead Rupert Murdoch: (Mis)representations of Antipodean Otherness in Caryl Férey's 'Māori Thrillers'", in Jean Anderson, Carolina Miranda and Barbara Pezzotti (eds), *The Foreign in International Crime Fiction: Transcultural Representations* (London and New York: Continuum, 2012), pp. 9-21.

translation equivalence as it designates New Year's Eve. More importantly, however, what cannot be disregarded is the somewhat stereotypical and even erroneous portrayal, in the back cover blurb of the first French published text (and similarly repeated in the second edition), of the governmental and administrative organisation of Australia, and of the political attitudes of the country's citizens towards Aboriginal communities. In the first French edition there is the somewhat judgmental statement : "la difficile et lente ascension sociale des Aborigènes dans une société australienne toujours ambivalente", and a comment suggesting that Philip McLaren's text portrays "une voix originale et encore trop rare dans la littérature australienne". In the first French edition blurb it is also announced, erroneously, that the two Aboriginal officers appointed to solve the murder represent a force of only two officers – "les autorités de l'État des Nouvelles-Galles du Sud ont créé une Brigade criminelle aborigène, composé de deux membres seulement". Further, according to the second edition, this "brigade aborigène" consisting of only two officers is meant to cope with a jurisdiction that is bigger than Europe: "Elle se compose, pour cette immense nation plus grande que l'Europe, d'un homme et d'une femme". It then continues with a comment about the male officer suffering from racist taunts by "Blancs" when he was young and about how the female officer "a été littéralement arrachée des bras de sa mère à l'âge de cinq ans pour être placé dans un institut légal dirigé par des sœurs". Though there is no evidence in the book that the girls' home featured was run by nuns, this statement is a direct reference to what is now called "The Stolen Generation".⁴² All of these *Tueur d'aborigènes* back cover statements are designed to reinforce and appeal to stereotypical perceptions of Australia and of the attitudes of the general population towards the country's indigenous peoples. Equally, they misrepresent how State Police forces function

⁴²"The Stolen Generation" is explained in detail in Philip McLaren's two-page "Introduction" to this novel which was omitted from both French translations. Further discussion follows in this chapter.

constitutionally and administratively within Australia. None of these somewhat controversial and “cultural outsider” statements, which can be misconstrued by a French readership, are present on the back cover of the original text.

The back cover blurbs of Philip McLaren’s novels appear to focus on a social commentary on Australia rather than on the content of the narrative. On the back cover of the first French edition of Richard Flanagan’s *À contre-courant*, there is no such gloss. It is simply noted that this work has a kinship with that of U.S. Southern writers, William Faulkner and Walker Percy.⁴³ Perhaps, as noted by Fornasiero and West-Sooby, the comparative association of Flanagan’s work with the work of these American writers, is seen as “a more reliable guarantor of genre than Australianness”.⁴⁴

The remaining back cover blurbs simply give synopses of the narratives and newspaper quotations, and have a number of foreignised elements that may assist with situating the texts within an Australian cultural identity for the new readership. These include the Australian English names of prizes won by the authors (foreignised) and, on two of the translated texts only, a small indication of the fact that the books are translated, only one specifying “de l’anglais (Australie)”.

Prefaces, Prologues and Acknowledgments

Of first interest in the analysis of the prefaces, prologues and other supplementary paratextual elements accompanying the French translated texts is, as mentioned above, the consideration of whether there is any obvious indication or acknowledgment of the text’s status as a translation of an original work in English by an Australian author. As we have already mentioned, only one of the four translated

⁴³“*À contre-courant* est un véritable torrent d’amour, de colère et de rédemption dont le souffle prodigieux puise sa force dans le lyrisme des grands écrivains du Sud, de William Faulkner à Walker Percy.” Back cover blurb of *À contre-courant* published by Éditions Flammarion in 2000.

⁴⁴Jean Fornasiero and John West-Sooby, “Covering Up: Translating the Art of Australian Crime Fiction into French”, in Alistair Rolls and Marie-Laure Vuaille-Barcan (eds), *Masking Strategies*, p. 134.

novels, *Utopia*, immediately indicates its status as a translation: this statement is positioned prominently on the front cover of the book, and includes the qualification: “de l’anglais (Australie)”, which draws attention to its Australian origins. This is particularly interesting due to the fact that this is the only novel in this corpus of four translated texts that was published in French almost three years before it was self-published in English by the author.⁴⁵ The remaining translated texts include, within the first few pages, statements as outlined in the table below, with, in addition, a small translation acknowledgment on the back covers of both of Flanagan’s texts, but only on Gallimard’s edition of McLaren’s *Tueur d’aborigènes*.⁴⁶

<i>À contre-courant</i> (2000)	Traduit de l’anglais (Australie) par Johan-Frédéric Hel Guedj
<i>À contre-courant</i> (2008)	Traduit de l’anglais par Johan-Frédéric Hel Guedj
<i>Tueur d’Aborigènes</i> (2003)	Traduction française François Thomazeau
<i>Tueur d’aborigènes: une enquête de la brigade aborigène</i> (2005)	Traduit de l’anglais (Australie) par François Thomazeau
<i>La Fureur et l’Ennui</i> (2008)	Traduction de l’anglais par Renaud Morin
<i>La Fureur et l’Ennui</i> (2010)	Traduction de l’anglais (Australie) par Renaud Morin
<i>Utopia</i> (2007)	Traduit de l’anglais (Australie) par Philippe Boisserand

The title page of the 2005 Éditions Gallimard publication of *Tueur d’aborigènes* (with a small “a”) includes the detailed statement “Traduit de l’anglais (Australie)

⁴⁵See more detailed discussion on the reasons for this anomaly in Chapter 2, Part I of this thesis.

⁴⁶It is interesting to note that numerous Éditions and copies of all of these translations are held in the Bibliothèque Nationale de France. BNF book details are given as follows: the notice for *À contre-courant* states “trad. de l’anglais, Australie” for the 2000 Flammarion edition but for the 2008 10/18 edition it is simply “traduit de l’anglais”; the notice for the first L’Écailler du Sud and Le Fil invisible edition of *Tueur d’Aborigènes* (2003) states “traduction française”, whereas the notice for the second Gallimard edition (2005) states “traduit de l’anglais (Australie)”; the notice for *Utopia* (Éditions Traversées 2007) states “traduit de l’anglais (Australie)”; the notice for the 2008 Belfond edition of *La Fureur et l’Ennui* states “traduction de l’anglais (Australie)” whereas the 2010 10/18 edition again simply states “traduction de l’anglais”. Both authors are listed in the BNF catalogue as Australians: “Richard Flanagan – Diplômé de l’Université d’Oxford. - Vit à Hobart, Tasmanie (en 2001)”; and “Philip McLaren – Romancier, producteur TV, designer. - Descendant du peuple Kamilaroi, de la région des Warrumbungle Mountain [sic], Northwestern New South Wales”. For more discussion on translation attributions in the BNF catalogue, see Appendix 1 included in John West-Sooby, “Lost – and Found – in Translation: The Frenchification of Australian Crime”, in Alistair Rolls (ed.), *Mostly French*, pp. 133-138.

par François Thomazeau”. This trend is in line with changes seen in the publishing practices of translations completed in the early twenty-first century, before translation acknowledgments became more specific.⁴⁷

Moving over the threshold of the outside cover and into the paratextual tools that lead the new reader into the text itself, in only one of the texts are we presented with a number of pertinent changes to the prefaces, prologues and acknowledgments from those found in the original versions. The notable exception is the paratextual framework of Philip McLaren’s *Scream Black Murder /Tueur d’aborigènes*. Inside the front cover of the original text, on the first page, biographical details of the author are given, including a reference to McLaren’s winning of the David Unaipon Award for his first book, *Sweet Water, Stolen Land*.⁴⁸ Immediately following the title page and then publishing details, there is a dedication to McLaren’s family accompanied by the author’s *Acknowledgements*, including thanks to the Aboriginal Literature Board of the Australian Council for funding assistance and to Australia’s Aboriginal people, “who are an everlasting source of inspiration for any writer”. This is followed by an *Introduction* which details intratextual references to David Gundy, the Aboriginal Australian man killed when police raided his home in Sydney in 1989, and to the *Aboriginal Protection Act* of New South Wales. Even though it could be expected for the inclusion of all of these acknowledgments in the French translation, this is not the case. They are not included in either of the two translated Éditions of *Tueur d’aborigènes*. Moreover, there is a substantial and detailed account of David Gundy’s life and death included as a six-page [foot]note at the back of the original text of *Scream Black Murder (SBM)*, pp. 252-257) which is replaced in the translated text with a list of other works by the same French publisher. All of

⁴⁷It is noteworthy, however, that the entries of the two latter books into the BNF catalogue, namely, the 10/18 Éditions of *À contre-courant* (2008) and of *La Fureur et l’Ennui* (2010), revert to the use of “traduit de l’anglais” with no mention of “Australie”.

⁴⁸This literary prize is awarded annually in the name of David Unaipon (born David Ngunaitponi), an indigenous Australian writer who is commemorated on the Australian \$50 note.

these paratextual features – features that shed light on these and other actualities of Aboriginal life that are referred to in various parts of the novel – are entirely missing from the French translated text. The omission of these culturally informative paratextual features contained in McLaren’s original text, results in the loss of important background information for the new French readership, and, most importantly, in the loss of the clear and critical commentary of Philip McLaren on both current and past realities for indigenous Australians. As Murray Pratt suggests, the authorial paratext of a novel, which includes “the interweaving of the authorial persona throughout the filigree of the text itself”, is a very complex “geometry of relationality between authors, texts and readers”.⁴⁹ As such, the authorial paratext can significantly affect the readerly approach to the text. The translation and inclusion of these particular paratextual features would, therefore, have made an essential contribution to the new French readership’s approach to and reception of this text.

Textual Shifts and Footnotes

Most noteworthy for the purposes of our analysis of the *intercultural transcreation* effected by publishers, editors and translators in transporting the paratextual elements of the corpus texts to the new French readership, is the clear evidence of the translator’s agency in the translations created. Some text has been deleted: in *La Fureur et l’Ennui*, for example, a whole paragraph at the end of Chapter 74 is missing (*UT*, p. 254 / *FE*, p. 276), crucial text that lets the reader know how the Doll disposes of the phone through which she is being tracked by the police force and thus, on this occasion, has a direct impact on the progression of the narrative.

⁴⁹Murray Pratt, “‘Un jeu avec le je’: Frédéric Beigbeder and the Value of the Authorial Paratext”, in Alistair Rolls and Marie-Laure Vuaille-Barcan (eds), *Masking Strategies*, pp. 85-98.

In most cases, however, text has been added. For example, supplementary paratextual information added to the French text alters the way in which the text is approached by answering questions that were deliberately left open in the original work (presumably in order to create suspense). In *Scream Black Murder*, Albert Fuller, the husband of the female Aboriginal detective, has organised for an “illegal” package to be delivered to him in the name of “Albert Bates”, presumably to provide anonymity and which is, coincidentally, the surname of one of the women being targeted by the murderer and under investigation by Lisa Fuller (presumably a fact known by the husband). For an unknown reason, the French translation inserts his correct name “Albert Fuller”, negating the anonymity. “It was addressed to Albert Bates” (*SBM*, p. 146): “Il était adressé à Albert Fuller” (*TA*, p. 210). Another more prominent example of the influence of paratextual *transcreation* is found in the translated text of *Murder in Utopia*. The newly appointed American doctor is an alcoholic. Text has been added to the French translation, *Utopia*, which rectifies the ambiguity created in the original text over whether or not the newly appointed doctor has an alcoholic drink on his flight to Australia (*MIU*, p. 49 / *U*, pp. 78-79). The French version conversely deletes text that refers to other lapses in his sobriety (*MIU*, p.75 / *U*, p.119) with the effect that a French reader would not be aware that the doctor is having some success in remaining sober – “it was also Jack’s fourteenth successive day without alcohol” (*MIU*, p. 75). More importantly, however, there is a social comment implicit in the author’s original observation that the salary offered for this new medical position in Utopia is inadequate: “The money was terrible” (*MIU*, p. 48). This comment is supplemented in the French text with a specific salary amount: “quarante mille dollars australiens par an” (*U*, p. 76). This addition to the text quantifies the notion of a poor salary, thereby betraying the intent of the author’s more general observation. It is clear, then, that the many deletions and

additions in the translated texts significantly alter the French readers' experience of the narratives.

One particular paratextual tool used in the translation of these texts that intrinsically affects target reader perceptions is the translation strategy that foreignises a culturally specific object or concept in the translated text and then explains this *cultureme* in a footnote. In reviewing the footnotes present in the translated Éditions of these four crime fiction novels, it is interesting to note that the translators of the two translations that were published earlier, namely Flanagan's *À contre-courant* and McLaren's *Tueur d'aborigènes*, only very infrequently make use of a foreignisation strategy with glossed footnotes. This strategy is much discussed by translation theorist Lawrence Venuti who promotes the foreignisation of a text in order to show that it is a translation, with footnote if required, as opposed to a domesticating strategy whereby the resulting fluency of a text renders the translator "invisible". The collateral damage, however, is the subsequent "invisibility" of the difference or cultural specificity of the source text.⁵⁰ In these two particular translations, the translators are less "visible", each of the texts containing only four foreignisations that require footnotes. In Gallimard's edition of *Tueur d'aborigènes* the glossed footnotes simply provide further information for the French readership and do not suggest any significant strategy by the translators to alter meaning.⁵¹ Similarly in *À contre-courant*, the footnotes are used to gloss the foreignisation of

⁵⁰“To advocate foreignizing translation in opposition to British and American traditions of domestication is not to do away with cultural political agendas – such an advocacy is itself an agenda. The aim is rather to develop a theory and practice of translation that resists dominant values in the receiving culture so as to signify the linguistic and cultural differences of the foreign text.” Lawrence Venuti, *The Translator's Invisibility: A History of Translation* (London and New York: Routledge, 2008 (1995)), p. 18.

⁵¹ Footnotes in *Tueur d'aborigènes* (Éditions Gallimard, 2005) on pp. 78, 113, 135, 136.

specific Australian fauna, although some surprising and equally difficult foreignisations have not been glossed.⁵²

In *La Fureur et l'Ennui* the number of footnotes increases to fourteen but most of these, again, provide additional information for French readers for foreignisation strategies employed in the translated text concerning Australian celebrities, services, cultural practices and behaviours.⁵³

Similarly, in *Utopia* the number of footnotes that are used to provide further information for French readers increases. Noteworthy among the twenty footnotes employed in this particular text are those that purport to explain a culturally specific concept or a matter of Australian history for the new French reader, but which either contradict or deform what is conveyed by the author in the original text.⁵⁴ Two of these footnotes, in particular, are significant in terms of the translation of Australian cultural specificities. The first of these is a reference to the Royal Flying Doctor Service, a specifically Australian service that provides medical assistance for remote communities in Australia, explained to the new readership by way of a dialogue in the original text.

<p>“How does the flying doctor service work Nora?” It had plagued Jack for the entire ride out from town. (<i>MIU</i>, p. 149)</p>	<p>-Le service des <i>Flying Doctors</i>*, ça marche comment Nora ? La question avait hanté Jack pendant tout le trajet. (<i>U</i>, p. 226-227) <i>*Service médical original qui couvre les régions les plus reculées de l’Australie et permet l’évacuation sanitaire des patients par la voie des airs ou leur traitement sur place : pilote et médecin ne font souvent qu’un.</i> (Ndt)</p>
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⁵²Footnotes in *À contre-courant* (Éditions 10/18, 2008) on pp. 44 – a goanna, 235 – a pademelon, 237 – a quoll, 260 – a trevally. “Potoroos” (*DRG*, p. 216) are calqued as “Potorous” (*ACC*, p. 256) and no footnote is included. For further discussion on footnotes used to convey culturally specific flora and fauna in Flanagan’s *Death of a River Guide*, see Chapter 5, Part II of this thesis.

⁵³Footnotes in *La Fureur et l'Ennui* (Éditions 10/18, 2010) on pp. 29, 75, 101, 125, 127, 128, 129, 137, 286, 299, 301, 307.

⁵⁴Footnotes in *Utopia* (Éditions Traversées, 2007) on pp. 38, 52, 58, 83, 84, 117, 124, 132, 136, 162, 168, 205, 215, 223, 226, 238, 242, 271, 283, 294.

The first part of the footnoted explanation provides a clear and accurate explanation for the French reader. However, the second statement, namely, that the pilot and doctor are often one and the same, is misleading and, indeed, is completely unfounded in terms of fact. According to a Senior Medical Officer at the RFDS Central Section in Port Augusta, SA, “there is no situation where the Pilot and Doctor are one and the same on an evacuation flight”. The footnote thus leaves the French reader with an erroneous understanding of the Royal Flying Doctor Service.⁵⁵ The second footnote of significance supplies extra information for the new readership on the author’s viewpoint surrounding the history of Australia’s human settlement, a point that is conveyed to the original readership through another dialogue, again between the Outback nurse, Nora, and the new American doctor, Jack.

<p>“Australia is by far the oldest and most eroded land mass in the world,” she stated emphatically [...]; and the oldest continuation of people, language and their cultures were already here – their existence had been dated back 160,000 years. (MIU, pp. 52-53)</p>	<p>Et la plus vieille lignée d’un peuple, d’une langue et de sa culture appartenait également à cette terre – leur existence ayant été estimée à cent soixante mille ans*. (U, p. 84)</p> <p>* <i>La recherche donne des repères, mais pas de réponse définitive sur l’origine des Aborigènes d’Australie. Selon certaines théories, l’occupation humaine sur ce continent remonterait à cent soixante-quinze mille ans. Les chiffres moyens le plus souvent cités sont de l’ordre de cinquante mille ans. (Ndt)</i></p>
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Here the footnote contradicts McLaren’s statement in the original dialogue about Aboriginal settlement in Australia, which, according to the “théories” researched by the translator, may stretch as far back as 175,000 years ago and not 160,000, as

⁵⁵Correspondence with Dr. Alistair Miller, MB, ChB, Fellow of the College of Rural and Remote Medicine, RFDS Central Section, Port Augusta, South Australia. Dr. Miller adds that, though a doctor may have a licence to fly as a hobby or even a commercial pilot’s licence, the “types of aircraft, endorsement to fly these different types and very fixed duty times for pilots, in addition to the demands of flying and to provide patient care” all preclude the practice of pilot and doctor being one and the same. In the novel, the plane is flown in by a RFDS doctor, Suzie Groves and the Outback doctor, Dr. Nugent, and his nurse, Nora, both join the flight to accompany the patient back to the base hospital.

suggested by the author. The translator also adds that the average figure more regularly used in the discussion of Aboriginal Australian history is in the order of 50,000 years.

For the purposes of this analysis, the accuracy of facts contained in these two particular footnotes is not paramount. What is relevant and important, however, is the role played by footnotes such as these in undermining the author's viewpoint, here portrayed through a dialogue, and thereby changing his right to portray his viewpoint in that way. This footnote alters the reader's perception of the character: is Nora mistaken, or is she deliberately exaggerating? The translator's footnotes, on these occasions in particular but also in other examples in this text, constitute a *de facto* critique of McLaren's viewpoint and countermand this author's wish to inform his audience about Australian Aboriginal identity and practices.⁵⁶ These footnotes shift the narrative voice of the author to that of the translator who, inadvertently or not, asserts a certain superiority over the authorial voice.

Footnotes, as tools of translation, are more generally included to provide further information on the foreignisation of cultural specificities for the new readership, and are not usually used as a platform from which a translator can critique or contradict an author. In three of the translated texts, footnotes are simply functional and provide understanding when a particularly Australian or culturally specific term has been foreignised in the translated text. However, some footnotes

⁵⁶The translator's footnote about the *Tall Poppy Syndrome* (U, p. 223) suggests that in Australian society, this expression is applied to upwardly mobile social-climbers who have a sense of superiority. This differs from the Australian understanding of this expression that, according to Susan Butler, is regarded by the rest of the world as an Australianism. Susan Butler, *The Haitch Factor: Adventures in Australian English* (Sydney: Pan Macmillan Australia, 2000), p. 239. According to the Macquarie Dictionary, a "tall poppy" is defined as "n. *Colloq.* A person who is outstanding in any way". A. Delbridge and J.R.L. Bernard (eds), *The Concise Macquarie Dictionary* (Lane Cove, NSW: Doubleday Australia, 1982), p. 1321.

clearly heighten the translator's "visibility" and agency and thus have a much greater impact on target reader perceptions.⁵⁷

From the evidence presented here, there is no doubt that the paratextual elements of a novel can crucially affect the "readerly" experience of a text. How these features are adapted or *transcreated* for the new target readership is therefore an important consideration for translators and publishers alike. Culturally specific titles and cover art have been either *exoticised* to reinforce the Other's stereotypical perceptions of Australian identity or they have been adapted or assimilated to conform to target audience expectations of the crime fiction genre, some more successfully than others.⁵⁸ Back cover blurbs, prologues and prefaces have also shifted towards stereotypical representations of Australia in the process of *intercultural transcreation*, or have been eliminated altogether. Moreover, the *invisibility* of the translator, which, despite differing views held by theorists such as Eugene Nida, Antoine Berman and Lawrence Venuti, is nonetheless a crucial element to be considered in the translation process, has been very *visibly* compromised.⁵⁹ This is particularly evident in the paratextual footnotes used in the translation of McLaren's *Murder in Utopia*. In this text, the agency of the translator

⁵⁷For further discussion on the translator's "visibility", see Lawrence Venuti, *The Translator's Invisibility*. See also Christiane Nord, *Translating as a Purposeful Activity: Functionalist Approaches Explained* (Manchester, UK; Kinderhook, USA: St. Jerome Publishing, 1997); Maria Tymoczko and Edwin Gentzler, *Translation and Power* (Massachusetts: University of Massachusetts Press, 2002); Emily Apter, *The Translation Zone: A New Comparative Literature* (Princeton and Oxford: Princeton University Press, 2006).

⁵⁸This is in keeping with the conclusion drawn by Jean Fornasiero and John West-Sooby, namely, that "the overriding function of the crime fiction paratext is [...] to ensure that the work conforms to the French generic paradigm". See Jean Fornasiero and John West-Sooby, "Covering Up: Translating the Art of Australian Crime Fiction into French", in Alistair Rolls and Marie-Laure Vuaille-Barcan (eds), *Masking Strategies*", p. 135.

⁵⁹Translation theorist Jeremy Munday devotes a whole chapter to the question of the translator's visibility, using the work of Antoine Berman and Lawrence Venuti. See Jeremy Munday, "The role of the translator: visibility, ethics and sociology", in Jeremy Munday, *Introducing Translation Studies: Theories and Methods* (London: Routledge, (2001) 2008), pp. 142-161.

is prominently featured through the expression of opinions and pre-conceived notions that reinforce more stereotypical perceptions of Australian cultural identity, in contrast to what is portrayed by the author in the original text. In *Utopia*, the voice of the author has been countered by the translator's opinion on a number of culturally specific Australian practices and attitudes.

The paratextual elements employed to *transport* these Australian crime fiction novels over the cultural threshold and into the domain of the Other can promote understanding of cultural difference; at the same time, however, as our analysis has shown, they can also severely alter and indeed even inhibit the encounter with that cultural difference for the new readership. There is no doubt that marketing and publishing strategies play a determining role in the *transcreation* of the paratext. However, many of the strategies we have highlighted here have resulted in important losses for two Australian authors who are seeking specifically to project and promote Australian cultural identity and difference on the world stage.

CHAPTER 5

TRANSLATING PLACE

The textualization of the Australian landscape has been taking place in cultural narratives since the earliest visits of explorers. Interestingly, literary texts evoking Australia's physical environment were used to support more traditional geographical research right up until the early 1940s.¹ In fact, as Joanne Collins notes, "Australia so fundamentally challenged the epistemological boundaries of Western conceptions of nature that its Otherness became problematic for the colonial project."² In more recent years, there has evolved a form of "geocriticism",³ defined by Mitchell and Stadler as:

the analysis of locational information in narrative fiction informed by insights from geography as well as literary and cultural studies, it [geocriticism] also builds from the premise that such texts intervene in the cultural field and alter the perceptual, ideological, political, and practical orientation of readers and audiences in relation to the physical environment.⁴

So, if literary narratives can be instrumental in altering perceptions of a cultural, geographical or physical landscape, as suggested by Collins, there would seem to be an obligation on the part of a translator to attempt to represent those landscapes as accurately as possible so that a receiving audience gains not only an actual image of the environment that exists in this location but also a keen sense of any associated ideological and cultural implications contained in those descriptions.

¹See A.G. Noble and R. Dhussa, "Image and Substance: A review of Literary Geography", *Journal of Cultural Geography*, 10:2 (1990), pp. 49-65; and M. Brosseau, "Geography's Literature", *Progress in Human Geography*, 18:3 (1994), pp. 333-353.

²J. Collins, "Transcribing Colonial Australia – Strategies of Translation in the work of Rosa Campbell Praed and Daisy Bates", in Petra Rüdiger (ed.), *Cross/Cultures – Readings in the Post/Colonial Literatures in English* (Amsterdam: Éditions Rodopi, 2009), pp. 113-130.

³"Geocriticism" is a term arising out of the work of Bertrand Westphal, *La Géocritique: réel, fiction, espace* (Paris: Minuit, 2007). See also Robert T. Tally Jr., "Geocriticism and Classic American Literature", *Texas State University English Department Faculty Publications*, 14 (2008), pp. 1-11. Retrieved from <http://ecommons.txstate.edu/englfacp> on 4 February 2014.

⁴Peta Mitchell and Jane Stadler, "Redrawing the Map: An Interdisciplinary Geocritical Approach to Australian Cultural Narratives", in Robert T. Tally Jr. (ed.), *Geocritical Explorations* (NY: Palgrave Macmillan, 2011), p. 58. Retrieved from Palgrave Connect at <http://www.palgraveconnect.com/pc/doifinder/10.1057/9780230337930.0009> on 6 February 2014.

Representations in texts of the many distinct Australian landscapes are indeed important for Australian authors wishing to express a national cultural identity. An accepted signifier of an individual's identification with a specific culture is their affinity with, or connection to, a particular place or environment that intrinsically satisfies their need to belong, to be at home. Gelder and Salzmänn argue in their 2009 review of Australian fiction since the Bicentenary, *After the Celebration*, that: "The need to feel at home in the nation obviously suggests something about national identity itself".⁵ The evocation in Australian narratives of distinct landscapes that can be identified as quintessentially Australian can thus be seen as contributing to the construction of a national identity. The (sometimes stereotypical) representation of the country's distinct landscapes, such as the beach, the bush, the Outback or our predominantly coastal fringe cities where John Ogden's "saltwater people" live, plays a significant role in defining and distinguishing Australian cultural identity in its difference from other cultures.⁶

The cultural specificity of place is therefore a key element in the establishment and expression of a national allegory. This is exemplified by crime fiction, where the evocation of place commonly serves to distinguish particular national traditions.⁷ The establishment of a Scandinavian brand of "noir", both in

⁵Ken Gelder and Paul Salzmänn, *After the Celebration: Australian Fiction 1989-2007* (Melbourne: Melbourne University Press, 2009), p. 19.

⁶John Ogden, a renowned photographer, writer, publisher and documentary-maker is South Australian born and has written a number of books on the history and fascination that Australians have with living near the beaches, particularly the beaches of northern and southern Sydney, the birthplace of the Australian beach culture. He is the author of *Saltwater People of the Broken Bays - Sydney's Northern Beaches* (Sydney: Cyclops Books, 2011); *Saltwater People of the Fatal Shore - Sydney's Southern Beaches* (Sydney: Cyclops Books, 2012) and a number of other publications. These two specific publications reveal the history of the early Aboriginal clans who lived along this coastline, the first Saltwater People, who were adept at fishing and swimming, and at home in the surf. The in-depth look at the culture of the Saltwater People shows that they not only enjoyed the surf centuries before the Europeans "discovered" swimming and surfing, but also lived a highly sustainable lifestyle. These particular two books create awareness of environmental issues along these beaches, and also campaigns for a site of recognition for the first people and for ways of preserving threatened Aboriginal art sites. Retrieved from the ABC Bookshop at <https://shop.abc.net.au/products/saltwater-people-hbk> and Cyclops Press at <http://www.cyclopspress.com.au/collections/books> on 4 April 2014.

⁷The link between crime fiction and the national allegory was eloquently demonstrated in a paper given by Fredric Jameson in Australia in December 2012. Interestingly, at that conference, Jameson

literature and in television, is the most recent illustration of this phenomenon. Place indeed plays a central role in the construction of crime texts. David Platten, in his attempt to define the place of the crime fiction genre in society, suggests that “one of the more persistently interesting aspects to the genre, recurring in novels from different eras and of diverse character” is the importance of the representation of the physical environment contained within them.⁸ Given the frequency with which crime fiction, through translation, already appears to cross cultural boundaries, textual representations of locational *difference* have the potential to provide an optic through which the receiving audience can see and understand both the stereotypically familiar but also the mysteriously unfamiliar landscapes of nationally located narratives.

The significance of the Australian setting within Australian crime fiction is discussed in detail by Stephen Knight in his book, *Continent of Mystery: A Thematic History of Australian Crime Fiction*. Location for Knight is “one of the major dynamics in crime fiction”, whether it be Agatha Christie’s cosy countryside, Shane Maloney’s Melbourne underworld, or anywhere that the increasing numbers of narratives in this genre are set.⁹ In fact, it is the notion of human survival in the often hostile and threatening Australian landscape that makes these settings so conducive to the genre. The murder necessarily involves human protagonists, but it can also be influenced or framed by an environment that is in itself full of menace, a land that can be “an agent of revelation or even of vengeance”.¹⁰ For this reason, Knight has dedicated a whole chapter of his book to the theme of “Place and Displacement”, as

said that he believed crime fiction in the U.S. was predicated on “place” and he felt that Australia was similarly “pre-occupied with the politics of space”. Fredric Jameson, “Australian Crime Fiction and National Allegory”, *2012 Telling Truths Crime Conference*, The Institute of Social Transformation Research (ISTR), The Faculty of Arts and the Faculty of Creative Arts Public Lecture, University of Wollongong, 7 December 2012.

⁸David Platten, *The Pleasures of Crime: Reading Modern French Crime Fiction* (Amsterdam, New York: Éditions Rodopi B.V., 2011), p. 133.

⁹Stephen Knight, *Continent of Mystery: A Thematic History of Australian Crime Fiction* (Carlton South: Melbourne University Press, 1997), p. 143.

¹⁰Stephen Knight, *Continent of Mystery*, p. 159.

represented in Australian crime fiction throughout its history. Here he argues persuasively that Australian crime fiction narratives differ from those of Great Britain, France and the United States in that they frequently do not follow the more traditional patterns with respect to the role of the setting, such as the trope of the dark, threatening alleyways of a city that generate fear on every corner. In fact, as Knight observes, Australian crime fiction narratives “pursue a number of unique paths”.¹¹ This has not always been the case, however. Most Australian crime fiction narratives of the late nineteenth century, for example, were set in a zero or minimal location where the actual place was never quite revealed or was only referred to in a much generalised or somewhat anonymous manner. Some novels of this early colonial period, conversely, drew quite heavily on the particularities of the Australian bush.¹² This was a time when the land was a highly contested battleground, not just between European settlers and indigenous inhabitants, or between the settlers themselves, but also between man and an often hostile natural environment.

The landscape would indeed come to loom large in the history of Australian crime fiction texts. Knight indeed goes so far as to suggest there is a tendency to “over emphasise” the landscape in much of this corpus.¹³ This trend famously began in earnest with the escapades of the university-educated indigenous Detective Inspector Napoleon “Bony” Bonaparte in Arthur Upfield’s books, which were set in the outback and which came to prominence in the 1930s. This constituted a notable exception to the conventions of international crime fiction writing at that time. As discussed in Chapter 2, Upfield’s fiction included exotic images of unusual flora and fauna.¹⁴ He created a type of travel guide for foreigners which reinforced stereotypical representations of a remote and dangerous antipodean landscape and

¹¹Stephen Knight, *Continent of Mystery*, p. 159.

¹²Stephen Knight, *Continent of Mystery*, p. 157.

¹³Stephen Knight, *Continent of Mystery*, p. 144.

¹⁴Stephen Knight, *Continent of Mystery*, p. 158. For further discussion on Australian author Arthur Upfield, see Chapter 2, Part I of this thesis, *The Fortunes of Australian Crime Fiction in France*.

led to what Knight calls “tourist thrillers”.¹⁵ Such texts, according to Knight, contain “liberal amounts of Australiana”, with the uniqueness of the Australian landscape being treated “in aesthetically possessive terms”.¹⁶ As a result, the reader becomes immersed in a setting that is unfamiliar and purposefully marked by its Australianness.

At around the same time, or shortly after, another competing and contrary trend was to dislocate Australian crime fiction and to relocate it out of Australia. This trend was exemplified in the work of an English-born Australian author who became a writing phenomenon, Alan Geoffrey Yates, alias Carter Brown. In his obituary in the *New York Times*, Brown is quoted as having said that he located his novels predominantly in the United States because “Australians preferred them”, a philosophy that has been adopted in more recent times by Australian authors such as Colin Falconer and Malla Nunn.¹⁷

A new trend for Australian crime fiction authors emerged in the 1970s and 1980s. This is most easily recognisable in the crime fiction narratives of writers such as Marele Day and Peter Corris, who produced strong images of an urban Australian landscape. In fact, Marele Day states that she purposely began writing crime fiction because she wanted to describe the city of Sydney and all of its intricacies and situate her fiction firmly within its urban topography.¹⁸ What is different, however, is that, while narratives such as these successfully evoke Australian cities in what Knight calls “an emerging self-confident and non-anxious” way, the city settings presented

¹⁵Stephen Knight, *Continent of Mystery*, p. 158.

¹⁶Stephen Knight, *Continent of Mystery*, p. 158.

¹⁷Quoted in the obituary to Carter Brown published in the *New York Times*, “Carter Brown, Writer; Books Sold in Millions”, 8 May, 1985 retrieved from <http://www.nytimes.com/1985/05/08/books/carter-brown-writer-books-sold-in-millions> on 14 April 2014. From 1992 until 2000, Colin Falconer’s crime fiction narratives were predominantly located in south-east Asia; Malla Nunn’s texts are located in South Africa.

¹⁸Marele Day, “Bitch City”, in Delys Bird (ed.), *Killing Women: Rewriting Detective Fiction* (Sydney: Angus & Robertson, 1993), p. 129.

simply situate rather than add to the crime, a trend that is similarly seen in Australia's film and television production of this time.¹⁹

If it is accepted, then, that the representation of place is crucial to the expression and construction of a national allegory, as well as to the crime fiction genre itself, then crime fiction texts that feature Australian settings present us with an opportunity to observe what happens to these representations of place when they are translated for a new readership, in our case a francophone public. It is important that the literary translation of the Australian setting in the texts chosen for this case study seek not only to transfer factual representation but also to transfer, where possible, the ideological and cultural connotations of these spatial features. More precisely, we need to ask: does the translated text retain the unique locational *difference* of a distinctly Australian landscape in order to show that difference to the new readership, or is it adapted to satisfy the cultural habits of the Other?

Philip McLaren's Outback

As we have seen, Philip McLaren is a contemporary Australian author who has deliberately set out with an agenda based around Australian identity politics. More particularly, he would like to increase public awareness of the everyday realities for Australia's Aboriginal communities, of which he is a member. Importantly, he acknowledges that the translation of his work presents him with the possibility of influencing the ways in which these realities are perceived by readers from other cultures. With respect to the French translations of his novels, he is conscious of the position he occupies as a negotiator working in the spaces between

¹⁹Stephen Knight, *Continent of Mystery*, p.167.

Australia and the Francophone world.²⁰ This has become more important for him as he admitted in 2011 that he sells around 50,000 copies of his books in translation in France and they have been studied at the University of La Rochelle for the past ten years.²¹

Under analysis here are two of McLaren's novels that offer a very specific representation of a location considered to be one of the most distinctive spatial features of Australia and a defining space for Australian cultural identity: the Outback. Aboriginal people have a cultural and spiritual link with the landscape based on each Aboriginal community's own distinct culture, traditions and laws, and the Outback has featured in Aboriginal Australian oral mythologies for many centuries.²² It has also featured in the European's fascination with Australia since European pioneers first began to penetrate into the interior.²³

According to both the *Australian National Dictionary* and the *Macquarie Dictionary*, the term "Outback" derives, logically enough, from the European perspective, from the fact that the land described was seen as being literally out back, "a sparsely inhabited country which is remote from a major centre of population."²⁴ It was considered to be an area distinct from the British settlement that was spreading in a thin line around the coastal fringes of the country and not inwards, as had been

²⁰“They [the French] are reading from Indigenous perspectives and perhaps these are voices they haven't considered before. They are so enthusiastic and I felt quite emotional at times to see just how much the French have embraced Aboriginal culture.” Terra Sword, “From Federal to France”, *Northern Rivers Echo*, 1 April 2010. Retrieved from <http://www.echoneews.com.au/news/from-federal-to-france-the-tale-of-a-good-book/499579/> on 8 January 2015.

²¹ Andy Parks, “Author representing Australia”, *Northern Rivers Echo*, 14 April, 2011. Retrieved from www.echoneews.com.au/news/author-artists-and-landscape-representing-australi/823241 on 8 January 2015.

²²See NSW Government Environment and Heritage Department guidelines: “Aboriginal People's Relationship with Their Country”. Retrieved from <http://www.environment.nsw.gov.au/joint-management/relationshipwithcountry> on 14 April 2014.

²³Laurie Clancy, *Culture and Customs of Australia* (Westport, Connecticut; London: Greenwood Press, 2004), p. 2.

²⁴Australian National Dictionary accessed online from <http://www.australiannationaldictionary.com.au>. See also *The Macquarie Dictionary* which can also be accessed online at www.macquariedictionary.com.au/resources.

the case in the United States.²⁵ A dry, dusty, vast, remote and dangerous location subject to extreme weather conditions, the Outback, with its endemic flora and fauna, is home to many small communities that are spread over enormous areas and that rely on each other for survival. Given its iconic status internationally (and notwithstanding the fact that many Australians have never ventured there themselves), the Outback setting in Australian crime fiction highlights its uniqueness as a place and its links to Australian cultural identity.

In order to examine the ways in which this setting has been represented in the French versions of Phillip McLaren's novels, we propose to consider three key features of his Australian Outback that are emblematic of its isolation and harshness. First we will examine the translation of some of the many references in these novels to transport and travel in the Outback, since travel is greatly affected by its remoteness and is thus a key marker of its uniqueness as a location. Secondly, we will focus on the idiosyncratic building and housing types that have developed in these regions and that are likewise affected by the Outback's isolation and remoteness from urbanised Australia. Thirdly, we will consider the notion of the "small community", which has a particular resonance in the Australian Outback setting, designating a community that while small in numbers, is often spread across vast tracts of land.

As noted, the remoteness of the Outback has a significant impact on modes of travel both between and within communities located there. Travel by air in the Outback region is as common as taking a bus but the airstrips are nearly always unsealed, somewhat bumpy and uneven, extremely dusty or extremely muddy depending on the season, and at times occupied by the local wildlife. Philip

²⁵Susan Lawrence and Peter Davies, *An Archaeology of Australia Since 1788* (New York, Dordrecht, Heidelberg, London: Springer, 2011), p. 10. Retrieved from Springer Link E-Books at <http://download-v2.springer.com/static/pdf/9/chp> on 14 April, 2014.

McLaren is careful to depict with great care this aspect of life in the Outback, and yet the French versions of his texts present a distinct shift in meaning in a number of respects. The “unsealed landing strip” that we find in *Scream Black Murder* (p. 123), for example, becomes a “miniscule piste d’atterrissage” (*TA*, p. 177). The fact that the landing strip is unsealed does not necessarily mean it is tiny (“miniscule”), nor indeed that it is even a recognisable runway (“piste d’atterrissage”). It is far more likely to be a strip of cleared and roughly levelled land that is long and wide enough to allow sufficient space for an aircraft to land under difficult conditions.

Travel by land in the Outback presents similar challenges as it takes place on roads of widely varying surfaces: hard-packed clay, thick mud, bitumen, loose gravel, or even a combination of all of these. Naturally enough, Philip McLaren’s novels reflect this variety of road surfaces, but this is not always the case in the translated text, as the following example demonstrates.

Most of the roads they travelled were sealed except for one stretch which had a very loose dusty surface. (<i>SBM</i> , p. 60)	La plupart des routes qu’ils avaient parcourues étaient des chemins privés à l’exception d’une portion en terre battue. (<i>TA</i> , p. 90)
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Road surfaces can differ both within and outside the loose boundaries of communities but when sealed roads exist they are not generally private, contrary to what the French text indicates (“chemins privés”). In fact, these roads are more likely to be government-built public roads if they are sealed with bitumen.

The notion of the “turnoff” also takes on particular connotations for Australians in the context of travel in the Outback. Roads in these regions can continue for hundreds of kilometres without any type of meeting point or intersection with any other road, and so “the turnoff” is an exceptional feature and consequently well known to locals. However, as this next example demonstrates, this simple image, along with its connotations, has been lost in the translation.

He clicked the radio on as he neared the	Henry alluma la radio dès qu’il fut à
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turnoff for Utopia. (<i>MIU</i> , p. 92)	proximité du croisement pour Utopie. Par ici les croisements ressemblaient à des diamants incurvés – en fait les routes ne se croisaient pas. (<i>U</i> , p. 143)
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In Outback Australia “the turnoff” is a significant feature because it is so singular. The translation of this simple term with the added gloss “Par ici les croisements ressemblaient à des diamants incurvés – en fait les routes ne se croisaient pas” is problematic in that it creates some ambiguity and confusion for a receiving audience as to what type of junction “the turnoff” is. It would not necessarily be a crossroads and could more simply have been translated as “l’embranchement”, that is, the meeting of a major and a minor road. This would transfer a good equivalent meaning and thus give a clearer image for the receiving readership of the infrequency of the occurrence of this type of junction.

Most obvious in these examples from McLaren’s *Scream Black Murder* and *Murder in Utopia*, is that the different features of travel in this region have been either urbanised, transformed or even lost altogether when transferred into the translated text, and this creates an inconsistency in the images presented for the French readership.

A second distinctive feature of the Outback environment, similarly emblematic of its remoteness, is the idiosyncratic spaces and building types that are found there. One of these, which is of vital importance within Outback communities, is the local football oval with its adjoining clubhouse, a central location where locals meet to watch their country’s unique Australian Rules football. This location is also a prominent feature of Australia’s urban landscape, but in the Outback it has a number of unusual and distinctive characteristics. The “community canteen”, for example, is very different from the type of canteen one might find at an urban football oval and certainly has very little in common with any European structure that might be considered to perform a comparable function. Likewise the oval itself

would have little resemblance to a sporting ground that might be familiar to European readers. And yet, the translator of *Scream Black Murder* has domesticated these features and elaborated upon them.

Music from the community canteen drifted over the playing fields as a local band tuned up. (<i>SBM</i> , p.124)	De la musique s'élevait de la salle des fêtes du village et traversait la pelouse du stade. Un orchestre local répétait. (<i>TA</i> , p. 179)
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The image presented in the translation is not consistent with an Australian's perception of an Outback oval. First, it is unlikely that the community canteen would have anything in common with a village hall. According to a discussion paper published by the Centre for Aboriginal Economic Policy Research at Australian National University in 1998, one of the main reasons given for establishing community canteens in remote Aboriginal settlements was to reduce the demand for illicit alcohol and to encourage a more responsible drinking pattern for the community living there.²⁶ The Outback canteen is more likely, therefore, to be a quite rudimentary building, open for a few hours each day to fulfil the role of a pub for locals and not a venue for the afternoon teas and village fetes evoked by its translation as "a village hall". Furthermore, it is doubtful that there would be any type of stadium in this location and there is little chance that there would be any recognisable grass on the playing fields. More realistically, the oval would be a dusty patch of ground simply set with four tall goal posts at each end and possibly with a couple of moveable seating stands located nearby. It is evident that these features have been urbanised and made familiar to enable understanding for the new readership but the specificity of this unique Australian place has been lost. The

²⁶"A number of Aboriginal communities have their own alcohol outlets, in the form of 'canteens', operated in all instances by their Councils." D.F. Martin, "The supply of alcohol in remote Aboriginal communities: potential policy directions from Cape York", *CAEPR Discussion Paper* 162 (Canberra: Australian National University, 1998). Retrieved from www.caepr.anu.edu.au/sites/default/files/Publications/DP/1998_DP162.pdf on 19 June 2014.

translation of these terms illustrates Tymoczko's argument that translation is much more than a simple act of intercultural transfer.²⁷

In *Murder in Utopia* as well there are several instances where an intrinsically Australian Outback setting has been similarly urbanised and erroneously adapted in the translation. In the original text we are introduced to a common type of building construction that is a feature of the small settlements or outstations located, in this case, within the Aboriginal homelands of Utopia.

<p>Another half hour later they came to a stop in front of the clinic. It was a single storey slab building with walls of besa bricks – the cheapest construction you can get in central Australia. It had airconditioning units mounted on the exterior walls – the artificial industrial sounds they gave off shattered the natural desert ambience. (<i>MIU</i>, p. 54)</p>	<p>Une demi-heure plus tard, ils s'arrêtaient devant la clinique. C'était un bloc comportant un seul étage, avec des murs en briques – le genre de construction vraiment bon marché, typique de l'Australie centrale. Des climatiseurs étaient montés sur les murs – le bruit qu'ils dégageaient pollueait l'ambiance naturelle du désert. Ils signaient de façon incontestable la présence d'Européens. (<i>U</i>, p. 84)</p>
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The clinic or medical centre would be a typically modest construction, as are many in the Outback, built with a limited budget. This is precisely what we see in the original text: a simple, single-storey building with a poured concrete slab base supporting walls constructed from besser bricks.²⁸ These bricks are large rectangular concrete blocks, grey in colour. They form one of the cheapest construction materials available, both in Australia and elsewhere. The image a French reader would have of

²⁷Tymoczko states that more recent scholarly interest in the cultural specificity of translation has diverted translation focus from “simple questions of how to translate “correctly” to larger questions involving the perception of and self-reflexivity about differences related to the nature and role of translation in diverse cultural contexts.” Maria Tymoczko, “Translation: Ethics, Ideology, Action”, *Massachusetts Review*, 47:3 (2006), p. 445.

²⁸Besser bricks derive their name from their creator, Jesse Besser, the son of a lumber magnate who in 1904 in Michigan developed one of the first hand-tamp block machines for the concrete masonry business and founded the Besser Manufacturing Company. Besser (not “besa”) bricks are concrete blocks or bricks that are produced with hollow centres to improve insulation and reduce weight in construction. They are often used in cyclonic areas of northern Australia for their improved stability compared to other types of construction. The low price, durability, insulating properties and structural reliability of the besser block can make it a great option for construction. However, as it is aesthetically not very attractive, they are mostly used in commercial construction or cheaper housing. Otto Stephan, “*The Concrete Century*”: *Besser 100th Anniversary, Inspiring Concrete Innovation* (Traverse City, Michigan, USA: Village Press Inc., 2004). Retrieved from http://besser.com/uploads/about/History/The_Concrete_Century.pdf on 7 February 2014.

this building, however, is significantly different from that portrayed in the original text. In the translation, the term “briques” evokes a construction built from red brick. The French reader might then infer, with the additional information provided, that this is a cheap and typical construction material used in central Australia (“bon marché typique de l’Australie centrale”). However, the building portrayed in the French text would certainly not be perceived as a cheap construction by an Australian audience. A building constructed from red bricks in the Outback would signify a far less restrained budget. The Police Station encountered later in the novel is made of red bricks and provides a useful counter-example.²⁹ Further, the inclusion of the additional commentary by the translator, namely, “Ils signaient de façon incontestable la présence d’Européens”, only serves to invite a judgmental perception of European interference in the Outback, whereas McLaren simply acknowledges that the “artificial industrial sounds they gave off shattered the natural desert ambience”.

Similarly smoothed out or mistranslated altogether by the translator are the numerous references in both of McLaren’s novels to the rudimentary or self-built homes found in the Outback constructed from whatever resources can be found nearby, such as empty boxes and local vegetation. Here is one such example from *Murder in Utopia*, with its French translation:

<p>The Djungawarri family lived with about fifteen families at Camel Camp community, which was between Three Bores and the old Utopia homestead. Most of the people came out of their self-built houses as Mick skidded to a halt in front of a three-room place. Alfie Djungawarri’s shanty was made</p>	<p>La famille Djungawarri vivait en compagnie d’une quinzaine d’autres familles dans la communauté de Camel Camp, entre Three Bores et la vieille propriété d’Utopia. La plupart des gens sortirent de chez eux quand Mick s’arrêta en dérapant devant l’habitation de trois pièces. La baraque d’Alfie</p>
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²⁹ “It was a substantial building, one of authority as you might expect. It had been built of red brick with a red tile roof, five years ago.” (*MIU*, p. 119)

from raw timber, tin, bushes and boxes. (MIU, p.112)	Djungawarri était construite à base de bûches, de boîtes de conserves, ³⁰ de broussailles et de cartons. (U, p. 172)
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McLaren’s description of the poor housing conditions that prevail for the Aboriginal communities who live in these isolated areas of the Outback provides an opportunity for the receiving audience to learn about those conditions, and the omission of the term “self-built” within the translated text represents a significant translation loss. Further, though the term “la baraque” does evoke an adequate sense of the poor construction of the house, this has a somewhat familiar and pejorative overtone that is not obvious in the term used in the source text.

A third aspect of life in the Outback which is central to any portrayal of these isolated regions is the notion of the small community that lives within a vast and remote area. This has particular resonances for Australian readers brought up on a visual discourse of distinctive Australian Outback images, such as those that featured in national films, particularly those produced from 1973 to 1981. Graeme Turner states that in this time period, Australia was trying to develop a “visual mythology for itself”.³¹ It is therefore extremely important to try to maintain those resonances in order to evoke similar images when translating texts that portray these small communities. The notion of the small Outback community, however, is represented through inconsistent and quite “foreign” images in *Tueur d’Aborigènes* and in *Utopia*. The fact that such small communities may be spread across vast and remote areas, for example, is significantly altered in the translation.

The small community was home to about five hundred people. (SBM, p. 123)	La petite localité abritait un demi-millier de personnes. (TA, p. 178)
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³⁰The translation of one of the components of this construction, the “tin”, as “boîtes de conserves”, portrays a very peculiar image and must be considered to be the mistranslation of tin in the original, as in “tin roofing” (“toit de tôle”) and not tin(s) as in “tin cans/boîtes de conserves”.

³¹Graeme Turner, *Making it National: Nationalism and Australian Popular Culture* (St. Leonards, NSW: Allen & Unwin, 1994), pp. 126-127.

It's in connection with the murders of Aboriginal women. Late last year I treated a young Aboriginal woman from this community. (<i>SBM</i> , p.121)	C'est en rapport avec les meurtres de femmes aborigènes. En fin d'année dernière, j'ai soigné une jeune Aborigène de notre petite ville. (<i>TA</i> , p. 176)
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The use of “localité” is a reasonable equivalent translation of “community” as it draws attention to the fact that this community is not confined within the boundaries of a town or village. However, the use of “petite” then limits the perception of how spread out this community may be. Conversely in the second example, this community is designated as “notre petite ville”. As previously stated, an Outback community can stretch for many kilometres in all directions and again is not defined by urbanised boundaries. The concept of place in this Australian context implies a situation where your nearest neighbour may be referred to as “just next door” but where “just next door” is actually many kilometres away.

The notion of community is similarly misrepresented in *Murder in Utopia*, as the following examples demonstrate.

The scent of wild Weilmoringle blooms lay over the entire community. (<i>MIU</i> , p. 65)	l'odeur des <i>Weilmoringle</i> sauvages embaumait tout le village. (<i>U</i> , p. 103)
the sun had risen and people in the small settlement began to stir, some walked about (<i>MIU</i> , p. 163)	le soleil s'était levé et les habitants de la petite ville commençaient à sortir de chez eux (<i>U</i> , p. 247)

The description in the original text of “the scent of the Weilmoringle blooms” that “lay over the entire community” gives an impression for Australian readers of the strength of the scent, which extends over a considerable distance. While the verb “embaumer” is a good choice here, as it accurately conveys the strength of the scent, the translation of “community” as “le village” betrays the distance over which this scent can be detected. In the second example, the fact that the settlement is small is adequately reflected in the translated text with the use of “petite”. But, as already noted, although a small settlement in the Outback may only contain a small number

of buildings, it is part of a much larger community, small in population but widely spread. Once again we can see here the urbanisation of a unique Australian concept of place through the use of “la petite ville”, which confines the small settlement to the limits and image of a small town.

Elsewhere in the text, the converse can be seen. What is interesting about the next example is the fact that the word “town” in the original text has been used to differentiate between the settled area of Alice Springs and the Outback community of Utopia. But, unlike the earlier examples, here it requires translation as “ville” and not as “communauté”.

Keeps them off the streets in town. (MIU, p. 114)	Ça maintient tout ce petit monde hors des limites de la communauté. (U, p. 176)
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This is a significant issue because, in the narrative, the police are trying to keep the drunkards away from the pub in the main township of Alice Springs and are therefore ignoring the illegal selling of alcohol at the limits of the alcohol dry-zone, that is, at the boundary limits of the Utopia homelands. Contrary to the impression given by the French translation, the police are keeping the drunkards away from the town and not outside of the boundaries of the community. They are, in fact, well aware that, having purchased their alcohol, most consumers will slip back into the community homelands. This then means that the consumers of alcohol will be kept away from the main township and, therefore, will be less trouble for the police. Once again, the translation here is not only misleading but constitutes the loss of an opportunity to reflect a personal commentary by McLaren on an everyday reality for police officers and the populations they control in the Outback regions of Australia.

To conclude the discussion on Philip McLaren’s portrayal of the Australian Outback in *Scream Black Murder* and *Murder in Utopia*, a further observation must be made. There is a clear social commentary in Philip McLaren’s novels on the

existence of boundaries or fence-lines for Aboriginal communities living in traditional homelands in the Outback regions and on what can be the consequences of these borders for Aboriginal people. It is therefore significant that the purpose of creating these homelands seems to have been completely misunderstood by the translator, and this has resulted in the presentation of misleading information for the receiving audience. In the early 1970s, a movement that came to be known as the homeland/outstation movement, emerged with the purpose of allow indigenous residents “to actively engage with their land.”

This choice might be based on a desire to protect sacred sites, to retain connections to ancestral lands and ancestors, to live off the land, or to escape social problems that might be prevalent in larger townships.³²

In *Murder in Utopia*, in particular, numerous passages refer to the crossing of fence lines and barriers/borders as people enter and leave the Utopia homelands. It is evident from information given that this is an Aboriginal homeland region and not a town called Utopia. In fact in the opening pages of the novel Philip McLaren specifically states:

This is a work of fiction. There is a real place named Utopia, it’s situated in the red-desert centre of Australia. This story is not about that place, nor is it about any real people. I found the irony irresistible: imagine naming a place Utopia, a place so impoverished, so desolate. There is no medical centre called the Utopia Medical Centre. The Urapuntja Health Service council is a real medical centre; from there medical services are provided to people of the Utopia/Sandover River Region. It is not the clinic in my story. It should also be understood that the actual region called Utopia is a decentralised community that stretches for 100 kilometres with no police station of its own. (*MIU*, p. 4)

McLaren makes it clear that the location in *Murder in Utopia* is fictitious and, though he has occasionally grouped some buildings together in the text (such as the medical

³²Séan Kerins, “The Future of Homelands/Outstations”, *CAEPR Topical Discussion Paper 1* (2010), p. 2. Retrieved from http://caepr.anu.edu.au/sites/default/files/Publications/topical/Topical_Kerins_outstations_0.pdf on 3 March 2014. At the time of the publication of McLaren’s novels, the House of Representatives Standing Committee on Aboriginal Affairs reported that an estimated 10,000 Aboriginal people were living on between 400 and 500 homeland centres or outstations, 360 of which were located in NT, 84 in WA, 40 in SA and 10 in QLD. Parliament of Australia, House of Representatives Standing Committee on Aboriginal Affairs, *Return to Country: The Aboriginal Homelands Movement in Australia* (Canberra: Australian Government Publishing Service, March 1987). Retrieved from www.culturalsurvival.org.au on 3 March 2014.

clinic and the police station), his main purpose for locating this novel in a remote Aboriginal homeland is to reflect the reality of the implications of these delineated spaces for Outback communities: decentralised services and the need to travel large distances for simple medical, educational and legal services.³³ According to McLaren, although these homelands have been set up to allow Aboriginal communities to live according to traditional indigenous practices, there are sometimes undesirable consequences, such as separation, segregation and sub-standard housing. Nevertheless, the boundaries and fences that define these lands do serve a number of useful purposes. This is not the impression, however, that French readers would derive from the translated text, as the following examples demonstrate.

On pension days, Billy ³⁴ made his runs to the fence lines of the black communities. (<i>MIU</i> , p. 67)	Deux fois par semaine, ³⁵ Billy faisait sa tournée le long de la barrière, pour les communautés noires. (<i>U</i> , p. 107)
Their deals done, the McLeod's [<i>sic</i>] moved on to the next community gate. (<i>MIU</i> , p. 67)	<i>omitted</i> (<i>U</i> , p. 107)
Holland Springs featured an older outstation, small store, a few houses and shacks, and a meeting of fences from every direction, which carved up the ownership of the small community and kept cattle in their proper place. (<i>MIU</i> , p. 116)	Holland Springs était constitué, en tout et pour tout, d'une vieille propriété, d'un petit magasin, de quelques maisons et baraquements. Le lieu-dit se trouvait aux confins d'une série de clôtures qui partaient dans toutes les directions et permettaient au bétail d'être trié dans les parcs prévus à cet effet. (<i>U</i> , p. 178)

In these examples, the translated text implies that there has been an attempt to keep the black communities within their designated area. The reality portrayed in the original text is that the fences have been built for quite different reasons: to keep alcohol out of the dry-zones, to keep stock in and, most importantly, to give

³³“While the region does have a store, service station, school and other communal services, they are not in one centralised place as I have written”. Philip McLaren, *Murder in Utopia* (Alexandria, NSW: Cockatoo Books, 2009), p. 4.

³⁴Billy McLeod and his father are the local suppliers of alcohol to the community.

³⁵Pension day in Australia is the terminology used for the day when beneficiaries can collect social welfare monies to assist them in living when they are either unemployed, unable to work through sickness or retired. Pension day does not occur twice a week as stated in the translated text.

Aboriginal communities a sense of ownership over the land (“which carved up the ownership of the small community”) and some autonomy in governance to practise their traditional way of living. The omission of the reference to ownership and the translation of “the fence lines of the black communities” as “le long de la barrière, pour les communautés noires” does not reflect this reality. This translation engenders visions of a reservation, much like those created for the indigenous people of the United States, and this is misleading for the receiving audience, particularly when the omission of the notion of ownership is taken into consideration. This notion of land ownership, clearly referred to by McLaren in the following examples, is particularly problematic in the translation.

Henry and Ellen have the lease on Tilford their property. It just about surrounds us here and goes on for miles (<i>MIU</i> , p. 63)	Henry et Ellen s’occupent de Tilford, leur domaine. C’est une gigantesque propriété qui s’étend sur des kilomètres autour d’Utopia (<i>U</i> , p. 101)
They held titles to properties that bordered Utopia to the north. (<i>MIU</i> , p. 87)	Ils détenaient des titres de propriété jusqu’à l’extrême nord d’Utopia. (<i>U</i> , p. 135)
He was confident he could get all we needed from our lands. (<i>MIU</i> , p. 11)	Il estimait qu’il pouvait obtenir tout ce dont il avait besoin à partir de la terre. (<i>U</i> , p. 18)

It is clearly stated in the original text that the Utopia homestead itself is leased from the Aboriginal community, though the proprietor of this particular homestead does own other lands adjoining the Aboriginal homeland and is fighting the authorities to acquire further land he sees as being left to the elements by its traditional Aboriginal owners. However, the translation of the first example here suggests that the land on which the homestead of Tilford sits belongs to Henry and Ellen (“leur domaine”) and surrounds Utopia (“autour d’Utopia”), and thus that they occupy and own land within the Utopia homelands and around the medical centre settlement area. In the second example we can see in the original text that Henry and Ellen own other properties that border Utopia (the homelands) and not, as the translation proposes, that they hold titles to properties that extend up to the extreme north of Utopia (“jusqu’à

l'extrême nord d'Utopia"). The third example clearly reflects McLaren's position with regard to ownership of tribal lands. He specifically indicates that the land is owned by his people through the expression "our lands". This has not been reflected in the translation, where we find the more general expression "de la terre".

What is evident in all of the translations related to McLaren's Australian Outback is the lack of consistency in the strategies used to convey the locational difference and the social and cultural implications of this unique Australian space. The domestications, neutralisations, urbanisations and mistranslations that we have identified create an erroneous impression for the receiving readership. Passages evoking modes of travel in the Outback, images of the distinctive types of construction located here and the notion of what is actually meant by a small Outback community have all been significantly modified in the translated text, contributing to an important loss of the didactic message of Otherness purposely conveyed by McLaren's descriptions. This would be all the more disappointing for the author as he was particularly pleased to learn that *Murder in Utopia* was chosen in 2010 for study by francophone secondary school students.³⁶ His stated aim for his text to be didactic and to inform French readers about the Australian Outback and Aboriginal Australian culture is being undermined, as we can see from the examples shown. The intercultural transfer is not authentic and therefore the author's intention for his text has been betrayed.

Richard Flanagan's Tasmania

Like Philip McLaren, Richard Flanagan also sets out to draw particular attention to the importance of the Australian setting and its relationship to cultural

³⁶In 2010, this book was awarded the "Prix littéraire: Récits de l'ailleurs" by the Association du Prix Littéraire de l'Archipel de Saint-Pierre et Miquelon. This award includes its selection for study by francophone secondary school students. "Dossier de Presse", Association du Prix Littéraire de l'Archipel de Saint-Pierre et Miquelon, Lycée Émile Létournel en collaboration avec les Services de l'Éducation Nationale de Saint-Pierre et Miquelon. Retrieved from <http://www.austlit.edu.au/austlit/page/v2272> in May 2012.

identity in his crime fiction narratives. However, the two locations under analysis here are very different from the Outback setting that features in McLaren's *Scream Black Murder* and *Murder in Utopia*. The Tasmanian wilderness which is the setting for *Death of a River Guide*, and the Sydney urban landscape which features in *The Unknown Terrorist*, are nevertheless just as distinctively Australian.

The remote Tasmanian wilderness is a location which contrasts in many ways with the Outback but which nevertheless has many analogous features. It is just as rich a setting as the Outback, for example, in terms of its potential for crime, as it is similarly isolated and full of dangers. Like the Outback, it is as unknown and terrifying to the average Australian as it is to an enquiring "foreigner". Sparsely populated, characterised by rugged terrains, subject to extreme climatic conditions and inhabited by strange and sometimes threatening animals, the Tasmanian wilderness not only provides a unique setting for danger and intrigue but it also allows the readership to gain insights into an unfamiliar but extremely important and distinctive part of Australia's cultural identity and heritage.

Both the threatening qualities of the Tasmanian wilderness and its status as an iconic Australian landscape are consciously harnessed by Flanagan in *Death of a River Guide*. It is therefore just as important for the distinctiveness of Flanagan's wilderness to be conveyed to a French readership as it was for McLaren's Outback. Once again, what is at stake here are the strategies that are used for the translation of culturally bound representations of place in the source text and whether or not a consistent approach has been adopted. This will contribute to our overall discussion of what Nathalie Ramière calls "the dialogic relationship between Self and Other" in translation, and in this particular study, the relationship between Australia and the

francophone world.³⁷ Our analysis will focus firstly on the notion of the wilderness itself, and how this is represented in the translated text. We will then analyse more specifically the ways in which endemic flora and fauna have been translated in order to determine whether the distinctiveness of their features has been conveyed to the receiving audience. Finally, we will consider whether the underlying sentiment of separation that Tasmanians feel with respect to “mainland” Australia, and which is a particular feature of the mind-set of the characters in *Death of a River Guide*, has been successfully transferred into the French text.

There is arguably no other location on earth that compares to the unique and isolated south-west Tasmanian wilderness which is described as one of the last remaining expanses of temperate rainforest in the world. Almost one-fifth of Tasmania was declared a World Heritage Area in 1982, a declaration that brought both a national and an international obligation to protect and conserve this location of outstanding universal value.³⁸ In order to qualify for this heritage listing, the Tasmanian wilderness had to meet at least one of ten natural and cultural selection criteria. In fact, at the time of listing it satisfied seven of the ten possible criteria placing it among a very small number of similarly listed sites in the world.³⁹ Of particular interest to this analysis are the three following criteria, namely that a site should:

(v) be an outstanding example of a traditional human settlement, land-use, or sea-use which is representative of a culture (or cultures), or human interaction with the environment especially when it has become vulnerable under the impact of irreversible change;

³⁷Nathalie Ramière, “Reaching a Foreign Audience: Cultural Transfers in Audiovisual Translation”, *The Journal of Specialised Translation*, 6 (July 2006), p. 152. Retrieved from http://www.jostrans.org/issue06/art_ramiere.php on 21 November 2013. See also Nathalie Ramière, “Are you ‘Lost in Translation’ (when watching a foreign film)? Towards an Alternative Approach to Judging Audiovisual Translation”, *Australian Journal of French Studies*, 47:1 (2010), pp.100-115.

³⁸Statement from the Director of National Parks, Tasmanian State Government, *Tasmania’s Island Heritage*, retrieved from www.australia.com.au on 20 October 2013.

³⁹For further information, see R.G. Lesslie and M. Maslen, *National Wilderness Inventory: Handbook of Principles, Procedures and Usage*, 2nd Edition (Canberra: Australian Heritage Commission, 1995).

(vi) be directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance. (The Committee considers that this criterion should preferably be used in conjunction with other criteria);

(ix) be outstanding examples representing significant on-going ecological and biological processes in the evolution and development of terrestrial, fresh water, coastal and marine ecosystems and communities of plants and animals [...].⁴⁰

Each of these three criteria draws particular attention to the contribution of the Tasmanian wilderness to the cultural specificity of what is a distinctive Australian place and reinforces the reasons for preserving it.⁴¹

For Flanagan, as it was for McLaren and his Outback, the wilderness is much more than just a location for his novels. An environmental activist, he frequently participates in the debates that surround Tasmanian environmental issues, such as the clear-felling of trees in the temperate rainforest and the damming of the Franklin River. In fact, he was once accused of treachery for his environmental activism, and in 2007 was told he was “not welcome” in his own home state when he wrote a particularly scathing attack on the logging of old-growth forests, an article that questioned the relationship between a Tasmanian hardwood woodchip company and the State government of the time.⁴² It is therefore clear that Flanagan’s detailed

⁴⁰UNESCO World Heritage Criteria for Selection as required for inclusion on the World Heritage List, retrieved from www.whc.unesco.org/en/criteria on 20 June 2014. See also *The Tasmanian Wilderness World Heritage Area, 2007*, World Heritage Committee Decision WHC-06/30.COM/7B State Party Report (Canberra: Australian Government Department of the Environment and Heritage, 2007). Retrieved from www.nla.gov.au/nla/arc-76074 on 20 October 2013. For more on Australia’s World Heritage listing sites, see I. Connellan, “The Politics of Preservation”, *Geographical*, 75:9 (September 2003), pp. 77-80, retrieved from www.geographical.co.uk on 20 October 2014; and, *Tasmanian World Heritage Wilderness Area*, Tasmanian Government Parks and Wildlife Service website. Retrieved from <http://www.parks.tas.gov.au> on 1 August 2014.

⁴¹The Commonwealth Government’s National Wilderness Inventory is founded on the “wilderness continuum” concept which holds that the wilderness condition exists at a certain point on a spectrum of remote and natural conditions where the community recognises and places value on the existence of these conditions. B.G. Mackey, R.G. Lesslie, D.B. Lindenmayer, H.A. Nix and R.D. Incoll, *The Role of Wilderness in Nature Conservation: A Report to the Australian and World Heritage Group, Environment Australia, July 1998* (Canberra: The Australian National University, 1998), p.10. Retrieved from <https://digitalcollections.anu.edu.au/bitstream/1885/40967/3/rolewild.pdf> on 20 October 2013.

⁴²In a television interview, Paul Lennon, a former Tasmanian Premier, said “Richard Flanagan and his fiction is [sic] not welcome in the new Tasmania”. ABC Programme, “Australian Story: A Letter from Richard Flanagan”, *Australian Story*, Monday, 3 November, 2008. Retrieved from www.abc.net.au/austory/content/2007 on 18 September, 2012. Also see Flanagan’s article, “Out of

descriptions of the unique beauty of the wilderness and of the intrinsic sense of belonging to the landscape that is the inheritance of all Tasmanians are important issues for him. For this author, the concept of the wilderness is loaded with political, social and cultural implications. Careful translation choices therefore need to be made in order to transfer true meaning and understanding to the reader without compromising the author's intent, a task that, as we will see, has not always been successfully performed.

There are some reasonably effective instances of equivalence in the translation of the concept of the wilderness, with several of its many quintessential connotations being transferred. However, as the following examples demonstrate, some are not so effectively rendered as others.

that seems so alike yet so dissimilar to the wilderness calendars that adorn their lounge-rooms and offices (<i>DRG</i> , p. 20)	si semblable et à la fois si différent de ces calendriers qui ornent leurs salles d'attente ⁴³ et leurs bureaux d'images d'une nature sauvage (<i>ACC</i> , p. 33)
that dapple the rainforest rivers with their white flowers as if it were a wedding and their petals confetti (<i>DRG</i> , p. 21)	qui mouchettent la forêt tropicale ⁴⁴ de fleurs blanches (comme pour une noce) et de pétales en forme de confettis (<i>ACC</i> , p. 34)
On goes everything ten people need to survive for ten days in the wilderness (<i>DRG</i> , p. 25)	En route, tout ce qu'il faut à dix personnes pour survivre dix jours en pleine nature (<i>ACC</i> , p. 38)
pointing up at a bank of dense rainforest (<i>DRG</i> , p. 33)	en montrant du doigt un épais massif de forêt vierge (<i>ACC</i> , p. 48)
He was heading into the rainforested wilderness (<i>DRG</i> , p. 42)	Il s'enfonçait dans cette région reculée, la forêt tropicale (<i>ACC</i> , p. 58)
now shown [...] as an empty wilderness (<i>DRG</i> , p. 43)	qui se présente [...] comme une vaste étendue déserte (<i>ACC</i> , p. 58)
the rainforest gave way to a more scrubby type of bush (<i>DRG</i> , p. 82)	la forêt vierge cédant la place à un type de bush plus broussailleux (<i>ACC</i> , p. 105)
Operations Manager of Wilderness Experiences now (<i>DRG</i> , p. 116)	Directeur des opérations de Nature Sauvage Expériences maintenant (<i>ACC</i> , p. 143)

Control: the Tragedy of Tasmania's Forests", published in *The Monthly*, 23 (2007). Retrieved from www.themonthly.com.au in September 2012.

⁴³ There has been a mistranslation of "lounge-room". For most Australians this is a lounge in a private home and not a waiting room, as it has been translated.

⁴⁴ The omission of "rivers" has resulted in the mistranslation of "rainforest rivers" into "la forêt tropicale".

of south-west Tasmanian wilderness (<i>DRG</i> , p. 186)	de la nature sauvage du sud-ouest de la Tasmanie (<i>ACC</i> , p. 222)
of the south-west wilderness (<i>DRG</i> , p. 316)	dans le Sud-Ouest sauvage (<i>ACC</i> , p. 368)

Translating the rainforest as “la forêt vierge” maintains the intrinsic meaning of an untouched or pristine forest; likewise “une nature sauvage” effectively captures the wildness of this location. Contrastingly, the translation of wilderness as “en pleine nature” and as “une vaste étendue déserte” is bland and misrepresents the deeper sense of what defines and constitutes this region; the resonances of a dense, lush, green, wet, isolated and wild environment with untouched and untamed vegetation have been neutralised. These translations encourage visions of an empty wasteland and not of the environmental richness of this “weird alien” area.⁴⁵ Moreover, as the wilderness is a cool temperate rainforest because of its geographical location, it is extremely misleading to render this in the translated text as “la forêt tropicale”. There is nothing tropical about the Tasmanian wilderness. What is evident from the translation choices made here is that there is no consistency when translating this emblematic Australian concept. The singular and sometimes indefinable qualities of what constitutes the Tasmanian wilderness have been neutralised, naturalised and even re-defined in the French translation, and this is a significant loss in terms of informing francophone readers about Australian locational difference.

Another intrinsic feature of Richard Flanagan’s work is the effort he makes to identify Australian-specific flora and fauna, often using local terminologies or sometimes reverting to the taxonomic names for the very distinctive animals, plants and trees of Tasmania. In *Death of a River Guide* this creates a very specific image of the exclusive and rare environment within which the narrative takes place. Given Flanagan’s deliberate and detailed descriptions of the natural environment in this novel, there is a need on the part of the translator to represent these distinctive

⁴⁵Richard Flanagan, *Death of a River Guide*, p. 20.

features, many of which will be unfamiliar to French readers, as faithfully as possible.

One of the problems encountered by the translator is that there are not always common words available in French for some of these plants and animals. In such cases, instead of resorting to approximations or a domestication strategy, the standard and universally accepted Latin terminology could be used. The disadvantage with this approach is that the average French reader may not be familiar with such technical terms, although this also holds true for readers of the original English text in cases where Flanagan himself has used taxonomic terminology.

<i>Erica ragiofolia</i> , said Aljaz, quoting the name of a plant he had seen in a nursery Couta had taken him to once (<i>DRG</i> , p. 33)	<i>Erica ragiofolia</i> , lui répondit Aljaz, en citant le nom d'une plante qu'il avait vue dans une crèche ⁴⁶ où Couta Ho l'avait emmené une fois (<i>ACC</i> , p. 48)
and they had named one Gaia Seeker, the other Fagus Finder, presumably a corruption of the Latin name for myrtle, <i>nothofagus cunninghamii</i> (<i>DRG</i> , p. 35)	l'un qu'ils avaient baptisé <i>Cherche Gaia</i> , et l'autre <i>Trouve-Fagus</i> , probablement une déformation du nom latin de la [sic] myrte, <i>nothofagus cunninghamii</i> (<i>ACC</i> , pp. 50-51)

In examples such as these there is no particular loss in the translation, the species in question being perhaps just as unfamiliar to both sets of readers because of this Latin terminology.

In the majority of cases, however, Flanagan uses common nouns to designate Australian flora and fauna and more often than not there are equivalent French terms available. One prominent and problematic example of this is the “crayfish”. Although dictionary definitions indicate that “crayfish” can designate either a freshwater or a marine crustacean, colloquially in Australia the word “crayfish” or “cray” is generally taken to refer to the rock lobster that is commonly fished in waters around Tasmania and Western Australia, and that is known as the spiny lobster in the rest of the world (despite the fact that is not actually a “true” lobster).

⁴⁶There is an obvious error in the translation of “nursery” as “une crèche”. Aljaz is referring to a plant “nursery” (“pépinière”) where plants are grown and not to a childcare centre.

This Australian crustacean's Latin name is *Palinurus edwardsii* or *Jasus edwardsii*, and the equivalent term in French is “langouste”, though this is still something of an approximation given that this word is mostly used in French to designate the “langouste rouge” (*Palinurus elephas*), which is not found in Australian waters.⁴⁷ The translator of *Death of a River Guide*, however, has been inconsistent in translating this term, sometimes using “langouste” but more often adopting the term “écrevisse”.

crayfishing skipper (<i>DRG</i> , p. 11)	skipper de la pêche à la langouste (<i>ACC</i> , p. 22)
at Granville Harbour going in too close for their cray rings in a gale (<i>DRG</i> , p. 44)	à Granville Harbour, par un violent coup de vent, après s'être trop rapprochés de leurs bancs d'écrevisse (<i>ACC</i> , p. 60)
an angry reddening crayfish (<i>DRG</i> , p. 216)	une écrevisse colérique et rougissante (<i>ACC</i> , p. 256)
the scallops and the abalone and the crayfish became few (<i>DRG</i> , p. 258)	les coquilles Saint-Jacques, les abalones et les langoustes furent réduites à une poignée (<i>ACC</i> , p. 304)
her sister the crayfish that smells of woman. (<i>DRG</i> , p. 315)	sa sœur l'écrevisse qui sent la femme. (<i>ACC</i> , p. 367)
their wired willow-stick cray pots (<i>DRG</i> , p. 325)	leurs paniers à écrevisses en osier renforcé de fil de fer (<i>ACC</i> , p. 378)

In Australian terminology an “écrevisse” is a yabby, which is found only in freshwater habitats, such as dams and lakes, belongs to a different family of crustaceans altogether (*Astacidae*), and thus differs in every respect from a spiny lobster.⁴⁸ The use of “écrevisse” is therefore misleading for the receiving audience.

Common names for Australian plants and animals, however, do not always exist in the language of translation and this constitutes a genuine difficulty for the translator. In French, for example, there are insufficient common words to designate the huge variety of eucalyptus trees that are found in Australia, each of which has its

⁴⁷Though from the same species family, *Palinuridae*, the “langouste rouge” is reddish brown with yellow spots while the Australian rock lobster is pinkish-red with yellow legs and can grow much larger than the langouste rouge. See the *Système canadien d'information sur la biodiversité*. Retrieved from http://www.cbif.gc.ca/home_f.php on 4 August 2014. See also *World Register of Marine Species* (WORMS). Retrieved from <http://www.marinespecies.org> on 4 August 2014.

⁴⁸Freshwater crayfish, such as the yabby, are greenish-black and have large claws/pincers. Museum Victoria Information Sheet No: 10294, “Crustaceans of southern Australia”, October 2000. Retrieved from www.museum.vic.gov.au/crust/ on 2 July 2014.

own specific common noun.⁴⁹ It is nevertheless problematic to overlook this variety, as has been done in *Death of a River Guide* through the predominant use of the generic term “gommier”.⁵⁰

the huge stringybark gums (<i>DRG</i> , p. 49)	des énormes gommiers (<i>ACC</i> , p. 66)
one of the silver- and salmon-trunked stringybarks (<i>DRG</i> , p. 49)	l'un des gommiers au tronc couleur saumon et argent (<i>ACC</i> , p. 66)
a small, straggly stringybark gum (<i>DRG</i> , p. 73)	un gommier, petit et broussailleux (<i>ACC</i> , p. 95)

The distinctiveness of the stringybark gum is lost in these translations, even though the descriptive terminology does give some sense of their appearance. This is perhaps an instance where other strategies – Latin terminology, a footnote, or even foreignisation – might be considered in order to give some sense of the variety of eucalypts to be found in this environment, as has been done on one occasion with “the flowering gum of Paradise” (*DRG*, p. 49) translated as “ce gommier de Paradise en fleur” (*ACC*, p. 66).

The portrayal of Australian animals and plants has, in fact, engendered a wide variety of translation strategies. In the following example, the Tasmanian “tiger cat” has been domesticated, resulting in the misrepresentation of this marsupial as “un ocelot”. This has then led to the necessary deletion of the term “marsupial”, the ocelot not belonging to that family.⁵¹

⁴⁹It is interesting to note that the first recorded history of Eucalypts began in 1788 with French botanist Charles Louis L'Héritier de Brutelle's description of a Stringybark gum tree, *Eucalyptus obliqua* (Messmate Stringybark) from specimens collected in 1777 in Tasmania during Captain James Cook's third Pacific expedition with HMS *Resolution* and *Discovery*. *Eucalypts of southern Australia* (EUCLID), 17 (Centre for Plant Biodiversity Research, 2002). Retrieved from Australian Government website Eucalypts at www.australia.gov.au/about-australia/australian-story/eucalypts on 2 July 2014.

⁵⁰A reclassification of the genus *Eucalyptus* in 2000 recognised over 800 different species, and approximately 15 of the 29 eucalypt species found in Tasmania are only found there. See Tasmanian Parks and Wildlife Service “Eucalypt Forests” for a complete picture of eucalypts that are endemic to Tasmania. Retrieved from <http://www.parks.tas.gov.au> on 4 August 2014.

⁵¹Primarily found in Australasia, New Guinea and South America, marsupial animals are particularly abundant in Australia. Informing the reading audience about the different varieties would greatly enhance the reader's visualisation of the Tasmanian wilderness. However, as it is believed that the Tasmanian tiger cat became extinct in 1936 and, therefore, notwithstanding that the original text may be referring to a Tasmanian Devil which is a close marsupial cousin of the tiger cat, the tiger cat is certainly not an ocelot. The cat-like ocelot is native to South America, lives under the leafy canopies of rainforests, inhabits brush lands and, most importantly, is not a marsupial animal. Retrieved from

They pass a small beach upon which a tiger cat strolls [...]. It is not afraid of them, but they are afraid of the small carrion-eating marsupial (<i>DRG</i> , p. 214)	Ils dépassent une petite plage sur laquelle un ocelot se promène [...]. Il n'a pas peur d'eux, mais eux, ils ont peur du petit carnivore (<i>ACC</i> , p. 254)
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This is not the only instance in *Death of a River Guide* where an animal which may be unfamiliar for a French reader has been changed by substituting a more identifiable species. The native Australian marsupial, the “quoll” (*DRG*, p. 216), for example, becomes a “koala” (*ACC*, p. 256) in the French translation. No doubt the translator felt compelled here to provide French readers with an iconic Australian image rather than introducing them to an unfamiliar species, a species which, significantly, is on the endangered list.⁵² Elsewhere, however, the quoll is designated by its Australian name.

the quoll (<i>DRG</i> , p. 218)	le quoll * (<i>ACC</i> , p. 259) * <i>Le quoll est un petit rongeur du bush au pelage tacheté</i> (N.d.T)
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This constitutes a foreignisation strategy, though it is complemented by the use of a gloss in the form of a footnote, designed to teach French readers about this animal and to help them visualise what it looks like. A similar strategy has been used for other endemic Australian animals.

goannas absorbing energy from the surrounding elements (<i>DRG</i> , p. 32)	tels deux lézards, deux goannas* absorbant l'énergie des éléments alentour (<i>ACC</i> , p. 47) * <i>Le goanna est un lézard géant, espèce protégée emblématique du continent austral.</i> (N.d.T)
five pademelons (<i>DRG</i> , p. 216)	cinq pademelons* (<i>ACC</i> , p. 256) * <i>Le pademelon est une sous-espèce du kangourou qui vit dans la forêt, de plus petite taille que son cousin du bush.</i> (N.d.T)

National Geographic website at www.nationalgeographic.com.au/animals/mammals/ocelot on 14 April 2014.

⁵²A “quoll” is a carnivorous marsupial with a pointed snout, a long tail and brown to black fur distinctively spotted with white. It is a lively, attractive animal with bright eyes, a moist pink nose and many sharp teeth, and is endemic to Australia and New Guinea. Australian Government Department for the Environment Threatened Species Fact Sheet. Retrieved from www.environment.gov.au/resource/quolls-australia-0 on 2 July 2014.

Many translators and editors eschew this strategy, as it risks interrupting the flow of the narrative.⁵³ It could be argued, however, that its use is justified here, although, as we have seen, it has not been adopted consistently.

There is just as strong a case to be made for using a foreignisation strategy, complemented by a gloss, when tackling the translation of the more unique flora of Australia. The generic plants, which exist in other parts of the world, do not present any particular difficulty, as there is a ready equivalent in French. For example, “tea tree” and “hardwater ferns” (*DRG*, p. 138) have become “arbres à thé” and “fougères” (*ACC*, p. 169); and “native laurels” (*DRG*, p. 20) have become “lauriers sauvages” (*ACC*, p. 32). In such cases, meaning has been transferred quite successfully. But in cases where the flora is less familiar, the foreignisation strategy that was used for the fauna has for some reason not been adopted. This has resulted in very unusual and inaccurate images being provided in the translation.

past a mass of tea-tree and button grass (<i>DRG</i> , p. 190)	un massif d’arbres à thé et de fougères, (<i>ACC</i> , p. 227)
and blackwoods ⁵⁴ (<i>DRG</i> , p. 155)	de bois d’amourette ⁵⁵ (<i>ACC</i> , p. 187)
myrtles and celery top pines (<i>DRG</i> , p. 189)	de myrtes et de pins pignon ⁵⁶ (<i>ACC</i> , p. 225)
The meadows gave way to button-grass ⁵⁷ plains and scrub, then, as they	Les prairies cédèrent la place à des plaines de frondes de fougères et à des

⁵³“Some translation theorists and practitioners protest the use of ‘reading aids’, such as glossaries [...]; a dislike of something perceived to be disruptive to the reading process; such translators will insert in the text itself a brief gloss, where this is possible, or an occasional footnote.” Jean Anderson, “La Traduction résistante: Some Principles of Resistant Translation of Francophone and Anglophone Pacific Literature”, in Raylene Ramsay (ed.), *Cultural Crossings: Negotiating Identities in Francophone and Anglophone Pacific Literatures /À la croisée des cultures: de la négociation des identités dans les littératures francophones et anglophones du Pacifique* (Brussels: Peter Lang, 2010), p. 291. See also Maria Tymoczko, “Post-colonial writing and literary translation”, in Susan Bassnett and Harish Trivedi (eds), *Post-Colonial Translation: Theory and Practice*, (London and New York: Routledge, 1999), p. 22.

⁵⁴*Acacia melanoxylon* – Tasmanian blackwood. Retrieved from *Australian Geographic* website at www.australiangeographic.com.au on 2 February 2014. According to an online reference system called *Xycol* (La nomenclature des noms scientifiques et vernaculaires des ligneux, base de données sur les appellations des ligneux (bois, arbres, arbustes) traitant des noms scientifiques noms pilotes et vernaculaires), this tree is commonly known in French as “acacia à bois dur”. Retrieved from *Xycol* website at www.xycol.net/index.php on 5 August, 2014.

⁵⁵The taxonomic name for “bois d’amourette” is *Brosimum guianense* or snakewood which is predominantly found in South America. Retrieved from *Xycol* website at www.xycol.net/index on 4 August 2014.

⁵⁶There are two varieties of “pins pignon”, native to Asia, Europe, North and South America and the Mediterranean. Retrieved from *Xycol* website at www.xycol.net/index on 4 August 2014.

slowly climbed, to a wonder world of pencil pine and King Billy pine forests (DRG, p. 68)	buissons, et puis, au fur et à mesure de leur lente escalade, à un monde merveilleux de pins pointus comme des crayons et de forêts de pins King Billy (ACC, p. 89)
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Here, plains covered in button grass (large, tufted sedge) have been portrayed as being covered in ferns, a plant that is found in the wilderness but that would not be seen on the vast plains and scrublands. The Tasmanian Blackwood, or *Acacia melanoxylon*, is an Australian hardwood which has been translated as “bois d’amourette”, namely, *Brosimum guianense* or snakewood, a tree that is found predominantly in South America and not in Tasmania. Both of these examples are forms of domestication. In the case of the “celery-top pines” (*Phyllocladus aspleniifolius*) and “pencil pines” (*Athrotaxis cupressoides*), perfectly adequate equivalent common names are available in French: for the former, the French equivalent is “tanekaha” and, interestingly, for the latter it is “pencil pine”.⁵⁸ The strategy used for “pencil pine”, domesticated as “pins pointus comes des crayons”, is all the more curious given that in this instance it is juxtaposed with a clear example of foreignisation in the translation of the “King Billy pine” (*Athrotaxis selaginoides*) as “pin King Billy”, even though this particular tree also has a more common French term, “cèdre du roi Guillaume”.⁵⁹

Similar misreading and inconsistent strategies can be found in the rendering of a number of animal species.

an oak skink ⁶⁰ (DRG, p. 216)	un sconse [sic] de chêne (ACC, p. 256)
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⁵⁷“Button grass” is a large tufted sedge (*Gymnoschoenus sphaerocephalus*) which forms distinctive plains, especially in Western Tasmania. Retrieved from *Australian Geographic* website at www.australiangeographic.com.au on 2 February 2014.

⁵⁸The celery top pine is a conifer tree endemic to Tasmania, Australia. Historically the wood was used for ship masts. *Endemic Conifers of Tasmania*, Tasmanian Government Parks and Wildlife Service. Retrieved from <http://www.parks.tas.gov.au> on 4 August 2014. According to Xycol, the French vernacular for *Phyllocladus aspleniifolius* is “tanekaha”, a Maori name, and for *Athrotaxis cupressoides* it is “pencil pine”. Retrieved from Xycol website at www.xycol.net/index on 4 August 2014.

⁵⁹Retrieved from Xycol website at www.xycol.net/index on 4 August 2014.

⁶⁰An “oak skink” is broad-banded sand-swimmer lizard (*Eremiascincus richardsonii*). An aggressive, nocturnal desert hunter, it can escape predators by burrowing into sand with a wriggling, snake-like

<p>while in the smoker dryer would be placed kangaroo and trout and salmon and trevally and trumpeter⁶¹ and eels (<i>DRG</i>, p. 240)</p>	<p>tandis que dans l'armoire à fumage on plaçait du kangourou, de la truite, du saumon, du trevally,* de l'agami, des anguilles (<i>ACC</i>, p. 284)</p> <p>* <i>Le trevally est un poisson plat aux écailles blanches, proche de la daurade, fréquent dans les fonds du sud de l'Australie et de la Tasmanie.</i> (N.d.T.)</p>
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It is highly likely that the “oak skink”, a type of lizard, has simply been misread as a “skunk”. The translation of “a trumpeter” (a fish) as “agami” (a bird), is equally disappointing, particularly as it occurs in a list of fish that are being smoked. A simple search in the *OECD Multilingual Dictionary of Fish and Fish Products* would have found “the trumpeter” and its French equivalent, “morue de Saint Paul”, listed as a flattened, yellowish-green fish regularly caught off the coast of Australia.⁶² As for the “trevally”, a foreignisation with a footnoted gloss strategy has once again been adopted, which seems unnecessary here given that there is an acceptable equivalent in French: the “carangue australienne”.⁶³

The most prevalent translation strategies used for the representation of the specific Australian flora and fauna species in this novel are: domestication and neutralisation, particularly with regard to the vegetation; foreignisation with a gloss, particularly when attempting to portray images of Australia’s fauna; and sometimes approximation or improvisation, particularly when fauna or flora are rare and would be unknown to the receiving audience. What is most obvious, however, is the

motion and can reach lengths of 30cms. It eats moths, termites, beetles, grasshoppers, spiders and occasionally other small lizards. Retrieved from <http://www.australiangeographic.com.au/topics/wild-life> on 2 February 2014. It has been mistranslated here as “an oak skunk”, (“sconse (sic) au chêne) a small, black and white carnivorous animal not found in Australia.

⁶¹A “trumpeter” is a fish that is commonly caught in Tasmanian waters and smoked in a smoker. An “agami” is a South American wading bird, with black and red plumage, called a “trumpet-bird” due to the unusual cry of the male. Retrieved from <http://www.australiangeographic.com.au/topics/wild-life> on 2 February 2014.

⁶²*Multilingual Dictionary of Fish and Fish Products/Dictionnaire Multilingue des Poissons et Produits de la Pêche*, (OECD: Wiley-Blackwell, 2008), pp. 248-250. Retrieved from <http://books.google.fr/books> on 5 August 2014.

⁶³*Multilingual Dictionary of Fish and Fish Products / Dictionnaire Multilingue des Poissons et Produits de la Pêche*, (OECD: Wiley-Blackwell, 2008), pp. 248-250. Retrieved from <http://books.google.fr/books> on 5 August 2014.

inconsistency in strategies chosen, which has led to misleading and ultimately erroneous information and images being transferred into the translated text. This is a great loss for Flanagan, who, through his narratives, has deliberately drawn attention to the diverse and distinct species of flora and fauna that exist in the wilderness environment of his Tasmanian home. Moreover, some of the improvisations or *transcreations* have resulted in endemic flora and fauna being so re-defined in the translated text that foreign species that would never be found in Australia have been relocated here.

To conclude our analysis of the translation of Richard Flanagan’s Tasmania, let us now consider a very unique characteristic of the sense of place felt by most Tasmanians: how this island State locates itself within a national identity construct. There are many references in this novel to “crossing the ditch”, sailing across “the strait” and “fleeing across the water” to the mainland. The physical stretch of water that divides Tasmania and mainland Australia has been metaphorically used by Flanagan to show how Tasmania almost exists in isolation from the other States, connected politically but separated geographically and culturally. He does not refer to Tasmania as “the island”, but consistently uses the term “the mainland” to convey this sense of insularity. Each time the journey to the mainland is mentioned, its symbolic importance and emotional significance are strongly conveyed, as the following examples demonstrate.

of the mainland town of Parramatta (<i>DRG</i> , p. 51)	de Parramatta, une ville située sur le continent. (<i>ACC</i> , p. 68)
George disappeared to the mainland for four years and returned married to a young woman called Lil Winter (<i>DRG</i> , p. 55)	George avait disparu quatre années sur le continent et il en était revenu marié à une jeune femme dénommée Lil Winter (<i>ACC</i> , pp. 72-73)
Saying goodbye to relatives going to live and work on the mainland where people were said to be happy and believed that tomorrow would be even better than today (<i>DRG</i> , p. 90)	D’au revoir à des parents qui partaient habiter et travailler sur le continent où les gens, disait-on, étaient heureux et croyaient que demain serait meilleur qu’aujourd’hui (<i>ACC</i> , p.114)
so-and-so has crossed the water to the	alors comme ça Machin a quitté la

mainland to get work (<i>DRG</i> , p. 97)	presqu'île, il a traversé la mer pour aller chercher du travail sur le continent (<i>ACC</i> , p. 122)
Bert, Jack and Ellie fled across the water to Melbourne where they stayed for three years (<i>DRG</i> , p. 197)	Bert, Jack et Ellie s'étaient enfuis sur le continent, vers Melbourne, où ils étaient restés trois ans (<i>ACC</i> , p. 235)
far out in the strait (<i>DRG</i> , p. 226)	tout là-bas dans le détroit de Tasmanie (<i>ACC</i> , p. 268)
past its dingy shops more akin in their emaciated displays to the shops of Eastern Europe before the wall came down than to those luxurious displays of the mainland (<i>DRG</i> , p.253)	il passa devant ses boutiques minables avec leurs vitrines étiques plus semblables à celles des boutiques d'Europe de l'Est avant la chute du mur qu'aux vitrines luxueuses du continent (<i>ACC</i> , p. 299)

Most evident in these examples is the consistency with which “the mainland” has been translated as “le continent”. Also striking is the confusing translation of Tasmania as “la presqu’île”, which, as an island, it most definitely is not. However, despite “le continent” being a good equivalent representation in the translated text, what is missing is any sense of the emotional significance of this journey for Tasmanians. It is often a life-changing experience that has much wider ramifications than a simple relocation. Having said that, is it in fact possible to translate a connotation that is, perhaps, not even obvious to other Australian readers who may be less sensitive to the Tasmania/mainland dichotomy? Is this a case where the rhetoric and emotion that accompany the perceived division between Tasmania and the rest of Australia are untranslatable? “Le continent” does not carry any of the connotations associated with the English compound word “main+land”, which suggests in the original text that the mainland has greater status than the minor and dependent island State of Tasmania. Interestingly, it would not be surprising to Flanagan if emotion was removed in the translation of his work. In an interview he stated that “Europeans have an idea that emotion equals sentiment, so they are deeply troubled by the appearance of emotion. They are prisoners of a modish cynicism which is really a new naivety and doesn’t acknowledge the importance of emotion in

all art.”⁶⁴ There is no doubt that Flanagan’s viewpoint of the Tasmanian as the Other who lives Somewhere Else is charged with emotion.⁶⁵

What is most problematic, then, in the translation of Richard Flanagan’s Tasmania in *Death of a River Guide* is not only the portrayal of the wilderness space and of the many endemic species that exist there, but also the inability of this translated text to capture the emotional sense of isolation and disconnection from mainland Australia that Tasmanian islanders feel. This would be particularly disappointing for Flanagan, who has been told that, through intrinsically and patiently describing everything about his island home, his novels have encouraged Anglophone readers to visit and even relocate to Tasmania.⁶⁶ The loss of cultural specificity in *À contre-courant* therefore constitutes a lost opportunity for francophone readers to learn about the landscape, flora and fauna of the unique Tasmanian wilderness, and about the distinct position that Tasmania occupies within the Australian cultural identity construct.

Richard Flanagan’s Sydney

Although, as Heather Worthington reminds us, “real-life” crime is not exclusively found in a city location, “the perception of crime as a city problem” is a widely held impression.⁶⁷ Despite Richard Flanagan’s commitment to representing his native Tasmania and its wilderness in his novels, he is well aware of the potential

⁶⁴Personal interview with the author, 5 May 2014.

⁶⁵“I’ve long thought Tasmania is simply a metaphor for everything Australia and Australians hate about themselves. [...], the terrible things they’ve done to their own land is all just externalised and given a name, and the name is Tasmania. Tasmania is an entirely different culture and people here see the world differently and people who write here have got a great well of sub-conscious experience they can tap into that is different and brings all this wealth to your writing. [...]”. *ABC Writing from the Fringe*, “Interview with Richard Flanagan”. Retrieved from www.splash.abc.net.au/media/-/m/520011/writing-from-the-fringe on 7 August 2014. See also Giles Hugo, “Richard Flanagan: The Making of a Tasmanian Best-Seller”, an interview with Giles Hugo, in *The Write Stuff*, 1 (31 March 1995). Retrieved from <http://www.the-write-stuff.com.au/archives/vol-1/interviews/Flanagan> on 6 June 2012.

⁶⁶Personal interview with the author, 5 May 2014.

⁶⁷Heather Worthington, *Key Concepts in Crime Fiction*, (Basingstoke: Palgrave MacMillan, 2011), p. 2.

of Australian cities as settings for crime novels. And more generally, one of his stated aims is to demonstrate that the characteristics of any particular city can be found in most other cities of the world.⁶⁸ This is, in many respects, true of the Sydney he presents in *The Unknown Terrorist*. Like most other large cities, Richard Flanagan's Sydney is characterised by "stiletto high-rises", crowded streets and shadowy spaces fraught with danger.⁶⁹ Nevertheless, Flanagan's Sydney is also a distinctive city with public buildings, architecture and topography that are peculiar to it and that contribute to the creation of an ambience that is familiar to anyone who has lived there or visited it, right down to "how shadows fall in particular streets at particular hours of the day".⁷⁰

The question arises, then, as to how readily Sydney's more distinctive spatial features can be represented in French translation. In *The Unknown Terrorist*, Kings Cross, one of the most iconic inner city suburbs of Sydney, is evoked with great care. Within easy walking distance of the CBD, this suburb is often visited by tourists and Australians alike, who come to observe how its denizens live and play. Its seedy character and association with sex and drugs are the source of its renown, but it is also a suburb with a particular topography, characterised by sharp differences in height. As the following example shows, the steep topography of Kings Cross is readily rendered in French through the translation of the preposition "down" into an equivalent verb of movement.

The Doll headed across to Victoria Street and down the long set of stone	La Poupée coupa vers Victoria Street et descendit la longue volée de marches en
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⁶⁸“I was concerned about writing a fable for the times and environment, I just wanted a global city; it didn't much matter to me whether it was Los Angeles or London or wherever, [...] it [the book] was seeking to convey a particular idea of the world. But it was of a twenty-first century world and it was of a world that is as alive in Milan as it is in Sydney as it is in Hamburg”. Personal interview with author, 5 May 2014.

⁶⁹“As the glomesh stilettos that were the North Sydney high-rises fell away behind her” (*UT*, p. 170).

⁷⁰Interestingly, in response to a question about whether the location was specifically Sydney or any urban environment, Flanagan said, “No, I have very specifically made it Sydney because it is rooted in all those particular details, [...], down to how shadows fall in particular streets at particular hours of the day – how the shadows fall across William Street – which are things Sydney people never even notice.” Personal interview with the author, 5 May 2014.

steps into Woolloomooloo (<i>UT</i> , p. 90)	pierre jusqu'à Woolloomooloo (<i>FE</i> , p.103)
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The elevated position of Kings Cross and the views this affords are described by Flanagan with a certain lyrical flair, and the particular features of Sydney's cityscape that catch the viewer's eye are likewise accurately captured in the French translation.

The opera house's school of dorsal fins sat on the breast of the city like a brazen brooch on an old tart; the illuminated iron work of the bridge looked like a filigree choker, and the tower blocks studded with their endless little lights reminded the Doll of the most intricate black lacework. (<i>UT</i> , p. 78)	Les nageoires de dauphin de l'opéra étaient posées sur la poitrine de la cité comme une broche en laiton sur une vieille putain. La ferronnerie illuminée du pont ressemblait à un collier en filigrane, et les tours piquetées d'innombrables petites lumières lui rappelaient une dentelle noire extrêmement élaborée. (<i>FE</i> , p. 90)
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The translation here provides the target readership with a clear understanding of how remarkable in appearance such iconic landmarks as the Opera House, the Harbour and the Harbour Bridge are. Flanagan's metaphorical images are also clearly reproduced in the translated text, including the connotations of sex and sleaze in his likening of the Opera House to a "brazen brooch on an old tart".

The seediness of Kings Cross is, indeed, one of its defining features, and poses few problems for the translator, although it does lead to the adoption of a variety of translation strategies.

After the parade ended, the Doll found herself walking through the Cross with Tariq. Heading up Darlinghurst Road, ⁷¹ the evening was beautiful, and the Cross seemed uncharacteristically upbeat, as they wandered past the he-males and she-males, the offers of cheap pills, tit jobs and blow jobs and quickies down the lane, the tottering junkies and pissed Abos and passing paddy vans and parading trannies, the schizzos and touts and tourists. (<i>UT</i> , pp. 66-67)	Une fois la parade terminée, la Poupée se retrouva en train de traverser le Cross avec Tariq. Ils marchaient vers Darlinghurst Road, la soirée était belle, et le quartier, pour une fois, avait un air de gaieté. Trav et trans, sollicitations diverses – amphètes bon marché, branlettes espagnoles, pompiers, et passes furtives au fond de l'allée -, junkies chancelants et Abos bourrés, paniers à salade en maraude et travelos à la parade, schizos, indics et touristes. (<i>FE</i> , p. 79)
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⁷¹One exception to the image portrayed is the mistranslation of "heading up Darlinghurst Road" as "walking towards Darlinghurst Road" ("marchaient vers Darlinghurst Road"), which does not adequately reflect the steep topography of Kings Cross.

The colourful and somewhat graphic images of this suburb have been clearly reproduced in the translated text, notwithstanding the fact that this has been achieved using strategies from across the domestication/foreignisation spectrum. Although these strategies have not always resulted in an exact literal equivalence in translation, they are by and large successful.

Beyond iconic landmarks and suburbs, Sydney can also be identified by certain architectural features and types of housing. A number of these features do not exist in the French urban setting and can therefore be difficult to translate. Flanagan makes regular reference, for example, to inner city tenement housing in Redfern. This type of housing was cheap to build and emerged in the early nineteenth century to house working class families.⁷² Tenements were constructed in long terraces with shared walls and remain a regular feature of the Sydney cityscape today. The front door of these dwellings usually opens on to a long narrow corridor which runs to one side of two rooms, terminating in a kitchen area with a back door to an outbuilding or extension housing bathroom facilities located in a small courtyard served by a rear access lane. The Redfern tenement described in *The Unknown Terrorist* displays all of these features.

<p>She caught a taxi to a run-down brick tenement in Redfern that Wilder had rented for as long as the Doll had known her. [...] She walked down the narrow hallway to the rear of the cottage where a small extension doubled as a kitchen and family room. (<i>UT</i>, p. 98)</p>	<p>Elle prit un taxi jusqu'à une maison en brique délabrée que Wilder louait à Redfern depuis que la Poupée la connaissait. [...] Elle emprunta le couloir étroit qui conduisait à l'arrière du pavillon où une petite extension servait à la fois de cuisine et de salle de séjour. (<i>FE</i>, pp. 111-112)</p>
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The French text here illustrates the difficulty of translating this kind of dwelling. The domestication strategy used in the translation of Wilder's tenement home as "une maison" portrays an image of a single, detached house, an image that is

⁷²Information retrieved from NSW Sydney Harbour Foreshore Authority website at http://www.shfa.nsw.gov.au/sydney-About_us-Our_heritage_role-heritage_and_Conservation_Register.htm on 14 March 2014.

reinforced by the use of “pavillon” (a detached home) to translate “cottage”. While the challenge faced by the translator here must be acknowledged, it is nevertheless the case that the domestication strategy denies any possibility of the French readership learning about tenement housing in Sydney. What is also missing is the implied meaning contained in the reference to this tenement’s location: Wilder lives in Redfern which is one of the poorer suburbs of Sydney with a high number of Aboriginal residents and with a significant place in Australia’s political and social history. What is implied but not stated is that this house is probably very run-down, as poorer residents who rent in this area can often only stay until the property is bought by developers and refurbished for wealthy buyers. These connotations are, of course, elusive to “cultural outsiders”. However, the author is at times explicit in marking this area in socio-economic terms, as is clear in the following example.

<p>Around them, washing up from the gentrified tenements and newly built designer apartments of Darlinghurst and the ceaselessly refurbished mansions of Elizabeth Bay, rushed the incoming tide of property values and inner-city hypocrisy (<i>UT</i>, p. 18)</p>	<p>Alentour, les immeubles réhabilités et les appartements branchés tout juste construits de Darlinghurst, ainsi que les résidences d’Elizabeth Bay rénovées à tout va, symbolisaient la marée de la spéculation immobilière et de l’hypocrisie du centre-ville (<i>FE</i>, p. 27)</p>
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In this case, the reference to the gentrification process that is taking place in this inner Sydney suburb has been completely neutralised in the translation. Flanagan makes it clear that Darlinghurst is undergoing refurbishment, but by simply designating the tenements as “immeubles réhabilités” and describing the designer apartments as “appartements branchés”, the translation omits important details, namely that the apartments are new or newly refurbished and that the renovations of the tenements will change the demographic of the suburb (“gentrified”). In addition, the translation of “ceaselessly” as “à tout va” implies that these renovations are being done “carelessly”. These omissions and mistranslation are particularly disappointing for a number of reasons. The renovation of heritage-listed buildings in inner city

suburbs is a common occurrence in many cities around the world, including Australian cities desperate to preserve their historic buildings. The process of gentrification is important in Flanagan’s novel; it is also a concept that French readers would understand, and that could be conveyed fairly simply through the use of the adjective “embourgeoisé”, or an expression such as “devenu chic”. What is lost in this translation, therefore, is the notion contained in the original text of the displacement of poorer residents from inner city suburbs.⁷³

Staying with the theme of wealth and poverty, another feature of Flanagan’s urban landscape in *The Unknown Terrorist* is his identification of individual suburbs according to their socio-economic status through references that provide readers with an ability to differentiate between suburbs of Sydney for the “haves” and those for the “have-nots”. In order for the French readership to understand this spatial division of Sydney along socio-economic lines, it is important for the translator to try to maintain such references in the French text.⁷⁴ In this first example, there are several signifiers in the original text that give a clear indication for Australian readers that the Doll is walking through a suburb for the wealthy.

She made her way to a road that bordered the cliffs and from there through avenues of European cars until she came to a grand refurbished Federation mansion on the top side of a street that commanded	Elle se dirigea vers une route qui bordait les falaises et, de là, emprunta des avenues grouillant de voitures européennes jusqu’à une majestueuse demeure de style édouardien en haut
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⁷³Flanagan spends considerable time in *The Unknown Terrorist* describing the tearing down of low-level and dilapidated housing to be replaced by anonymous CBD tower blocks, the refurbishment of the inner city residential areas to accommodate a different demographic choosing to live and work in the CBD, and the issue of the preservation of heritage-listed buildings. Interestingly, McLaren makes a similar reference to this practice in *Scream Black Murder*. He draws attention to an effort that was made by an Aboriginal organisation to try and purchase run-down buildings in Redfern in order to provide for homeless members of their own Aboriginal community, and, more particularly, to enable Aboriginal residents to stay in their original homes when they would otherwise have been pushed out by wealthy developers. See further reference to this issue in this chapter.

⁷⁴Flanagan is particularly scathing with regards to the materialistic lifestyles of Australians and the dominance of wealth over more important social issues. When *The Unknown Terrorist* was released, Flanagan stated in *The Monthly* in October 2007 that he “found (he) didn’t like Australia anymore. [...] (He) didn’t like the racism, the materialism, the inescapable stupidity”, and wanted to write a novel that featured “people for whom love wasn’t sufficient and money was enough”. Richard Flanagan, “Politics, Writing, Love”, *The Monthly*, 28 (2007). Retrieved from www.themonthly.com.au on 19 March, 2013.

views of the harbour and city. (<i>UT</i> , p. 127)	d'une rue dominant le port et la ville. (<i>FE</i> , P. 144)
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In Australia, products originating in Europe are generally considered to be of better quality and more expensive than locally produced goods. Consequently for an Australian reader, the image of “avenues of European cars” is a clear indication that the inhabitants of this suburb are wealthy. It is less clear, however, that this association of European cars with wealth would be apparent to a French readership. This is perhaps a case where the meaning could be expanded in the translated text by adding a car brand that Europeans would associate with quality and wealth, such as a Mercedes. A similar marker of wealth is the fact that this street “commanded views of the harbour and city”. This has been successfully translated through the use of “dominer”. Of more concern is the translation of “a grand refurbished Federation mansion”. Federation architecture originated in Australia during the period that followed the political unification of the Australian states under a single Constitution, which came into force on 1 January 1901.⁷⁵ This architecture does have some similarities to Edwardian architecture and did develop in Australia in a similar time period, so the domestication strategy reflected in the choice of the expression “de style édouardien” does provide some understanding for the receiving audience. What is disappointing with this decision, however, is that the term “Federation” describes a unique Australian architecture which distinguishes it from the Edwardian style. Federation architecture took on very distinctive Australian themes, displaying native fauna and flora decorations and motifs on ceilings, roof gables, windows and

⁷⁵Australia’s federation began with the passing of *The Commonwealth of Australia Constitution Act (UK)* on 1 January, 1901. This British legislation allowed the six Australian colonies (“states”) to govern in their own right as part of the Commonwealth of Australia, now known as the Australian government. *The Commonwealth of Australia Constitution Act (UK), 1 January 1901*. Retrieved from the Australian Government website at www.australia.gov.au/about-australia/our-government/australias-federation on 2 July 2014.

cornices in these expensively built homes for the wealthy.⁷⁶ As a result, the use of the term “Federation” creates very particular connotations for Australians, connotations which are absent from the French text. This domestication strategy has therefore resulted in the loss of an opportunity to teach the receiving audience about a particularly Australian style of architecture. Further, the elimination of “refurbished” in the translated text prevents the new readership from gaining any insight into how these large and distinctive mansions are now being renovated for occupancy once again by Sydney’s wealthy elite, with a view to preserving these important heritage features of urban Australia.

Overall, it must be said that the different strategies used to portray Richard Flanagan’s Sydney have predominantly been successful. In fact, the representations of the iconic and internationally recognised landmarks of Sydney have been conveyed with some poetic clarity in the translated text. Its more generic characteristics have likewise been successfully transposed. What is noticeable, however, is that when the features are less well-known or less universal – the differences in building types and architecture, for example – the translator has tended to adopt a domestication strategy that results in a misrepresentation of Sydney’s distinctiveness. Moreover, any connotations of differing socio-economic status between suburbs for the “haves” and those for the “have-nots” have for the most part not survived the translation process. The domestication and neutralisation strategies used to translate Flanagan’s “less familiar” Sydney have limited the opportunity for

⁷⁶“The ornate Federation house was a sign of prosperity - an Australian version of the English Edwardian house. Federation houses (1890-1915) were detached, with gardens, and with Australian motifs and a roof of terracotta tiles with detailed fretwork in the roof gables and windows. Many houses had a sunrise motif in the front gable as a sign of the dawning of a new century. Add-ons and renovations with heritage restraints were a constant experience of living in a federation house.” Retrieved from <http://australia.gov.au/about-australia/australian-story/austn-architecture> on 3 February 2014.

French readers to learn more about the distinct differences of this Australian city space.

Our analysis of the translation of place within our corpus of crime fiction narratives by Philip McLaren and Richard Flanagan has highlighted a number of significant translation issues. What has predominantly emerged is that the familiar urban environment is less problematic for a translator than its distinctive features, though not entirely so, and that overall the city environment poses fewer translation problems than the Outback setting or that of the Tasmanian wilderness. As we have seen in Flanagan's *The Unknown Terrorist / La Fureur et l'Ennui*, the universal urban setting, which is commonly associated with crime fiction narratives, has for the most part been successfully translated for the francophone audience, with some minor exceptions. However, when the setting is unfamiliar to the translator and to the target readership, as is the case with the Australian Outback in *Scream Black Murder / Tueur d'aborigènes* and in *Murder in Utopia / Utopia*, and the Tasmanian wilderness in *Death of a River Guide / À contre-courant*, the translation strategies chosen are more problematic. In these latter three narratives, a wide range of translation strategies have been adopted, ranging from domestication and neutralisation to foreignisation with gloss and even improvisation in clear misinterpretations. Even though the use of these strategies has not, generally speaking, compromised the progress of the narratives, the inconsistency in translation choices made and the somewhat judgmental additions made by the translator have resulted in the loss of the cultural specificity of those Australian places. Moreover, in these latter three texts, a somewhat confused and confusing picture of what actually exists in these locations has often been presented in the

translation, and this has dramatically detracted from the unique cultural specificity of the Australian landscapes described. This is a great loss for both authors: for Philip McLaren because of his stated intention to inform readers about Australian locational differences with particular reference to the Outback; and for Richard Flanagan, a fiercely proud Tasmanian historian, because of the effort he has made to show in his work the natural and cultural heritage that is the foundation and “soul” of what distinguishes and differentiates both the Tasmanian wilderness and even urban Sydney from any Other landscape.⁷⁷

⁷⁷At Adelaide Writers’ Week in 2014, Richard Flanagan stated that as long as the “soul” was still present in the translation of his books, then this would satisfy him. Personal interview with the author at Adelaide Writers’ Week, 3 March 2014.

CHAPTER 6

TRANSLATING BEHAVIOURS

One of the conclusions reached by Fiske *et al.* in their 1987 semiotic analysis of Australian cultural practices, *Myths of Oz*, is that, although Australia can be viewed in many different ways by the diverse and multicultural communities that co-exist there, a cohesive Australian cultural identity can nevertheless exist “as long as we all agree on the commonalities between our individual versions”.¹ Their analysis suggests that one of the most productive ways of gaining an understanding of a society and its commonalities of cultural identity is by observing the implicit and sometimes unconscious meanings that are present in that society’s behaviours and cultural practices, in its “lived texts”.² Under analysis in this chapter are Australia’s “lived texts”, that is, the sociological markers of distinctively Australian behaviours and cultural practices that are the product of the nation’s unique cultural hybridity. These markers are strongly represented in the four crime fiction novels of Richard Flanagan and Philip McLaren that are the subject of this study.

In order to examine how these markers which feature strongly in crime fiction narratives contribute to the construction of Australian identity, we have focused on particular aspects of cultural behaviours and habits that are specific to everyday Australian life. In the first part of this analysis, we will examine descriptions in the original texts and in their French translations of distinctly Australian eating habits and dress codes, behaviours that are intrinsically and most obviously influenced by Australia’s extreme and diverse climates and by its

¹John Fiske, Bob Hodge, Graeme Turner, *Myths of Oz: Reading Australian Popular Culture* (Sydney, London, Boston: Allen & Unwin, 1987), p. xi.

²Fiske *et al.* suggest that “‘lived texts’, (the pub, the beach, the shopping centre) are more difficult to read than ‘produced’ texts (e.g. books, films, plays), and most cultural analysts ignore them. However, by reading them semiotically we can bring out the social and ideological forces which produced them, by examining their place within the whole cultural system. Most importantly, ‘lived texts’ are closer to the generative centre of the culture process, for they arise directly from the material conditions of life.” Fiske *et al.*, *Myths of Oz*, p. x.

multicultural heritage. Secondly, we will highlight the many signifiers in these texts of the Australian concept of “mateship” along with behaviours that are associated with this nation’s supposed egalitarianism and the myth of the “classless” society. This will include the representations in those texts of behaviours that reflect the general attitudes of Australians towards their own indigenous and migrant communities. Finally, our analysis will draw particular attention to a number of didactic representations of the different cultural practices that form an integral part of Aboriginal Australian identity. An analysis of the ways in which all of these distinctly Australian behaviours and cultural practices have been represented in the translated text for a francophone audience will enable us to draw conclusions about the extent to which the translation strategies chosen succeed in transferring the cultural specificities of Australia’s “lived texts” so that representations of this country’s unique multicultural identity are maintained for the French readership.

Culinary Practices

According to Back *et al.*, “Food is a real goldmine for the cultural sociologist”.³ Food is not just the material source of sustenance and nutrition but it can be loaded with a symbolic significance that is frequently culturally specific. The culture that we identify with can determine and be determined by our eating habits. But whether the result of habit or of choice, all of these practices and customs are unavoidably influenced by the environment in which we live and by the cultures of

³Les Back, Andy Bennett, Laura Desfor Edles, Margaret Gibson, David Inglis, Ronald Jacobs and Ian Woodward, *Cultural Sociology: An Introduction*, (Chichester, UK: Wiley-Blackwell, 2012), p. 177. Back *et al.* suggest that “How they eat, what they eat, how their food is made and distributed, their culinary passions and their dietary aversions [...] can demonstrate many of the most fundamental aspects of both people and societies”.

those around us. Therefore, the study of food preparation and of eating and drinking habits can reveal the fundamental differences of a particular culture.⁴

It would be fair to say that Australian “cuisine” as representative of a distinct cultural identity has only been acknowledged worldwide relatively recently. As suggested by Clancy in his 2004 book, *Culture and Customs of Australia*, it was in fact most obvious by its absence until the late 1950s. But in the aftermath of World War II and thanks notably to the huge influx of migrants in the 1960s and 1970s, Australian culinary practices and the range of foods produced and consumed in that country became much more diverse. Notwithstanding the influences of Australia’s migrant cultures and the processes of globalisation, however, everyday eating and drinking habits have always been affected by Australia’s extreme climates, its isolation from other markets and the practices of its indigenous culture.⁵ Thus an analysis of this nation’s food customs and of how these practices are represented in the translated text can be particularly useful in determining whether culturally distinct Australian behaviours are faithfully conveyed to the receiving audience.

The ways in which food consumption has been affected by Australia’s extreme climate and isolation are particularly evident in Richard Flanagan’s *Death of a River Guide*. One form of meat that was typically consumed in the 1950s and 1960s, and is, no doubt, representative of a preserving culinary practice brought to this country by early UK migrants, was beef silverside or corned beef. Examples that show the everyday preparation and consumption of this particular cut of meat make regular appearances in this narrative.

They fed Reg up on silverside and spuds (<i>DRG</i> , p. 197)	Ils avaient gavé Reg de gîte de porc et de patates (<i>ACC</i> , p. 235)
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⁴Back *et al.*, *Cultural Sociology*, p.178.

⁵Laurie Clancy, *Culture and Customs of Australia* (Westport, Connecticut and London: Greenwood Press, 2004), p. 86.

I was just amazed how much bullshit one man could produce from a feed ⁶ of silverside and spuds (<i>DRG</i> , p. 198)	Seulement j'étais sidéré de voir la quantité de conneries qu'un seul homme pouvait produire à partir d'un plat de gîte de porc et de patates (<i>ACC</i> , p. 236)
It looked to Harry like a blob of fatty silverside flecked with desiccated coconut. (<i>DRG</i> , p. 212)	Cela fit à Harry l'effet d'un morceau de gras de gîte de porc parsemé de noix de coco séchée. (<i>ACC</i> , p.252)

For an Australian reader, silverside is a cut of meat that can be eaten hot or cold and is often preserved in a salt brine to increase its longevity or “use-by” date. The consistent domestication translation strategy, evident in the portrayal of silverside as “roast pork”, presents a radically different image for the francophone audience – in colour, in texture and in taste – and fails to reflect a very traditional way that beef is still consumed in Australia today.

Climate is also clearly responsible for one of this country’s most recognised ways of cooking – the “Aussie barbie”. The practice of outdoor barbecuing is no doubt now widespread in the world but it is nonetheless recognised as a signifier of Australian cultural identity today. While this cultural practice, which was made famous internationally by Australian actor Paul Hogan’s “Come and say G’day” tourism campaign of the 1980s, was reinforced by the influence of migrant alfresco dining, its origins actually go back much further.⁷ The barbecue is thought to have been adopted by early colonial settlers from the Aboriginal practice of cooking over campfires and on hot stones. This method of cooking was originally adopted out of necessity and not simply for pleasure. What was cooked on those early Australian outdoor barbecues was whatever meat or fish could be obtained locally. Today the “Aussie barbie” has evolved thanks to the influence of Australia’s multicultural

⁶What is also interesting is the change in register from the informality in “to have a feed of silverside” to the more refined “to have a plate of roast pork”.

⁷Paul Hogan fronted an advertising campaign in 1984 to attract American tourists to Australia with the slogan “I’ll slip an extra shrimp on the barbie for you”. The then Australian Minister for Tourism, John Brown states that the success of this campaign is still credited today with engaging Americans with Australia’s lifestyle and its people, so that the country is not simply seen as being a tourist destination for exotic marsupial animals and extreme landscapes. See R. Upe, “Hogan hero: why this is our best tourism ad ever”, *The Sydney Morning Herald*, 20 January, 2014. Retrieved from www.smh.com.au/action/printArticle on 24 July 2014. See also Laurie Clancy, *Culture and Customs of Australia*, p. 87.

population, with the result that a vast range of culinary delights are now prepared and cooked this way. A particularly good example showing this practice and the foods involved is again given in Flanagan's *Death of a River Guide*.

<p>and there it is, smoking and spluttering, Harry's celebrated barbeque, spitting and flaring, the griddle full of roo patties on one side and cevapcici on the other, and people crowding all around it eager for a feed of Harry's famous abalone patties which are yet to be grilled over the myrtle coals, and people around it shoving and laughing and yarning with each other (<i>DRG</i>, p. 325)</p>	<p>et il est là, fumant et grésillant, le célèbre barbecue de Henry⁸, embrasé, crépitant, sa plaque en fonte remplie sur un côté de pâtés de kangourou et de cevapcici à l'agneau et au bœuf, et les gens se massent tout autour, impatients de déguster une portion des fameux feuilletés d'abalones de Harry qui doivent encore griller sur les braises de myrte, et tout autour des gens se bousculent et rigolent et se racontent des histoires (<i>ACC</i>, p. 379)</p>
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The main problem with the translation strategies chosen in this extract is that they fail to depict adequately what Harry has on his barbecue. To begin with, there is a misunderstanding of what constitutes a "patty". This is the term given to meat, fish, shellfish, or even vegetables, that are finely cut and then pressed together to form small, round, flat cakes, in other words, the type of food already well known to the French as a "rissole". This is not, however, the image that is portrayed in the translated text. The translation of "roo patties" as "pâtés de kangourou" or "kangaroo pies" not only ignores the obvious term that francophone readers would instantly recognise, but it must also lead them to question why a "roo patty" would be cooked on the barbecue. Likewise "abalone patties" are presented in the translation as shellfish wrapped in flaky pastry. The erroneous image presented in the translation is further compounded by the calque of "abalone" in lieu of its equivalent "ormeau". This could cause confusion for the francophone audience about the appearance or consistency of this highly-prized Australian shellfish. Also of interest in the above extract is the reference to a food that has particular resonances for Australia's multicultural communities and is commonly found on

⁸It is Harry's barbecue and so this reference to "Henry" is presumably a simple typographical error.

everyone's barbecue nowadays, the *cevapcici*.⁹ The *cevapcici* is a very spicy, skinless sausage of combined meats. The foreignisation strategy chosen here, together with the supplementary information, does make it clear that this food is a meat product (à l'agneau et au bœuf), but remains somewhat inadequate. It is unclear, for example, whether the foreignisation of "cevapcici" would provide any sort of adequate image for the receiving francophone audience; while it is acknowledged that this is a food with a long tradition in certain Eastern European countries, notably the Balkans, there is no guarantee that it would be familiar to a francophone audience. Furthermore, the supplementary information is misleading – *cevapcici* in Australia are made of different meats (pork, veal, lamb and beef) combined in the one skinless sausage, and are not just made of lamb and beef, as suggested in the translation.

Another notable eating habit for Australians is their predilection for hot, fresh bread, either made at home or purchased from the local bakery. As it could be argued that this predilection holds even more strongly in French culture, it would not be surprising if its portrayal in the French translation bore the traces of a domestication strategy. This indeed proves to be the case; there are many examples in the texts where hot bread rolls have been represented simply as "pain chaud". There are also occasions, however, where bread is translated as a different food type altogether, with the result that one of the most familiar foods of everyday life in Australia is erroneously portrayed in the translated text. In *Scream Black Murder*, for example, "freshly baked rolls" (*SBM*, p. 111) are domesticated as "des croissants frais" (*TA*, p. 161). The domestication strategy here suggests that the protagonists, who live in the hinterland of Queensland, would bake croissants for breakfast or have

⁹The *Ćevapi* or *ćevapčići* was brought to Australia by immigrants from south-eastern Europe, predominantly from the Balkans, after World War II. It is believed that this food originates from the Ottoman Empire. Retrieved from Eastern European Food website at www.easteuropeanfood.about.com on 14 August 2014. See recipes for making *cevapcici* at www.recipesource.com/main-dishes/meat/sausages.

ready access to them. This is more than a little incongruous and it would be far more likely for them to be baking their own bread, in this case bread rolls, as the original text suggests. The “freshly baked rolls” could easily have been rendered in the translation as “des petits pains chauds”, as has been done earlier in the narrative.

Taking a packed lunch containing a filled roll to work, to school, or on an excursion is a very common Australian practice and is now becoming more common also in France. However, as in the following examples from *The Unknown Terrorist*, a misunderstanding of what a “roll” is, coupled with a failure to recognise the practice of carrying a packed lunch, has led to very peculiar images being portrayed for the receiving audience.

One woman reached into a plastic bag, pulled out two salad rolls (<i>UT</i> , p. 245)	Une des femmes sortit deux rouleaux de printemps d’un sac plastique (<i>FE</i> , p. 267)
No one ate salad rolls. (<i>UT</i> , p. 246)	Personne ne mangeait de rouleaux de printemps. (<i>FE</i> , p. 268)

At this point in the novel, several Greek-Australian mourners have carried a packed lunch to the cemetery to eat beside the grave of their loved one. Though there is no way to deduce whether the translator has misunderstood what a “salad roll” is, or whether he has simply domesticated the food, the result for the French reader is the same. The mistranslation of a very commonly eaten Australian food – a bread roll – produces a misleading image of what these Greek-Australian mourners are eating and, in addition, alters the characterisation of these protagonists.

Interestingly, there is an earlier example in this same text that invites the conclusion that perhaps the translator does not understand the practice of taking filled rolls as a packed lunch. Here Wilder asks the Doll to make her son’s lunch at breakfast time, ready to pack in his school bag.

Max yelled for his mother from the bathroom, and Wilder left the Doll with the task of making Max’s lunch. (<i>UT</i> , p. 120)	Max appela sa mère en hurlant de la salle de bains, et Wilder confia à la Poupée la tâche de préparer son petit déjeuner. (<i>FE</i> , p. 136)
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The Doll is not making Max’s breakfast, as translated, but sandwiches for his packed lunch to take to school. In complete contrast, on the following page an iconic Australian food has been foreignised with a glossed footnote. This foreignisation strategy has been used to attempt to provide understanding for the new readers and is, remarkably, a strategy that has very infrequently been adopted in *The Unknown Terrorist*.

<p>But when the Doll, margarine and Vegemite-smeared knife in hand, looked at Wilder that morning (<i>UT</i>, p. 121)</p>	<p>Mais, quand la Poupée, couteau maculé de margarine et de Vegemite* à la main, la regarda ce matin-là (<i>FE</i>, p. 137) <i>*Semblable à de la Marmite anglaise, la Vegemite est une pâte à tartiner très salée à base de levure de bière, essentiellement consommée en Australie et en Nouvelle-Zélande.</i></p>
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What is interesting about this example is that the footnoted information itself reflects an unusual translation strategy: an Anglocentric or even Eurocentric domestication strategy has been adopted (“marmite”) to explain the foreignisation of “vegemite” in the translated text. Vegemite, as glossed, does contain similar ingredients and does have a similar appearance to marmite, but actually tastes different. However, what is unusual about this footnote is the assumption on the part of the translator that his readers are familiar with English marmite. The translator has used an interesting “mix” of translation strategies to convey meaning, a mix which relies on a pre-supposed knowledge of a British food in order for the French reader to understand.

One food habit that is not unique to the Australian setting but is an everyday practice of many cultures is eating “on the run”. There are nevertheless some distinctive and recognisably Australian ways of packaging fast food for consumption. In the following example we are introduced to an everyday practice in Sydney’s metropolitan area, “eating hot chips from a paper bucket”.

<p>Gary looked across the harbour from the busy ferry terminal at Circular Quay as he ate hot chips from a paper bucket.</p>	<p>Gary regardait le port depuis l’embarcadère animé de Circular Quay tout en mangeant des frites chaudes dans</p>
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This “bucket” resembles an oversized takeaway cup and often has very visible advertising logos on the outside. It might best be rendered as a “gobelet”, to retain its distinctiveness, rather than domesticated as a cone or cornet such as those seen in Europe. Some ambiguity has also been caused here because in Australia, “chips”, without the adjective “hot”, are cold potato chips or crisps, such as those bought sealed in a foil packet. It is for this reason that Australians tend to define chips that are hot and fried as “hot chips”. The addition of “hot” in the French translation, “des frites chaudes”, must strike a francophone audience as odd, given that “frites” would normally be presumed to be hot. The translation strategies used here have again resulted in a misleading and somewhat curious image for the target audience.

Having looked at some of the more obvious eating practices that can be associated with Australian cultural identity and that feature in the novels under analysis here, we now turn our focus to some important drinking practices: tea drinking and the consumption of alcohol. There is no doubt that tea drinking practices in Australia stem from those habits that were brought to this country by early colonial settlers. It is also acknowledged that modern Australia has entered the world’s coffee culture; however, making a “cuppa” is still a significant customary behaviour for the nation, a behaviour that strongly features in everyday Australian life and, understandably, in all of these novels. This is reflected in numerous terminologies that are either specific to Australia or to (part of) the country’s British heritage: the “tea break” for a pause in work and the “tearoom” where workers break for lunch. Although it is agreed that this is not a practice unique to Australian life, there is a peculiarly Australian way of making tea in the bush setting, namely, through means of an item of equipment known as the “billy”. The Australian National Dictionary gives many possible explanations for the origins of the word

“billy”, so its etymology remains uncertain. What we do know is that the term was mentioned in Australian literature as early as 1839 and has become synonymous with Australian bush culture.¹⁰ Consequently, it is not surprising that frequent references to a “billy” are contained in texts set in the Outback and the Tasmanian wilderness, such as those under examination here. This small multi-purpose vessel, similar in appearance to a small lidded saucepan but with a half-circle wire handle, is an unremarkable but essential tool for cooking over an open fire and features on numerous occasions in *Death of a River Guide*. However, this iconic piece of equipment has been translated in different ways, and with differing success, for the receiving audience.

drinking billy tea (<i>DRG</i> , p. 28)	à boire du thé infusé à même la bouilloire (<i>ACC</i> , p. 42)
the billy on for another cup of tea (<i>DRG</i> , p. 46)	la bouilloire sur le feu pour préparer un deuxième thé (<i>ACC</i> , p. 62)
and billies (<i>DRG</i> , p. 131)	de gamelles (<i>ACC</i> , p. 161)
a billy of tea (<i>DRG</i> , p. 228)	une bouilloire de thé (<i>ACC</i> , p. 269)

The use of the term “bouilloire” corresponds to a domestication strategy and is misleading given that a kettle is very different in appearance from a billy, even though it has the same function. A more successful translation is the use of “gamelle” which provides a reasonable equivalent image in terms of its appearance and function, though there is an added military connotation (“a mess-pot”) not present in the original text. In terms of translation strategies, there is a strong argument here for adopting one approach advocated by Ramsay and Walker, namely

¹⁰“A vessel for the boiling of water, making of tea, etc., over an open fire; a cylindrical container, usually made of tin, enamel ware, or aluminium, fitted with a lid and a wire handle.” According to the Australian National Dictionary, the origins of the word “billy” are disputed. As early as 1839 literary texts mention that a billy was used to brew tea. The term is originally thought to have come from the Scottish dialect, a billy-pot cooking utensil or “bally”, meaning milk-pail. In 1937, D. Glass suggested that the name “billy” originated on the gold-fields where the miners drank tinned soup from France and used the “bouilli-cans” for tea-making afterwards. More likely, perhaps, is the suggestion by M. Corben in 1955 that this small pail with a lid, Australia’s universal container, comes from the Aboriginal word for water, billa. See *The Australian National Dictionary* (South Melbourne: Oxford University Press Australia, 1988). Retrieved from www.austliannationaldictionary.com.au/index on 24 July 2014.

introducing this new but “foreign” word to the readership (in this case the Australianism “billy”), with additional explanatory information, and then subsequently using it in the text in that foreignised form.¹¹ This is a particularly useful strategy when a term does not have an exact equivalent in the target language. As the use of a billy is an identifiably Australian practice, it would not be unreasonable to employ this translation strategy here. This would result in a much better transfer of cultural specificity for the receiving audience rather than continuing simply to provide an approximate translation solution.

The different ways in which alcohol is packaged and consumed in Australia also feature strongly in the novels under consideration here. We are introduced to containers that are unique in size, shape and material and are considerably different in many instances from those used in other cultures. Beer, for example, still comprises the greatest proportion of all alcohol consumed in Australia at 41% and there are particularly Australian ways of drinking it.¹² Even Australians, however, can be confused by the different names given to the variety of measures of beer that are used in each State, so it is not surprising that the representation of these measures has been problematic in translation. Draught beer that is bought in a pub is generally served in a glass of varying capacity, but less commonly in a pint measure, which is more reminiscent of the UK than of Australia.

in his glass of pale ale. (<i>SBM</i> , p. 98)	dans sa pinte de bière ambrée. (<i>TA</i> , p. 141)
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¹¹Raylene Ramsay and Deborah Walker, "Translating Hybridity: the Curious Case of the First Kanak Novel (Dédé Gorodé's *L'Épave*)." *The AALITRA Review: A Journal of Literary Translation*, 1:1 (2010), pp. 44-57.

¹²Beer consumption has more than halved since the peak of the mid-1970s and is now at its lowest level since 1945-1946, according to annual Australian Bureau of Statistics figures released in April 2014. According to recent articles published by the Australian Bureau of Statistics and *Goodfood Magazine*, this country's reputation as “a nation of singlet-wearing beer guzzlers” has somewhat diminished since the early 1970s. Australian Bureau of Statistics, 4307.0.55.001 – “Apparent Consumption of Alcohol”, 4 April, 2014. Retrieved from www.abs.gov.au on 25 July 2014. See also R. Olding, “Australian beer consumption plummets to 70-year lows”, *Goodfood Magazine*, 4 April 2014. Retrieved from <http://www.goodfood.com.au/good-food/drink/australian-beer> on 25 July 2014; and, “Australian Survival Tip No. 1: How to order a beer” for a list of measures and the names given to each for all states of Australia. Retrieved from www.brewsnews.com.au on 29 July 2014.

Then he gulped back his remaining half glass of beer and left. (<i>SBM</i> , p. 99)	Il descendit d'une traite le fond de sa pinte et partit. (<i>TA</i> , p. 143)
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In addition, a “pint” of beer in Australia is generally 425 ml, not 600 ml, and this uniquely Australian “pint” measure is not available in Victoria, Queensland, New South Wales or the Northern Territory. This is particularly problematic when the setting for *Scream Black Murder* is Sydney, NSW and therefore this protagonist would not be drinking from a pint measure. Similarly inaccurate is the decision in *Death of a River Guide* to translate a uniquely Tasmanian measure of beer, the six-ounce (approximately 170 ml) as a “bock”.

he has drunk the now unfashionably small six-ounce beers for the last twenty years. (<i>DRG</i> , p. 124)	depuis vingt ans, il est venu boire ses bocks désormais trop petits pour être encore à la mode. (<i>ACC</i> , p. 153)
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As “bock” is a somewhat antiquated French terminology for a half-pint or quarter of a litre measure, it is therefore equivalent to more than twice the volume suggested in the original text.¹³ The use of “bock” captures the “unfashionable” aspect of the beer size noted in the original text, it is agreed, but the domestication strategy that suggests that a “half pint measure” is “small” may imply that Australians drink much larger measures now, which is not necessarily the case, and thus alters the perception of Australian drinking habits for the receiving audience.

Along with drinking at the pub, another common way to consume beer and other alcoholic beverages in Australia is to purchase it from a bottle shop or off-licence outlet. Predominantly here it is sold in cans or in stubby bottles. Stubby bottles are short and squat, hence the name, and are predominantly made of dark brown or dark green glass. They are commonly referred to simply as “stubbies”.¹⁴

and stubby bottles of Sydney Bitter (<i>SBM</i> , p. 140)	et des cannettes de Sydney Bitter (<i>TA</i> , p. 202)
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¹³“BOCK n.m. – 1855 de l’allemand *Bockbier*, vx Pot à bière d’environ un quart de litre; son contenu”, *Le Nouveau Petit Robert 2010*, p. 268.

¹⁴Alcohol cannot be purchased from the supermarket in Australia as it can in other countries but only from a bottle shop, an outlet generally located next to a pub, though some supermarkets now have annexes where alcoholic beverages can be bought.

Todd Birchall returned with a six-pack of Tooheys New. (<i>UT</i> , p. 184)	Todd Birchall s'en revint avec un pack de six Tooheys New. (<i>FE</i> , p. 203)
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In the translation of *Scream Black Murder*, the stubby bottles have become aluminium ring-pull cans (“cannettes”), and the foreignisation strategy adopted in the translation of a six-pack as “un pack de six” in *La Fureur et l'Ennui*, may not provide any image at all for a francophone reader who may not be familiar with the Australian beer, *Tooheys New*. Contrastingly, later in this same novel, “cannette” (*FE*, p. 112) is used successfully to transfer the image of an aluminium can of gin and tonic (*UT*, p. 98). In the same extract, however, it subsequently becomes “une boîte de gin tonic” (*FE*, p. 113) which only adds to the confusion. Earlier in this same scene we see the translation of the Australianism “tinnie” (*UT*, p. 99) as “cannette” (*FE*, p. 113) which does successfully transfer the image. However, as discussed above, this is a case where a commonly used but culturally specific term could be introduced in order to teach the receiving audience about cultural difference, retaining “tinnie” in its original foreign form in the translated text with some explanation. This would enhance the francophone reader’s visualisation of what Wilder and the Doll are drinking from and, more importantly, would reveal this commonly used Australian terminology to the new readership.

In reviewing the ways in which images of particularly Australian drinking habits have been recreated in the translated text, consideration must also be given by a translator to the translation of any connotations inherent in the original text which rely on a pre-supposed knowledge of cultural practices and which would be readily recognised by an Australian reader. This is illustrated in the following examples.

which she poured from a flagon into a tall, floral tumbler. (<i>SBM</i> , p. 88)	qu'elle se versait d'une carafe dans un grand verre orné de motifs floraux. (<i>TA</i> , p. 127)
a flagon of rum (<i>DRG</i> , p. 195)	un carafon de rhum (<i>ACC</i> , p. 233)

Although the images provided by the translation of “flagon” as “carafe” and as “carafon” are not exact and do not reflect the larger size of an Australian flagon, they do allow for a good degree of understanding for the receiving audience. What is missing, however, are the connotations of the word “flagon”, connotations that would be obvious to the Australian reader. For Australians, a “flagon” is a 2-3 litre, large circumference, narrow-necked glass container with a screw-top cap which is used to transport cheap wines and spirits. Its Australian origins are thought to be associated with the early closing of pubs prior to the 1970s and 1980s.¹⁵ In order to continue drinking, pub patrons would buy large flagons of alcohol to transport home and this type of container could be washed out and re-filled. It is not a “flagon” as defined by the Oxford English Dictionary, that is, “a large vessel containing a supply of drink for use at table; one with a handle and spout, and usually a lid”.¹⁶ In Australia today, these containers are associated with buying cheap alcohol in bulk. While it would admittedly be difficult to convey this connotation in translation, neither the use of “carafe” nor of “carafon” adequately portrays for the French reader the image inherent in the original text and which would instantly be identified by Australian readers, namely, that these protagonists are of a lower socio-economic status because they are drinking alcohol that comes in a “flagon”.

Dress Codes

As was the case with Australian cuisine, Clancy similarly argues that distinctly Australian dress codes did not really emerge until the arrival of migrant

¹⁵Neil McMahon, “The 6 o'clock swill: we'd not have a bar of it now”, *The Age*, 12 January 2014. “‘Blokes used to knock off at five o'clock, the pubs shut at six, and there was a buzzer,’ Mr McNamee recalls. ‘At five-to-six or so the buzzer would ring. Blokes would order five or six pots and drink them all, and they had to be off the premises by 6.15.’” Retrieved from www.theage.com.au on 29 July 2014.

¹⁶*Oxford English Dictionary* accessed online at www.oed.com on 29 July 2014.

populations at the end of World War II.¹⁷ That said, the dress styles and types of fabrics used for clothing in Australia have been developing since the arrival of early colonial settlers. At that time, clothing for the established classes was imported at great expense from London or Paris, and other citizens and convicts had to make do with government-issue or second-hand clothing.¹⁸ For the most part, this clothing proved totally unsuitable for the climate and weather conditions experienced here. In Clancy's view, this nation's search for dress styles that allowed its inhabitants to be comfortable and appropriately attired for the conditions led to Australia's tendency for informal dress codes as well as to a "natural inclination" for style individuality that abandoned any need to conform to any rules of society.¹⁹ It has now been acknowledged that all of these reasons – "the dictates of an outdoors lifestyle" coupled with migrant and indigenous cultural borrowings and the qualities of mateship – have contributed to the development of what are recognised today as uniquely Australian dress styles.²⁰

There is no doubt that the mode of dress in Australia today and throughout this country's history – in the Outback, in the wilderness and in the urban environments of Australia – can be attributed to a need for comfort and for an element of protection from this country's extreme climatic conditions. The development of a distinctively Australian mode of dress can also be attributed to a need to be appropriately dressed in order to participate in this country's multitude of sporting activities and celebratory pastimes. Certain items of clothing, in fact, are deemed essential for living in particular parts of Australia. This first example from

¹⁷Laurie Clancy, *Culture and Customs of Australia* (Westport, Connecticut and London: Greenwood Press, 2004), p. 90.

¹⁸*Australian National Dress*, Australian Government website. Retrieved from <http://www.australia.gov.au/about-australia/australian-story/austn-national-dress> on 20 August 2014.

¹⁹ Laurie Clancy, *Culture and Customs of Australia*, p. 90.

²⁰*Australian National Dress*, Australian Government. Retrieved from <http://www.australia.gov.au/about-australia/australian-story/austn-national-dress> on 20 August 2014.

Murder in Utopia provides a good illustration of clothing worn by indigenous women in the extremely hot temperatures of the Outback.

The women wore brightly coloured, light cotton clothing – long, loose fitting frocks or skirts – and all were barefooted except for the man. (<i>MIU</i> , p. 51)	Les femmes portaient des couleurs vives, des vêtements en coton léger – des jupes longues ou des pantalons amples – et tous étaient pieds nus à l’exception de l’homme (<i>U</i> , p. 81)
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It appears that the translator has misunderstood what is a fairly typical item of clothing worn by Aboriginal women in the Outback, a “loose-fitting frock”, which caters for both climatic conditions and cultural propriety. This has unfortunately resulted in the portrayal of Aboriginal women wearing trousers. According to advice given by the State Government of Western Australia on protocols to enable harmonious communication between Aboriginal Australians and government employees, “scant or inappropriate clothing when around the opposite sex may cause embarrassment for Aboriginal people.”²¹ As wearing trousers is considered to be “provocative” attire for Aboriginal Australian women, it is unfortunate that “frock”, a somewhat old-fashioned word for a dress, has been misunderstood and translated as trousers.

Other distinctively Australian modes of dress have undoubtedly developed to cater for the outdoor sporting lifestyle. Water based activities, such as swimming, rafting and surfing, and outdoor pursuits, such as camping and hiking, have all contributed to the various styles of clothing now seen as characteristically Australian. The distinctive styles of clothing worn for these activities are particularly present in Flanagan’s Tasmanian wilderness in *Death of a River Guide* and in his urban landscape of Sydney in *The Unknown Terrorist*. In *Death of a River Guide*, there are references to a number of commonly used items of clothing developed for participation in outdoor pursuits which have generally been reasonably successfully

²¹ Department of Aboriginal Affairs’ *PALS* (Partnership, Acceptance, Learning, Sharing) website, Government of Western Australia. Retrieved from <http://pals.daa.wa.gov.au> on 25 July 2014.

translated for the receiving audience, with a few exceptions. One of these exceptions is the somewhat inconsistent strategies that have been used for the translation of a knitted cap commonly worn in the colder months, the “beanie”, with the result that three quite different images are presented to the receiving audience. The “Fitzroy beanie” (*DRG*, p. 167) worn by Aljaz, for example, is rendered as “sa petite casquette Fitzroy d’étudiant” (*ACC*, p. 201). The image of a baseball-type cap suggested by the translation of “beanie” as “casquette” is clearly misleading. Further, for the Australian reader, the reference to it being a “Fitzroy beanie” contains a pre-supposed knowledge that it is a woollen beanie in the colours of that Australian Rules football team, and possibly depicting its logo, and not that it belongs to a particular school, as suggested in the translation. Later in the same text, a “grubby green beanie” (*DRG*, p. 227) is translated as “un infâme petit bonnet vert” (*ACC*, p. 269) which more successfully transfers the image created by the author. Then in a further example, we can again see a suggestion in the translation that this beanie is a “school cap”.

He’s a bloody platypus then, says the woman who wears the black beanie (<i>DRG</i> , p. 313)	Alors, c’est une espèce d’ornithorynque! ²² s’écrie la femme coiffée de la petite casquette noire d’écolier (<i>ACC</i> , p. 364)
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As this particular beanie is being worn by a very drunk Tasmanian Aboriginal woman in the early nineteenth century, who is staggering around an open fire with a European whaler, it is entirely implausible that she would be wearing a baseball-type school cap. These inconsistencies are extremely problematic, given that the author has drawn attention to a type of knitted hat that is commonly worn in winter by Australians, the images of which have undergone some major transformations in the translation process.

²² A significant change in register is noted in the translation of “He’s a bloody platypus then” as “Alors, c’est une espèce d’ornithorynque!”.

The cold winter climate of Tasmania is also responsible for a particularly unique item of clothing that has significance for Australia’s historical cultural identity, the “bluey” coat. According to the Australian National Dictionary, references to the Tasmanian “bluey” coat first appeared in 1899, when it was described as a very heavy grey-blue woollen garment which was probably first issued to soldiers stationed in remote convict barracks to give them protection against the severely cold and wet winters of Tasmania.²³ This is, in other words, a particularly distinctive item of clothing and it is therefore insufficient simply to portray it as a “manteau”, as the translator has done.

his father’s bluey coat (<i>DRG</i> , p. 73)	le manteau de son père, taillé dans du gros drap de laine gris-bleu (<i>ACC</i> , p. 94)
an ancient black bluey coat. Once his father’s bluey coat. (<i>DRG</i> , p. 169)	un vieux manteau en grosse laine noir. Jadis le manteau de grosse laine de son père. (<i>ACC</i> , p. 203)

Though it is acknowledged that in both examples the additional information provides a better picture for the new readership, the Australianism “bluey” is a diminutive terminology that is commonly used to describe a number of very specific phenomena, one of which is this coat which is so named because of the blue-grey woollen material from which it is made.²⁴ In not using the word “bluey”, the translation neutralises the terminology used in the original text and this constitutes the loss of an opportunity to teach the receiving audience about an item of clothing which has significant cultural importance for Tasmanian Australians.

In Flanagan’s *The Unknown Terrorist*, which is set in the urban and coastal landscape of Sydney, we are presented with very different but no less distinctive

²³The definitions for “bluey” in the Australian National Dictionary are: “1. a. A swag (so called because the outer covering was traditionally a blue blanket; 2. A swagman’s (usu. blue) blanket; 3. Orig. and in early use chiefly *Tas*. A heavy grey-blue woollen outer garment or coat, protective against cold and wet”. *The Australian National Dictionary* (South Melbourne: Oxford University Press Australia, 1988). Retrieved from www.australiannationaldictionary.com.au/index on 24 July 2014.

²⁴In Australia, the terminology “bluey” can also be used to designate a red-headed person or a blue traffic infringement notice.

images of Australian dress styles that have become synonymous with the Australian way of life. Being cognisant of the fact that much of this clothing is now globally available and therefore very likely to be familiar to the translator and to the new readership, translation into the target text should not be too problematic. The first of these styles has no doubt evolved out of Australia's love affair with the beach and the pastime of surfing. The prevalence of the various styles of swimming costume in Australian culture has indeed led to the use of a number of very localised ways of referring to them, two such terms appear in *The Unknown Terrorist*.

She dozed, awoke, watched the beautiful surfies in their long boardies and the clubbies in their budgie smugglers (<i>UT</i> , p. 13)	Elle somnola, se réveilla, regarda les beaux surfeurs dans leurs bermudas coupés aux genoux et les sauveteurs dans leurs moule-bite (<i>FE</i> , p. 21)
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The first issue here is the domestication of the diminutive term “boardies”, long shorts that are commonly worn by Australian surf-board riders. Their rendering as “Bermuda shorts cut off at the knees” is a very rough approximation. A search of the French *Billabong* website, for instance, reveals that the equivalent name given to these shorts in France is “boardshorts”, a name not far removed from “boardies”, so it seems likely that a strategy that foreignised this term, with some further explanation or gloss if needed, may have been more successful in providing both an image and the locally used terminology for the French readership. The second issue that arises here is the change in register from the metaphorical use of “budgie smugglers” to the crude and realistic use of “moule-bite”. “Budgie smugglers” is the playful “tongue-in-cheek” name given by Australians to the skimpy and tight-fitting male swimwear most commonly worn by Australian beach life-savers.²⁵ Its translation as “moule-bite” is a very good example of the problems associated with a

²⁵For definitions and origins of “budgie smugglers” see “Budgie Smugglers - OK or No Way?”, *Sydney Morning Herald*, 17 January 2014. Retrieved from www.smh.com.au/executive-style on 14 August 2014; and, “Meanings and origins of Australian words and idioms”, Australian National Dictionary Centre, Research School of Humanities and the Arts, ANU College of Arts and Social Sciences. Retrieved from <http://andc.anu.edu.au/australian-words/meanings-origins> on 1 August 2014.

“resistant text”.²⁶ An almost perfect image of what these life-savers are wearing is provided for the receiving audience with the use of “moule-bite”. However, this term is significantly more explicit, and in a more vulgar way, and there is a significant loss of the more affectionate and playful association that the term “budgie-smugglers” has for Australians and Australian readers. Perhaps the concomitant loss of “cultural colour” and playfulness is an unavoidable result of the untranslatability of some particularly distinct and culturally specific referents that carry much more than a simple image?

In addition to the localised terms that have developed to describe beachwear, the cultural affiliation of Australians with the informal beach lifestyle has led to another dress code phenomenon: the development of designer surfwear brands. Starting in the 1970s, this phenomenon led to companies such as *Billabong*, *Mambo* and *Quiksilver* commanding such large proportions of the designer surfwear markets that these labels are no longer recognised as only Australian but as world brands.²⁷ Flanagan, as we will see, has gone to quite some trouble to describe what people wear on Sydney’s beaches and in the city, using numerous brand labels. His purpose in drawing attention to branded clothing, he states, is to define a particular aspect of an Australian identity while still allowing the Other to recognise this aspect of his/her own culture within that Australian culture.²⁸ The translation strategies chosen to transfer these images to the French readership are particularly interesting for this analysis. As the brand names are, indeed, more and more universal, in the majority of cases we are unable to define whether a foreignisation or domestication strategy

²⁶For further discussion on the problems associated with the translation of “resistant text”, see Chapter 7, Part II of this thesis.

²⁷Laurie Clancy, *Culture and Customs of Australia*, p. 91.

²⁸“The usage of brand names [in this novel] is because there is an idea of life now that takes its comforts from brand names; people talk in brand names; they find meaning in brand names; they like to define their universe, their society, their soul from brand names and this is how a lot of people talk and understand the world, and take pleasure. It’s there and all that, so it was seeking to convey a particular idea of the world. But it was of a 21st century world and it was of a world that is as alive in Milan as it is in Sydney.” Personal interview with the author, 5 May 2014.

has been used. However, when a domestication strategy has eventuated, as this next example illustrates, it is sometimes with a twist. In this example, the *Mambo* shirt, an Australian brand of shirt that would be recognised globally, is domesticated and viewed through an American optic.

Ferdie wore Mambo shirts ²⁹ and thought it was fashion, not knowing it was middle age. (<i>UT</i> , p. 19)	En portant des chemises hawaïennes il se croyait dans le coup, inconscient qu'il était de faire preuve de la ringardise la plus totale. (<i>FE</i> , p. 28)
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Mambo shirts usually carry a signature “loud shirt” motif which is always playful and often makes a political statement on a current Australian or international issue. These shirts are not usually (though they can be) the brightly-coloured, floral, collared and buttoned cotton shirts that we know as Hawaiian shirts, which perhaps a French readership would associate more readily with the American culture.

Another distinctly urban Australian mode of dress, this time of what could perhaps be called a uniquely *sub*-cultural identity, is also most evident in Flanagan’s *The Unknown Terrorist*. This particular way of dressing is very specific to an individual community living in Sydney but is no less indicative of another particularly Australian phenomenon: the dress code associated with Sydney’s annual *Mardi Gras* parade. A large part of *The Unknown Terrorist* is set in the inner suburbs of Sydney, predominantly in Kings Cross – “an area chiefly known for a dying retail line in old world sleaze”, (*UT*, p. 18), as Flanagan puts it – but also within adjacent suburbs such as Darlinghurst and Paddington, which are connected by Oxford Street, the site of the annual *Sydney Gay and Lesbian Mardi Gras Parade*.³⁰ The *Sydney Gay and Lesbian Mardi Gras Festival* is a major celebration

²⁹*Mambo* released a “Chirac” t-shirt to protest against the resumption of nuclear weapons testing in the Pacific by the French government in the mid-1990s and donated \$40,000 (profits from t-shirt sales) to Greenpeace in 1995. In 2000, *Mambo* designed the Australian team uniforms for the Olympic Games opening ceremony responding to athletes’ requests. Retrieved from *Mambo World 2014* website www.mambo-world.com/about/a-history-of-mambo on 1 August 2014.

³⁰This festival has been held in February of each year since 1978 and began as a demonstration of gay and lesbian rights. It retains to this day these key references in its official name – *The Sydney Gay*

in the country's calendar and culminates in a large parade of dazzling costumes and self-expression by gay and lesbian communities and others who support them. What is distinctly different about the *Sydney Mardi Gras*, as opposed to other *Gay Pride* or *Mardi Gras* parades in the world, is its great iconic status within Australia. It is celebrated by individuals and families alike and occupies a position in the Australian cultural landscape that is far more significant and produces a much greater sense of communion than similar such manifestations in other parts of the world. It is also very different from the traditional *Mardi Gras* celebrations that take place elsewhere in the world at this same time of the year. One method of reinforcing the distinct differences seen in this iconic Sydney parade for the receiving audience could have been to introduce and establish an alternative terminology rather than consistently neutralising "Mardi Gras" (*UT*, pp. 14, 54, 55, 61) as "carnaval" (*FE*, pp. 23, 65, 66, 72). If a foreignisation strategy had been used the first time that the terminology "Mardi Gras" occurred in the novel, with a suitable explanatory footnote, then its subsequent foreignisation would have greatly contributed to informing the francophone audience about one of Australia's biggest festivals. There is enough explanation in Flanagan's narrative to dispel any confusion about what this parade is, but a foreignisation strategy would have shown francophone readers how Australians have applied their own interpretation to an expression – "mardi gras" – that has French origins. A second option, perhaps, could have been to domesticate the term by using "La Gay Pride de Sydney". However, this would then constitute a lost opportunity for informing the new readership of the Australian terminology and for pointing out that the Australian *Mardi Gras* receives significantly higher recognition

and Lesbian Mardi Gras. The number of national and international participants and observers has grown from 200,000 in 1989 to over 400,000 in 2008, making it one of the largest parades of its type in the world. It celebrated its 35th anniversary in 2014. Retrieved from the *Sydney Gay and Lesbian Mardi Gras* official festival website at www.mardigras.org.au/homepage/about/history on 3 February 2014.

by the general public on a national level than, say, “La Gay Pride de Paris” parade does in France.³¹

Looking in more detail at Flanagan’s representations of this parade in *The Unknown Terrorist*, the elaborate descriptions of floats and participants, and of the mood and behaviour of the crowds watching, evoke a very familiar and positive feeling for the Australian reader. A variety of both domestication and foreignisation techniques have been used in attempting to portray this same feel for the receiving audience. A domestication (and neutralisation) strategy is evident in the translation of “muscled men with guts of corro and breasts of rippling beef” (*UT*, p. 62) as “des hommes musculeux aux abdos en tôle ondulée et au torse de Minotaure” (*FE*, p. 74), and of “formations of fairies and marching boys” (*UT*, p. 62) as “des défilés de travestis, de folles” (*FE*, p. 74). Whatever might be the merits or otherwise of this strategy, it is clear that it has achieved some success in transferring the colour, spectacle and behaviour of those participating in the festival to the receiving audience. One of the rare foreignisation strategies with a glossed footnote that is used in this particular text occurs in the following example.

<p>There was the roar of the Dykes on Bikes [...] and weaving the whole together was a thumping cacophony of cheap fireworks [...] and the ballads of beloved gay divas. (<i>UT</i>, p. 62)</p>	<p>Il y avait le rugissement des Dykes on Bikes*, [...], et pour lier le tout une énorme cacophonie de feux d’artifice bon marché, [...], et ballades de divas gays révérees.³² (<i>FE</i>, p. 74) *<i>Les Gouines à Moto</i></p>
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Again, this strategy successfully informs the receiving audience of the nature and appearance of the “Dykes on Bikes” and the register is retained in the footnote, though the unfortunate loss of the alliteration, a difficult challenge for a translator,

³¹“Les associations signataires, organisatrices des Lesbien and Gay Pride et/ou des manifestations et/ou des marches de visibilité lesbiennes, gaies bi et trans, revendicatives et festives, s’engagent à : organiser une marche et/ou une manifestation de visibilité lesbienne, gaie, bi et trans, exprimant, entre autres, des revendications sociales, juridiques et citoyennes.” These marches are held in major cities around France between June and the end of July each year. Retrieved from <http://www.gaypride.fr> on 10 August 2014.

³²This mistranslation has unfortunately resulted in the divas, who are favoured by the gay community, singers such as Kylie Minogue, becoming gay themselves (“et ballades de divas gays révérees”).

somehow makes the description less endearing.³³ Other representations of Flanagan’s participants in Sydney’s Mardi Gras are also less affectionate in translation: the decision taken to convey “to gawk at freaks” (*UT*, p. 62) as “voir défiler les monstres” (*FE*, p. 74) carries a more pejorative and judgmental tone than is present in the original text; a similar shift away from the more affectionate descriptions of participants present in the original text occurs in the translation of the peculiarly shaped moustaches worn by the “grizzlies” or hairy bikers.

strutting grizzlies in leathers and chains with harbour bridge moustaches (<i>UT</i> , p. 63)	les grizzlis cuir et chaînes et à bacchantes qui roulaient des mécaniques (<i>FE</i> , p. 75)
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The Sydney-themed moustaches of the grizzlies have become less distinctively Australian and this smoothing out in the translation results in the loss of Flanagan’s highly descriptive “cultural colour”.

Equality and Mateship in a “Classless” Society

There are other particularly distinct Australian behaviours and attitudes that feature strongly in these four novels. One important driver of those behaviours and attitudes, which has long been associated with the Australian way of life, is the notion of “mateship” and the related concept of egalitarianism in the nation’s supposed “classless” society. Whatever the reality of Australian society might be, it remains that these notions form an integral part of the national psyche and continue to inform attitudes and shape behaviours. It is therefore important for manifestations of these attitudes and behaviours in texts by Australian authors to be faithfully represented in translation, so that cultural specificities are retained.

³³All *Gay Pride* parades around the world are traditionally led by a lesbian motorcycle club. Retrieved from <http://www.gaypride.fr> on 10 August 2014.

Mateship, a “nostalgically masculine, rural and colonial discourse”, featured early in Australia’s search for a national identity.³⁴ The notion of “mateship” was also understood as a particularly Australian concept beyond the borders of the country. As Jacqueline Dutton has argued, in the wake of the travel writings of a number of early French explorers and the arguably idealised image they produced of the colony, Australia was seen by many in France as a kind of Utopia, a place where an individual was able to find a position in society as the result of hard work and without being judged according to class or education.³⁵ Notwithstanding later French perceptions to the contrary, to this day, the way of life Australia promises has always been of considerable interest to the French literary imagination.

Contained in the work of both Philip McLaren and Richard Flanagan are strong markers of these traits that have become synonymous with Australian cultural identity. This first example from *Scream Black Murder*, showing a conversation between police officers and their boss, Detective Jackson, offers an excellent illustration of these notions of mateship and egalitarianism. In this scene, the police officers are discussing how to proceed with the murder investigation given that Jackson, their boss, has returned to work only three days after suffering a heart attack.

<p>‘I’m not here to fuck around with you blokes,’ he called as he crossed the large room. [...] More correctly, I’m in deep shit. This fucking job is not going to put me into an early grave.’ [...] Suddenly, Gary shouted. ‘It’s okay Alan, we know what’s needed mate. Go home and leave it to us.’ [...] ‘Yeah, go home!’ they called in chorus. ‘Go home!’ Jackson was buoyed, inspired by the</p>	<p>- Je ne suis pas venu pour vous faire perdre votre temps, lança-t-il en traversant la salle. [...] Ou plutôt, je suis dans la merde. Ce putain de boulot n’aura pas ma peau avant l’heure. [...] Soudain, Gary éleva la voix. - C’est bon, Alan, nous savons ce qu’il faut faire. Rentre chez toi et fais-nous confiance. [...] - Ouais ! Rentre chez toi, lancèrent-ils en chœur. Rentre !</p>
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³⁴Graeme Turner, *Making it National*, p. 127.

³⁵Jacqueline Dutton, “Expiation in the Antipodes”, in John West-Sooby (ed.), *Nowhere is Perfect: French and Francophone Utopias/Dystopias* (Newark: University of Delaware Press, 2008), pp. 27-43.

spirit of his workmates. (<i>SBM</i> , p. 115)	Jackson redressa la tête, rassuré par l'ardeur de ses troupes. (<i>TA</i> , pp. 166-167).
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As can be seen, the senior officer speaks quite frankly to his workmates and the use of “you blokes” is very typical of what we might call an egalitarian attitude. However, this familiarity is not wholly transferred into the translated text. The translation register fluctuates between familiarity and formality, despite the fact that the original text quite clearly shows an easy familiarity between the co-workers. The use of “tu” by Gary and the others conveys a sense of mateship or, at least, of familiarity, so here we see the register carried over reasonably well. However, the omission of the words “you blokes” and “mate”, classic lexical features of spoken Australian English and of familiarity, is a significant translation loss. Further evidence of the familiarity and egalitarianism to be found in a typical Australian workplace is the use of the term “workmates”, which suggests that there is not, in practice, a significant demarcation between a boss and his workers. This, however, is contrary to the impression that is conveyed by the use of “ses troupes” in the French text. This translation only reinforces the French perception of hierarchy in the police force where ranked officers have superiority and see their troops as “subordonnés”. This same shift is clearly illustrated later in the same novel in the translation of “as he addressed the detectives” (*SBM*, p. 93) as “en s’adressant à ses subordonnés” (*TA*, p. 135).

These are not the only examples of the representation of mateship in an egalitarian society seen in *Scream Black Murder*. Earlier in the story, Jackson attends a police press conference with the State Minister of Police and the Police Commissioner to inform the general public about the murders. It is true that these “two other men” (*SBM*, p. 91) are technically Jackson’s superiors, but the portrayal of the sense of equality and familiarity between workmates in the original text is

altered in the translated text to conform to French expectations of hierarchy: they become “ses deux supérieurs” (*TA*, p. 132). McLaren’s *Murder in Utopia* also contains representations of the familiarity and mateship that might commonly be found in everyday workplace situations, this time occurring in a conversation between medical staff in a hospital.

<p>“Of course Jack,” Suzie said as she was joined by several senior surgeons and hospital administrators. (<i>MIU</i>, p. 170)</p>	<p>- Bien sûr docteur, répondit Suzie. Plusieurs chirurgiens-chefs et administrateurs de l’hôpital l’avaient rejointe. (<i>U</i>, p. 257)</p>
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Here we can see that the exchange has been formalised in the translated text, thereby creating a distinct demarcation between these two members of staff. As these and other examples indicate, the representations of mateship and egalitarianism, which are recognised tropes of Australian cultural identity, have been domesticated in a variety of ways in the translated texts, perhaps to satisfy the translator’s or the French audience’s expectations of bureaucratic formality and superiority in comparable French workplace settings. This results in the familiarity or mateship that many consider to be an integral part of the way in which Australians behave towards each other, both in the public sphere and in the workplace, being misrepresented in the translated text, thereby creating a shift in target audience perceptions of life in Australia.

It is important to emphasise here that, although McLaren and Flanagan do confirm the existence of mateship in their texts, they also openly challenge the sometimes stereotypical representations of Australian identity and the perceived notions of this country’s egalitarian and “classless” society. Social inequality is indeed a prominent feature of Richard Flanagan’s texts, which draw particular attention to the ways in which Australia’s migrant communities are treated by other Australians. In the work of Philip McLaren, emphasis is placed on the inequality that he perceives is experienced by Australia’s indigenous people. Both of these

authors bring focus to their own perceptions of the realities of life for specific cultures living within the national identity construct, and these critiques of mateship and of the egalitarian “myth” are central to their fiction. They therefore need to be rendered meaningfully in the translated versions of their texts.

Representations of cultural or social inequality for migrants are particularly evident in Richard Flanagan’s *The Unknown Terrorist*. Flanagan places great emphasis on the character of the main protagonist, whose attitudes betray her origins as someone from the multicultural suburbs of western Sydney. He likewise highlights the attitudes of other Australians towards her and others from the same area. KPMG demographer Bernard Salt recently reported that of the “180 countries of the world, Sydney is home to seventy nationalities with local communities of more than 3,000 people.”³⁶ According to the latest Australian Bureau of Statistics percentage figures, “westies”, that is to say people from the suburbs of western Sydney, inhabit some of the most multicultural communities in the world.³⁷ One of the problems associated with this area of Sydney was recently addressed by the CEO of Migration Council Australia when he suggested “that there has been a relative underinvestment in support services and infrastructure in Western Sydney, relative to the number of new migrants settling.”³⁸ It is precisely the lower socio-economic status of residents who live in the western suburbs that is of interest to Flanagan in his narrative. Pointing out the diversity of cultures living there, he brings focus to the attitudes and behaviours of “westies” and how these behaviours can be recognised as representative of one particular group within Australia’s multicultural population.

³⁶J. Irvine, “Think you know a Westie? Think again”, *The Sunday Telegraph*, 27 April 2014. Retrieved from www.dailytelegraph.com.au/news on 14 August 2014.

³⁷New census data have revealed that almost a quarter (24.6 per cent) of Australia's population was born overseas and 43.1 per cent of people have at least one overseas-born parent. *Australian Bureau of Statistics* website. Retrieved from www.abs.gov.au/ausstats/abs@.nsf on 14 August 2014.

³⁸J. Irvine, “Think you know a Westie? Think again”, *The Sunday Telegraph*, 27 April 2014.

At the beginning of *The Unknown Terrorist*, there are many references to the cultural hybridity of “westies” and attention is drawn to the products and behaviours that are stereotypically associated with their everyday life, as the following example demonstrates.

<p>If the Doll’s looks were exotic, her origins were everyday [<i>sic</i>]. She was a westie, though from which particular suburb no one knew. (<i>UT</i>, p. 6)</p>	<p>Si le physique de la Poupée était exotique, ses origines l’étaient moins. C’était une <i>Westie</i>, encore que personne ne sache de quelle banlieue en particulier. (<i>FE</i>, p. 14)</p>
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In this example, the foreignisation of “*Westie*” in the translated text, reinforced by capitalisation and italicisation, is supported by considerable discussion later in the narrative about the Doll’s heritage. It is therefore reasonable to consider that this strategy portrays sufficient meaning for the French readership. In fact, the translator has adopted a variety of strategies to deal with this issue, generally with a measure of success, as the following extract suggests.

<p>Their world was one of suburban verities [...]: the house, the job, the possessions and the cars, the friends and the renovations, the resort holidays and the latest gadgets – digital cameras, home cinemas, a new pool. The past was a garbage bin of outdated appliances: the foot spa; the turbo oven; the doughnut maker and the record player, the SLR and the VCR and the George Foreman grill [...]: mullet haircuts and padded shoulders, top perms and kettle barbecues. (<i>UT</i>, p. 7)</p>	<p>Leur monde était celui des vérités banlieusardes [...]: maison, boulot, biens matériels et voitures, amis et travaux d’aménagement, locations de vacances et gadgets à la mode – appareils photo numériques, home cinéma, nouvelle piscine. Le passé, une décharge débordant d’appareils obsolètes : le foot-spa, le four turbo, la machine à beignets, la platine, le Reflex, le magnétoscope et le barbecue George Foreman [...]: queues-de-rat et épaulettes, minivagues et barbecues à couvercle. (<i>FE</i>, p. 15)</p>
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The translation solutions chosen here come from many different points along the foreignisation/domestication continuum. The result is a text that is reasonably successful in providing the French readership with an understanding of what is important in the life of a “westie”, notwithstanding a few minor issues. “Resort holidays” refers to a particular practice by lower socio-economic groups of taking

“package holidays” at cheaper resort venues, not conveyed by the neutralised term “locations de vacances”. Similarly, a “George Foreman grill” is a small electrical appliance and not a “barbecue”, as suggested by the translation. One more significant mistranslation is “mullet haircuts” as “queues-de-rat”. This domestication strategy alters the image of a significant look that is cultivated by “westies” and that would have immediate resonance for Australian readers. The following extract likewise illustrates the problem of translating terms that have specific connotations in the source culture.

<p>Then the Doll hadn't known what was expected of her, or what was meant by such things; but Ramsay Street and Summer Bay made it clear: you cried and you laughed, you went on and on. (UT, p. 8)</p>	<p>À l'époque, la Poupée n'avait pas su ce qu'on attendait d'elle, ni ce que signifiait ce genre de choses ; mais, dans les décors de Ramsay Street et Summer Bay, tout était bien clair : pleurez, riez et continuez comme si de rien n'était. (FE, p. 16)</p>
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It is generally perceived, unfairly or not, that children brought up in these lower socio-economic suburbs lack parental guidance or supervision, often due to the fact that both parents work or suffer from the problems created by language barriers. As a result, these children rely more than others on television programs to learn about (Australian) life. Flanagan is highlighting this social reality by suggesting in the original narrative that the Doll has learned about life from Ramsay Street and Summer Bay, the fictitious locations of two very popular Australian “soaps”, *Neighbours* and *Home and Away*. This connotation would be obvious to an Australian reader but would not necessarily be apparent to a receiving audience that is less likely to recognise these locations as belonging to these television programmes. The foreignisation of “Ramsay Street” and “Summer Bay” does not transfer the associated connotations contained in the original text. As a result, the new readership misses out on learning certain aspects of the main protagonist's

character and, more importantly, on gaining insight into what the author perceives is a significant characteristic of Australian “westie” culture.

As in Flanagan’s texts, there are also good illustrations of social inequality in Australia’s supposedly “classless” society in the texts of Philip McLaren. It is evident that McLaren, who identifies himself as an Aboriginal Australian, has specifically set out to show the continuing struggles of his people in Australia’s supposed egalitarian society by drawing attention to the fact that Aboriginal difference is not always welcomed as something positive. His texts illustrate that his people are frequently treated in a negative way, even though there also exist indications of more positive attitudes towards them. In this following example from *Scream Black Murder*, two senior police officers are discussing who has been given the task of investigating the murders.

“You mean the Abos – the ones we appointed to look into the black murders?” “Yes!” “Alan mate, we can’t leave those fucking blacks on the case now. Jesus, they’re ninety-day wonders. We’d all be out of a job within hours,” Patterson spluttered. (<i>SBM</i> , p. 90)	-Vous voulez parler des Aborigènes? Ceux qu’on a mis sur les meurtres de nègres ³⁹ ? -Oui. -Alan, mon ami, on ne peut pas laisser ces cons de Noirs sur le coup à présent. Enfin ! Ils ont tout juste trois mois de service! On serait viré dans l’heure..., s’écria Patterson. (<i>TA</i> , p. 131)
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There is a clear indication in the original text of a racist attitude on the part of the senior police officer towards the Aboriginal police office recruits who are, according to him, not capable of solving the case now that a white woman has been murdered. The negative and racist references made by this officer have been transposed reasonably well into the translated text and the receiving audience will therefore gain some understanding of the inequalities being illustrated by McLaren here. However, the register and tone of the comments have not been fully maintained and this has

³⁹The anthropologically incorrect use of the terminology “nègre” to translate “black” is discussed in detail in Chapter 7, Part II of this thesis.

decreased the ferocity of the incredulous statements made by the senior police officer. In addition, the mistranslation of a commonly used metaphor, “ninety-day wonders”, has resulted in a suggestion that the two Aboriginal officers are too junior to solve the case and not that, in this officer’s opinion, they are simply representative of a government initiative to placate critiques over the lack of Aboriginal officers in the police force, and will soon be discarded when government policy changes. There are further illustrations of inequality in *Murder in Utopia*, the first seen when McLaren introduces us to the Aboriginal lawyer.

We related so well, we were meant for each other, except that we were from two different worlds. He was white and I was black. (<i>MIU</i> , p. 39)	Nous nous entendions vraiment bien, nous étions faits l’un pour l’autre. (Omission) À part qu’il était blanc et que j’étais noire. (<i>U</i> , p. 71)
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In this example, Aboriginal lawyer Carla is acknowledging that, for her, the possibility of forming a long-term relationship with her white lawyer boyfriend was doomed from the start due to their different backgrounds. McLaren’s statement suggests that the worlds of an Aboriginal and of a European are “different”. This is an important reference by the author to his perception of Aboriginal inequality in Australia. However, this statement is omitted in the translated text, thereby undermining the author’s intent. Later in the same text, McLaren, through a conversation between a police officer and the new doctor, explains why Aboriginal Australians are encouraged to join the police force.

local Aboriginal people be recruited into police ranks to assist in heavily populated Aboriginal areas. (<i>MIU</i> , p. 124)	les autochtones soient recrutés au sein des forces de police pour aider les officiers dans les situations délicates. (<i>U</i> , p. 189-190)
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This is an opportunity for McLaren to show his readers how problems of inequality for Aboriginal people are being addressed by Australia’s police force. Local Aboriginal people are recruited into the police force, as police officers, to facilitate cultural understanding between the two cultures, and not simply to “help police

officers in delicate situations”. The translation also suggests discreetly that the role of the Aboriginal officers is somehow less important than that of the “real officers”, which significantly alters the information provided by McLaren on one of the ways that cultural inequality is being tackled in Australia.

Issues related to Aboriginal identity itself also pose problems for the translator. Being a “full blood”, for example, has particular significance in Aboriginal culture, as it signifies a connection with the (pre-colonial) past and is a clear sign of distinctiveness. It is therefore infelicitous to translate “my father was not a full-blood” (*MIU*, p. 6) as “mon père [...] était un sang-mêlé” (*U*, p. 11): the meaning may be more or less the same, but the connotations that come with the notion of being “full-blooded” are lost. In the same text, there is an important example of a mistranslation that results this time in a complete loss of implied meaning.

<p>On a narrow, grassy fringe at the edge of the parking lot, a group of Aboriginal people sat shaded by a densely leafed tree. [...] “Why are they out here, at the airport?” “Who knows? They might be waiting to meet someone.” “Well why wouldn’t they wait inside where it’s cool?” Nora thought it a reasonable question, but why was he asking it of her? “I don’t know really. Maybe if they were in for a long wait, they’d get moved out of there.” (<i>MIU</i>, pp. 50-51)</p>	<p>Sur un îlot herbeux, de l’autre côté du parking, un groupe d’Aborigènes était assis à l’ombre d’un arbre au feuillage touffu. [...] - Pourquoi sont-ils là, comme ça, à l’aéroport ? - Qui sait ? Peut-être sont-ils venus chercher quelqu’un. - Dans ce cas, pourquoi n’attendent-ils pas à l’intérieur, là où il fait plus frais ? Nora trouva la question pertinente, mais surprenant qu’il la lui pose. - Je ne sais pas. Peut-être ont-ils attendu trop longtemps et ils sont sortis parce qu’ils en avaient assez. (<i>U</i>, pp. 80-81)</p>
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The doctor, as a foreigner, is questioning why the Aboriginal people are not waiting in the airport because of the heat outside and the nurse gives him her opinion on the situation. Nora clearly states in the original text that if the Aboriginal people had to wait too long, they would not be allowed to stay within the terminal, implying that they would be “moved on”. McLaren is drawing attention here to the way in which

Aborigines are treated if they are seen to be “loitering” too long in a particular place – something which is clearly lost in the translation.

Aboriginal Cultural Practices

Having looked at the problems caused for Aboriginal Australians by social inequality and certain pre-conceived attitudes in McLaren’s texts, and at how these are mistranslated, it is important now to examine the distinctive Aboriginal customs and practices both he and Flanagan portray and how these are depicted in the French versions of their novels.

Australia's Aboriginal culture is thought to be one of the oldest surviving cultures of the world with some cave paintings found that date back over 40,000 years.⁴⁰ The indigenous communities in Australia maintain their ancient cultural customs and identity by passing on their knowledge from one generation to the next in a variety of ways: performing rituals, telling stories and protecting cultural materials and sacred and significant sites, most notably. One of the disadvantages of being an oral culture, however, is that discursive histories have been markedly absent from mainstream Australian history up until more recent times. A project launched as a result of the Royal Commission enquiry into the Stolen Generation has significantly changed this situation.⁴¹ In 1997, the National Library of Australia initiated a specific national oral history project to collect recordings from Aboriginal communities around the country in an effort to establish an account of Aboriginal

⁴⁰ *Australian Indigenous Art*, Australian Government. Retrieved from www.australia.gov.au/about-australia/australian-story/austn-indigenous-art on 20 August 2014.

⁴¹ In December 1997, in response to the first recommendation of the Human Rights and Equal Opportunity Commission’s report *Bringing Them Home: Report of the National Inquiry into the Separation of Aboriginal and Torres Strait Islander Children from Their Families*, (Canberra: Commonwealth of Australia, 1997), the Commonwealth Government announced that the National Library would be funded to develop and manage an oral history project. Retrieved from www.nla.gov.au/oh/bth/index on 11 September 2014.

culture from an Aboriginal perspective within Australia's historical timeline.⁴² In its leaflet announcing the project, the National Library commented: "The process of recording, and the oral histories themselves, can play an important part in healing and reconciliation, and in helping Australians to understand their history and particularly to preserve the stories of Indigenous people."⁴³ This is also one of the stated aims of Philip McLaren, who, interestingly, participated in the National Library's oral history and folklore project.⁴⁴ In his interview he stated that, when writing, he would deliberately use a European device, such as a European protagonist, as an optic for viewing Aboriginal culture, in order to "editorialise and make judgments about what Europeans might have seen and why Aboriginals behaved or did things in a certain way."⁴⁵ He also said in an interview that coincided with the release of his 2002 book, *There'll Be New Dreams*, that as an Aboriginal author it would have been very easy to "be heavy handed and to go in swinging a big bat" when telling his stories from an Aboriginal perspective. Rather than that, he decided to "show the two sides of the two cultures that were inevitably to clash when they came together."⁴⁶

I did set up a lot of characters that I believe aren't stereotypes, I wanted them to be characters that could be believable characters and some of these characters, I've met people like them, but we don't in everyday literature, we don't come across them because obviously white Australian writers don't want to write about them or feel uncomfortable writing about them, as Thomas Keneally said recently, where I don't, I feel very comfortable writing about them. I wanted to really break stereotypes".⁴⁷

⁴²This project's aim was to collect and record stories from indigenous Australians in response to the requirements of the Royal Commission enquiry into the Stolen Generation. Chris Weedon, *Identity and Culture* (Maidenhead, UK: Open University Press, 2004), p. 48.

⁴³Chris Weedon, *Identity and Culture*, p. 49.

⁴⁴Heather Rusden, "Oral History and Folklore: An interview with Philip McLaren (1943-)", *The National Library of Australia*, ORAL TRC 3659 recorded on 7 April 1994; Transcript TRC-3053 (three cassettes): Cassette 1: Sides A/B; Cassette 2: Sides A/B; Cassette 3: Side A; pp. 1-107.

⁴⁵This is particularly evident in his first novel, *Sweet Water...Stolen Land* (1993). Heather Rusden, *The National Library of Australia*, TRC-3053, p. 63.

⁴⁶Mireille Vignol, "The Space Books Feature: Philip McLaren", *ABC Gateway to Arts and Culture*. Interview with Philip McLaren recorded on 13 June 2002. Retrieved from <http://www.pandora.nla.gov.au/pan/40384/20040218-0000> on 16 October 2012.

⁴⁷Mireille Vignol, "The Space Books Feature: Philip McLaren", 13 June 2002.

So, as we can see, McLaren makes no apologies for purposely including as many references as he can to the cultural identity and *difference* of Aboriginal Australians. He admits that he wants his texts to be didactic, particularly for the French, and to show Aboriginal cultural practices; to show Aboriginal history from an Aboriginal Australian's perspective; and generally to stimulate discourse on issues that Aboriginal people have to deal with every day.⁴⁸ Richard Flanagan similarly draws attention in his novels to his belief that a distinct Tasmanian Australian identity is integrally linked to its Aboriginal origins as much as it is to its colonial heritage.⁴⁹ Bearing in mind the stated intentions of both authors, therefore, it is extremely important that the representations of Aboriginal Australian cultural identity and practices be carried over into the translated text in such a way that the cultural specificity of these behaviours is authentically shown to the receiving audience.

One of the more readily recognised practices of Aboriginal Australians, and one which is particularly present in McLaren's novels, is the gathering of "bush tucker". The notion of "bush tucker" is a classic marker of Aboriginal Australian cultural identity and one that has in fact been widely adopted by the whole country. Highlighting this practice is a particularly useful way of drawing the reader's attention to a cultural activity that tourists can undertake in the Australian bush, the notion of the "bush" itself being an iconic Australian concept. However, while the

⁴⁸"I think the French are really just starting to discover Indigenous Australia and at several book launches I've had white university students come and play didgeridoo – there's an incredible interest in anything Aboriginal. I think it's the exotic nature of Aboriginal Australia and it's probably exciting reading about this hot, dry place that's really alien to them." Terra Sword, "From Federal to France", *Northern Rivers Echo*, 1 April 2010. Retrieved from <http://www.echoneews.com.au/news/from-federal-to-france-the-tale-of-a-good-book/499579/> on 8 January 2015. Interestingly, McLaren included an "Introduction" in the original *Scream Black Murder* text that outlines for his readers the details of the Government of New South Wales' Aboriginal Protection Act, 1909 and the "whitening Australia" programme that ceased in 1969. As highlighted in Chapter 4, Part II of this thesis, this 'Introduction' has been totally excluded from the French translated text of *Tueur d'aborigènes*.

⁴⁹"I've always been possessed with the sense that the past is the sum of what we are. The past acts through me and my work. Time is the substance of which I'm made. Tasmania is shaped by both memory and by forgetting. [...] Tasmania was torn between trying to forget its black past, its convict past and now and its desperate need to remember." Interview at Adelaide Writers' Week, February 2004.

nature of this practice has been successfully conveyed in the French translation of *Scream Black Murder*, the term itself has been neutralised, “bush tucker hunting and gathering” (*SBM*, p. 122) being rendered less picturesquely as “la chasse traditionnelle et la cueillette” (*TA*, p. 177).⁵⁰ The translator has chosen to foreignise and gloss in a footnote two other distinct Australianisms further on in the text, namely “billabong” and “brolgas” (*TA*, p. 190); this would seem to be a similarly appropriate option for the term “bush tucker”, particularly given that “bush” has already been translated as “le bush” earlier in the novel. In *Murder in Utopia* as well, we can see that a similar neutralisation strategy has been used for “bushtucker”.

On this particular work she located the various waterholes and bushtucker regions of her homelands. (<i>MIU</i> , p. 179)	Sur ce travail en particulier, elle plaçait les différents trous d’eau et les zones de chasse de sa terre natale. (<i>U</i> , p. 271)
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The neutralisation strategy this time, however, is more problematic as it has not only eliminated a commonly used Australianism, but it only transfers limited meaning for the receiving audience. “Bush tucker” is not only food that is hunted (“zones de chasse”) but it also encompasses food that is gathered, such as plants and berries.

The word “tucker”, in fact, is readily used in everyday Australian English as a more familiar way of referring to food or eating. It is a term that Flanagan uses in a characteristic fashion in *Death of a River Guide*, its use posing an interesting challenge for the translator:

and I ain’t never eaten this modern city tucker and I just can’t get it down (<i>DRG</i> , p. 134)	j’ai jamais mangé de cette boustifaille moderne de la ville, et c’est simple je peux pas avaler ça (<i>ACC</i> , p. 164)
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The domestication strategy chosen here is successful in conveying the meaning, register and connotations conveyed by the word “tucker” in English. “Boustifaille” derives from the verb “bouffer”, a slang term meaning to eat voraciously, and

⁵⁰It is thought that “tucker” originates from the English word “tuck”, to consume food, which was then Australianised into “tucker”, used by early Australian settlers when referring to food rations. Retrieved from *Australian National Dictionary* at www.australiannationaldictionary.com.au/index on 8 August 2014.

conveys the connotations associated with “tucking in” or “manger gloutonnement”. As these examples demonstrate, there are two important consequences of the translation choices made: firstly, when cultural specificity is smoothed out or neutralised in translation, then the information gained by the receiving audience can be considerably lacking in meaning and can lose its cultural “colour”; secondly, although a domestication strategy can result in more extensive meaning being carried over, there is often a concomitant loss of cultural information for the receiving audience.

A number of other Aboriginal cultural practices and customs feature in these novels, but in contrast these have by and large been adequately transposed into the translated text using a variety of translation strategies from all points along the foreignisation/domestication continuum. In one particular instance in *Murder in Utopia*, the strategies chosen to translate the Aboriginal practice of Remote Viewing and the visions seen by an Aboriginal Cleverwoman (central Australia’s traditional healer) result in a remarkable insight for the French readership into central Australian laws and the death rituals of Aboriginal Australians. In this excerpt, the young Cleverwoman, Esmay, is telling the American Doctor how the Aboriginal man was killed, using her ability to “remote view” after the murder has taken place.

Esmay’s a Cleverwoman (<i>MIU</i> , p. 171)	Esmay est une femme initiée (<i>U</i> , p. 259)
she had commenced what Europeans call Remote Viewing (<i>MIU</i> , p. 172)	elle avait commencé ce que les Européens nomment “la vision à distance” (<i>U</i> , p. 261)

The translation of “Cleverwoman” as “femme initiée” captures the essence of the role this woman plays within her Aboriginal community. She is a woman who has been initiated into the customs and practices of Aboriginal culture and into using her significant “powers”, but is also someone who has inherited those special gifts. The translations of the unusual names given to participants seen by Esmay in her remote viewing of this Aboriginal ritual of retribution are likewise mostly quite successful.

that fella with No Name (<i>MIU</i> , p. 183)	<i>l'homme-qui-n'a-pas-de-nom</i> (<i>U</i> , p. 276)
No Name is drunk (<i>MIU</i> , p. 183)	Pas-de-Nom est saoul (<i>U</i> , p. 276)
the man-dog leaps at him (<i>MIU</i> , p. 184)	l'homme-chien lui saute dessus (<i>U</i> , p. 277)
No Name fella falls down (<i>MIU</i> , p. 184)	Le gars Pas-de-Nom tombe (<i>U</i> , p. 277)
he's a 'man dog' (<i>MIU</i> , p. 185)	il est un <i>homme-chien</i> (<i>U</i> , p. 279)

The translation, in particular, of “No Name fella” as “le gars Pas-de-Nom” maintains both the informal register and the specificity of this as a title, thanks to the retention of the capitalisation. The “man-dog”, however, may have been better transposed as “gars-chien” in order to keep the same register. One error in translating the lineage of Esmay’s gift, however, is seen in the rendering of “from her father and his father” as “de son père et de sa mère”.

“Esmay is gifted, Jack, in ways that you must find outrageous. She’s inherited this from her father and his father, and back further.” (<i>MIU</i> , p. 187)	Esmay a un don Jack, ça va sûrement te paraître ridicule. Ça lui vient de son père et de sa mère, et même de plus loin encore. (<i>U</i> , p. 281)
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Unfortunately, the gender of possessive adjectives in French is determined by that of the object, leaving the gender of the owner ambiguous, so although translating this phrase as “de son père et de son père” may have been confusing for the receiving audience, the addition of “à lui” at the end of the phrase would have dispelled this. However, the choice taken to change the second “père” to “mère” has resulted in Esmay getting her “inherited powers” from her parents, or from her father and his mother, and not, as her Aboriginal custom dictates and as is indicated in the original text, from her father and her father’s father.⁵¹

One particular Aboriginal practice which has been deliberately included and intricately explained by McLaren in the original text of *Scream Black Murder* – a practice which is, arguably, one of the most important in the four texts under analysis here in terms of the didactic intent of the author – has proved problematic for the

⁵¹Ronald M. Berndt and Catherine H. Berndt, *The World of the First Australians: Aboriginal Traditional Life – Past and Present* (Canberra: Aboriginal Studies Press, 1988), p. 308.

translator and has been completely misconstrued in the translation process. In Aboriginal culture, as in many indigenous cultures, there is a great respect for deceased ancestors and, to mark this respect, the first name of a loved relative who has been recently lost must not be uttered for a reasonable period of mourning.⁵² When the two Aboriginal detectives, Lisa and Gary, arrive in a small outback community, they are met by a young man who appears to be unsure of his own name.

<p>As Lisa and Gary retrieved their luggage from the plane, a young black man came up to them and introduced himself in a mumbled voice. He started by calling himself Marcus, then changed it to Michael, then quickly to Mitchell. Lisa and Gary were a little bemused, but found out later that relatives named Marcus and Michael had recently died, so tradition dictated, out of respect, he assume another name for a reasonable period of mourning. (<i>SBM</i>, p. 123)</p>	<p>Tandis que Gary et Lisa récupéraient leurs bagages, un jeune homme noir les aborda et se présenta d'une voix sourde. Il commença par dire qu'il se prénomait Marcus, puis Michael et enfin Mitchell. Un peu interloqués, Gary et Lisa découvrirent par la suite que le jeune homme avait des parents nommés Marcus et Michael qui venaient de mourir. Et la tradition imposait qu'en signe de respect, il prît leur nom pendant une courte période de deuil. (<i>TA</i>, p. 178)</p>
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The mistranslation of “he assume another name” as “il prît leur nom” presents the francophone reader with the exact opposite of actual Aboriginal custom.

The strategies chosen to render into the translated text the sociological markers of distinctly Australian behaviours, attitudes and practices, as represented in these novels by Philip McLaren and Richard Flanagan, are many and varied. While some of these strategies are successful, most are not. What is most obvious, in fact, is their inconsistency. The “lived texts” of Australian cultural identity, as defined by Fiske *et al.*, have predominantly been translated for the French readership using a time-honoured approach: cultural specificity that may be problematic for the new readership is generally domesticated or neutralised in order to facilitate the transfer of understanding. Unfortunately, this has occasionally led to peculiar and confusing

⁵²Pam McGrath and Emma Phillips, “Australian findings on Aboriginal cultural practices associated with clothing, hair, possessions and use of name of deceased persons”, *International Journal of Nursing Practice*, 14 (2008), pp. 57-66.

images of the food, drink and dress codes that might be considered distinctively Australian, which runs the risk of creating misunderstandings about Australian cultural practices for French readers. It is particularly interesting to note that even some of the internationally recognised clothing brands and the dress styles that might have more universal currency have been domesticated for the new readership, presumably to facilitate understanding when, arguably, this should not be necessary. In some instances, conversely, the translators have used foreignisation strategies with an additional glossed footnote that has worked well; however, this is an infrequent practice, and only in rare cases has the "foreign" word been subsequently used, contrary to what is advocated by Ramsay and Walker.⁵³

With regard to the portrayal of Aboriginal Australian cultural customs, for the most part, these practices have been reasonably well rendered into the translated text, with one significant and a few minor exceptions. Thus the authorial intention, that is, to provide opportunities in these novels for readers to gain some insight into Aboriginal Australian customs, has by and large been satisfactorily maintained in the translated text.

More remarkable, and of great interest to this analysis, are the instances where the text has been altered or adapted in a "domesticating fashion" in order to reflect, perhaps, translator or target expectations of the behaviours or attitudes that would exist in a similar French environment. For example, familiarity and mateship in the workplace, still considered to be major features of Australian cultural identity and traits that are strongly marked in the original texts, have been altered to reflect a more hierarchical workplace environment in the translated text. Similarly, illustrations of social inequality for Australia's migrant and Aboriginal communities

⁵³Deborah Walker-Morrison and Raylene Ramsay, "Translation Notes" in Déwé Gorodé, *The Wreck*, Trans. Deborah Walker-Morrison and Raylene Ramsay (Auckland, NZ: Little Island Press, 2011), pp. xxvi-xxix; and, Raylene Ramsay and Deborah Walker, "Translating Hybridity: the Curious Case of the First Kanak Novel (Déwé Gorodé's *L'Épave*)."
The AALITRA Review: A Journal of Literary Translation, 1:1 (2010), pp. 44-57.

within Australia's multicultural society, specifically included by the authors in order to challenge the notions of Australia's "supposed" egalitarianism, have frequently been altered in translation. The neutralisation and/or domestication strategies chosen to transfer the references made by these two authors to social inequality in Australia, and to the ways in which Australia is tackling cultural difference within its own multicultural society, have resulted in an unrealistic portrayal of the everyday realities that face these specific communities, and in a portrayal more akin to the somewhat stereotypically perceived notions of Australian cultural identity by the cultural "outsiders".

Though it is accepted that the translation choices made do not unduly compromise the flow of these narratives, the domestication and neutralisation strategies employed have resulted in a significant loss of the "cultural colour" of Australia's "lived texts"; the cultural specificities that mark the distinct and unique behaviours of Australian cultural identity, and that form an integral part of Australian literature, have not adequately been recreated to facilitate intercultural understanding of this difference for the new French readership.

CHAPTER 7

TRANSLATING LANGUAGE

Among the many markers of cultural identity contained in Australian literature, in addition to culturally specific markers of geography and of social class discussed in the two preceding chapters, there are arguably few that are more clearly evident than the linguistic peculiarities that characterise the language(s) of the nation. Indeed, it is the relationship between language and identity, as it occurs in the social context, which is at the heart of the discipline of *sociolinguistics* - the study of the sociology of language or the social psychology of language. It is the sociolinguistic markers of a distinctly Australian cultural identity, as represented in these crime fiction novels, and their translation into French, that constitute the focus of analysis for this chapter.

The recognition of Australian English as the national language of Australia was legitimised by the Federal government in 1987 with the release of the *National Policy on Languages* report, which stated: “Australian English is a dynamic but vital expression of the distinctiveness of Australian culture and an element of national identity”.¹ Even though Australian English was still defined in the *Macquarie Dictionary* at that time as “that dialect of English which is spoken by native-born Australians”, this new government policy gave full recognition to the national character of Australian English and embraced four fundamental language principles for multicultural Australia: “English for all; Support for Aboriginal and Torres Strait Island languages; A language other than English for all (through both mother-tongue maintenance and second language learning); and, Equitable and widespread languages services.”² Further, this report suggested that it was in this nation’s best

¹Joseph Lo Bianco, “Making Multicultural Australia”, *National Policy on Languages* (Canberra: Australian Government Publishing Service, 1987), p. 72.

²Joseph Lo Bianco, “Making Multicultural Australia”, pp. 1-10, 14-15, 18, 189-203.

interests to develop actively Australia's rich linguistic resources by utilising the linguistic diversity of its multicultural citizens in order to produce a national standard form of language that encompassed this diversity and thus satisfied, among other wishes, Australia's aspiration for national unity. There is no doubt that a commonality of language is one of the major elements that binds a nation. Edwards stresses in his 1985 book, *Language, Society and Identity*, that "the possession of a given language is well-nigh essential to the maintenance of group identity".³ Bruce Moore agrees, asserting that speaking Australian English "is by far the most important marker of Australian identity".⁴ What is remarkable about the national standard form of Australian English is its difference from other varieties of English – differences that have been brought about by the unique influences of convict, colonial, multicultural and indigenous language communities that have given it social currency and legitimation. Saussurean scholar Roy Harris states that each individual has a role in making a language "which matches exactly the socio-political role assigned to the individual vis-à-vis the institutions of the modern nation state."⁵ According to Daylight, this naturally leads us to presume that members of a particular language community who ratify, or even resist, changes to their common language become "citizens" of that language. Those "language citizens", then, construct meaning and participate in the making of the cultural identity of their community through language.⁶ Indeed, some of the idiosyncrasies that occur in the languages spoken in particular regions of Australia can be attributed to the different language "blendings" of the "language citizens" of that particular location, leading to the formation of a number of different varieties of Australian English. The cultural

³John R. Edwards, *Language, Society and Identity* (Oxford: Blackwell, 1985), p. 3.

⁴Bruce Moore, *Speaking Our Language: The Story of Australian English* (Melbourne: Oxford University Press Australia and New Zealand, 2008), p. 206.

⁵Roy Harris, *Reading Saussure: A Critical Commentary on the Cours de linguistique générale* (London: Duckworth, 1987), p. 216.

⁶Russell Daylight, "The Language Citizen", *Journal of Language, Literature and Culture*, 61:1 (April 2014), p.60.

hybridity of these distinct Australian Englishes is reflected in the language choices made by Flanagan and McLaren - language choices that consciously draw attention to the sociolinguistic markers of cultural difference that form an integral part of Australian cultural identity.

The sociolinguistic analysis presented here will begin with a study of irreverent language and of what can be perceived as the somewhat vulgar linguistic features of Australian English that appear in everyday conversation, features that are well represented in the corpus texts and that are particularly representative of Australian society as portrayed by these two authors. We will then look at typical Australian terminologies that designate ethnicity within Australian society. These are likewise a natural part of everyday Australian English and can reflect social inequality, the same way as social inequality was reflected in certain Australian behaviours analysed in the preceding chapter. This will be followed by a focus on the different forms of Australian English that have developed here: language varieties that reflect the ethnic diversity of the cultural communities that co-exist as one nation. Finally we will look more specifically at Australianisms – particular linguistic habits, such as the use of diminutives and the patterns of shortening, compounding and suffixation, “which have become especially productive in Australian English”.⁷ This section will also focus on the unique and colourful metaphorical language used in Australia. Drawing attention to the many sociolinguistic markers of Australian cultural identity as represented in the original texts by these two Australian authors, and analysing the various ways in which these distinct linguistic features of Australian English are translated, will enable us to draw conclusions on whether these markers of Australian “language citizenship” have been maintained for French readers.

⁷Roswitha Dabke, *Morphology of Australian English* (München: Wilhelm Fink Verlag, 1976), p. 11.

Vulgarity and Irreverence

There is no doubt that Australian English can be characterised by its relaxed and casual informality, a trait that is recognised both by those who use it and by cultural outsiders who observe it.⁸ According to Delbridge, one of the original authors of the first Australian English dictionary, the *Macquarie Dictionary*, one of the particularly distinctive features of Australian English is the frequent and common use of a “coarser vocabulary and idiom”.⁹ The use of what might be considered to be vulgar or profane utterances in other cultures is more prevalent and accepted in Australia, and there is much less of an obscene or offensive meaning contained in these profanities. In fact, according to Cervi and Wajnryb, epithets such as “bloody”, and even more taboo expletives such as “bugger” or “fuck”, have diminished in severity to the extent that they are often used in a somewhat affectionate and jocular fashion, in certain contexts.¹⁰ There are, indeed, numerous examples in all four of the texts under analysis here which show that vulgar language is reflective of significantly differing “moods”: of emphasis, as exemplified by the use of “bloody”; of a more endearing form of address, especially when used between mates; or, of course, of vulgar or aggressive intent. What appears to be problematic for the translators of these narratives is recognising and contextualising the use of the

⁸For the purposes of this study, a “cultural outsider” is adapted from the term “external-outsider”, defined by J.A. Banks as someone who “is socialised within a community different from the one about which he or she [writes]. The external-outsider has a partial understanding of, and little appreciation for; the values, perspectives, and knowledge of the community he or she [writes about] and consequently often misunderstands and misinterprets the behaviours within the studied community.” J.A. Banks, “The lives and values of researchers: implications for educating citizens in a multicultural society”, *Educational Researcher*, 27:7 (1998), pp. 4-17. For further discussion on “Insider versus Outsider status” see Ellen Carter and Deborah Walker-Morrison, “Cannibalistic Māori Behead Rupert Murdoch: (Mis)representations of Antipodean Otherness in Caryl Férey’s ‘Māori Thrillers’”, in Jean Anderson, Carolina Miranda and Barbara Pezzotti (eds), *The Foreign in International Crime Fiction: Transcultural Representations* (London, New York: Continuum International Publishing Group, 2012), pp. 9-21.

⁹Arthur Delbridge, “Australian English”, in Charles A. Price (ed.), *Australian National Identity* (Australia: Academy of the Social Sciences in Australia, 1991), pp. 67-82.

¹⁰David A. Cervi and Ruth Wajnryb, “Coping with Aussie English”, *English Today*, 8 (1992), pp. 18-21. Retrieved from www.journals.cambridge.org/Eng on 16 October 2014.

profanities and deciding between these three “moods” in order to convey a similar meaning and sentiment or tone to the receiving audience.

The term “bloody”, as noted by the author of *They’re a Weird Mob*, John O’Grady, is an adjective of emphasis frequently heard in everyday Australian English.¹¹ Labelled in the nineteenth-century as the “great Australian adjective”, the term “bloody” is found in abundance in the corpus texts. In *Death of a River Guide*, for example, we find “an accountant called bloody Barry” (*DRG*, p. 126). This is translated as “un *bloody* Barry d’expert-comptable” (*ACC*, p. 155). It is doubtful whether this foreignisation strategy, with no footnoted explanation, would be sufficient in order to emphasise the frustration that the protagonist is feeling about always having an accountant called Barry on his excursions, though the italicisation to mark its foreignness might be of assistance. In almost every other translation of “bloody” in these texts, however, we find a “smoothing out” strategy that simply removes the use of this adjective of emphasis: “it was brilliant, bloody brilliant” (*SBM*, p. 63) is translated as “c’était génial, absolument génial” (*TA*, p. 95); “I suppose I *have* become part of the bloody joke” (*DRG*, p. 16) is rendered as “Une vaste rigolade, oui, et je dois en faire partie, j’imagine.” (*ACC*, p. 28) In these examples, the substitution of an alternative adjective has enabled emphasis to be shown but they are inadequate in reflecting the “vulgar familiarity” contained in the use of “bloody”. Moreover, there are large numbers of examples where the emphasis has been deleted in the translated text: “Yahoo! You bloody beauty!” (*SBM*, p. 168) is translated as “Yahoo! Ma beauté! (*TA*, p. 241); and “such a pack of bloody snobs” (*DRG*, p. 66) is translated as “une pareille bande de snobs” (*ACC*, p. 86). The

¹¹John O’Grady, *Aussie English: an explanation of the Australian idiom*, (Sydney: Ure Smith, 1986), p. 20. For information on the origins of the phrase “the great Australian adjective”, see the poems and a biography of W.T. Goodge (1862-1909) published on Perry Middlemiss’s website of Australian literature. Retrieved from www.middlemiss.org/lit/authors/goodgewt/goodgewt on 17 October 2014. *The Great Australian Adjective* by W.T. Goodge was first published in *The Bulletin*, 11 December 1898, p. 26.

difficulty posed with finding a translation solution that enables one of Australia's most endearing adjectival profanities to be demonstrated to the French readership is acknowledged. The use of an alternative adjective of emphasis does prevent the message from becoming distorted for the new readership but it also obscures the culturally specific way in which "bloody" can be used in Australia, which is neither particularly vulgar nor irreverent.

Affectionate vulgarity is indeed frequently misunderstood by the translators and is thus rendered in a vulgar manner in the translated text, predominantly via a domestication strategy.

Pull, you lousy buggers [...] Pull <i>hard</i> . (DRG, p. 208)	Souquez, bande de sales merdeux. [...] Souquez ferme ! (ACC, p. 248)
You dopey bastards (DRG, p. 299)	Espèces d'enfoirées! Bande d'abrutis – Regardez. (ACC, p. 349)
It <i>is</i> a long way for a dickwit. (DRG, p. 116)	Ça oui, vraiment un bout de chemin, pour une tête de nœud. (ACC, p. 143)

What is problematic in these particular examples is that the vulgarity "perceived" in the original text has led the translator to fully maintain this vulgarity in the translated text. In fact, these vulgar terms would be recognised by an Australian reader as jocular or familiar exchanges between mates, and, as such, need to be rendered with less vulgarity into the translated text in order to illustrate that affection or familiarity to the French reader. It is acknowledged that this would not be an easy process: to maintain the vulgarity in an affectionate way in the French text would be difficult when profanity and affection are not necessarily as compatible in the language of the receiving culture.¹² In this next example from *The Unknown Terrorist*, there is again a perception by the translator that the protagonist is being vulgar.

¹²The Eurocentric view that "bloody" is only recognised as a vulgar term is illustrated by Michael Ballard in his textbook, *Versus: La Version réfléchie: repérages et paramètres*, where he includes this term under the heading "Vulgarité, insulte et euphémisme" and states : "Le registre vulgaire se marque surtout par l'emploi de termes crus ou aux connotations grossières, généralement considérés comme tabous; ce registre se rencontre en particulier dans le domaine de l'insulte" [...] "I'll sue that bloody garage man" [...] "Ce salaud de garagiste". Michael Ballard, *Versus La Version réfléchie (vol. 1) : repérages et paramètres* (Paris : Éditions Ophrys, 2003), p. 226.

until at last she stopped at a spread about Princess Mary and her son. [...] ‘Lucky bitch,’ thought the Doll. (<i>UT</i> , p. 88)	jusqu’à ce qu’elle finisse par s’arrêter sur une double page consacrée à la princesse Mary* et à son fils. [...] Quelle chance elle a, la garce, pensa la Poupée. (<i>FE</i> , p. 101) * <i>Il s’agit de la princesse Mary de Danemark, d’origine australienne.</i>
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In fact, in this particular scenario, the main protagonist is referring in a familiar way to Princess Mary of Denmark, who, like her, is an Australian: a sort of camaraderie between patriots. She is not calling her “a bitch” in a pejorative way. In contrast, however, there are profanities in the original texts that have not been read by the translators as pejorative comments when, conversely, this is indeed the case, as these next examples show.

That will shut the bastards up for a while. (<i>SBM</i> , p. 90)	Voilà qui leur bouclera le caquet pendant quelque temps. (<i>TA</i> , p. 131)
Don’t give me that bullshit! (<i>SBM</i> , p. 90)	Ne me racontez pas de salades. (<i>TA</i> , p. 130)
some selfish shithead (<i>DRG</i> , p. 263)	une espèce de tête de lard, un égoïste (<i>ACC</i> , p. 309)

In these particular examples, the translated text completely alters the tone of the original text. In particular, “boucler le caquet” (“to stop the prattle/gossip”) negates the anger being vented by this police officer. Examples such as these suggest that, when necessary, it is possible to render any pejorative or vulgar terms of the original text into less offensive language, but unfortunately the context of these scenarios has been misread. This has resulted in a much “softer” translation of what is actually quite aggressive and nasty language, which changes both the vulgarity of the language and the characterisation of those speaking it.

In more recent years, as previously mentioned, the degree of vulgarity and irreverence of some profanities has diminished, as contrasted with the severity they retain in other Anglophone cultures. What is interesting, however, is that their translation in these texts frequently reflects, perhaps, a more Eurocentric or French perception of that irreverence or vulgarity. This is illustrated by the translation of

two particular terms, which are the subject of unusual and inconsistent translation strategies.

Blasphemy is shown by the authors to be a strong linguistic feature of Australian English and therefore its transfer into the translated text forms an important part of reflecting Australian English language idiosyncrasies.¹³ The first of these is the blasphemous term “Jesus” or its shortened form “Gees”. This term has not been simply foreignised, neutralised or domesticated, but has been replaced in the translated text with other terms. Among these are: a different blasphemous term, “Dieu” (ACC, p. 62; TA, pp. 249, 207, 218); a more secular exclamation, “c’est incroyable” (TA, p. 210); and a more vulgar profanity, “putain” (TA, pp. 171, 239, 253). As a result of these choices, the irreverent character of the protagonist has been significantly altered. Even though “Jesus” is used with great regularity, never is it foreignised or calqued into the translated text. The closest translation equivalence, occurring in *Death of a River Guide*, is the rendering of “Jeezus!” (DRG, p. 293) as “Seiiiigneur!” (ACC, p. 342). This literal translation strategy does not provide a dynamic equivalent as “Seigneur” in France, as opposed to “Jesus” in Australia, is not a term frequently used in an equivalent manner but if so, it would be considered to be more “soutenu” or perhaps ironic in tone. The use of “Dieu” is probably the most successful term that satisfies the provision of a functional equivalent for the French readership, though perhaps it would have been aided with the addition of “nom de [...]” to provide the more irreverent emphasis present in the Australian text, and to keep the language within the natural vocabulary of the character portrayed.

The second epithet we will consider is an utterance that is historically considered as one of the most taboo and profane English swear words, “fuck”, which

¹³One amusing misreading of a “perceived” blasphemous statement is the translation of “to be dammed forever under vast new hydroelectric schemes” (DRG, p. 93) as “voués à la damnation éternelle par d’immenses et nouveaux schémas hydroélectriques” (ACC, p. 119).

is now more commonly added for emphasis than it is for vulgarity in Australian English. This lexeme and its many lexical derivations have been significantly and consistently adapted throughout the translated texts. This does not appear to be a problem that has resulted from not recognising the term, but more an issue with its contextualisation in Australian English. As stated, Australians are becoming more and more desensitised to its use as it is progressively becoming interchangeable with other less vulgar epithets of emphasis, such as “bloody”. It appears frequently in everyday language and though still a vulgar term in certain contexts, it is often used to reinforce familiarity between speakers. As a consequence, public tolerance of what was once a more proscribed expletive is being altered. When it is used in our four texts for emphasis in a familiar and friendly way, such as in these examples, recognising the familiarity implied in its use has proved problematic for the translators.

Well, what the fuck are you gunna do? (<i>UT</i> , p. 279)	Alors, qu’est-ce que vous allez faire, hein? (<i>FE</i> , p. 303)
Unfuckinbearable. (<i>UT</i> , p. 274)	Insupportable, putain, tu l’as dit. (<i>FE</i> , p. 297)
Fucking right! (<i>SBM</i> , p. 90)	Ouais, c’est exactement ça ! (<i>TA</i> , p. 131)
It was fucking hilarious. (<i>SBM</i> , p. 54)	C’est à mourir de rire. (<i>TA</i> , p. 83)

As we can see from just a few of the many examples in these texts, by and large the vulgarity of this profanity has been neutralised in the translation. However, while emphasis has occasionally been created through other means, the frequent omission of an equivalent epithet alters the characterisation of the protagonist. One exception here, the infix in “Unfuckinbearable” (*UT*, p. 274), produces an equivalent French profanity in the translated text but this domestication strategy eliminates the suggestion of familiarity that is represented by the “adapted” profanity in the original text, and is unnecessarily aggressive. But is it possible to adequately recreate this linguistic creation in the French text, or indeed retain its “vulgar familiarity”? Is it

always possible to provide an equivalent translation that satisfies both the form and function of the original term(s) or is this a case where the “resistance” to finding an equivalent is greater than the possibility of there being one? There is a further example of the unfortunate consequence of not recognising the use of this irreverent term as a common adjective of emphasis which has resulted in the loss of humour, seen in Flanagan’s characterisation of an old timer in *Death of a River Guide*, who is reminiscing about the difficulty of logging trees from the Jane Gorge.

<p>‘That far-keen Jane’ [...], labouring the two syllables of his favourite word, ‘far-keen mean up that second gorge.’ [...] Cut pine up there [...] far-keen waterfalls. (<i>DRG</i>, p. 45)</p>	<p>Cette Jane, une sacrée trotte ! [...] labourant les trois syllabes de son expression préférée “Sacrée trotte! Ça veut dire remonter plus haut que c’tte deuxième gorge [...] coupe du pin là-haut [...] Sacrée trotte. (<i>ACC</i>, p. 61)</p>
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The phonetic representation of “fucking” as “far-keen” in the original text has been misunderstood and has definitely lost its vulgarity in this translation. But more importantly, this misunderstanding, and the subsequent mistranslation, have also led to Flanagan’s wilderness logger, Old Jack, losing the significant and distinctive use of “his favourite [Australian] word” in the translated text, and in a loss of the humour which is present in the original text. As Lawrence Venuti states in his paper on translating humour:

Because the universality of humour is questionable or simply non-existent, a translation that maintains a lexicographical equivalence to a humorous foreign text or closely adheres to its lexical and syntactical features will not necessarily reproduce its humorous effects.¹⁴

There has been no attempt to recreate the humour here because the meaning of “far-keen” has been misunderstood. In addition, the translatability of this particular passage is questionable, although the use of “ce pu-tain Jane” may assist in understanding the emphasis. However, it appears to have posed both linguistic and functionality problems for a translator on the “outside” who has misunderstood the

¹⁴Lawrence Venuti, “Translating Humour: Equivalence, Compensation, Discourse”, *Performance Research: A Journal of the Performing Arts*, 7:2, (2002), pp. 6-16.

significance of this particularly Australian adjective of emphasis, has missed the meaning and as a result has failed to reproduce for the new audience the humour in Flanagan's lexical creation.

Designating Ethnicity

As we have seen, the informality found in Australian English, which is at times irreverent and familiar, is a common linguistic feature. This informality is widely evident in the peculiarities of the Australian English vocabulary, one being the highly descriptive and often metaphorical terms that are used to designate ethnicity. In a country where so many different cultures co-exist as one nation, these prolific and distinctive ways of "ethnic labelling" are frequently found in the everyday language of Australia's "language citizens". As is the case in most languages, however, they are often discriminatory. At the least, they can be representative of verbal conflict between what are seen to be majority and minority groups in Australia; at worst, they can be representative of overt racist attitudes. According to guidelines on multicultural communication from Macquarie University, the main function of derogatory labels is "to set the targeted group apart from other groups by stressing their eccentricity, exoticism, undesirability, or alien characteristics".¹⁵ It is, indeed, the authors' use of these discriminatory labels in the four corpus texts that this time linguistically, as opposed to behaviourally (cf. Chapter 6), illustrates the complex relationships that exist in Australia's multicultural society.

The first examples of designating ethnicity are contained in Flanagan's *The Unknown Terrorist*. This extract is a commentary by the main protagonist, the Doll, on other Australians who annoy her in her everyday life.

¹⁵*Diversity and Inclusion Language Tips: Multiculturalism*, Macquarie University, Sydney. Retrieved from www.mq.edu.au/on_campus/diversity_and_inclusion/inclusive_language_tips/multiculturalism on 16 October 2014.

She would on occasion give vent to being pissed off by slopeheads, dirty boongs, cops, and anyone reading the <i>Sydney Morning Herald</i> . (UT, p. 11)	À l'occasion, elle se laissait aller à dire que les niacs, les sales Abos, les flics, et tous les lecteurs du <i>Sydney Morning Herald</i> la faisaient chier. (FE, p. 19)
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To translate “slopeheads” as “les niacs” is a domesticating strategy that has some success: it maintains the register and, although this politically incorrect Australian terminology would predominantly be used for the Vietnamese Australians who came to the country in particularly large numbers from the 1970s onwards, the more general derogatory French term for all Asians satisfactorily translates the Doll’s prejudicial tone.¹⁶ A different strategy has been used in this same text to translate another reference to a protagonist’s Chinese heritage, this time a Chinese Australian prostitute.

There were rumours that she was a snakehead who had escaped from one of the Chinese brothels [...] where Chinese girls, smuggled into Australia, lived and worked. (UT, pp. 41-42.)	Le bruit courait que c’était une immigrée clandestine échappée d’un des bordels chinois [...] où vivaient et turbinaient les Chinoises entrées illégalement en Australie. (FE, p. 52)
Nick Loukakis picks up a snakehead streetwalker [...] As the snakehead gets out of his car she looks up (UT, p. 319)	Nick Loukakis embarque une prostituée chinoise [...]. En sortant de la voiture, la Chinoise lève les yeux (FE, p. 343)

In both of these examples, the term “snakehead” has been smoothed out in the translated text. Perhaps in keeping with the metaphorical expression in the original text, a more suitable translation could have been to create a calque, such as “tête de serpent”, with some explanatory information, or indeed, the use of “niac”, in order to maintain the derogatory tone in the original text and to satisfy consistency. In this next example, the translation of “slimy Lebs” as “sales lèche-cul de Libanos” illustrates an interesting adaptation translation strategy.

¹⁶“The migration of Vietnamese to Australia, which has largely occurred in the last 30 years, can be characterised by three distinct phases: assisting orphans pre-1975; refugee resettlement during 1975–1985; and family reunion in the late [19]80s and 1990s.” In the 1996 Australian Government Census, overseas-born Vietnamese Australians numbered 151,085, or 3.9% of all overseas born migrants, ranking them 4th in the top ten countries of birth for migrants to Australia. *Immigration: Federation to Century’s End, 1901-2000*, Statistics Section, Department of Immigration and Multicultural Affairs (October 2001), p. 21. Retrieved from <http://www.immi.gov.au/media/publications/statistics/federation/body.pdf> on 20 October 2014.

<p>“I like to think I’m equally racist about everybody,” she would say, “but slimy Lebs I really hate.” (<i>UT</i>, p. 11)</p>	<p>“Ça me plaît de penser que mon racisme s’applique à tout le monde de la même manière, disait-elle, mais ces sales lèche-cul de Libanos, eux, vraiment, je les hais.” (<i>FE</i>, p. 19)</p>
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The translation satisfactorily re-presents the lexical structure of “Lebs” as “Libanos” but there is a shift in vulgarity with the addition of “sales lèche-cul”. The inconsistent approach to the translation of the subsequent occurrences of “Lebs” in this same text, results again in subtle shifts in the characterisation of the protagonists using it.

<p>“Lebs. They’ll rob you and they’ll rape you, they will. Fucken Lebs. Excuse the French. Where you going? We can agree a price, if you like, switch off the meter. Don’t want to be on a train on a day like today with Lebs.” (<i>UT</i>, p. 234)</p>	<p>Les Libanais. Ils vont vous dépouiller et vous violer, je vous assure. Putains de Libanais. Passez-moi l’expression. Vous allez où? On peut se mettre d’accord sur le prix, si vous voulez, débrancher le compteur. Vous voudriez quand même pas prendre le train un jour pareil avec des Libanais. (<i>FE</i>, pp. 255-256).</p>
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Here, the strategy that neutralises “Lebs” as “Libanais” gives the taxi driver a more formal register of speech and is an inaccurate representation of his (the taxi driver) assumption of or, perhaps, obliviousness to a familiarity between himself and the Doll.

A translation issue that seems to have been particularly problematic for the translators of our four texts, is one of reading the ethnicity of Australia’s multicultural citizens when either ambiguous or distinctly Australian term have been used, such as the more general references to being a “dark” person. In Flanagan’s *The Unknown Terrorist*, in particular, the multitude of ways in which “dark” has been translated suggest there is a somewhat curious indecisiveness or perhaps a genuine misunderstanding on the part of the translator of the differences in the cultural heritage of protagonists. Obviously, as a multicultural nation, Australia has citizens of all different skin colours. Being a “dark” person can therefore mean that

one's heritage comes from a number of possible non-white ethnicities, not just one. Guidance must be taken from the context in which the reference occurs.

Bruce Moore states in his 2008 book, *Speaking Our Language: the Story of Australian English*, that the term “wog” began its life in British English as “an offensive term for a foreigner, especially someone of Arabic background” but, more recently has come to refer in the UK to Indians, Pakistanis, West Indians or “a person who is not white”.¹⁷ He stridently affirms, however, that this term has never had the same usage in Australia where “wogs” are of Italian, Greek or Lebanese descent, or at least originate from southern Europe.¹⁸ On a number of occasions in the translation of *The Unknown Terrorist* and in *Death of a River Guide*, “wog” (*UT*, p. 195; *DRG*, p. 143) has been smoothed out as “étranger” (*FE*, p. 215; *ACC*, p. 174). Though this strategy does provide some meaning for the receiving audience, it fails to provide understanding of the ethnicity of the person referred to and compromises the characterisation of that person. One use of “wog” as a descriptive term presents the translator with a particularly difficult task in order to convey meaning to the new readership.

Go back to Diana and get her wog seats for me? (<i>UT</i> , p. 223)	Retourner voir Diana et lui prendre ses chaises de nègre pour moi? (<i>FE</i> , p. 248)
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“Wog seats” immediately presents an image for an Australian reader of the elaborate furnishings that are typically favoured (stereotypically, perhaps) by Australians of southern European heritage. Although this Greek Australian police officer is being berated by his mistress, and therefore the language is understandably colourful, to translate “wog seats” as “chaise de nègre” neither satisfies the image being presented by the author, nor, more importantly, the representations of the ethnicity of the

¹⁷Bruce Moore, *Speaking Our Language*, p. 195.

¹⁸Bruce Moore, *Speaking Our Language*, p. 195.

protagonist. In fact, it is doubtful whether any meaning at all would be conveyed in this particular instance.

Integral to this analysis of strategies used to translate the terms commonly used to designate different cultural groups within Australia’s multicultural society is an analysis of the lexicon relating to Australia’s indigenous communities. Aboriginal Australian cultural identity can be readily shown in literature through representations of their cultural customs and practices, as we have seen in the preceding chapter. But attention can also be drawn to the more negative and positive attitudes towards Aboriginal Australians by highlighting specific linguistic terms that designate them, as these authors have done. These terms appear frequently in all four of the corpus texts but the positive or negative attitudes demonstrated by their use depend greatly on the context in which they occur. Finding the equivalent register, tone and level of severity for these terms is a challenge for the translators, and an analysis of the French texts suggests they have struggled to deal adequately with this challenge.

For many Australians, the term “Abo” has pejorative connotations and may even be seen as racist. Philip McLaren, however, uses the term naturally and unselfconsciously in his texts to designate Aboriginal Australians. Here are some examples from *Scream Black Murder*.

They kicked the Abo cops off the case (SBM, p. 93)	Ils ont mis les flics aborigènes hors du coup (TA, p. 136)
Abo’ bashing (SBM, p. 136)	La bastonnade d’Aborigène (TA, p. 196)
I’m getting a bit pissed off with these Abo cops! (SBM, p. 164)	Ils commencent à me courir ces flics “abos”. (TA, p. 236)
Just tell me straight, Jackson, is it the same maniac who likes to fuck Abos? Patterson asked. (SBM, p. 89)	Dites-mois franchement, Jackson, est-ce le même dingue qui aime bien se taper des Aborigènes? demanda Patterson. (TA, p. 130)

In order to respect McLaren’s viewpoint and word choice, there is an obligation on the part of the translator to reflect this term in the translated text but, as can be seen

seen in these examples, his preferred term appears infrequently. This is surprising given that it would not be difficult for a French reader to understand and recognise the term if it had been calqued into the translated text, the French and English lexemes being so similar. Contrastingly, “Abos” has been successfully maintained in the translation of Flanagan’s work, as seen in *Death of a River Guide*.

We ain’t no Abos, we ain’t no boongs, ya hear? (<i>DRG</i> , p. 201)	On n’est pas des abos, on n’est pas des bronzés, t’entends ? (<i>ACC</i> , p. 240)
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What is challenging in this particular example is the difficulty faced by the translator in finding an equivalent for “boongs”. According to the Australian National Dictionary, “boong” is a borrowing of an Aboriginal word from the Wemba Wemba dialect meaning “human being/man”, and was also the name given by colonial settlers to the language spoken by Aboriginal people, “bung” or “blackfellow pidgin”.¹⁹ The word “boong” has in fact been rendered as “Abos” in *The Unknown Terrorist*.

She would on occasion give vent to being pissed off by slopeheads, dirty boongs, cops, and anyone reading <i>The Sydney Morning Herald</i> . (<i>UT</i> , p. 11)	À l’occasion, elle se laissait aller à dire que les niacs, les sales Abos, les flics, et tous les lecteurs du <i>Sydney Morning Herald</i> la faisaient chier. (<i>FE</i> , p. 19)
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The use of “Abos” here enables both the register and racial prejudice of the main protagonist to be maintained, even though it has perhaps less force than “boong”.

“Abo” and “boong” are, of course, only two of the many terms that appear in the original texts of both McLaren and Flanagan to identify indigenous Australians, as the following examples demonstrate.

Two blacks (<i>SBM</i> , p. 3)	Deux Aborigènes (<i>TA</i> , p. 12)
the large numbers of Aboriginal deaths that occurred while in police custody.	le grand nombre de décès inexplicés de Noirs au cours de leur détention (<i>TA</i> , p.

¹⁹In the Australian National Dictionary there are many examples given from early Australian literature that suggest the origins of the term “boong”. Two such examples are: “1982 P. Goldsworthy Archipelagos 55 Frank remembered ... when they’d ambushed the abo on his morning rounds. ... The three of them might still have been at school, but were old enough to know how to treat a boong.”; and, “1933 F.E. Baume Tragedy Track 51 ‘So then our job is to catch ’em,’ Simon says. He and George usually speak ‘bung’, or blackfellow ‘pidgin’. It is the custom of the country.” Retrieved from www.australiannationaldictionary.com.au on 29 September, 2014.

(<i>SBM</i> , p. 12)	25)
The loss of black lives went largely unexplained (<i>SBM</i> , p. 14)	les morts violentes de « Noirs » étaient rarement élucidées (<i>TA</i> , p. 27)
little black bastard (<i>SBM</i> , p. 47)	sale petit nègre (<i>TA</i> , p. 74)
Lisa's black husband (<i>SBM</i> , p. 52)	le mari de couleur de Lisa (<i>TA</i> , p. 79)
She has real class, for a black that is. (<i>SBM</i> , p. 54)	Elle a vraiment de la classe, pour une négresse. (<i>TA</i> , p. 83)
the black people they met (<i>SBM</i> , p. 85)	les populations négroïdes qu'ils rencontrèrent (<i>TA</i> , p. 123)
A lot of black girls (<i>SBM</i> , p. 111)	un tas de gonzesses blacks (<i>TA</i> , p. 160)
eight were dark-skinned people from Weipa: Jirjorond people (<i>SBM</i> , p. 122)	huit étaient des gens de couleur originaires de Weipa: des Aborigènes Jirjorond (<i>TA</i> , p. 177)
That black bastard can run. (<i>SBM</i> , p. 164)	Ce salaud de Black court vite. (<i>TA</i> , p. 236)
Indigenous communities (<i>MIU</i> , p. 67)	communautés noires (<i>U</i> , p. 106)
Aboriginal people (<i>MIU</i> , p. 124)	des autochtones (<i>U</i> , p. 189)

As we can see, the original terms used to describe a person of Aboriginal descent have been translated in multiple, inconsistent and, often, anthropologically incorrect ways, even allowing for different uses within different registers. For a French reader, some of these translations could be quite confusing, particularly when phrases such as “les populations négroïdes” and “cette négresse” are used to translate “the black people” and “that black girl”. What is obvious from the translation strategies used in these examples is that the vast majority of French terms adopted by the translator to represent Aboriginal cultural identity and the ways of identifying as Aboriginal, have been domesticated, and, with a few exceptions, have intrinsically misrepresented that identity.

As the examples above show, terms used to designate Aboriginality are not always seen as derogatory, even though they may be perceived by a cultural outsider as such. This is demonstrated by the use of “blackfella” and, contrastingly, “whitefella” in everyday Australian English. The intent behind the use of these terms is ultimately governed by the speaker and the situation but, for the most part, they are not considered to be derogatory terms unless the context indicates it. Members of Aboriginal communities commonly use “blackfella” (fulla/fella) when

they refer to each other and non-indigenous people are “whitefellas”, despite a widespread belief that it is not beneficial to reinforce differences in skin colour.²⁰ Nonetheless, “blackfella” can also be acceptably used in certain situations by non-indigenous Australians to refer to indigenous Australians in a familiar way – although it can equally be offensive when used in the wrong situation. In translation, therefore, it is important to understand the situation and to reflect the tone and register in the translated text so as to inform the receiving audience when and where these terms can be acceptable and what attitudes they are indicating when used. This would be a difficult task for a cultural outsider who is unaware of the nuances of their use.

He is quiet around the other kids, who call him Coon. [...] “But we’re blackfellas, see,” he tells Aljaz. (<i>DRG</i> , p. 90)	Il se tient, silencieux, dans les parages des autres gamins, qui l’appellent le Nègro. [...] “Mais bon, tu vois, nous, on est noirs comme mecs,” dit-il à Aljaz. (<i>ACC</i> , p. 114)
the convicts and the blackfellas shared (<i>DRG</i> , p. 258)	les forçats et les types de couleur partageaient (<i>ACC</i> , p. 304)

Here in *Death of a River Guide* are examples of domestication when translating this distinctive Australian term. The domestication of “blackfellas” as “noirs comme mecs” successfully conveys the register and affectionate way in which this term is being used. However, the subsequent domestication – “types de couleurs” – has intrinsically misrepresented the indigeneity of the “blackfellas” and does not give consideration to its contextualisation – here a sense of camaraderie between convicts and Aboriginal people. In both situations in the original text, the term is being used in a non-judgmental way to imply a type of allegiance between protagonists. This has only been maintained in one of these translation examples. It is again in this novel that we find the only example of a foreignisation strategy with respect to this same term, complete with complementary information. The translation of “[T]he lie

²⁰Wiriya Sati, “Indigenous or Aboriginal?”, *ABC Open*, aired on 31 May 2013. Retrieved from www.open.abc.net.au/posts/indigenous-or-aboriginal-49fp3cb on 28 August 2014.

that the blackfellas had died out” (*DRG*, p. 259) is “[L]e mensonge selon lequel les blackfellas, les gens de couleur, auraient disparu par extinction” (*ACC*, p. 305). The additional explanation supports the foreignisation of “blackfellas”, and allows the Australian “foreign” term to be revealed to the new readership. However, to suggest that “blackfellas” are “coloured people” (“les gens de couleur”) denotes, perhaps inadvertently, the presence of negative connotations in the term “blackfellas”. “[L]es gens de couleur” implicitly carries a connotation of the African American slavery era which significantly alters the meaning being conveyed to the French reader as compared to that which would be understood by an Australian reader in the use of the term “blackfella”. In contrast, the term “whitefella” is more successfully translated.

Like an echidna walk, like a whitefella, or he walk good and quiet like black people?” (<i>DRG</i> , p. 312)	Comme un échidné, comme un gars blanc, ou alors il marche bien et tranquille comme les Noirs? (<i>ACC</i> , p. 364)
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The use of “un gars blanc” (*ACC*, p. 364) respects register and, in this particular case, the way in which an indigenous Australian would refer to a non-indigenous Australian.

In contrast to the translation of “blackfella”, there are some translations that are more faithful in representing the cultural heritage of the protagonists. For example, in *Scream Black Murder*, the murderer refers to a white target as “that white sheila” (*SBM*, p.118) which is translated as “cette nana blanche” (*TA*, p.171). This choice suggests that the identification of “white” members of Australia’s multicultural society may be less challenging in terms of translation than are the terms that identify Australia’s indigenous people. However, terms designating ethnicity still appear to have been problematic for the translators and this has significantly altered the representations provided in the original texts of the ways in which Australians refer to its citizens of different ethnic backgrounds.

Varieties of Australian English

There is no doubt that the hybridity of cultures co-existing in Australia influences the “vehicular” or lingua franca spoken there – Australian English. This unique form of Standard English was recognised as a separate and distinct variety as early as 1872 and differs significantly from the English language that developed, say, in the United States.²¹ However, Arthur Delbridge points out that the Australian English that is spoken in Australia has “never been the only English used in Australia”.²² Therefore, the term “Australian English” must, in his opinion, encompass all of the varieties spoken here: Aboriginal English; migrant English influenced by those from other English-speaking countries; and migrant English influenced by those from non-English-speaking countries.²³ It is the distinct linguistic characteristics of these three varieties of Australian English and their translation that are the focus of this section of our textual analysis.

The more neutral terms that designate indigeneity, seen in the discussion of “blackfella” and “whitefella”, not only form a distinctive part of the national standard form of Australian English, but have enormous currency in the unique language that has developed and is used by indigenous Australians: Aboriginal English.²⁴ Although these terms are used to show the difference in appearance of Aboriginal

²¹“In the second half of the nineteenth century there is an increasing awareness that the distinctive vocabulary used in Australia sets Australia apart from other English-speaking countries.” Bruce Moore, *Speaking Our Language*, p. 101. See also Graeme Turner, *Making it National: Nationalism and Australian Popular Culture* (St. Leonards: Allen & Unwin, 1994), p. 8. For more on the varieties of English and the development of Standard English as the world’s lingua franca, see Marko Modiano, “Standard English(es) and Educational Practices for the World’s *Lingua Franca*”, *English Today*, 15: 4 (October 1999), pp. 3-13.

²²Arthur Delbridge, “Australian English”, in Charles A. Price (ed.), *Australian National Identity*, pp. 67-82.

²³Arthur Delbridge, “Australian English”, in Charles A. Price (ed.), *Australian National Identity*, p. 67.

²⁴A non-standard variety of English known as Aboriginal English was first studied in detail in the 1960s and has since been accepted as distinct, rule-governed variety of English. Diana Eades, “The Case for Condren: Aboriginal English, Pragmatics and the Law”, *Journal of Pragmatics*, 20 (North Holland: Elsevier Science Publishers B.V., 1993), p. 142. See also Peter Collins, “Sociolinguistics in Australia: A Survey”, in Peter Collins and David Blair (eds), *Australian English: The Language of a New Society* (St. Lucia: University of Queensland Press, 1989), pp. 3-20.

Australians as contrasted with Australians of European, Asian or Middle-Eastern descent, and they are a particularly important way of identifying as Aboriginal, this is not the only way. In recent years there has been significant study into the development of “one Aboriginal language, or a form of English, [which] became the lingua franca and other languages ceased to be spoken”.²⁵ According to linguist Diana Eades, Aboriginal Australian English can be defined as the dialect or dialects of English that are spoken as a first language by a growing number of Australian nationals who identify as Aboriginal.²⁶

As in all nations where there are language differences, the space where the various communities meet linguistically can become the site for the development of new uses for terms “borrowed” from each language lexicon. One such cultural borrowing in Aboriginal English is the use of kinship terms, a linguistic characteristic that is so marked that in 1996, Jay Arthur at the Australian National Dictionary Centre, dedicated a whole chapter of her book, *Aboriginal English: A Cultural Study*, to these “borrowed” terms that form an integral part of the modern Aboriginal English lexicon.²⁷ As in many ancient cultures, kinship is a valued notion in Aboriginal society and many of the cultural practices and rituals of indigenous communities are understood through the complex familial and communal relationships and responsibilities of its members. Kinship terms are specifically used in Aboriginal Australian communities, not only to maintain wider family bonds, but, importantly, to reinforce complex relationships of equality and respect. It is no

²⁵“It is only recently that Aboriginal English has been recognised as a form of Australian English. Generally it has been called either pidgin or ‘broken’ English and has been viewed as a form of language that needed remedial attention.” Jay M. Arthur, *Aboriginal English: A Cultural Study* (Melbourne: Oxford University Press, 1996), p. 3. Arthur also notes that only about eighty of the more than two hundred Aboriginal languages of 1788 “are still spoken today by older people and even fewer by whole communities.” Jay M. Arthur, *Aboriginal English*, p. 1.

²⁶Diana Eades, “They don’t speak an Aboriginal language, or do they?”, in Ian Keen (ed.), *Being Black: Aboriginal Cultures in ‘settled’ Australia* (Australia: Aboriginal Studies Press, 1988), pp. 97-115. Retrieved from Aboriginal Studies Press at www.aiatsis.gov.au/aboriginal_studies_press on 28 August 2014. Again see Diana Eades, “The Case for Condren”, pp. 141-162.

²⁷Jay M. Arthur, *Aboriginal English*, pp. 70-88.

surprise then that these terms are frequently used in the narratives of Philip McLaren and are reflective of his project to show Aboriginal cultural difference in a positive light.

The use of endearing terms, such as “cuz” or “aunty”, are not terms that are just used within family units but more generally within and between Aboriginal communities, and may seem unnecessarily familiar to a cultural outsider. According to Arthur, addressing someone by their kin title is recognition of the “mutual obligations of kinship”.²⁸ Diana Eades agrees, stating that the use of kinship terms “both maintains and reminds Aboriginal participants of a speaker’s relationship to another participant and the accompanying rights and responsibilities”.²⁹ We are provided with clear examples of the use of kinship terms to remind Aboriginal protagonists of their familial or communal responsibilities in McLaren’s *Murder in Utopia*. When Stephen, an Aboriginal police officer, is interrogating an Aboriginal suspect in the murder, he says “Come on you can tell us Jake, no one will know, we won’t be saying anything to anyone else cuz.” (*MIU*, p.128). Similarly, when the Aboriginal lawyer, Carla, arrives to assist her client, she asks “You okay cuz? [...] Okay cuz...settle down and stay quiet for a minute [...]” (*MIU*, p. 130). On each occasion that “cuz” is used in the original text, it has been translated as “cousin” (*U*, pp. 196, 198). Perhaps to readers of the French text, this would appear as if the protagonists are all directly related to each other and the notion of being “culturally related” has not been made obvious. However, when the kinship term “Aunty” is introduced for the first time in this same novel (*MIU*, pp. 156-157), used by a non-indigenous protagonist to address an Aboriginal artist, the translator has foreignised,

²⁸Jay M. Arthur, *Aboriginal English*, p. 70.

²⁹Diana Eades, “They don’t speak an Aboriginal language, or do they?”, p. 102.

italicised, and altered the spelling of “Aunty” to “Auntie” (*U*, p. 238), using a footnote to explain its cultural use.

Hello Aunty. (<i>MIU</i> , p. 147)	Salut <i>Auntie!</i> * (<i>U</i> , p.238) * <i>Il est de tradition pour les Aborigènes d'appeler ainsi toute femme ayant atteint un certain âge ou toute femme plus âgée que soi à qui l'on veut s'adresser avec respect.</i> (Ndt)
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Later in the original text, McLaren clearly explains the significance of the term “Aunty”.

“She called her aunty even though technically Betsy was her grandmother. It was the custom.” (<i>MIU</i> , p. 172).	“Elle l’appelait <i>Auntie</i> , tantine, selon la coutume alors que dans les faits, c’était sa grand-mère.” (<i>U</i> , pp. 260-261).
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Given the earlier footnote, a simple foreignisation of “Aunty” in this example (without the addition of “tantine”) would not have been problematic for the receiving audience, particularly as the second occurrence of “aunty” is accompanied by an explicit phrase that denotes its use. These variations of a foreignisation strategy introduce culturally specific words to readers of translations and inform them about the cultural difference, which some translation theorists see as a key role of translation.³⁰ However, it is unfortunate that the footnote suggests that only Aboriginal people address each other in this way, which, as is demonstrated by McLaren in the text, is not the case. What is important here is that kinship terms are an essential part of Aboriginal cultural identity but can equally be used by other

³⁰“It is my firm belief that a positive experience of the translated printed or multi-media text is obtained by a judicious combination of foreignising and naturalising strategies that underline points of sameness and difference, recognising both cultural specificity and human universals. [...] The objective was that the combination of foreignising and naturalising translation strategies in dealing with culturally specific concepts and objects [...] would excite spectators’ curiosity and desire to learn more about the culture that has produced them.” Deborah Walker-Morrison, “Voice, Image, Text: Tensions, Interactions and Translation Choices in a Multi-language, Multi-media Presentation of Kanak Literature”, in Raylene Ramsay (ed.), *Cultural Crossings: Negotiating Identities in Francophone and Anglophone Pacific Literatures /A la croisée des cultures: de la négociation des identités dans les littératures francophones et anglophones du Pacifique* (Brussels: Peter Lang, 2010), pp. 249. See also Deborah Walker-Morrison and Raylene Ramsay, “Translation Notes” in Déwé Gorodé, *The Wreck*, Trans. Deborah Walker-Morrison and Raylene Ramsay (Auckland, NZ: Little Island Press, 2011), pp. xxvi-xxix; Susan Bassnett, *Translation : The New Critical Idiom* (London and New York: Routledge, 2014); and, Jeremy Munday, *Introducing Translation Studies: Theories and applications* (London and New York: Routledge, 2008).

Australians who interact with them as an acknowledgment of respect towards elders of Aboriginal communities, a linguistic practice that has not been adequately transmitted to the receiving audience.

In addition to kinship terms to show linguistic cultural difference, there are other distinct markers of Aboriginal English that are common to all of the corpus texts. Flanagan's *Death of a River Guide* is a fruitful source of these recognised traits of Aboriginal English, demonstrated through the use of unusual syntax, a lack of subject/verb agreement, verb omissions, ellipsis, the omission of consonants, and non-standard future tense verbs.³¹

Better bugger off quick [...] otherwise they be thinking we're after somethin' (DRG, p. 192)	Vaut mieux déguerpir en vitesse [...] sans quoi ils vont penser qu'on leur veut quelque chose (ACC, p. 228)
Is you an Abo, Auntie Ellie? (DRG, p. 200)	Est-ce que t'es une abo, tantine Ellie? (ACC, p. 240)
Because she reckoned Tassie a shithole. (DRG, p. 257)	Parce qu'elle estimait que la Tasmanie n'était qu'un trou à rats. (ACC, p. 302)
We ain't no Abos, we ain't no boongs, ya hear? (DRG, p. 201)	On n'est pas des abos, on n'est pas des bronzés, t'entends ? (ACC, p. 240)
No you cry (DRG, p. 208)	Pas pleurer (ACC, p. 247)
He like hunting kangaroo? [...] How he walk? Like an echidna walk, like a whitefella, or he walk good and quiet like black people? (DRG, p. 312)	Il aime chasser le kangourou? [...] Comment il marche? Comme un échidné, comme un gars blanc, ou alors il marche bien et tranquille comme les Noirs? (ACC, p. 364)
Them bloody whitefellas. (DRG, p. 192)	Ces bons dieux de petits Blancs! (ACC, p. 228)

Many of the unique features of Aboriginal English have foundations in the differences between the sound systems and structures of the various Aboriginal languages and English, and it is acknowledged that it would be difficult to demonstrate these markers in the translated text. As these examples show, only the occasional ellipsis is transferred, and almost all of the other markers of Aboriginal

³¹Although Arthur acknowledges that these markers can be seen to be a type of "Aboriginal literary cliché", there is a growing "consciousness of the integrity of the dialect". Aboriginal English was previously perceived as being of "low status", meaning that publishers and editors saw it as "trivial" or unimportant to "regularise" or reproduce it. Jay M. Arthur, *Aboriginal English*, p. 5.

English have been eliminated in the translated text. This translation strategy is similarly replicated in *Scream Black Murder* and in *Murder in Utopia*.

You police, you come too. (<i>SBM</i> , 42)	Vous aussi, les policiers, venez. (<i>TA</i> , p. 66)
You know readin'...and writin'. I'll tell you the best way I heard it described," I said. "I read about this king of a black tribe in Africa, he had a big mob. The white fullas who settled there spoke in the French lingo. You heard of that one, French? (<i>MIU</i> , p. 8)	Tu sais ...lire...écrire. [...] Je vais essayer de te l'expliquer de la meilleure façon qui soit, lui dis-je. J'ai lu l'histoire de ce roi d'une tribu de Noirs en Afrique. Il avait de nombreux sujets. Les Blancs qui se sont installés là-bas parlaient le français. Tu as déjà entendu parler de cette langue, le français? (<i>U</i> , p. 15)

In both of these particular extracts, in addition to eliminating the markers of Aboriginal English, the register has been altered. In the first, police officers have arrived to interrogate the parents of a murdered Aboriginal girl. The original text shows possible second language interference in the English used by the Aboriginal protagonist whereas the French translation suggests that he is being particularly polite to these officers. In the second, two Aboriginal protagonists are discussing the merits of reading and writing. Neither the Aboriginal father nor his young daughter are well educated, but the translated text reflects a much more "soutenu" or cultured conversation, significantly altering the characterisation of these two protagonists and eliminating, once again, any evidence of Aboriginal English. Perhaps the translators of these novels chose these translation solutions in order to satisfy French language norms or reader linguistic expectations but this is particularly disappointing for both Flanagan and McLaren, who have purposely set out to show these linguistic cultural differences. There are a few exceptions where the translators have attempted to show some features of Aboriginal English: an ellipsis has been successfully used in the translation of "I dunno" (*MIU*, p. 112) as "J'sais pas" (*U*, p. 173); and an occasional non-standard French lexeme has been included in translation when a more typically recognised but non-standard English lexeme has appeared in the original text, such as in "yep" and "nope" (*MIU*, p. 112) translated as "ouais" and "nan" (*U*,

p. 173); but both of these strategies are rare. These translation decisions could perhaps lead us to the conclusion that equivalence can only be maintained when there is a pre-existing possibility in French. The quasi-total neutralisation in the translated text of this vernacular, a manner of speaking by Aboriginal Australians that is nationally recognisable, is a significant translation loss.

Representations of the linguistic peculiarities of another variety of Australian English – Tasmanian Colonial English – are particularly well illustrated for Anglophone readers in Flanagan’s *Death of a River Guide*. While being proud of his Australian identity, and particularly of his Irish convict ancestry, Richard Flanagan believes that the early convict settlers and indigenous people of Tasmania have jointly and severally shaped the unique cultural identity of that State today. The use of non-standard English language features represents a deliberate attempt by Flanagan to show the colonial roots of the Tasmanian vernacular that can be directly linked to the settlement of numerous Irish convicts and their keepers in the early to mid-nineteenth century, “unwilling” migrants predominantly educated by the clergy. He has created a quaint and somewhat out-dated English that he believes reflects the “Gaelic rhythm with English verbiage” found in Tasmanian Australian English.³² There is no doubt that the survival of this unique variety of Australian English is a direct result of Tasmania’s isolation from other language influences that occurred on the mainland. There are a number of examples of this vernacular in the original text that reflect these colonial roots: the use of the plural pronoun “youze”,³³ the biblical formality of verb formations, as in “passeth”, and “abideth”; and the use of other perhaps historical lexical forms, such as “keening” and “kith and kin”. This way of

³²Personal interview with the author, 5 May 2014.

³³Research has shown that if making a case for ‘youze’ being a specifically Irish language development, evidence can be seen from its use in certain areas of England, such as Liverpool, where there was settlement of significant numbers of Irish migrants in the mid-nineteenth century. Raymond Hickey, “Standard Wisdoms and Historical Dialectology: The Discrete Use of Historical Regional Corpora”, in Marina Dossena and Roger Lass (eds), *Methods and Data in English Historical Dialectology* (Frankfurt am Main: Peter Lang, 2004), pp. 199-216.

speaking, which appears old-fashioned for most Australians, has been used by Flanagan to illustrate and reflect Tasmania-specific sociolinguistic markers of difference; it is therefore of considerable importance to carry this otherness over into the translated text in some way. In order to gauge the extent to which the translator has respected this mission, presented here are only a few of the many examples of this vernacular contained in Flanagan's original text and their translation.

One generation passeth away, and another generation cometh. But what connects the two? What remains? What abideth in the earth forever? (DRG, p. 10)	Une génération disparaît, et une autre s'en vient. Mais qu'est-ce qui les relie toutes deux ? Qu'est-ce qui subsiste ? Qu'est-ce que demeure éternellement dans la terre ? (ACC, p. 21)
It is amusing, I ought laugh. (DRG, p. 17)	C'est amusant. Ça devrait me faire rire. (ACC, p. 29)
worried lest it be Jimmy Rankin [...] or lest it be Ron or Jack Howard (DRG, p. 44)	de peur qu'il ne s'agisse en réalité de Jimmy Rankin [...] ou de Ron ou Jack Howard (ACC, p. 60)
Pay no heed (DRG, p. 46)	Fais pas gaffe (ACC, p. 62)
that the end of the world was nigh (DRG, p. 58)	que la fin du monde était imminente (ACC, p. 80)
There ain't nobody respects a crawler's kith and kin. (DRG, p. 65)	Y a personne qui respecte les parents et les amis d'un traîne-misère. (ACC, p. 85)
Who the hell are youse? (DRG, p. 172)	Qui vous êtes, nom de Dieu. (ACC, p. 207)
but I shall not dwell upon them. <i>I shall not.</i> (DRG, p. 186)	mais je ne vais pas m'y attarder. <i>Je ne vais pas m'y attarder.</i> (ACC, p. 222)
The telephone sounded its pulsing signal twice, thrice, four times (DRG, p. 223)	La ligne sonna deux, trois, quatre fois (ACC, p. 264)
and fills me with the keening (DRG, p. 259)	et m'emplit de la plainte (ACC, p. 304)

For the most part, the neutralisation strategy chosen in these examples successfully transfers the *meanings* contained in the original text. However, this strategy completely eliminates the *peculiarities* of Tasmanian Colonial English and, consequently, betrays Flanagan's intentions for including them.³⁴ Moreover, there are examples in the original text where some of the colonial English vocabulary appears to have been misunderstood, leading to a number of mistranslations. The

³⁴See discussion on Richard Flanagan's authorial intentions in Chapter 3, Part I of this thesis.

translation of “bolters” (*DRG*, p. 136) as “refugiés” (*ACC*, p. 166) alters the reference by Flanagan to the name given to colonial convict escapees from Justice who are not “refugees”. Similarly when Smeggsy, an old logger, “scarfed a flat surface from the top side of a pine log” (*DRG*, p. 212), Flanagan is drawing attention to a term commonly used by Tasmanian loggers – Smeggsy is not covering the log with a scarf, as is suggested in the translation “Smeggsy couvrit d’un foulard une surface plane sur une bille de pin” (*ACC*, p. 252).³⁵

There is no doubt, as previously discussed, that *Death of a River Guide* fulfils one of Flanagan’s deep-seated wishes – to put Tasmania and its stories on the world stage. The use of very specific language choices that reflect the Tasmanian Australian English uniting the language citizens of his island home is one way of achieving this. However, it is clear from the examples above that the portrayal of the Tasmanian vernacular has presented very particular and challenging problems for translation and appears to have been completely eliminated. The neutralisation in the translated text of this prominent vernacular, clearly does not respect the intentions of the author.

Language choices that illustrate linguistic differences in the Australian English acquired by non-English-speaking migrants to this country are again most evident in Flanagan’s work. These are idiosyncratic ways of speaking that would be easily recognised by an Australian readership as belonging to a particular cultural group or groups living in this country. As a multicultural nation, Australia is (obviously) multi-lingual and multi-voiced, and this has not changed much since the nineteenth century. What has changed, however, is the diversity of the voices that contribute to the varieties of Australian English today. In *Australian English: The*

³⁵I believe this is the mistranslation of the verb, to scarf, deriving from either an old carpentry and shipbuilding term, “to join timber by a scarf-joint”, or from the whaling term, “to make a ‘scarf’ or incision in the blubber of (a whale)”. *Oxford English Dictionary* retrieved from www.oed.com on 24 September 2014.

Language of a New Society, Peter Collins notes that, even though there are numerous varieties of English spoken in Australia by migrants from both English and non-English-speaking countries, there has not been much research in this field and there are “as many types of migrant English as there are migrants to speak it.”³⁶ Linguist Bruce Moore calls the multiple versions of one language *ethnolects*, that is, not a dialect that belongs to a specific region but “a form of language that belongs to a particular ethnic group”.³⁷ One *ethnolect* that is particularly visible in Flanagan’s *The Unknown Terrorist* is the Australian English spoken by Asian migrants to Australia. This ethnolect is clearly affected by the mother-tongue of the Asian migrant speakers – in these examples a Chinese prostitute and a Vietnamese taxi driver – with evidence of some of the more common mistakes that are made by learners/speakers of English as a second language: first language interference, such as subject-verb agreement and verb tense confusion, preposition confusion and the omission of articles, etc.³⁸

“Women we do other way,” Lee Moon had smiled. (<i>UT</i> , p. 189)	Les femmes, nous faisons autre façon”, avait dit Lee Moon dans un sourire. (<i>FE</i> , p. 207)
“In Saigon I train as pianist,” the taxi driver was saying. “I love Chopin most. [...] I want play Chopin to people”, the taxi driver continued, nodding his assent. “I want play love. But here Australia – what can do? Drive, is all. [...] I so sorry,” the Vietnamese driver yelled in order to be heard. He pointed to the side of [sic] road. “Must stop.” (<i>UT</i> , pp. 296-297)	“À Saigon, je fais études de piano”, disait le chauffeur de taxi. “J’aime Chopin le mieux. [...] Je veux jouer Chopin aux gens,” continua le chauffeur en hochant la tête. “Je veux jouer l’amour. Mais ici Australie – quoi faire ? Conduire, c’est tout. [...] Je suis désolé,” hurla le chauffeur vietnamien pour se faire entendre, en désignant le bas-côté. “Dois m’arrêter.” (<i>FE</i> , pp. 321-323)

Considerable effort has been made in these examples to alter the grammatical structure of the translated text to reflect some of the linguistic idiosyncrasies of the

³⁶Peter Collins, “Sociolinguistics in Australia: A Survey”, in Peter Collins and David Blair (eds), *Australian English: The Language of a New Society* (St. Lucia: University of Queensland Press, 1989), p. 7.

³⁷Bruce Moore, *Speaking Our Language*, p. 191.

³⁸Philip Guo, *Common English Mistakes Made by Native Chinese Speakers*, December 2008. Retrieved from www.pgbovine.net/chinese-english-mistakes on 24 October 2014.

Asian Australian English represented in the original text. Similarly in the next example from *Death of a River Guide*, the distinct Australian English of a Dutch trader is well reflected in the translated text.

<p>I owe a few of the greenbacks to the Ma for eating candy in the candy store, so okay. Hell, why nit, eh? [...] Why nit? Ain't this life one hell of a big crapshoot? (<i>DRG</i>, p. 173)</p>	<p>Ok. Ma, je lui dois deux trois billets verts pour la came de chez le fourgue, alors d'accord. Hein, bon Dieu, pourquoi nan ? [...] Pourquoi nan ? Cette vie, hein, si c'est pas rien qu'une grande partie de craps à la con, nan ? (<i>ACC</i>, p. 207-208)</p>
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To conclude our discussion on the varieties of Australian English, it is acknowledged that, generally, the Australian English spoken by non-English-speaking migrants has not proved to be too problematic for the translators and has been rendered into the translated texts by using subtle adaptation strategies. For the most part, however, all representations of Aboriginal English (used by both authors) and Tasmanian Colonial English (used by Flanagan) are completely absent in the translated texts. Both authors have painstakingly sought to illustrate key aspects of Australia's multicultural identity through the use of specific language choices. The conscientious translator is therefore under some obligation to try to maintain this linguistic distinctiveness and sense of cultural difference in the translated text. This, as we have seen, has not always been achieved.

Australianisms: Diminutives and Metaphorical Language

In order to conclude our discussion on the extent to which translation practices can influence perceptions of cultural identity and thus affect the process of intercultural transference, we will look in more depth here at some of the more generic but nonetheless distinctive sociolinguistic features of everyday Australian English that have become synonymous with Australian identity for cultural outsiders.

The lexicon of Australian English was first "officially" documented with the publication of the Australian National Dictionary in 1988. According to Moore, this

publication did for Australian English “what the 20-volume *Oxford English Dictionary* [did] for international English”.³⁹ Australian English is at least partly characterised by the currency of certain *Australianisms*, defined by The Australian National Dictionary as “distinctively Australian word[s] or phrase[s]”.⁴⁰ Prominent among these culturally specific linguistic features is the use of simple diminutives to show familiarity or of complex culturally specific metaphors. These have indeed become common linguistic features of everyday Australian English, and the frequency with which they appear in the Australian texts under analysis here is such that it would not be possible to read a single page of any of them without stumbling across one. Certainly, it would be impossible for an Australian reader not to notice or to recognise them. Therefore it is important that these distinct linguistic features be transferred in some way.

The first of the characteristics of Australian English to be analysed here are diminutives, that is, shortened words that are considered to be such a common feature of Australian English nowadays that most other Anglophone observers of Australia would very quickly be able to recognise and possibly list a number of them. Two important and defining characteristics of Australian diminutives are the frequency of their use and their predominance in friendly conversation, though they do appear in most registers of Australian English. As informal interaction is the prevailing register in these crime fiction novels, diminutives are numerous.

Lexically, there are a number of ways in which these linguistic features are structured. Diminutives are formed by the shortening of a common word, sometimes with affixation. The suffixes more commonly featured are the *-o* suffix and the *-ie/-y* suffix. *Bottle-oh* (a dealer in used bottles), *Tassie* (Tasmania/n), *schoolie* (a

³⁹Bruce Moore, *Speaking Our Language*, pp. xii-xiii.

⁴⁰*The Australian National Dictionary* (Melbourne: Oxford University Press Australia and New Zealand, 2008). Retrieved from www.australiannationaldictionary.com.au on 18 November 2013.

schoolteacher) and *milko* (a milk vendor) are some of the earliest recorded diminutives in Australian literature, some of which have evolved to take on other meanings today.⁴¹ There are numerous examples of diminutives, particularly those with affixation, in all of the texts: in *Death of a River Guide* – wharfie (p. 171), rollie (p. 77), footy (p. 249); in *Scream Black Murder* – stubby (p. 140), Abos (p. 90), Salty (p. 132); in *Murder in Utopia* – Goodo (p. 97), lingo (p. 8), meanie (p. 70); in *The Unknown Terrorist* – woggy (p. 16), surfie (p. 13), westie (p. 6), budgie (p. 50); hottie (p. 96); tinnie (p. 99). The following examples from *The Unknown Terrorist* show that a diminutive in the original text has been foreignised in the translated text and thus the cultural specificity of this linguistic anomaly has been maintained.

hot enough, Salls used to say, to barbie a T-bone. (<i>UT</i> , p. 45)	assez chauds, disait Salls, pour griller une côte de bœuf. (<i>FE</i> , p. 55)
Ferdy ordered a Crownie (<i>UT</i> , p. 42)	Ferdy commanda une Crownie (<i>FE</i> , p. 52)

In the case of the name “Salls”, it is quite realistic to expect that the new readership would recognise this as a girl’s name, given the context. However, the foreignisation of “Crownie” (a Crown Lager beer) may not be so successful in transferring any meaning for the new audience.

There are indeed many examples in the texts where a diminutive has not been reflected in the translation, even though it is clear from the transfer of meaning that the translator has recognised the word form.

he was a true-blue Aussie (<i>DRG</i> , p. 247)	c’était un Australien pur sucre (<i>ACC</i> , p. 291)
the Tassie Tigers ate lone prospectors (<i>DRG</i> , p. 198)	les tigres de Tasmanie dévoraient les prospecteurs isolés. (<i>ACC</i> , p. 236)

As both “Aussie” and “Tassie” would be self-explanatory to a French readership, particularly as they are not far removed from their French equivalent lexemes, the foreignisation option was available to the translator. More curious, however, is the

⁴¹Bruce Moore, *Speaking Our Language*, p. 148.

adaptation of a diminutive in the original text through the use in the translated text of an unusual French diminutive form as seen in *Murder in Utopia*.

Yeah Stevie, they're a bit mad that mob, when they been drinkin' like. (<i>MIU</i> , p. 127)	C'est vrai, Steph. Ils sont un peu barjos. Surtout quand ils ont bu comme ça. (<i>U</i> , p. 195)
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The protagonist, Stephen, is commonly referred to as either “Steve” or “Stevie” throughout the narrative, but this short form of his name has been rendered as “Steph” in the translation, through a process akin to domestication (the French “Stéphane” being sometimes shortened to “Steph”). It would have been much simpler to calque “Steve” or “Stevie” into the translated text. In the original text of *Scream Black Murder* there is a good example of proper noun, “Peter”, undergoing the diminutive affixation process to show familiarity.

Petey, you've got to stop. (<i>SBM</i> , p. 173)	Pete, faut que tu arrêtes. (<i>TA</i> , p. 247)
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Unusually this time, the diminutive “Petey” has itself been shortened in the translated text but this nevertheless fails to reflect the familiarity being shown linguistically by a mother for her son.

On a number of occasions, it is clear that the translator has understood the particular Australian diminutive and meaning has been successfully conveyed, but the lexical structure of this unique linguistic feature has not been maintained in the translation.

roo patties (<i>DRG</i> , pp. 69, 70, 71, 72); roo meat (<i>DRG</i> , p. 75)	les pâtés en croûte à la viande de kangourou (<i>ACC</i> , p. 90); les pâtés de kangourou (<i>ACC</i> , p. 91); les pâtés au kangourou (<i>ACC</i> , p.92); pâtés en croûte (<i>ACC</i> , p. 93); de la viande de kangourou (<i>ACC</i> , p. 96)
into Ma's smoko room (<i>DRG</i> , p. 172)	dans le fumoir de Ma (<i>ACC</i> , p. 207)
George looked down at the rollie (<i>DRG</i> , p. 77); and then only rollies (<i>DRG</i> , p. 205)	George baissa les yeux sur la cibiche roulée (<i>ACC</i> , p. 98); des cigarettes roulées à la main (<i>ACC</i> , p. 244)
It was the vomit of journos and pollies and shock jocks thinking life could be theirs (<i>UT</i> , p. 295)	Vomi des journalistes, des politiciens, des animateurs qui pensaient que la vie pouvait leur appartenir (<i>FE</i> , p. 321)
She dozed, awoke, watched the	Elle somnola, se réveilla, regarda les

beautiful surfies in their long boardies and the clubbies in their budgie smugglers (<i>UT</i> , p. 13)	beaux surfeurs dans leurs bermudas coupés aux genoux et les sauveteurs dans leurs moule-bite (<i>FE</i> , p. 21)
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The neutralisation translation strategies employed here completely eliminate this significant lexical feature of Australian English for the receiving audience. An opportunity is presented here for the translator to introduce the reader to a frequently used Australianism, such as “roo” or “surfies”, with some extra information or explanation if it is not already provided in the narrative, which would then enable the word to become familiar for the new readership and would justify its subsequent repetition whenever or wherever it subsequently occurred. This would prevent the need for continuous glossing or footnoting, which, it is acknowledged, can interrupt the flow of the narrative. Notwithstanding this possible translation solution, however, the translator is faced with a genuine stylistic problem here. If you foreignise and footnote all of these commonly used Australian diminutives, the French text borders on the unreadable: “Elle [...] regarde les beaux *surfies* dans leurs *boardies* longs et les *clubbies* dans leurs *budgie smugglers*”. The foreignisation of these diminutives has a very negative stylistic consequence which compromises readability and therefore raises, again, the question of translatability of these distinct language features. Is it a better outcome for the reader in this particular scenario to adopt a pros and cons approach, i.e. employ a mixture of translation strategies to maintain understanding and acknowledge the inevitable loss of linguistic cultural specificity?

There is also evidence of mistranslation which has resulted from not recognising common Australian diminutives.

and she rose up from her possie in front of the fire (<i>DRG</i> , p. 206)	et se leva de sa séance de méditation devant le feu (<i>ACC</i> , p. 245)
when she was really shitty (<i>DRG</i> , p. 206)	quand elle était franchement patraque (<i>ACC</i> , p. 245)

In the first example, “possie”, a shortened form of “position”, has been misconstrued as a “meditative state”. In the second example, to be “really shitty”, does not indicate illness, as in “franchement patraque”, but is a commonly used *extended diminutive* employed in Australian English to indicate feeling angry or in a bad mood.

The second category of distinctive language use to be analysed comprises the figurative expressions that commonly colour Australian English. The very essence of metaphorical language is that it serves as a means to understand and experience the world in terms of something else that is unique or particular to that world. Linguists Lakoff and Johnson state that metaphors, like myths, “provide ways of comprehending experience; they give order to our lives”.⁴² Some of the most fundamental concepts and values of a culture can thus be encapsulated in metaphorical language.⁴³ Metaphors also permit a speaker from a specific culture to “express ideas and emotions which go beyond the resources of so-called literal language”.⁴⁴

Figurative expressions, however, pose many challenges for a translator. Indeed, the translatability of metaphorical language has been much debated in translation studies, especially since the 1980s, because of “the density of the linguistic, cultural and cognitive elements simultaneously in play.”⁴⁵ Before a translator decides on the methods or translation strategies to be employed in transferring metaphorical language to the target text, or indeed whether or not to attempt to translate it metaphorically at all, there are a number of crucial elements to

⁴²George Lakoff and Mark Johnson, *Metaphors We Live By* (Chicago: The University of Chicago Press, 2003), p. 22.

⁴³“Metaphorical language” is taken here to include not just metaphors *per se*, but all figurative language and Australianisms that can be seen to be providing an understanding of one notion in terms of another.

⁴⁴Michael Hanne, “Epilogue: Metaphors for the Translator”, in Susan Bassnett and Peter Bush (eds), *The Translator as Writer* (London and New York: Continuum, 2006), p. 210.

⁴⁵Enrico Monti, “Translating the Metaphors We Live By: Intercultural Negotiations in Conceptual Metaphors”, *European Journal of English Studies*, 13:2 (August 2009), pp. 207-221.

be considered. Theorising about the difficult task of translating metaphorical language, Raymond van den Broeck suggests these considerations can be summarised as follows: what *form* does it take; what *purpose* does it serve; and what *effect* does it have in and on the text.⁴⁶ Answers to these questions are particularly important when metaphors are affected by what he calls extra-linguistic factors, “the so-called cultural context in which they originate”.⁴⁷ If the form, purpose and effect of culturally specific figurative language is determined, as Lakoff and Johnson state, by the language community using it, then, understandably, its translation can be problematic.⁴⁸ According to Van Den Broeck, if no lexical equivalent exists in the target language or if the tradition or nuances contained in the metaphorical language of the source culture are not matched by conventions, or moral or aesthetic codes and traditions contained in the language of the target culture, then this may be the reason why metaphors are frequently flattened out or neutralised in translation.⁴⁹ Monti agrees with Van den Broeck’s theory, that the productivity of any conceptual metaphor in the source language is one of the most important considerations when choosing how to translate it for the target readership “in terms of both the currency of the expression and its cognitive value”.⁵⁰ Interestingly, in a recent study into the translation of metaphor in crime fiction, Ellen Carter suggests that a high use of metaphorical language can, in fact, divert a reader’s cognitive processing “away from the plot to non-genre-standard stylistic appreciation”.⁵¹ Using a combination of literary theory and the practice of translators to analyse the reasons why a significant amount of the metaphorical language contained in *Utu* by Caryl Férey has been

⁴⁶Raymond Van Den Broeck, “The Limits of Translatability Exemplified by Metaphor Translation”, *Poetics Today*, 2:4 (Summer 1981), pp. 73-87.

⁴⁷Raymond Van Den Broeck, “The Limits of Translatability”, p. 80.

⁴⁸George Lakoff and Mark Johnson, *Metaphors We Live By*, p. 22. For an insight into one theorist’s correlation between the processes of *translation* and *metaphor-making* by a culture, again see Michael Hanne, “Epilogue: Metaphors for the Translator”, pp. 208-224.

⁴⁹Raymond Van Den Broeck, “The Limits of Translatability”, p. 81.

⁵⁰Enrico Monti, *European Journal of English Studies*, p. 210.

⁵¹Ellen Carter, “Why not translate metaphor in French crime fiction? The case of Caryl Férey’s *Utu*”, *The Journal of Specialised Translation*, 22 (July 2014), p. 51.

omitted from its translation into English, Carter believes this may reflect publishing decisions based on two notions about the crime fiction genre and its readers – its “positioning as low status popular genre” which lowers the need for a literary style appreciation by readers; and the need to alleviate any difficulty encountered by readers in processing culturally specific figurative language while staying focused on the plot.⁵² However, according to Carter, “plot provokes an intellectual complicity between reader and writer while metaphor activates affect and emotional collusion”.⁵³ It follows then that the decision to lower the frequency with which metaphorical language is reproduced in the target text must ultimately have an impact on the emotional engagement of readers to that text.

Notwithstanding these views, culturally specific metaphors, which can be difficult to grasp for a cultural outsider and extremely difficult to translate, are found in abundance in the novels of our two authors. The figurative expressions in these texts are often founded on themes such as the flora and fauna of Australia, as well as on the everyday activities and cultural customs of Australian life. These expressions can also be reflective of a certain irreverence towards authority, a sign of egalitarianism inherent in Australia’s identity construct. Despite the fact that different language communities will use and understand different metaphors that are only, perhaps, pertinent to their particular culture, it remains desirable for translated texts to retain where possible some of that cultural “colour” in order to give the receiving audience a sense of the different cultural attitudes and world views that such metaphorical language often reflects.

To begin our analysis we will consider those metaphors that an Australian audience would consider to be culturally specific or at least commonly used in

⁵²Ellen Carter, “Why not translate metaphor in French crime fiction?”, p. 44.

⁵³Ellen Carter, “Why not translate metaphor in French crime fiction?”, p. 51. See also Christina Schäffner, “Metaphor and Translation: Some Implications of a Cognitive Approach”, *Journal of Pragmatics*, 36 (2004), pp. 1253-1269.

Australia. In these instances, the translators have employed a degree of innovation in order to retain understanding and language style for the receiving audience but the cultural “colour” has been domesticated.

Tomorrow’s a breeze (<i>DRG</i> , p. 84)	Demain, ce sera un jeu d’enfant (<i>ACC</i> , p. 108)
will either tip with fifties or be tighter than a fish’s arse (<i>UT</i> , p. 48)	ou ça crache des billets de cinquante ou c’est constipé du porte-monnaie (<i>FE</i> , p. 58)
the Doll knew all that she was thinking was just so much dog shit (<i>UT</i> , p. 233)	la Poupée sut que toutes ces pensées étaient du pipi de chat (<i>FE</i> , p. 254)
They flew here. We grew here. (<i>UT</i> , p. 94)	Ils sont venus par avion. Mais ici c’est notre nation. (<i>FE</i> , p. 107)

This domestication strategy has enabled meaning to be well rendered into the translated text, retaining the metaphorical symbolism used. In particular the translation of “They flew here. We grew here” illustrates a successful attempt by the translator to mirror the explicit function, rhythm, rhyme and assonance found in “flew” and “grew” by using “avion” and “nation”. According to Venuti, this maintains a “lexicographical equivalence” in the translation.⁵⁴ However, the translators are again faced with the difficulties inherent in the translatability of culturally specific metaphorical language and conveying the cultural “colour” to the new readership. Contrastingly, there are a number of occasions where a fairly neutral observation in the original text has been rendered metaphorically into the translated text through domestication by using metaphorical language that is specific to the receiving audience.

as if completing a crazy dance step (<i>SBM</i> , p. 178)	comme emportés par une danse de Saint-Guy (<i>TA</i> , p. 253)
Five months later the birth of the newest Leslie was blissful. (<i>SBM</i> , p. 181)	Cinq mois plus tard, la naissance du dernier des Leslie passa comme une lettre à la poste. (<i>TA</i> , p. 258)

The addition of metaphorical language has a compensatory effect on the text for the loss of other metaphorical language that is perhaps less translatable.

⁵⁴Lawrence Venuti, “Translating Humour”, pp. 6-16.

In the next examples, the translators have successfully conveyed meaning to the new audience, this time employing a neutralisation strategy.

who storms up to the piano cranky as a cut snake (<i>DRG</i> , p. 172)	qui folle de rage se rue vers le piano délabré (<i>ACC</i> , p. 207)
but she was always, well, a cold fish (<i>UT</i> , p. 285)	mais elle était toujours, ben, distante (<i>FE</i> , p. 310)
and putting on the plum – well, so be it (<i>DRG</i> , p. 66)	et qu'on se garde les meilleures places – eh bien, ainsi soit-il (<i>ACC</i> , p. 87)

However, the colourful metaphorical language in the original text has disappeared from the translated text completely, eliminating both the symbolism and style employed by the original author.

A particular feature of Australian English which would be understandably difficult to translate is the use of “humorously vulgar” figurative language. This type of language, which is prominent in our four crime fiction narratives, is particularly representative of an irreverent disregard for authority or for any rules. What is most noticeable in the following examples is that, whether domesticated or neutralised, the vulgarity or irreverence contained in the metaphorical language has been totally removed.

I'm a bee's dick away from those people (<i>DRG</i> , p. 16)	Je suis à une tête d'épingle de ces gens (<i>ACC</i> , p. 27)
Too snakes-hissed to notice the difference (<i>DRG</i> , p. 171)	Trop bourré pour remarquer la différence (<i>ACC</i> , p. 206)
knowing also that his name would work like KY Jelly when Mr. Frith talked with the government. (<i>UT</i> , p. 114)	sachant aussi que son nom agirait comme de la vaseline quand M. Frith parlerait au gouvernement. (<i>FE</i> , p. 129)

The domestication of “a bee's dick away” has removed the humorous vulgarity of the original expression. Similarly deleted is a form of rhyming slang (“pissed”) that is common in Australian English and that derives from convict or cockney origins through the neutralisation of “snakes-hissed”.⁵⁵ And finally, irreverence towards politicians is shown in the overtly sexual connotations attached to “KY jelly” that

⁵⁵“Australian rhyming slang had detached itself from its cockney origins very early on, and had established itself as a standard way of adding new terms to the language.” Bruce Moore, *Speaking Our Language*, pp. 147-148.

have been neutralised through its simple translation as “vaseline”. In all of these examples, meaning has been transferred reasonably well into the translated text but there has been an understandable, perhaps, yet significant loss of the “humorously vulgar” cultural colour.

One of the difficulties faced by translators, as previously mentioned, is that figurative language can be difficult to decipher for a cultural outsider. The literal meaning of a large number of idioms and metaphorical expressions used in the original texts are indeed misinterpreted and thus mistranslated altogether, as demonstrated by the following extracts from Flanagan’s *Death of a River Guide*.

We are top of the wazza (<i>DRG</i> , p. 300)	On est la crème des imbéciles (<i>ACC</i> , p. 350)
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“Top of the wazza” comes from *Diggerese*, a form of digger slang that has been used by Australian soldiers since the First World War, meaning “to do something to excess”. Here, then, the rafters are saying: “We’re winners” and not, as translated, that they are “imbéciles”.⁵⁶ Particularly humorous are the translator’s efforts to transfer the meaning contained in the metaphorical language “now take me from a fuck to a flame thrower”, “built like a brick shithouse” and “the thunderbox”.

“Now take me,” he said, “from a fuck to a flame thrower.” (<i>UT</i> , p. 257)	Maintenant, fais de cette pute un lance-flammes. (<i>FE</i> , p. 279)
built like a brick shithouse (<i>DRG</i> , p. 75)	bâti comme une vespasienne en dur (<i>ACC</i> , p. 97)
I see Rickie begin to move off toward the thunderbox (<i>DRG</i> , p. 168)	Je vois Rickie qui commence à s’éloigner en direction des toilettes chimiques portatives (<i>ACC</i> , p. 202)

The meaning in the first example has been misunderstood – the journalist needs to make a gutsy and news-breaking documentary with a paucity of substantial or factual information. The translation suggests that he needs to make a “flamethrower” out of the main protagonist, the Doll (a pole-dancer): it would be difficult to gain

⁵⁶For more on “Diggerese”, see two publications by Graham Seal: *The Lingo: Listening to Australian English* (Sydney: University of NSW Press, 1999), pp. 52–71 and a chapter entitled “Diggerese” in *Inventing Anzac: The Digger and National Mythology* (St. Lucia: University of Queensland Press, 2004), pp. 24-27.

understanding from this translation. In the second example, the substitution of “vespasienne” for “shithouse” provides the receptive audience with a peculiar image of what strong looks like. Finally, neutralising or perhaps domesticating the “thunderbox” with “des toilettes chimiques portatives”, while transferring some meaning, does not satisfactorily portray what is a uniquely Australian facility regularly used in the bush, and which is almost certainly neither chemical nor portable.

Similarly in McLaren’s texts, there are many everyday idiomatic phrases that would be immediately recognisable by an Australian reader as culturally specific; however, no doubt because of the difficulty they pose for the translator, they have been adapted to convey a plausible yet ultimately misleading meaning for the French readership. One such example from *Murder in Utopia* is the translation of a very culturally specific metaphor – the bush telegraph – which has been foreignised with a footnote that contains supplementary information.

<p>The bush telegraph didn’t always work with such miraculous quickness and accuracy, it took less than a day for the national media to want to verify the news from the outback concerning the DNA. It was a savoury story for an insatiable news-hungry public. The opportunity to serve up a story involving sex between blacks and whites and violent death, didn’t arise all that often. (<i>MIU</i>, p. 188)</p>	<p><i>Le Bush Telegraph</i>* ne fonctionnait pas toujours avec une telle rapidité, ni avec une telle précision ; il fallut moins d’un jour pour que les médias de Sydney⁵⁷ s’emballent et tentent de vérifier la rumeur qui avait transpiré à la suite de la réunion que Nugent avait eue avec Sams. Le public de Sydney, toujours avide de nouvelles histoires, en faisait ses choux gras. (<i>U</i>, p. 283) * <i>L’équivalent australien de “Radio cocotier”</i>. (Ndt)</p>
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According to the Australian National Dictionary, the historical meanings for the “bush telegraph” include – the name given to communication by bushrangers in alerting others to the movement of police or victims in the outback, a type of advance

⁵⁷It is interesting to note that the translated text localises the story to Sydney when it is clearly suggested in the original text by McLaren that the bush telegraph managed to spread the news on a national scale.

warning; and, the use of smoke signals by Aboriginal communities to communicate over long distances.⁵⁸ However, in more recently the “bush telegraph” is simply a metaphorical term for a process of communicating in the Outback.⁵⁹ Although it could be argued that “gossip” could be spread in this manner, it is not necessarily the Australian equivalent of “Radio cocotier”, as footnoted. It would perhaps have been better explained as something akin to the “téléphone arabe”, thus maintaining the connotations for a French readership of word-of-mouth communication relayed over vast and remote distances. Although this foreignisation strategy attempts to teach the new audience about one of Australia’s iconic cultural metaphors, the footnoted explanation in the translated text unfortunately misleads them.

As previously stated, most obvious from the analysis of the translation of the Australianisms contained in the four corpus texts is the “consistently inconsistent” strategies that have been employed. In the case of diminutives, these distinct linguistic markers are most obvious by their absence with very few appearing in the translated text. To translate the numerous representations of culturally specific metaphorical language in the novels of both authors, strategies from all points along the foreignisation/domestication dichotomy have been employed. Though these strategies have had some success in transferring meaning, there has been a shift in terms of the cultural specificity of the texts, due to three factors: a loss of cultural colour; a domestication resulting in culturally equivalent meanings; a change of the meaning due to the “cultural outsidership” of the translator, which appears to have affected understanding of the original figurative or metaphorical expressions. Consequently, the French readership has not been adequately exposed to some of

⁵⁸ Australian National Dictionary retrieved from www.australiannationaldictionary.com.au on 27 October 2014.

⁵⁹ Australian National Dictionary retrieved from www.australiannationaldictionary.com.au on 27 October 2014.

Australia's most unique Australianisms, and when they have, these distinct linguistic peculiarities have (necessarily) been less colourful or sometimes actually misleading.

As we can see from this analysis, our four crime fiction novels by Richard Flanagan and Philip McLaren are a rich source of the distinctive sociolinguistic markers of cultural identity that characterise the varieties of Australian English utilised by Australia's language citizens.⁶⁰ These markers are expressly included by these two Australian authors in order to demonstrate the idiosyncrasies and differences seen in the *ethnolects* that have developed in the nation and constitute a significant and integral illustration of how Australia expresses its multicultural identity through language.⁶¹ It is important, therefore, that these unique linguistic markers of Australianness be transferred as far as possible into the translated texts, in order to maintain authorial intentions but, more importantly, to enable the new French readership to observe and learn about the cultural specificities of Australian linguistic difference.

Australian English is marked by vulgarity and irreverence. This is connected, no doubt, to the same informal attitude that is characteristic of Australian society – an informality that is representative of the laid-back and egalitarian lifestyle. It seems to have been difficult for the translators to distinguish the instances when vulgarity and irreverence are used for emphasis or as an expression of informality from the vulgar language used as an actual demonstration of hostility or aggression, and from that used in humour. The great Australian adjective “bloody” is translated using strategies from all points along the foreignisation/domestication continuum,

⁶⁰ See discussion at the beginning of this chapter on Russell Daylight's “Australian language citizens”. Russell Daylight, “The Language Citizen”, *Journal of Language, Literature and Culture*, pp. 60-66.

⁶¹ Bruce Moore, *Speaking Our Language*, p. 191.

none of which has captured its “vulgar familiarity”. In fact, the markers of “vulgar familiarity” have, by and large, been either omitted, neutralised or simply translated as vulgar language, changing the characterisation of and relationships between the protagonists.

The descriptive terms that are used to designate ethnicity are also markers of informality in Australian English. Here we can see that, although some of these have been successfully domesticated into the translated text to convey meaning for the receiving audience, for the most part, the cultural colour has been lost and at times there has been a somewhat stereotypical portrayal by the translators of how Australia’s various ethnic communities relate to each other. There has also been some confusion on the part of the translators over the ethnicity of those being described or referred to which has resulted in inaccurate translations, ultimately leading to misleading and anthropologically incorrect representations of the ethnic diversity in multicultural Australia. This is particularly evident in the mostly unsuccessful attempts by the translators to render the terms used to describe Australia’s indigenous people. These are specifically and intentionally used by both authors, particularly by McLaren, in order to show the positive and negative ways in which Aboriginal people are treated within Australian society.

The rendering of the different Australian English *ethnolects* into the translated texts has predominantly been subject to a neutralisation or “smoothing out” strategy in translation. Some markers of migrant Australian English have adequately survived the translation process but the distinct markers of Aboriginal English and of Tasmanian Australian English in particular have been almost completely neutralised. This undermines the authors’ purpose for using vernaculars in the first place. It is of particular interest that Flanagan has chosen to show Australian cultural difference through language choices that could almost certainly

be described as belonging to a “resistant text”.⁶² *Death of a River Guide* explicitly shows the linguistic *differences* between Standard English and what has developed as Australian English in Tasmania, highlighting language features that, according to translation theorists, can be (intentionally) difficult to translate. Flanagan indicated in an interview that his Commonwealth prize-winning novel, *Gould’s Book of Fish*, surprisingly, was not as successful as were his other texts when it was translated and published in France.⁶³ He wondered whether this may have had anything to do with his use of a baroque-style language in the original text, which may or may not have survived the translation process.⁶⁴ His musing on this subject goes directly to the question of translatability and textual resistance.

The final part of our analysis considered the Australianisms that have become synonymous with Australian cultural identity: diminutives to show familiarity, and complex metaphorical language, both of which are distinct features of the four texts under consideration and would be readily recognised by Australian readers. With regard to the diminutives, one possible translation solution is a foreignisation strategy with gloss that could contribute greatly to the didactic nature of these texts, particularly when diminutives are not generally very far removed from the form of the original whole word and they would be recognisable and therefore understandable for the receptive audience. But there are significant limitations in this practice, as shown in the discussion.⁶⁵ In considering the metaphorical language

⁶²For more on Resistant Translation Theory, see Jean Anderson, “La Traduction résistante: Some Principles of Resistant Translation of Francophone and Anglophone Pacific Literature”, in Raylene Ramsay (ed.), *Cultural Crossings: Negotiating Identities in Francophone and Anglophone Pacific Literatures /A la croisée des cultures: de la négociation des identités dans les littératures francophones et anglophones du Pacifique* (Brussels: Peter Lang, 2010), pp. 285-301.

⁶³Richard Flanagan, *Gould’s Book of Fish: a novel in twelve fish* (Sydney: Picador, 2001) won the Commonwealth Writers Prize in 2002.

⁶⁴Personal interview with the author, 5 May 2014.

⁶⁵In an interview, Richard Flanagan mentioned that, when he does collaborate with a translator, as he did in the translation into Japanese of *The Unknown Terrorist*, he enjoyed explaining the diminutive for a tradesman “tradey” to the translator who thought it was another Australian word for a murderer. Personal interview with the author, 5 May 2014. Interestingly, the translation of “tradey” (*UT*, p. 149) has also proved problematic for the French translator. Rendered as “ouvrier” (*FE*, p. 167), a

of these four crime fiction novels, language that is symbolically used by most cultures as a way of making sense of their own worlds, we have seen that Australia is no exception to this linguistic practice. There is an abundance of metaphorical language in these texts but, generally, it has not survived the translation process. Rather, the translation strategies chosen facilitate understanding through the use of an equivalent metaphor, only when such language exists in the target culture, or through “smoothing out” the metaphorical language, conveying meaning but with the absence of cultural colour. Though this may be an intentional strategy in order to “mould” the text for the new target readership, as suggested by some translation theorists, both of these strategies result in the loss of significant illustrations of Australian cultural identity through language.

What is clear from this analysis, and confirms what others have already discovered, is that there are complex issues to be considered when translating culturally specific language, in particular the metaphorical language of specific ethnolects, translation difficulties that lead us into the domain of the debates that surround translatability versus untranslatability.⁶⁶ The significant translation losses highlighted in this analysis are testimony to the difficulties that are encountered by translators, as cultural outsiders, when they are unaware of the subtle nuances contained in the culturally specific features of a language or are confronted with an

tradesman is generally skilled and not just a “labourer”, and therefore “ouvrier qualifié” would have conveyed additional meaning.

⁶⁶Further discussion on translatability versus untranslatability follows in the Conclusion to this thesis. See also Raquel de Pedro, “The Translatability of Texts: A Historical Overview”, *Meta: Journal des traducteurs / Meta: Translators' Journal*, 44:4 (1999), pp. 546-559; Emily Apter, *The Translation Zone: A New Comparative Literature* (Princeton and Oxford: Princeton University Press, 2006); Emily Apter, “Philosophical Translation and Untranslatability: Translation as Critical Pedagogy”, *MLA Journals: Profession* (2010), pp. 50–63. Also Susan Bassnett, “The Translation Turn in Cultural Studies”, in Susan Bassnett and André Lefevere (eds), *Constructing Cultures: Essays on Literary Translation* (Clevedon: Multilingual Matters, 1998), pp. 123-140; Edwin Gentzler, *Contemporary Translation Theories* (London and New York: Routledge, 1993); Tejaswini Niranjana, *Siting Translation: History, Post-Structuralism, and the Colonial Context* (Berkeley and Los Angeles: University of California Press, 1992); Mary Snell-Hornby, *The Turns of Translation Studies* (Amsterdam/Philadelphia: John Benjamins Publishing Company, 2006).

(intentionally) resistant language. The translation strategies chosen here, with some exceptions, have facilitated understanding to the new readership but have often been unable to maintain and portray the Australianness and cultural specificity of the distinct Australian English used in these novels, intentionally included by these two authors to demonstrate Australian cultural identity through language.

CONCLUSION

The pivotal aim of this study was to analyse the translation and translatability of cultural identity in literature, in this instance, Australian cultural identity reflected in the genre of crime fiction. More specifically, it sought to highlight what is at stake in the transportation of that identity across the cultural divide between Australian authors and French readers of crime fiction. The underlying question that guided this analysis originated from the realisation that the readers of crime novels by “foreign” authors believe that they are gaining insights into the culture of the Other through reading that fiction in translation. Australia’s renewed vigour in representing itself and portraying its specific characteristics and behaviours through various modes of expression in the last thirty years has given this question fresh impetus. Australian literature in general, and crime fiction in particular, has the potential to *perform* Australianness for new readerships through translation. But as we have seen, there are limitations in terms of the translatability of these culturally distinct features. Indeed, certain cultural specificities could even be deemed to be *untranslatable*.

In order to arrive at this conclusion, however, we first needed to establish a case for discussing the problematic notion of Australian cultural identity itself. Whether or not it is possible to identify or recognise any specific signs or symbols as cultural markers of Australianness is, as we saw, a somewhat contentious issue. However, as problematic as it may be to define Australian cultural identity, it is nevertheless clear that there are distinctive characteristics, behaviours and language uses that are nationally and internationally recognised as being representative of the national culture. These include, *inter alia*, Australia’s indigenous people and their cultural customs and practices, the Outback, Australia’s convict heritage, notions of mateship and egalitarianism, the multicultural nature of modern Australian society, the distinctive and endemic flora and fauna, linguistic anomalies and commonalities,

and the relaxed and informal way of life and of relating to one another. Our findings suggested that it is in the *performance* of these distinct characteristics and practices in the nation's cultural productions that we find the illustrations of an Australian cultural identity. The staging of these features in the home-grown cultural productions that rose to prominence during Australia's renewed search for self-representation provided an opportunity to portray Australia's otherness to new foreign audiences, thereby allowing them to become familiar with the markers of Australian cultural identity, or at least to believe that they were becoming so.

The arrival of the "cultural turn in Translation Studies" highlighted the role played by translation in cultural exchange. It was realised that the translation of the cultural specificities in a text has the potential to "translate a culture" for a new target audience, teaching and facilitating understanding of that culture. But the translation of these features can be problematic and is subject to many other influences that may affect outcomes for the target readership – the ideologies or practices of translators, for example, or the marketing strategies of publishing houses. Notwithstanding these influences, however, new readers continue to believe that they are being provided with an authentic representation of cultural identity in the translated texts they are reading, whereas in fact they have no way of knowing whether this is true. Given the key role that translation plays as intercultural intermediary, the question of the reliability of cultural representation is crucial.

This is even more important when we are dealing with authors whose agenda is to illustrate particular features of their own cultural identity, either to promote or to critique it. The two Australian authors who were the focus of this study were chosen precisely because of their discernible political, sociological and cultural agendas. A review of the large number of interviews conducted with these two authors and of the articles written about them left no doubt about their motives in this regard. Richard

Flanagan and Philip McLaren both actively participate in public debate and critical scrutiny of Australian life. More specifically, both of these authors deliberately set out to draw attention to Australian cultural identity in their work. In a personal interview with Richard Flanagan, it became apparent that one of his objectives as a writer is to stage “what he knows”.¹ What he knows is Australian cultural identity and difference, both from the point of view of a Tasmanian Australian and from a more general perspective. Philip McLaren, for his part, aims to write about the everyday realities experienced by the Aboriginal communities of Australia and about other indigenous issues, from an Aboriginal perspective.² Thus, the work of both of these authors was established as being particularly well suited to the study proposed.

Another distinct advantage in selecting these two authors was that their work included novels that can be classified in the crime fiction genre. This genre was chosen as the vehicle for examining the translation strategies that bring Australian cultural identity to readers from other cultures for two main reasons: firstly, because of its universal popularity; secondly, and most importantly, because its literary status has been significantly enhanced in more recent years. It is no longer dismissed as simply “popular” fiction that is unworthy of scholarly interest, and the more traditional but perhaps imagined boundaries between *high* and *low* literatures are dissipating, though slowly.³ Crime fiction is now a more respected genre that is seen by authors and readers alike as a useful means of critically examining the social and cultural mores of their particular communities, albeit through tropes that have universal currency. Crime fiction narratives thus have the ability to stage or perform

¹Personal interview with the author, 5 May 2014.

²Author interview with Heather Rusden, 7 April 1994.

³Fredric Jameson discusses the breaking down of the barriers between High Art and popular culture in his own analyses of the postmodern era. “The second feature of this list of postmodernisms is the effacement of some key boundaries or separations, most notably the erosion of the older distinction between high culture and so-called mass or popular culture”. Fredric Jameson, *The Cultural Turn: Selected Writings on the Postmodern, 1983-1998* (London and New York: Verso, 1998), p. 2. It should be noted, however, that there is still a clear distinction in many cultures between crime fiction and literary works.

cultural identity - for cultural insiders when reading the original text and for cultural outsiders through its translation. An examination of 872 crime fiction novels written by Australian authors from 1980 to 2010, revealed an exponential shift from the *global* to the *local* in the cultural content of Australian crime fiction titles produced in this time period. The data also revealed that, during this same time, there was a concomitant increase in the number of these narratives being selected for translation into French. This has offered the opportunity for Australian cultural identity and difference to be staged for the French literary market, as our analysis of the fortunes of Australian crime fiction in France revealed. This was no doubt assisted by the fact that Australia has always occupied a certain place in the French literary imagination.

This first part of the thesis highlighted a number of literary and cultural phenomena that coincidentally emerged during the thirty-year time period under analysis. Firstly, Australian cultural identity was increasingly foregrounded in cultural productions in the latter part of the twentieth century. Secondly, the marked increase in output in Australian crime fiction at this time and the longstanding interest of the French in that genre led to a significant uptake in the number of French translations of these texts. Finally, during this same period, a new trend emerged in the field of Translation Studies thanks to the recognition that the translation process had a key role to play in the *transcreation* of a particular culture for a new readership; theorists thus increasingly focused their attention on the strategies adopted to transport culturally specific narratives to a new foreign readership, as it was understood that these affect that readership's reception and understanding of the cultural identity portrayed. The longstanding practice of "domesticating" texts in order to facilitate understanding for the new readership was increasingly disfavoured. But as Susan Bassnett remarked, the suggestion that translators conversely employed strategies that emphasised the "foreignness" of a

text for the target readership meant that translation theory and translation practice were becoming even more isolated from each other.⁴ These three significant phenomena collectively provide a unique opportunity for analysing the ways in which the cultural specificity contained in Australian crime fiction narratives is transported for French readers. It was with this precise aim in mind that we undertook the second part of this study.

The comparative textual analysis of four crime fiction novels and their translations carried out in Part II of this study highlighted both expected and unexpected translation practices in the perilous task of translating Australia's "exotic otherness". A number of these issues were found to be foregrounded in the paratext itself. As our analysis showed, the paratextual elements of the translated texts in question primarily served to promote them as Australian novels by focusing on stereotypical and readily identifiable aspects of Australian culture, rather than on the crime fiction narrative itself. As we also noted, incorrect assumptions about Australian cultural identity and about political or geographical features are also commonly found in the back cover blurbs. The fact that these texts are even translations is only signalled prominently on one of the four texts studied. Moreover, all four of the novels are paratextually altered to conform to the more conventional paratextual styles of traditional French crime fiction novels, such as their cover styles.

When we move from the paratext into the texts themselves, this dual process of emphasising Australian exoticism and assimilating the novel into the conventions of French crime fiction is highlighted even further. One of the key elements in crime fiction texts is the role played by their setting. The more generic and conventional urban setting which is featured in Flanagan's Sydney in *The Unknown Terrorist*, is

⁴Susan Bassnett, *Reflections on Translation* (Bristol, Buffalo, Toronto: Multilingual Matters, 2011), p. 19.

well rendered in the translated text. However, when the locations are less familiar, or indeed, totally unknown, as is the case for the unique wilderness regions of Tasmania and the remote and isolated Outback landscapes that feature in the other three novels, this proves more challenging for the translators. Translation strategies from all points on the foreignisation/domestication continuum are used with differing levels of success. While a number of translation solutions did not compromise the understanding of the story, they nevertheless compromised intercultural transference by needlessly changing one Australian cultural feature for another. Others led to confusing and misleading illustrations of these distinctive Australian “places”.

The thematic analysis of the many traits of Australian behaviours and practices that feature in these home-grown narratives and how they are translated revealed that, when faced with behaviours or practices that are culturally specific and thus difficult to convey to the new readership, translators tend to adopt strategies that facilitate understanding for the target audience at the expense of providing an authentic illustration of Australian cultural difference. In particular, some of the strategies chosen to translate the “lived texts” of Australian cultural identity, whose meaning should have been relatively unproblematic to convey, neutralised or domesticated the cultural specificities with sporadic foreignisations with a footnoted gloss. This all contributed to missed opportunities in terms of the potential pedagogical role of these translations for a foreign audience. Interestingly, Aboriginal Australian practices were on the whole adequately rendered in the translated texts, suggesting that the “exotic” characteristics of Aboriginal Australian customs and practices may be accessible to some extent to the “cultural outsider”. However, there were also occasions where the original text was adapted in a “domesticating fashion” in order to assist with understanding about these specific customs and practices for the French readership. This entailed using more

stereotypically accepted notions of Australian Aboriginal cultural identity when, in fact, the authors were specifically challenging these notions in the original text.

The most challenging and perilous aspect of the translation of Australian cultural identity was the rendering of the culturally specific language contained in these four crime fiction novels, that is to say, the linguistic features of Australian English (Chapter 7). Each of these novels sets out to draw attention to the idiosyncrasies and differences seen in the *ethnolects* that have developed within the various (multi)cultural communities of Australia. The process of transcreating these multifarious but significant linguistic differences has proved troublesome for the translators. It is possible that, in a number of instances, this was due to the difficulties in finding linguistic equivalents in the target culture language. Moreover, in some cases, we found that the original text was completely “resistant” to any adequate translation solution. “Resistant” language is expressly used by a “resistant” author in an unorthodox manner in order to distinguish itself from the norms of the “original” language. This is a common feature of postcolonial writing, and our study showed that Flanagan and McLaren use “resistant” language in order to distinguish Australian English from Standard English, rendering it “resistant” to translation. Both authors employ a variety of Australian English tropes, such as diminutives, culturally specific metaphors, expressions of vulgar familiarity and varieties of ethnically blended Australian English(es) and Aboriginal English to illustrate Australian linguistic cultural difference and distinctiveness. Our comparative analysis revealed that a large number of these distinctive linguistic markers have been either mistranslated or misunderstood, smoothed out or neutralised, or eliminated altogether from the translated text. On a small number of occasions, some effort has been made to reflect these linguistic differences, but these instances are infrequent. The absence of any reflection of the local peculiarities of Australian

English is particularly evident in two of the novels. In the translation of Richard Flanagan's *Death of a River Guide*, the author's avowed intention of foregrounding Tasmanian Australian English is not reflected in the translated text. In the translation of Philip McLaren's *Murder in Utopia*, the features of Aboriginal English have likewise rarely been transcreated. This raises the inevitable question: is it possible to translate these markers of identity when no adequate linguistic equivalent is available in the target language?

It is here that we enter into the realms of the *untranslatable* and *untranslatability*, which compounds the problems associated with the perilous journey travelled by the translator when "translating a culture". On the one hand, some translation theorists, like Newmark, insist that everything is translatable, while others, like Cassin, Lezra and Apter, argue persuasively that numerous culturemes remain untranslatable.⁵ According to Antoine Berman, the translation of the national characteristics of a culture, those found in culturally bound narratives, is one way you can "experience the foreign".⁶ But the accuracy of the portrayal in translation of a specific cultural identity and the ways in which it is revealed to a new target audience through that translation are, as previously stated, dependent upon choices made by all parties concerned in that process: by translators and by publishers alike. Berman points out that it is not always possible to find a translational equivalent with respect to cultural specificities and that certain cultural elements will always remain untranslatable.⁷ However, Paul Ricœur suggests that:

we need to get beyond these theoretical alternatives, translatable *versus* untranslatable, and to replace them with new practical alternatives, stemming from the very exercise of translation, the faithfulness *versus* betrayal

⁵ See previous discussion on the translatability/untranslatability dichotomy in the Introduction to this thesis.

⁶ Antoine Berman, "La Traduction comme épreuve de l'étranger", *Texte*, 4 (1985), p. 78.

⁷ Antoine Berman, *L'Épreuve de l'étranger* (Paris: Éditions Gallimard, 1984), p. 98.

alternatives, even if it means admitting that the practice of translation remains a risky operation which is always in search of its theory.⁸

Despite the large gap between opposing viewpoints on how to translate literary texts, the desire to translate has always been a part of a culture's curiosity about the Other. But there are instances where this desire becomes almost impossible to satisfy with a translational equivalent, especially in the transportation of vernaculars. As Berman observes: "Malheureusement, le vernaculaire, collant au terroir, résiste à toute traduction directe dans un autre vernaculaire."⁹ Berman suggests that to replace one foreign vernacular with a local one results in a "ridiculous" exoticisation of that foreign vernacular: "Une telle exotisation, qui rend l'étranger du dehors par celui du dedans, n'aboutit qu'à ridiculiser l'original."¹⁰ He concludes that the untranslatability of certain cultural elements "*n'est pas ceci ou cela, mais la totalité de la langue étrangère dans son étrangeté et sa différence.*"¹¹

The translation of cultural identity will always entail compromise of some kind. This is particularly true since the traductological (theory) and linguistic (practice) approaches to translation can be radically opposed. As Berman states, however, they must always seek to complement each other since:

la traduction ne peut réaliser sa pure visée que sur la base des connaissances linguistiques, si du moins elle veut dépasser une empiricité qui voue quatre-vingt-dix pour cent de ses produits à être "fautifs". [...] La traductologie ne se constituera qu'en coopération avec la linguistique et la poétique.¹²

Lara Cain argues that the removal by a translator of any problematic cultural specificity from the translated text "'dumbs down' the translated work sufficiently

⁸ Paul Ricœur, *On Translation*, Trans. Eileen Brennan (London and New York: Routledge, 2006), p. 14.

⁹ Antoine Berman, "La Traduction comme épreuve de l'étranger", p. 78. See also Paul Ricœur, *On Translation*, p. 32.

¹⁰ Antoine Berman, "La Traduction comme épreuve de l'étranger", p. 78.

¹¹ Antoine Berman, *L'Épreuve de l'étranger*, p. 98.

¹² Antoine Berman, *L'Épreuve de l'étranger*, p. 304.

for foreign audiences to engage with the text with additional inquiry.”¹³ Helen Frank found that although a “cultural retention policy” is recommended by critics of children’s literature, whereby translators keep deletion and change to a minimum, for the most part the strategies chosen to translate Australian children’s literature are “driven by ethical decisions regarding the child reader” and thus “adjust, explain and soften the narrative” for the new French child reader”.¹⁴ As Edwin Gentzler and Maria Tymoczko reiterate, there is always an on-going interplay in the relationship between the translator, the author, the source text, and the translated text which can reflect “the many facets of translation and power”.¹⁵

There is no doubt that a translator is frequently faced with time and money restrictions. Furthermore, those working in the translation of genre fiction may not yet receive the same recognition or enjoy the same status in the professional world of translation as does the “literary” translator who translates an author of acknowledged literary greatness, despite the pedagogical potential of these texts for a new target audience. However, if authors of crime fiction can now win the most prestigious literary prizes in the world, and if increasing numbers of readers believe that through reading the work of foreign authors from a specific culture in translation, they are then learning about that culture, the work of an author writing in this genre needs to receive similar consideration in its translation: by translators and by publishers alike. In an ideal world, a translator would have “one foot in both cultural camps”, translating with both cultural insider and outsider knowledge, straddling the chasm that can exist between cultures. This is a “utopian” ideal, perhaps, but a move in this direction would go a long way towards facilitating better understanding between

¹³Lara Cain, *Reading Culture: the translation and transfer of Australianness in contemporary fiction*, unpublished doctoral thesis, Queensland University of Technology, 2001, p. 330.

¹⁴Helen Frank, *Pre-Emptying the Text: French Translation of Twentieth Century Australian Children’s Fiction*, unpublished doctoral thesis, University of Melbourne, November 2002, pp. iii and 279.

¹⁵Edwin Gentzler and Maria Tymoczko, “Introduction”, in Edwin Gentzler and Maria Tymoczko (eds), *Translation and Power* (Amherst and Boston: University of Massachusetts Press, 2002), p. xxviii.

cultures through translation and celebrating cultural difference. The continued lack of public and critical awareness that a novel may be translated and that it may have undergone some form of *intercultural transcreation* during the translation process can only perpetuate cultural misunderstanding.

As our textual analysis showed, the translators are noticeably *visible* in all four of the translated texts, though to a differing extent and with differing outcomes for each. It is also true, conversely, that the translators would not necessarily be visible to the new readership. Be that as it may, the translator's agency in the process of intercultural transcreation has a much more significant influence than is perhaps realised by either the authors of the original text or by the readers of the translated version. As our analysis has shown, the translator's agency can have a major effect on a reader's perception of the cultural identity being portrayed in that translated text. A translator's capacity to override the intention of an author, whether consciously or not, is clearly demonstrated here and is an area of study that warrants further investigation, as does the role that a translator plays from an *ethical perspective*.¹⁶ This shift of focus, which moves away from translation practice and theory and closer to its practitioners, we might designate as the translator's turn in Translation Studies.

¹⁶See Lawrence Venuti, *The Scandals of Translation: Towards an Ethics of Difference* (London and New York: Routledge, 1998); and a special issue of *The Translator*, in particular the introduction by Anthony Pym (Guest ed.), "Introduction: The Return to Ethics in Translation Studies", *The Translator*, 7:2 (2012), pp. 129-138. For a very informative collection of articles, in which translators address some of the multiple and diverse dilemmas they face today, see Esther Allen and Susan Bernofsky (eds), *In Translation: Translators on Their Work and What it Means* (New York and Chichester, West Sussex: Columbia University Press, 2013), and in particular, Esther Allen and Susan Bernofsky, "Introduction: A Culture of Translation", pp. xiii-xxiii; David Bellos, "Fictions of the Foreign: The Paradox of 'Foreign-Soundingness'", pp. 31-43; Catherine Porter, "Translation as Scholarship", pp. 58-66. See also Maria Fina, "Translation as intercultural mediation", *European Society for Translation Studies State-of-the-Art Research Report* (9 August 2013); Peter Bush, "The writer of translation", in Susan Bassnett and Peter Bush (eds), *The Translator as Writer* (London and New York: Continuum, 2006), pp. 23-32.

Cultural translation, according to Bhabha, “desacralize[s] the transparent assumptions of cultural supremacy”.¹⁷ He believes that translation has become *the* site for cultural production and is the space where “newness comes into the world”, but it also reflects “the performative nature of cultural communication”.¹⁸ Sandra Bermann agrees, suggesting that:

without more refined and sensitive cultural/linguistic translations and, above all, without an education that draws attention to the very *act* of translation and to the interwoven, problematic otherness that it confronts, our global world will be less hospitable; in fact, it could founder.¹⁹

If something is to be learned from this project – from the *intercultural transcreation* of the (para)textual elements employed to bring these four Australian crime fiction narratives through the process of “acculturation” and over the threshold of the francophone world – it is the inherent need for an acknowledgment by translators and by the publishing world alike of the importance of this literary process and of “the play of textuality” that can signpost cultural difference in translation.²⁰ This approach would then allow the conditions of functionality prevailing in the target culture to be reconciled with the communicative intentions of the source culture, accepting that it will never result in a fixed or perfect state.²¹

¹⁷Homi Bhabha, *The Location of Culture* (London and New York: Routledge, [1994] 2004), p. 327.

¹⁸Homi Bhabha, *The Location of Culture*, p. 326.

¹⁹Sandra Bermann, “Introduction”, in Sandra Bermann and Michael Wood (eds), *Nation, Language, and the Ethics of Translation* (Princeton and Oxford: Princeton University Press, 2005), p. 7.

²⁰John West-Sooby, “Lost – and Found – in Translation: The Frenchification of Australian Crime”, in Alistair Rolls (ed.), *Mostly French: French (in) Detective Fiction* (Bern: Peter Lang AG, 2009), pp. 125-140. See also Jean Fornasiero and John West-Sooby, “Covering Up: Translating the Art of Australian Crime Fiction into French”, in Alistair Rolls and Marie-Laure Vuaille-Barcan (eds), *Masking Strategies: Unwrapping the French Paratext* (Bern: Peter Lang AG, 2011), pp. 119-135, and an informative review of the book in which this article appears by Gerald Prince from the University of Pennsylvania. Gerald Prince, *H-France Review*, 13:114 (2013), pp. 1-2. Retrieved from www.h-france.net/vol13reviews/vol13no114prince on 10 December 2014. For more on the text functionality of titles in translation, see Christiane Nord, “Text-Functions in Translation: Titles and Headings as a Case in Point”, in *Target International Journal of Translation Studies*, 7:2 (1995), pp. 261-284. Retrieved from www.jbe-platform.com/content/journals/10.1075/target.7.2.05nor on 10 December 2014.

²¹Discussing his replacement of the terms “translatable versus untranslatable” with “faithfulness versus betrayal”, Paul Ricœur states: “the great *desirers* of translation who were the German Romantics, whose venture Antoine Berman recounts in *The Test of the Foreign*, multiplied the versions of this practical dilemma [faithfulness versus betrayal] that they dispelled in phrases like: ‘bringing the reader to the author’, ‘bringing the author to the reader’. What they dispelled was the anguish of serving two masters, the foreigner in his strangeness, the reader in his desire for

Nonetheless, this may assist in the process of making Australian cultural identity and difference, as investigated here, *authentically visible* in translation, not only for the pedagogical benefit of the new target readership but, ultimately, for a better understanding and visualisation by that readership of the cultural specificities and difference found in the cultural identity of Others. In the passionate prose of Edith Grossman, it would be an “indescribable deprivation” for readers if the only literature and “fictional worlds that we could explore [...] were those written in languages we read easily.”²²

According to Brian Nelson, there are two essential elements to be considered in the practices of literary translation today. First, literary translation is a creative activity that recreates a text in the manner in which it is originally “styled”; it is a “form of close reading” and as such cannot be separated from literary criticism – it forms the basis of scholarly research into the reappropriation and recontextualisation of texts.²³ Secondly, it is time that a wider consideration of literary translation be undertaken within the context of literature in the curriculum.²⁴ Bringing awareness to the need for equality in the ways in which any literary translation is approached, whether for the mass markets or for more scholarly classics, will hopefully then ensure that cultural differentiation performed in translation fulfils its didactic potential and is thus seen as a means of facilitating intercultural understanding of and for the Other, and, thus, as a highly desirable way of drawing cultures closer and narrowing the gap between “us and them”. Further, Brian Castro concludes that the only way of ensuring that Anglophone writers, and in particular Australian

appropriation. We would contribute towards this dispelling by suggesting the abandonment of the dream of the perfect translation and by admitting to the total difference between the peculiar and the foreign. I would like to renew this admission here.” Paul Ricœur, *On Translation*, Trans. Eileen Brennan (London and New York: Routledge, 2006), pp. 34-35.

²²Edith Grossman, *Why Translation Matters* (New Haven and London: Yale University Press, 2010), p. 26.

²³Brian Nelson, “Preface: Translation Lost and Found”, p. 6.

²⁴Brian Nelson, “Preface: Translation Lost and Found”, p. 7.

Anglophone writers, obtain a place in or remain as a part of world *literati* will be by continuing to value quality literary translation, a validation which then “serves to secure and facilitate the custodianship of an exceptional rhetoric.”²⁵

It seems fitting to finish this thesis with a quotation from Richard Flanagan. While ruminating, from a global perspective, on the space occupied today by Australia and its distinct cultural identity, he professed, “it’s going to be another century or two before the rest of the world recognizes that we’re just as complex as they are”.²⁶ We can only hope that it does not take that long.

²⁵Brian Castro, “Making Oneself Foreign”, *Meanjin*, 64:4 (2005), p. 14.

²⁶Personal interview with the author, 5 May 2014.

APPENDICES

**Appendix A: Australian Crime Fiction Titles Published in French Translation 1980-2014
(Earliest to latest French publication date)**

<u>Author</u>	<u>Original title</u>	<u>Publisher</u>	<u>Year</u>	<u>Translated title</u>	<u>French Publ.</u>	<u>Year</u>	<u>Translator</u>	<u>Location</u>	<u>Main Protagonist</u>	<u>Additional Information</u>
BROWN, Carter	<i>The Phantom Lady</i>	Horwitz	1980	<i>Safari-sapho</i>	Éditions Gallimard	1980	Hugues David	U.S.		Traduit de l'américain
BROWN, Carter	<i>The Swingers</i>	Horwitz	1980	<i>Dansons la camisole</i>	Éditions Gallimard	1981	Hugues David	U.S.		Traduit de l'américain
BROWN, Carter	<i>Kiss Michelle Goodbye</i>	Horwitz	1981	<i>Cash-sex</i>	Éditions Gallimard	1983	F.M. Watkins-Roucaÿrol	U.S.		Traduit de l'américain
BROWN, Carter	<i>The Blonde Avalanche</i>	Horwitz	1983	<i>Du beau monde au balcon</i>	Éditions Gallimard	1983	Simone Hilling	U.S.		Carré Noire series; Traduit de l'américain
BROWN, Carter	<i>Stab in the Dark</i>	Horwitz	1984	<i>Le Pêché capiteux</i>	Éditions Gallimard	1984	Hugues David	U.S.		Carter Brown had 29 novels admitted to Gallimard's <i>Série Noire</i> from 1970-75
BROWN, Carter	<i>The Real Boyd</i>	Horwitz	1984	<i>Faisans à foison</i>	Éditions Gallimard	1984	F.M. Watkins-Roucaÿrol	U.S.		NK Lifetime Achv Award 1997
KENRICK, Tony	<i>Faraday's Flowers</i>	Doubleday	1985	<i>Shanghai Surprise</i>	J'ai Lu	1986	France-Marie Watkins	Shanghai	American Agent and China Doll	
KOCH, Christopher	<i>The Doubleman</i>	Chatto & Windus, UK	1985	<i>Doubleman</i>	Presses de la Renaissance	1986	Éléonore Bakhtadzé	Sydney	The Occult	Miles Franklin Award 1985
LORD, Gabrielle	<i>Tooth and Claw</i>	Aurora Press / Bodley Press	1983	<i>Bec et ongles</i>	Éditions Gallimard	1987	Mirèse Akar	Australian Bush		Conspiracy 365 series YA books (17). All translated.
KENRICK, Tony	<i>China White</i>	Little, Brown & Co.	1986	<i>Massacres thaïlandais</i>	Éditions Gallimard	1987	Simone Hilling	Hong Kong, Burma, NY		Gallimard Série Noire No. 2095
CORRIS, Peter	<i>The Dying Trade</i>	McGraw-Hill	1980	<i>Des morts dans l'âme</i>	Rivages noir	1988	Danièle et Pierre Bondil	Sydney	Cliff Hardy	
CORRIS, Peter	<i>The Empty Beach</i>	Allen & Unwin	1983	<i>La Plage vide</i>	Rivages noir	1988	Danièle et Pierre Bondil	Bondi	Cliff Hardy	
CORRIS, Peter	<i>White Meat</i>	Pan Books	1981	<i>Chair blanche</i>	Rivages noir	1989	Danièle et Pierre Bondil	Sydney	Cliff Hardy	
CORRIS, Peter	<i>The Marvellous Boy</i>	Pan Books	1982	<i>Le Garçon merveilleux</i>	Rivages noir	1989	Danièle et Pierre Bondil	Sydney	Cliff Hardy	

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KENRICK, Tony	<i>Neon Tough</i>	Viking Penguin	1988	<i>Les Néons de Hong Kong</i>	J'ai Lu	1989	Gérard Lebec	Hong Kong, NY Agent		
HENSHAW, Mark	<i>Out of the Line of Fire</i>	Penguin	1989	<i>Hors de la ligne de feu</i>	Éditions Bourgois	1990	Pierre Alien	Heidelberg		See J.M. Calder
HENSHAW, Mark	<i>Last Thoughts of a Dead Man</i>		1990	<i>Dernières pensées d'un mort</i>	MEET	1990	Pierre Alien			MEET : Maison des écrivains étrangers et des traducteurs
CORRIS, Peter	<i>Heroin Annie and other Cliff Hardy Stories</i>	Allen & Unwin	1984	<i>Héroïne Annie et Escorte pour une mort douce</i>	Rivages noir	1991	Richard Matas	Sydney	Cliff Hardy	
CORRIS, Peter	<i>Make me Rich</i>	Unwin Paperbacks	1985	<i>Le Fils perdu</i>	Rivages noir	1992	Danièle et Pierre Bondil	Sydney	Cliff Hardy	
KENRICK, Tony	<i>Blast</i>	New American Library of Canada	1984	<i>Implants d'enfer</i>	Éditions Gallimard	1993	Daniel Lemoine			Gallimard Série Noire No. 2312
ROWE, Jennifer	<i>Grim Pickings</i>	Allen & Unwin	1987	<i>Pommes de discorde</i>	Fayard	1993	Christian et Francine Bérubé	Apple Orchard in SA Hills	Verity Birdwood, Journalist	Author uses pseudonym of Emily Rodda for children's books
CORRIS, Peter	<i>The Winning Side</i>	Allen & Unwin	1984	<i>Le Camp des vainqueurs</i>	Rivages noir	1994	Danièle et Pierre Bondil	Sydney	Cliff Hardy	
ROWE, Jennifer	<i>Murder By the Book</i>	Allen & Unwin	1989	<i>Prière d'inhumer</i>	Fayard	1994	Françoise Brodsky	Australia	Verity Birdwood, Journalist	
ROWE, Jennifer	<i>The Makeover Murders</i>	Allen & Unwin	1992	<i>Eau troublé</i>	Fayard	1994	Christian et Francine Bérubé	Australian spa	Verity Birdwood, Journalist	
ROWE, Jennifer	<i>Stranglehold</i>	Allen & Unwin	1993	<i>Ondes de choc</i>	Fayard	1995	Éric Diacon	Australia	Verity Birdwood, Journalist	
GEASON, Susan	<i>Dogfish</i>	Allen & Unwin	1991	<i>Dogfish: Eaux troubles à Sydney</i>	Éditions de l'Aube: L'Aube noire	1996	Edouardo Diaz	Darlinghurst Sydney	Syd Fish, failed journalist	
RICHARDS, Kel	<i>The Case of the Vanishing Corpse</i>	Hodder & Stoughton	1990	<i>L'Enigme du corps disparu</i>	Brepols	1997	?	Middle East		

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FALCONER, Colin	<i>Harem</i>	Coronet	1992	<i>Les Nuits de Topkapi</i>	Pocket	1997	Jacques Martinache	Historical 16th Century		
ROWE, Jennifer	<i>Lamb to the Slaughter</i>	Allen & Unwin	1995	<i>L'Agneau à l'abattoir</i>	Fayard	1997	Éric Diacon	Australia	Verity Birdwood, Journalist	
GEASON, Susan	<i>Shark Bait</i>	Allen & Unwin	1993	<i>Sharkbait : La morsure du requin</i>	Éditions de l'Aube: L'Aube noire	1998	Edouardo Diaz	Sydney Kings Cross	Syd Fish, failed journalist	
MAITLAND, Barry	<i>The Marx Sisters</i>	Hamish Hamilton /Penguin	1994	<i>Les Sœurs Marx</i>	Éditions du Masque	1999	Pascale Michel et Serge Chwat	Scotland Yard, London	DCI David Brock and DS Kathy Kolla	
ROWE, Jennifer	<i>Deadline</i>	Allen & Unwin	1997	<i>Trouble fête</i>	Fayard	1999	Éric Diacon	Australia	Det. Tessa Vance	"Murder Call" TV series
FLANAGAN, Richard	<i>Death of a River Guide</i>	McPhee Gribble	1994	<i>À contre-courant</i>	Éditions Flammarion	2000	Johan-Frédéric Hel Guedj	Tasmania		
MAITLAND, Barry	<i>The Malcontenta</i>	Hamish Hamilton / Penguin	1995	<i>La Malcontenta</i>	Éditions du Masque	2000	Pascal Aubin	Scotland Yard, London	DCI David Brock and DS Kathy Kolla	(Winner NK 1996)
DISHER, Garry	<i>The Sunken Road</i>	Fourth Estate	1996	<i>La Tranchée</i>	Actes Sud	2000	Sophie Bastide-Foltz	South Australia		
BARRY, Max(x)	<i>Syrup</i>	Viking	1999	<i>Soda & Cie</i>	J.-C. Lattès	2000	Philippe Loubat-Delranc			Traduit de l'américain: American film
CORRIS, Peter	<i>The Big Drop and other Cliff Hardy Stories</i>	Unwin Paperbacks	1985	<i>Le Grand plongeon</i>	Rivages noir	2001	Elie Robert-Nicoud	Sydney	Cliff Hardy	
McNAB, Claire	<i>Lessons in Murder</i>	Naiad/Allen & Unwin	1988	<i>Leçons de meurtre (Une enquête de l'Inspecteur Carol Ashton)</i>	H&O Éditions	2001	Marc-Éric Hédenne	Sydney	Det. Insp Carol Ashton	"Traduit de l'américain par...." Pseudonym of Claire Carmichael
GEASON, Susan	<i>Wildfire</i>	Random House Australia	1995	<i>La Ville en flammes</i>	Éditions de l'Aube: L'Aube noire	2001	Edouardo Diaz	Sydney	Rachel Addison, Police Psychologist and Homicide Squad	Helped by 2 misogynist policemen; NK nom. 1996

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KOCH, Christopher	<i>Highways to a War</i>	Heinemann	1995	<i>Les Rizières rouges</i>	Éditions Autrement	2001	Christian Séruzier	Vietnam War		
McNAB, Claire	<i>Under the Southern Cross</i>	Bella Books	1992	<i>Antipodes</i>	KTM Éditions	2002	Cécile Dumas	US and Australia		
MALONEY, Shane	<i>Stiff</i>	Text Publishing	1994	<i>Viande froide à Melbourne</i>	Librairie des Champs Élysées	2002	Serge Chwat et Pascale Michel	Melbourne	Political Advisor Murray Whelan	NK Lifetime Achv. Award 2009
ROWE, Jennifer	<i>Something Wicked</i>	Allen & Unwin	1998	<i>Soumissions</i>	Fayard	2002	Éric Diacon et Dominique Kugler	Australia	Det. Tessa Vance	"Murder Call" TV series
McLAREN, Philip	<i>Scream Black Murder</i>	Harper Collins Australia	1995	<i>Tueur d'Aborigènes</i>	L'Écailler du Sud et Le Fil invisible	2003	François Thomazeau	Sydney	Inspectors Gary Leslie and Lisa Fuller	Traduction française ; NK nom. 1996
MOSS, Tara	<i>Fetish</i>	Harper Collins Australia	1999	<i>Mort en talons aiguilles</i>	É-dite	2003	Dominique Robelet	Sydney	Canadian Makedde Vanderwall	NK nom. 2000
MALONEY, Shane	<i>The Brush Off</i>	Text Publishing	1996	<i>Ça fait moche dans le tableau</i>	Librairie des Champs Élysées	2004	Pascale Michel et Serge Chwat	Melbourne	Political Advisor Murray Whelan	Winner NK 1997
CALDER, J.M.	<i>If God Sleeps</i>	Penguin	1997	<i>Si Dieu dort</i>	Éditions Gallimard	2004	Brice Matthieussent	US	Lt. Soloman Glass	Pseudonym of John Clanchy and Mark Henshaw
FRANCIS, David	<i>Agapanthus Tango</i>	Fourth Estate	2001	<i>Le Tango des agapanthes</i>	Éditions du Seuil	2004	Alain Defossé	US		
O'NEILL, Anthony	<i>The Lamplighter</i>	Harper Collins	2003	<i>L'Allumeur des réverbères</i>	Éditions de Fallois	2004	Pascale Michon	19th Cent. Edinburgh		
TURNER HOSPITAL, Janette	<i>Due Preparation for the Plague</i>	Fourth Estate / Harper Collins	2003	<i>Dernières recommandations avant la peste</i>	Éditions Rivages	2004	Virginie Buhl		CIA Agents	Winner of Davitt Award 2004; CF pseudonym of Alex Juniper
BARRY, Max	<i>Jennifer Government</i>	Doubleday	2004	<i>Jennifer gouvernement</i>	Calmann-Lévy	2004	Jean-François Réberieux	Future	John Nike and J. Government - Futuristic	Published in US and Canada before Aus.
ROBOTHAM,	<i>The Suspect</i>	Doubleday	2004	<i>Le Suspect</i>	Éditions	2004	Stéphane Carn	London	Psychologist	with Det Insp

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Michael					France Loisirs				Joseph O'Loughlin	Vincent Ruiz
MALONEY, Shane	<i>Nice Try</i>	Text Publishing	1998	<i>Bien joué: Une aventure de Murray Whelan</i>	Éditions du Masque	2005	Pascale Michel et Serge Chwat	Melbourne	Political Advisor Murray Whelan	
ROBOTHAM, Michael	<i>Lost</i>	Hachette Australia	2004	<i>La Disparue</i>	Éditions France Loisirs	2005	Stéphane Carn	London	Psychologist Joseph O'Loughlin	with Det Insp Vincent Ruiz; Winner NK 2005
GREENWOOD, Kerry	<i>Cocaine Blues</i>	McPhee Gribble	1989	<i>Cocaïne et tralala</i>	Éditions de la Loupe	2006	Christine Barbaste	Australia 1920s - Melbourne	Phryne Fisher	"Traduit de l'américain par...."
GREENWOOD, Kerry	<i>Flying Too High</i>	McPhee Gribble	1990	<i>Trafic de haut vol</i>	10/18 (Grand détectives)	2006	Pascale Haas	Australia	Phryne Fisher	<i>Miss Fisher enquête series on TV3 France</i>
McNAB, Claire	<i>Murder Undercover</i>	Naiad/Allen & Unwin	1999	<i>L'Île du double jeu (Une mission de Denise Clever)</i>	KTM Éditions	2006	Cécile Dumas	Great Barrier Reef	ASIO Agent Denise Cleever	OZ/US Eng Glossary on Website
MALONEY, Shane	<i>Something Fishy</i>	Text Publishing	2002	<i>Spécialité de fruits de mer</i>	Éditions du Masque	2006	Serge Chwat et Pascale Michel	Melbourne	Political Advisor Murray Whelan	
DE KRETZER, Michelle	<i>The Hamilton Case</i>	Random House Australia	2003	<i>L'Affaire Hamilton</i>	P. Rey	2006	Françoise Adelstain	Colonial Ceylon		
McNAB, Claire	<i>The Wombat Strategy</i>	Alyson Books	2004	<i>La Tactique du wombat</i>	KTM Éditions	2006	Cécile Dumas	Australian in LA, US	Gay Publican Kylie Kendall	
GREENWOOD, Kerry	<i>Murder on the Ballarat Train</i>	McPhee Gribble	1991	<i>Un train pour Ballarat</i>	10/18 (Grand détectives)	2007	Pascale Haas	Australia 1920s	Phryne Fisher	"Traduit de l'américain par...."
GREENWOOD, Kerry	<i>Death at Victoria Dock</i>	McPhee Gribble	1992	<i>Phryne et les anarchistes</i>	10/18 (Grand détectives)	2007	Pascale Haas	Australia 1920s	Phryne Fisher	
McGAHAN, Andrew	<i>Last Drinks</i>	Allen & Unwin	2000	<i>Derniers verres</i>	Actes Sud	2007	Pierre Furlan	QLD		Winner NK 2001
FOX, Kathryn	<i>Malicious Intent</i>	MacMillan Australia	2004	<i>Le Suicideur: une enquête d'Any Crichton</i>	City Éditions	2007	Jean-Noël Chatain	Sydney	Dr. Anya Crichton	K. Fox is a doctor and journalist

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McCULLOUGH, Colleen	<i>On, Off</i>	Harper Collins	2005	<i>Corps manquants</i>	L'Archipel	2007	Jean-Paul Mourlon	Connecticut US in 1960s	Lt Carmine Delmonico	
FLANAGAN, Richard	<i>The Unknown Terrorist</i>	Picador	2006	<i>La Fureur et l'Ennui</i>	Éditions Belfond	2007	Renaud Morin	Sydney		
MORTON, Kate	<i>The Shifting Fog/The House at Riverton</i>	Allen & Unwin	2006	<i>Les Brumes de Riverton</i>	Presses de la Cité	2007	Hélène Collon	UK early 1900s		
CALDER, J.M.	<i>And Hope to Die</i>	Penguin	2007	<i>L'Ombre de la chute</i>	Bourgois	2007	Aurélie Tronchet	U.S.		Pseudonym of John Clanchy and Mark Henshaw
FOX, Kathryn	<i>Without Consent</i>	MacMillan Australia	2007	<i>Sans consentement</i>	City Éditions	2007	Evelyne Châtelain	Sydney	PD Kate Farrer and DC Oliver Parke	
McLAREN, Philip	<i>Murder in Utopia</i>	Cockatoo Books	2007	<i>Utopia</i>	Éditions Traversées	2007	Philippe Boisserand	Outback Australia	Dr. Jack Nugent	
GREENWOOD, Kerry	<i>The Green Mill Murder</i>	McPhee Gribble	1993	<i>Crime au Moulin vert</i>	10/18 (Grand détectives)	2008	Pascale Haas	Australia 1920s	Phryne Fisher	"Traduit de l'américain par...."
DE KRETZER, Michelle	<i>The Rose Grower</i>	Random House Australia	1999	<i>La Mangeuse de roses</i>	P. Rey	2008	Françoise Adelstain	French Revolution		
McNAB, Claire	<i>Death Understood</i>	Naiad/Allen & Unwin	2000	<i>Les Disparus de l'outback</i>	KTM Éditions	2008	Cécile Dumas	Australian Outback	ASIO Agent Denise Cleever	
McGAHAN, Andrew	<i>The White Earth</i>	Allen & Unwin	2004	<i>Terres noires, terres blanches</i>	Actes Sud	2008	Céline Schwaller	Blend of early settler histories and Australia in 1992		Miles Franklin Award 2005
REDHEAD, Leigh	<i>Peepshow</i>	Allen & Unwin	2004	<i>Strip-tease</i>	Fleuve Noir	2008	Robert Macia	Melbourne	Simone Kirsch, PI and Stripper	Pseudonym of Vivien Leigh
D'HAGÉ, Adrian	<i>The Omega Scroll</i>	Penguin Australia	2005	<i>La Menace Omega</i>	First Éditions	2008	Gabriel Repettati	The Vatican		
McNAB, Claire	<i>The Kookaburra Gambit</i>	Alyson Books	2005	<i>Le Coup du kookaburra</i>	KTM Éditions	2008	Cécile Dumas	Australian in LA, US	Gay Publican Kylie Kendall	
TEMPLE, Peter	<i>The Broken Shore</i>	Text Publishing	2005	<i>Séquelles</i>	Éditions Gallimard	2008	Mireille Vignol	Australian country	Joe Cashin, Ret. Homicide Detective	Adm. to Série Noire in 2008; Police corruption; Aboriginal politics;

**Appendix A: Australian Crime Fiction Titles Published in French Translation 1980-2014
(Earliest to latest French publication date)**

										over develop of coastal Aust.; Winner NK 2006
McGAHAN, Andrew	<i>Underground</i>	Allen & Unwin	2006	<i>Australia Underground</i>	Actes Sud	2008	Laurent Bury	Australia in the future	Leo James	
WHITE, Michael	<i>Equinox</i>	Arrow/Scribe Publications	2006	<i>Equinoxe : folie meurtrière à Oxford</i>	Éditions France Loisirs	2008	Jean-Charles Provost	Oxford, UK	Laura Niven, Journalist	with Philip Bainbridge
FITZGERALD, Helen	<i>Dead Lovely</i>	Allen & Unwin	2007	<i>À la vie, à la mort</i>	Calmann-Lévy	2008	Dorothée Zumstein	Scotland		
HOWELL, Katherine	<i>Frantic</i>	MacMillan	2007	<i>Urgence ultime</i>	Éditions France Loisirs	2008	Philippe Loubat -Delranc	NSW	PD Ella Marconi	Ambulance Off. Sophie Phillips
ROBOTHAM, Michael	<i>The Night Ferry</i>	Doubleday	2007	<i>La Clandestine</i>	J.-C. Lattès	2008	Stéphane Carn	Europe, Amsterdam	DC Alisha Barba (Indian Sikh)	with Det Insp Veronica Cray
MORTON, Kate	<i>The Forgotten Garden</i>	Allen & Unwin	2008	<i>Le Jardin des secrets</i>	Éditions France Loisirs	2008	Hélène Collon	Early Australia		
ROBOTHAM, Michael	<i>Shatter</i>	Hachette Australia	2008	<i>Traquées</i>	Éditions France Loisirs	2008	Sabine Boulongne	Bristol, UK	Psychologist Joe O'Loughlin and Det Insp Veronica Cray	Winner NK 2008
REDHEAD, Leigh	<i>Rubdown</i>	Allen & Unwin	2005	<i>Frictions</i>	Fleuve Noir	2009	Robert Macia	Melbourne	Simone Kirsch, PI and Stripper	
BRADLEY, James	<i>The Resurrectionist / Gone to Ground (US)</i>	Picador	2006	<i>Le Résurrectionniste</i>	Éditions Rivages	2009	Benjamin et Julien Guérif	London and NSW		
HYLAND, Adrian	<i>Diamond Dove (AUS) / Moonlight Downs (US)</i>	Text Publishing	2006	<i>Le Dernier rêve de la colombe diamant</i>	10/18 (Grand détectives)	2009	David Fauquemberg	NT, Australia	Aboriginal Community PO Emily Tempest	Winner of NK Best First Fiction 2007
FOX, Kathryn	<i>Skin and Bone</i>	MacMillan	2007	<i>Et il ne restera que des cendres</i>	City Éditions	2009	Michèle Zachayus	Mosman, Sydney	PD Kate Farrer and DC Oliver Parke	

**Appendix A: Australian Crime Fiction Titles Published in French Translation 1980-2014
(Earliest to latest French publication date)**

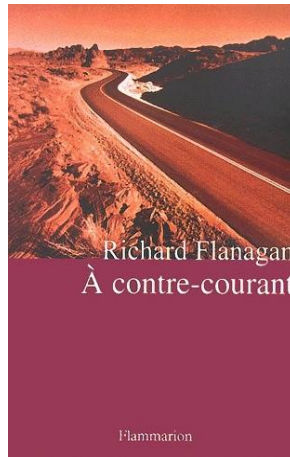
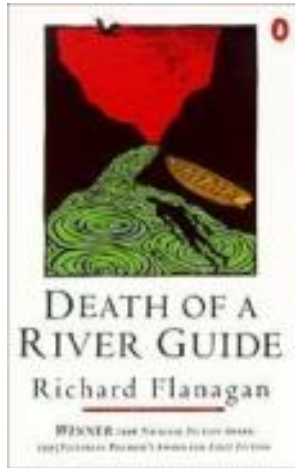
McINTOSH, Fiona	<i>Bye Bye Baby</i>	Harper Collins	2007	<i>Bye Bye Baby</i>	Pygmalion	2009	Sophie Dalle	Southern England	DCI Jack Hawksworth series	Pseudonym of Lauren Crow
FITZGERALD, Helen	<i>My Last Confession</i>	Polygon	2008	<i>Ultime confession</i>	Calmann-Lévy	2009	Dorothee Zumstein	UK		
CORRIS, Peter	<i>Deal Me Out</i>	Allen & Unwin	1986	<i>Signé Mountain</i>	Éditions Payot et Rivages	2010	Catherine Cheval	Sydney	Cliff Hardy	
TEMPLE, Peter	<i>Shooting Star</i>	Text Publishing	1999	<i>La Rançon du mensonge</i>	Éditions France Loisirs	2010	Alain Billion / Alain Defossé	Melbourne	Frank Calder	NK nom. 2000
TEMPLE, Peter	<i>In the Evil Day</i>	Text Publishing	2002	<i>Un monde sous surveillance</i>	Éditions Payot et Rivages	2010	Simon Baril	Hamburg, London	John Anselm	Grand Prix du Roman Noir Étranger 2011
GWYNNE, Phillip	<i>The Build-Up</i>	Pan MacMillan	2008	<i>L'Étouffoir</i>	Éditions Payot et Rivages	2010	Frédéric Grellier	Darwin, NT, Australia	Insp Dusty Buchanon (F)	3-part TV Mini series
JORDAN, Toni	<i>Addition</i>	Text Publishing	2008	<i>Tu pourrais rater intégralement ta vie</i>	Éditions Héloïse d'Ormesson	2010	Jean Guiloineau	Australia	Grace Lisa Vanderburg	
NUNN, Malla	<i>A Beautiful Place to Die</i>	Pan MacMillan	2008	<i>Justice dans un paysage de rêve</i>	Éditions Des 2 terres	2011	Anne Rabinovitch	South Africa 1950s	Det. SG. Emmanuel Cooper	2009 Davitt Award winner
McCULLOUGH, Colleen	<i>Too Many Murders</i>	Harper Collins	2009	<i>Douze de trop</i>	L'Archipel	2011	Jean-Paul Martin	Connecticut US in1960s	Lt Carmine Delmonico	
D'HAGÉ, Adrian	<i>The Maya Codex</i>	Penguin	2010	<i>Le Codex maya</i>	First Éditions	2011	Paul Benita			
MORTON, Kate	<i>The Distant Hours</i>	Mantle	2010	<i>Les Heures lointaines</i>	Presses de la Cité	2011	Anne-Sylvie Homassel	UK		
WILLIAMS, Darren	<i>Angel Rock</i>	Harper Collins	2002	<i>Conséquences</i>	Sonatine Éditions	2012	Fabrice Pointeau	NSW 1969		
TEMPLE, Peter	<i>Truth</i>	Text Publishing	2009	<i>Vérité</i>	Éditions Payot et Rivages	2012	Simon Baril	Victoria, Australia	Joe Cashin, Retired Homicide Detective	2010 Miles Franklin Award (first crime fiction book to win)
HYLAND, Adrian	<i>Gunshot Road</i>	Text Publishing	2010	<i>La Piste du feu</i>	10/18 (Grand détectives)	2012	David Fauquemberg	NT, Australia	Aboriginal Community PO Emily Tempest	Rights to translate by 10/18 (Grand détectives)

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McCULLOUGH, Colleen	<i>Naked Cruelty</i>	Harper Collins	2010	<i>Fleurs sanglantes</i>	L'Archipel	2012	Sébastien Danchin	Connecticut US in 1960s	Lt Carmine Delmonico	
NUNN, Malla	<i>Let the Dead Lie</i>	Pan MacMillan	2010	<i>Le Sang et la poussière</i>	Éditions Des 2 terres	2012	Anne Rabinovitch	South Africa 1950s	Det. SG. Emmanuel Cooper	
ROBOTHAM, Michael	<i>Bleed for Me</i>	Sphere	2010	<i>Saigne pour moi</i>	J.-C. Lattès	2012	Sabine Boulongne	UK	Joseph O'Loughlin	"Traduit de l'anglais (Etats-Unis)"
WOMERSLEY, Chris	<i>Bereft</i>	Scribe Publications	2010	<i>Les Affligés</i>	Éditions Albin Michel	2012	Valérie Malfoy	NSW 1919		Spanish flu in Australia
JORDAN, Toni	<i>Fall Girl</i>	Text Publishing	2010	<i>L'Impossible Miss Ella</i>	Éditions Héloïse d'Ormesson	2013	Laurence Videloup	Australia		
WOMERSLEY, Chris	<i>The Low Road</i>	Scribe Publications	2007	<i>La Mauvaise pente</i>	Éditions Albin Michel	2014	Valérie Malfoy	Unspecified		Winner NK 2008

Appendix B: Book Front Cover Images and Back Cover Blurbs

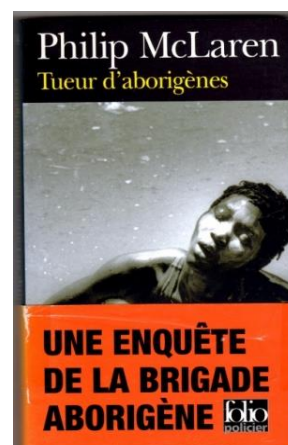
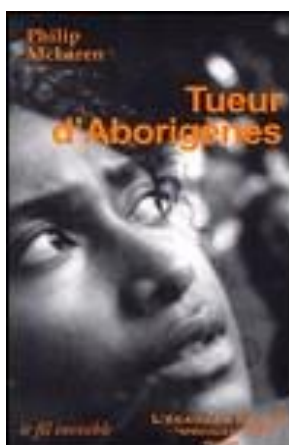
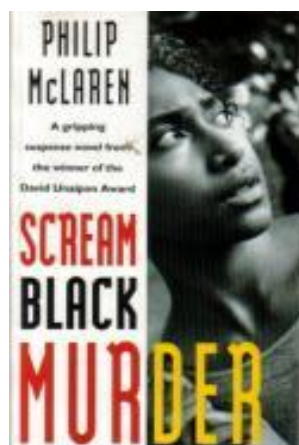
Death of a River Guide / À contre-courant



<p><i>Death of a River Guide</i> (McPhee Gribble Publishers, 1994)</p>	<p><i>À contre-courant</i> (Éditions Flammarion, 2000)</p>	<p><i>À contre-courant</i> (Éditions 10/18, 2008)</p>
<p><i>He feels himself tumbled by the water, then suddenly slammed to a halt, feels rocks grip around his hips and his chest like tightening vices. Feels the water that was for a few seconds benign change its character immediately to that of a mad, rushing sadist, forcing his head and body forward and down and under. And he knows this moment has been a long time coming.</i></p> <p>Beneath a waterfall on the Franklin, Aljaz Cosini, river guide, lies drowning. Beset by visions at once horrible and fabulous, he relives not just his own life but that of his family and forebears. In the rainforest waters that rush over him he sees those lives stripped of their surface realities, and finds a world where dreaming reasserts its power over</p>	<p>« <i>Madonna Santa!</i> Ces visions, ces folles visions. Comme si je les avais toutes déjà vues. Comme si elles étaient éternelles. Comme si tout cela avait été écrit d'avance, et comme s'il n'y avait rien de nouveau sous le soleil, ni le plaisir, ni la misère, ni les larmes, ni les rires d'un homme. Comme s'il n'existait qu'une seule histoire, susceptible de s'écrire sur une tête d'épingle, et avec elle toutes les histoires de tous les hommes. »</p> <p>Un homme se noie. À mesure que la mort approche, il revoit, revit et réinvente les plus forts instants de sa vie. Envahi de visions terribles et</p>	<p>C'est ici que tout s'arrête pour Aljaz Cosini. La mort au détour d'un bras de rivière qu'il aimait tant, au cœur de la Tasmanie. Encore quelques secondes d'oxygène en réserve et ce sera la fin. Mais dans les méandres de son cerveau prêt à s'éteindre, on dirait que c'est ici que tout commence. Et tandis que l'homme reste au fond, les souvenirs, eux, remontent à la surface. Aljaz revit sa propre vie comme celle des générations qui l'ont précédé. Entre eau et ciel, il saisit soudain les silences et les perspectives qui lui ont toujours manqué. Juste un instant d'éternité avant la mort, bercé par les légendes de Tasmanie, la terre qui l'a vu naître. Le voile du mystère qui se déchire enfin. Et une seule vraie question : qui suis-je ?</p>

<p>thinking. As the river rises his visions grow more turbulent, and in the flood of the past Aljaz discovers the soul history of his country.</p>	<p>merveilleuses, il pénètre dans un monde où le rêve a remplacé la pensée. À <i>contre-courant</i> est un véritable torrent d'amour, de colère et de rédemption dont le souffle prodigieux puise sa force dans le lyrisme des grands écrivains du Sud, de William Faulkner à Walker Percy.</p>	
<p><i>Death of a River Guide</i> is an inspired novel, a lyrical torrent of love and redemption, of rage and pain and laughter tempered by the inevitability of loss.</p>	<p><i>Richard Flanagan vit en Tasmanie. Il est l'auteur de deux romans, The Sound of One Hand Clapping, lauréat du Australian Bookseller's Book of the Year Award, qu'il a ensuite adapté pour le cinéma et À contre-courant, qui a remporté le Victorian Premier's Award for First Fiction (1995) et le National Fiction Award (1996).</i></p>	<p>« Richard Flanagan a l'art d'envoûter par une narration où le temps de la douleur ignore celle de l'horloge. » Sean James Rose, <i>Libération</i></p>
	<p>Traduction de Johan-Frédéric Hel Guedj</p>	<p>Traduit de l'anglais par Johan-Frédéric Hel-Guedj</p>
		<p>« Domaine étranger » dirigé par Jean-Claude Zylberstein.</p>

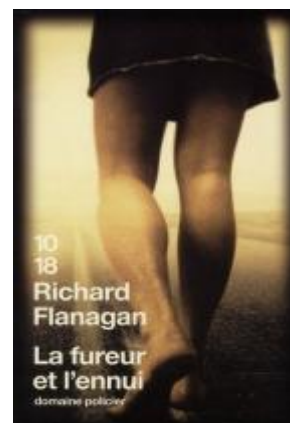
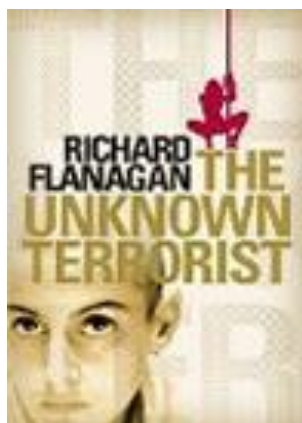
Scream Black Murder / Tueur d'A(a)borigènes



<p><i>Scream Black Murder</i> (HarperCollinsPublisher, 1995)</p>	<p><i>Tueur d'Aborigènes</i> (Éditions L'Écailler du Sud and Le Fil invisible, 2003)</p>	<p><i>Tueur d'aborigènes: Une enquête de la brigade aborigène</i> (Éditions Gallimard folio policier No. 394, 2005)</p>
<p>Human flesh decays five times more slowly when wet. The rain began at two in the morning; by three, the naked bodies which lay in the shallow stormwater drain beside the railway track were half covered by a fast-running stream.</p> <p>New Year's Day, Sydney. The bodies of a young Aboriginal woman and her boyfriend are discovered in Redfern, brutally murdered.</p> <p>Koori detectives Gary Leslie and Lisa Fuller, from the new Aboriginal Homicide Unit of the NSAPD, are assigned to the investigation. Both are determined to solve their first homicide quickly.</p> <p>Another killing. Tension rises. Yet another. This time it's a white woman and the pressure on the young detectives to find the killer</p>	<p>Sydney. La nuit de la Saint-Sylvestre. Les corps sans vie d'une jeune femme aborigène et de son compagnon sont découverts au bord d'une voie ferrée dans la banlieue de Redfern, essentiellement peuplée d'Aborigènes.</p> <p>Pour se donner bonne conscience et dans des conditions parfois précaires, les autorités de l'État des Nouvelles-Galles du Sud ont créé une Brigade criminelle aborigène, composée de deux membres seulement : Gary Leslie et Lisa Fuller. Les voilà confrontés à leur première affaire, celle d'un tueur en série sanguinaire qui s'en prend essentiellement aux jeunes femmes de leur peuple.</p> <p>Jusqu'au jour où le meurtrier s'attaque à une Blanche. L'affaire prend alors une extraordinaire</p>	<p>Soucieux d'être politiquement correct envers ses minorités, l'État australien crée, contre l'avis de ses propres forces de police, une « brigade aborigène ». Elle se compose, pour cette immense nation plus grande que l'Europe, d'un homme et d'une femme. Le premier, Gary, est devenu flic, lui qui fut victime, pendant sa jeunesse, du racisme des Blancs. La seconde, Lisa, a été littéralement arrachée des bras de sa mère à l'âge de cinq ans pour être placée dans un institut légal dirigé par des sœurs. Ces deux-là s'en sont sortis. Ils sont brillants, jeunes, habitués au combat. La découverte à Sydney, pour leur première enquête, du corps détrempé d'une jeune</p>

<p>– fuelled by an increasingly frenzied media – becomes unbearable...</p> <p>A gripping and important new novel – taut and pacy with an explosive climax – from a unique talent in Australian writing.</p>	<p>ampleur médiatique et les compétences du duo inexpérimenté sont mises à rude épreuve.</p> <p>Avec ce premier roman policier sans concession et sans parti pris, Philip McLaren, lui-même aborigène né à Redfern, met en lumière la difficile et lente ascension sociale des Aborigènes dans une société australienne toujours ambivalente.</p>	<p>abo sonne pour eux le début d'une traque effrayante. Ce qu'ils vont découvrir, au fil des meurtres, n'est rien moins que l'histoire récente d'une île millénaire.</p>
<p>Philip McLaren was born in Redfern, a descendent of the Kamilaroi people from the Warrumbungles region of New South Wales. His first novel, <i>Sweet Water, Stolen Land</i>, won the David Unaipon Award.</p>	<p><i>Philip McLaren est né à Redfern et descend du peuple des Kamilaroi, dont le berceau est l'État des Nouvelles-Galles du Sud. Depuis son premier roman, Sweet Water, Stolen Land, il fait entendre une voix originale et encore trop rare dans la littérature australienne.</i></p>	<p>Philip McLaren, soixante ans, issu du peuple Kamilaroi, a publié quatre romans qui ont tous été récompensés en Australie par les plus prestigieux prix littéraires. Il est également, avec <i>Tueur d'aborigènes</i>, le premier auteur aborigène de polars à être publié en France.</p>

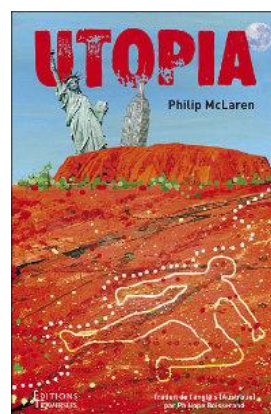
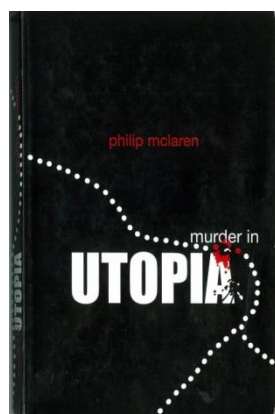
The Unknown Terrorist / La Fureur et l'Ennui



<p><i>The Unknown Terrorist</i> (Picador by Pan MacMillan Australia, 2006)</p>	<p><i>La Fureur et l'Ennui</i> (Belfond, un département de place des éditeurs, 2008)</p>	<p><i>La Fureur et l'Ennui</i> (Éditions 10/18 <i>domaine policier</i>, 2010)</p>
<p><i>(Dust Cover)</i> Love is never enough, but it is all we have.</p>	<p><i>(Dust Cover)</i> Dans une Sydney gangrené par la peur du terrorisme, la descente aux enfers d'une femme trop fragile, la radiographie sans concession d'une société paranoïaque et cruelle, et d'une hystérie médiatique savamment orchestrée. Un roman impressionnant, nerveux et sombre, ancre dans une troublante actualité. Gina Davies est strip- teaseuse. Son nom de scène: la Poupée. Au Chairman's Lounge, elle danse nue et ramasse les dollars. Ces dollars qui lui permettront de s'offrir ce dont elle rêve : un nouveau sac, un appartement, la respectabilité... Et qui lui feront peut-être oublier la vie misérable, jalonnée de dramas, qu'elle a laissée derrière elle. Un soir, la Poupée succombe au charme de Tariq. Après une nuit torride, son amant disparaît.</p>	<p>Gina, alias « la Poupée », est strip-teaseuse au Chairman's Lounge, un club de Sydney. Fille simple et un peu paumée, elle rêve de quitter ce job dégradant et de se ranger. De modestes mirages qui la font tenir, jusqu'à sa rencontre d'une nuit avec Tariq, un bel étranger. Au petit matin, l'homme a disparu et cinq bombes sont découvertes dans la ville. À grand renfort de flashs infos, les télévisions diffusent toutes la même image : Tariq et Gina. La chute de la Poupée est proche. Au cœur d'une « chasse au terroriste », elle sombre, impuissante, dans une spirale infernale. Sur fond de paranoïa collective et de peur, Richard Flanagan brosse le portrait saisissant d'une Australie au bord de la crise de nerf. « <i>La Fureur et l'Ennui</i> » est un exercice de vigilance. Précieux et salutaire. » André Clavel, <i>Lire</i></p>

	<p>Au matin, cinq bombes sont découvertes. Sur les écrans, une image passe en boucle : un homme, une femme – Tariq et la Poupée –, les deux principaux suspects...</p> <p>La chute de la Poupée est proche : crucifiée par les medias, montrée du doigt par une société en quête de victime expiatoire, elle n'a d'autre choix que de se lancer dans une fuite forcément désespérée...</p>	
	<p>Traduit de l'anglais (Australie) par Renaud Morin.</p>	<p>Traduit de l'anglais par Renaud Morin</p>
		<p><i>Domaine policier</i></p>

Murder in Utopia / Utopia



<p><i>Murder in Utopia</i> (Cockatoo Books, 2009)</p>	<p><i>Utopia</i> (Éditions Traversées, 2005)</p>
<p>Praise for Philip McLaren</p> <p>Sydney Morning Herald: “<i>Writing as evocative and powerful as Walter Mosley’s series about the black ghettos of Los Angeles. High praise but McLaren deserves it.</i>”</p> <p>LIRE – Le Magazine Littéraire (France): « Philip McLaren is one of the few Aboriginal fiction authors to make his voice heard in Australian literature. His stories run more than the pulse.”</p> <p>Australian Aboriginal Studies: “McLaren’s ability to interweave so much historical and social content into a believable narrative is masterful.”</p> <p>The Australian Book Review: “McLaren has a “film” producer’s sense of the dramatic, presented in quick grabs, and with lots of mini-climaxes.”</p> <p>Brisbane Courier Mail: “McLaren carries the heavy burden of creating a ground-breaking novel.”</p> <p>Sydney Inner City and Glebe News: “McLaren has become an important figure in Aboriginal literature.”</p>	<p>Le docteur Jack Nugent n’avait jamais aimé regarder les morts et il aimait encore moins les toucher. Il avait malgré tout acquis une profonde connaissance de ce qu’il advenait des restes humains après la mort. Dans la petite communauté d’Utopia, au cœur du désert australien, il allait développer des savoir-faire dont il n’aurait tout simplement jamais eu besoin s’il était resté à New York.</p>
<p>Philip McLaren is the author of five books <i>Sweet Water – Stolen Land /</i></p>	<p>Philip McLaren est né à Redfern, dans la banlieue de Sydney, en Australie. Il est</p>

<p><i>Scream Black Murder / Lightning Mine / There'll be New Dreams and Murder in Utopia. Most have been translated and published in France, Switzerland, Belgium, Japan, Africa, USA, Canada and Germany as well as Australia and New Zealand.</i></p>	<p>l'un des rares auteurs aborigènes de thriller. Il a reçu en 1992 le <i>David Unaipon Award for Black Australian Writing</i>. <i>Utopia</i> est son troisième roman traduit en français.</p>
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**Appendix C: Transcript of French Advertisement for
Richard Flanagan's *La Fureur et l'Ennui* (2008)**

Female Voice: Poignant, saxophone music

“Imaginez ! J’allumais la télé. J’ai vu mon visage en gros plan. Me voilà. Seule.
Dans la ville en colère, la police au trousses. »

Male Voice : Fast-moving Music

“*La Fureur et l'Ennui*. Une femme traquée. Un terroriste inconnu. Trois bombes
près d’explosés. *La Fureur et l'Ennui*. Le nouveau roman de Richard Flanagan.
Sex. Média. Pouvoir. Paranoïa. *La Fureur et l'Ennui*. Un roman implacable.

Aux Éditions Belfond.”

MP3 recording received from Richard Flanagan by email on 8 March 2013.

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