

Silvia Cuevas-Morales: A Chilean-Australian Expatriate Writer?

MICHAEL JACKLIN

University of Wollongong

Shortly before leaving Sydney in 2016 to attend the ‘Half the Perfect World: Literary Expatriation and Sociability’ conference held on the Greek island of Hydra, I met with the Uruguayan-born Australian writer Michael Gamarra, and mentioned that I’d be giving a paper on Silvia Cuevas-Morales. Cuevas-Morales had been an important contributor to the Spanish-language writing community in Australia in the 1990s and I assumed Gamarra, who has edited and published Spanish-language Australian writing for decades, would be familiar with her work. I was right. ‘Ah, the poet from Chile,’ Gamarra said. ‘Yes,’ I replied. ‘She was born in Chile, but she’s Australian. She grew up here. Her only citizenship is Australian.’ ‘Like me,’ said Gamarra, who had left Uruguay in the 1970s and has never returned. ‘Yes, just like you. Except as well as leaving her country of birth, Cuevas Morales has also left her adopted country. She now lives in Spain.’ ‘Really?’ my friend responded, surprised. ‘I wondered what had happened to her.’

Both Michael Gamarra and Silvia Cuevas-Morales belong to the Latin American diaspora. They are two among the millions of Spanish-speakers who through the decades of the twentieth-century were forced to leave their countries of birth and establish their lives anew, often in nations such as Australia where Spanish is a minority language, and where Latin American culture is often defined through the stereotypes of Andean music, the literature of magic realism, or the politics of military juntas and guerrilla resistance. These two writers, by coming to Australia, are already expatriates: Latin American expatriates, although they are hardly called that in Australia. In Sydney, where Michael Gamarra relocated when he was in his thirties, and in Melbourne, where Silvia Cuevas-Morales came as a teenager with her family from Chile, they were migrants, two of many hundreds of thousands of migrants, each doing his or her best to fit and contribute to multicultural Australia. Both Gamarra and Cuevas-Morales have published extensively, some of their work in English, but mostly in Spanish, and both have been highly influential in promoting Spanish-language writing in Australia. But what happens when one of them decides, after living in Australia for 24 years, to relocate to Spain? Does she become an Australian expatriate writer? Or is she thought of in Australia as simply a migrant who has come and gone and is now a migrant elsewhere?

Studies of Australian literary expatriation have focused on Australian authors who have lived in Britain, predominantly London, exemplified by titles such as *When London Calls: The Expatriation of Australian Creative Artists to Britain* (Alomes 1999) and *Lusting for London: Australian Expatriate Writers at the Hub of Empire, 1870–1950* (Morton 2011). Ian Britain’s *Once an Australian: Journeys with Barry Humphries, Clive James, Germaine Greer and Robert Hughes* (1997) concentrates on four well-known London-based expatriate authors. British-based expatriates are likewise the subjects of Bruce Bennett and Anne Pender’s *From a Distant Shore: Australian Writers in Britain, 1820–2012* (2013). Of course, expatriate Australian writers have lived and worked in countries across the globe including the USA (for example Peter Carey); Canada (Janette Hospital Turner); India (John Lang; Inez Baranay); Macao (Christopher Koch); France (Sarah Turnbull); Italy (Christina Stead); and Greece where George Johnston and Charmian Clift made their home in the 1950s and 60s, and where more recently Gillian Bouras has lived and written.

Most critics writing on Australian literary expatriation acknowledge that the term is contentious. Bennett and Pender begin *From a Distant Shore* with the admission: ‘The word itself, and its connotations, has angered many, pleased few’ (2). The original meaning, from Greek, is of exile or banishment, although this meaning is rarely retained in English. There is for some, however, the lingering suggestion of betrayal, the perception of expatriates as having abandoned their home country, taking their creative energies elsewhere for profit. For others the term is simply outdated, a vestige of a colonial mindset. David Malouf, for example, quoted in Peter Morton’s *Lusting for London*, says: ‘People who talk about expatriates are still living in the nineteenth century’ (213). Morton also quotes Robert Dessaix who claims that with today’s technologies, ‘The question of where you live simply doesn’t concern anyone any more’ (231). And yet the term ‘expatriate,’ particularly in the context of literary creation, raises a range of interesting questions and is worth consideration. Living and writing away from one’s origins situate an author within a particular set of tensions and open the possibility of perspectives or insights not readily available within the nation of origin. Whether this condition should continue to be termed ‘expatriation’ is a question I will return to, but if it remains appropriate and if Australian writers living abroad are still considered expatriates, then my concern is that the category should not be limited to those writing in English.

It is the case that in the context of a globalised economy, ‘expatriate’ continues to be a commonly used identifier. However, as Pauline Leonard argues in her book *Expatriate Identities in Postcolonial Organizations* (2010), it remains ‘an exclusionary term’ (2), rooted in ‘the classed whiteness of the West’ and ‘underpinned by its historical and literary connections,’ including the Americans in Paris in the 1920s and, Leonard says, ‘the Australian artists in London at the turn of the century’ (1). It is in this context that Togolese writer Mawuna Remarque Koutonin’s intervention, titled ‘Why are white people expats when the rest of us are immigrants?’ was reposted on the *Guardian* website in March 2015, prompting a digital storm of nearly 3,000 comments questioning the racial connotations surrounding the term ‘expatriate.’ Koutonin’s critique was prompted by an article that appeared in 2014 in the *Wall Street Journal* blog *Expat*, which, as it states, is aimed at ‘expatriates and global nomads . . . in expat hotspots like London, Paris, Hong Kong, Beijing, Sydney and many more.’ Christopher DeWolf’s article, ‘In Hong Kong, Just Who Is an Expat, Anyway?’ points out the discrepancies in the way foreign nationals are defined:

Anyone with roots in a Western country is considered an expat. But the distinction is muddled among Hong Kong’s deeply entrenched Southeast Asian community. Filipino domestic helpers are just guests, even if they’ve been here for decades. Mandarin-speaking mainland Chinese are rarely regarded as expats, but they are certainly not locals. By contrast, a native Cantonese speaker earns an automatic right to belong, even if she spent most of her life in Sydney or Vancouver.

Koutonin responded:

expat is a term reserved exclusively for western white people going to work abroad. Africans are immigrants. Arabs are immigrants. Asians are immigrants. However, Europeans are expats because they can’t be at the same level as other ethnicities. They are superior. Immigrants is a term set aside for ‘inferior’ races.

Koutonin’s blog is just one of many platforms on which this argument has raged. In 2011 the international development blog *WhyDev* posted an article by Brendan Rigby that asked ‘Are you an expat or a migrant? In other words, are you a Greek or a Barbarian?’ Rigby’s argument

was similar to that made by Leonard regarding processes of exclusion and ‘othering’ in business organisations. However, the reference to Greeks and barbarians introduces the category of language because, of course, barbarians in classical times were those who could not speak Greek, or who spoke Greek poorly. DeWolf recognises the important and contemporary role of language too, in his comments on Cantonese in Hong Kong, with native Cantonese speakers recognised as belonging, even though they may have been raised in Canada or Australia.

In the critical and institutional infrastructure that surrounds Australian literature, an unvoiced assumption appears to be that expatriate Australian writers write in English. While recognition of the extent and significance of multilingual writing produced in the many migrant communities is growing—and the National Library of Australia’s ‘Collecting Multicultural Australia’ initiative is one indication of this—the category of expatriate writer remains firmly Anglo-centric. A search of the AustLit database identifies 370 expatriate writers. Among the first dozen writers listed are well-known authors such as Henry Handel Richardson, Randolph Stow, Peter Carey, Lily Brett, Janette Turner Hospital, Germaine Greer, Clive James and Peter Porter. Brett is the only one of these not born in Australia. All, of course, write in English. Scrolling through the entire list, one finds numerous writers of diverse cultural backgrounds; however, the only author whose work is in a language other than English is Alekos Doukas, who was born in Greece in 1900 and migrated to Australia in 1927. He published a novel and a collection of short stories in Greek, in Melbourne, and his being categorised as expatriate seems—quite exceptionally, given that no other migrant writers in the database are classified in this way—to be related to his expatriation from Greece rather than Australia. Another Greek-Australian author, Vasso Kalamaras, although not categorised as expatriate, titled a collection of her short stories *Expatriates: Contemporary Australian Tales* (2011), with expatriates referring to migrants to Australia, rather than Australians relocated overseas. Whereas Doukas wrote only in Greek, Kalamaras writes in both Greek and English. These two exceptions to the Australian use of the term expatriate simply underscore its predominantly English-language application.

Can it be taken for granted, though, that Australian writers who relocate overseas necessarily write in English? Given Australia’s richly diverse, multigenerational multicultural and multilingual heritage, could there be Australian writers living abroad who write and publish in other languages? And, if so, should they be identified as expatriate, or something else? The circumstances of Silvia Cuevas-Morales raise exactly these questions.

Cuevas-Morales was born in Chile in 1962 and came to Australia at age 13 in 1975, two years after the overthrow of the Allende government. With her parents and her sister, she settled in Melbourne where she studied in secondary school and then at La Trobe University, gaining Honours and Masters degrees. The dislocation of her move from Chile to Australia, and from Spanish to English, was compounded when her mother was diagnosed with cancer and passed away after a two-year illness (‘Surviving’ 21). Cuevas-Morales explains that during this time, when she was still in high school, she ‘took refuge’ in her writing with the help of two women teachers, and her first published poem appeared, in English, in *Libra: The Magazine of Maribyrnong High School* in 1979. Through the 1980s she taught Spanish language classes at La Trobe University and the University of Melbourne, and Spanish language and literature at Monash University. In the 1990s she published poetry at a steady pace, first in the magazine *Poetry Monash*, then in *Westerly*, *Southerly* and *Tirra Lirra*, all in English. Her first collection of poems, *Purple Temptations*, again mostly in English, was published in 1994. She was, through this period, following the practice of any number of Australian poets, writing constantly, publishing regularly, and supporting herself by teaching.

The 1990s was a peak period for Spanish language writing in Australia and Cuevas-Morales was also active in the literary scene in her first language, with her poetry and short stories published in Sydney-based Spanish-language magazines and newspapers, including *El Español en Australia*. In 1994 she was one of 12 Latin American migrant authors whose work was included in the Spanish language anthology *Amor y Sombra* [Love and Shadows]. In 1997, Cuevas-Morales was one of four Australian poets included in the bilingual anthology *Sur / South*, edited by Alba Romano, an Argentinean-born academic, who like Cuevas-Morales had fled her country of origin to resettle in Australia, and who taught in the Classical Studies Department at Monash University. The book was published in Spain and featured two poets writing in English and two in Spanish, with all poems translated into the other language. The other poets included are Ramon Cuelho, Judith Rodriguez and Jennifer Strauss, and for both Rodriguez and Strauss, these are their only poems, to date, to have been translated into Spanish. In the following year Cuevas-Morales was editor and translator of *Over the Horizon / Sobre el horizonte* (1998), a major bilingual anthology of poetry by 21 migrants from Latin America. Like *Sur / South*, this was also published with Aconcagua Publishing and Vindicación Feminista Publicaciones in Madrid. These two volumes were the first to bring the writing of Latin American migrants to Australia, as well as two major English-language Australian poets, to the attention of readers in Spain.

By the end of the 1990s, Cuevas-Morales had decided to move to Madrid, Britain, in *Once an Australian*, quotes Clive James explaining expatriation as a need ‘to head for the language centre’ (17), which for James was London. With regard to Cuevas Morales one might speculate that her move to Madrid was the equivalent of being drawn to the language centre of the Spanish-speaking world, although she explains her move in personal terms, as she applied for Spanish residency in order to live with her Spanish-born partner, Elvira Siurana, whom she had met in Melbourne at a feminist book fair, at which Siurana was representing Vindicación Feminista Publicaciones. Other Australian expatriate writers have relocated for similar reasons; for example, Sarah Turnbull’s best-selling memoir, *Almost French* (2002), recounts her life in Paris where she moved to be with her French partner. Turnbull’s work has attracted critical interest in terms of Australians’ experience of expatriation and transcultural writing (Besemeres 2009; Genoni 2007) and the work of Cuevas-Morales offers similar possibilities, with the difference being that whereas Turnbull’s work is written in English, that of Cuevas-Morales has been, since her move to Madrid, mostly in Spanish. But despite not being born in Australia, her writing life began in Melbourne and in the 24 years she lived there, she acquired not only Australian citizenship but also an Australian education and the skills and experience in writing and publishing that she has carried with her to Spain, where she continues to work as an editor, translator and author, with 14 books now published. That most of her writing since leaving Australia has been published in Spain, and in Spanish, should not mean that she is no longer an Australian writer, or should not be considered an expatriate.

Cuevas-Morales herself identifies, first and foremost, as a feminist lesbian poet. Her first collection of poetry, *Purple Temptations*, published in Australia, contains a number of poems related to her coming to terms with her sexuality, which, Cuevas-Morales says, was not easy. She explains her expatriation—her move to Spain—as being directly related to both her language and her sexual orientation. In an autobiographical essay published in English in 2009, she explained that although her life in Australia was comfortable, in that she spoke English fluently, she was published in English, she taught at university, and she was involved in radio work and performance, she still felt as if she was ‘an outsider’ (‘Surviving’). Her feminist friends were ‘too white,’ and she longed, she says, ‘to get away from middle-class feminism.’ She also longed to meet Spanish-speaking lovers ‘who not only spoke the language but who

had been born in another reality as well.’ She felt isolated; her family was challenged by her being a lesbian; and following a failed relationship she attempted suicide. Her life changed when she met Siurana from *Vindicación Feminista Publications* and decided to move to Spain to be with her, where, she admits, she is still ‘an outsider, a foreigner’ but one who continues to write and to dedicate her life to feminism (‘Surviving’).

Cuevas-Morales’s outsider status, or her feeling of being a foreigner, first in Australia, and then in Spain, is not unusual for expatriate writers. The poems in *Purple Temptations* include a number of references to her Chilean heritage. The second poem in the collection, ‘Longing for Home,’ references, with seeming naiveté, the ‘Mapuche drum’ that the poet says beats in her heart (Mapuche are the Indigenous people of southern Chile), and incorporates Chilean imagery such as ‘the quena,’ the ‘copihue’ and the ‘condor’—equivalent to an Australian-born expatriate writer conveying nostalgia by referencing the didgeridoo, the wattle and the kookaburra. The poem establishes a longing for the absent mother as well as the distant motherland, recognising both as a form of haunting as she battles through ‘another sleepless night’ (6). Two other poems in the collection centre on the mother, and Andean imagery is used again in the poem ‘When My Time Comes,’ in which the poet wishes her last view in life to be that of the Andes, and her last memory ‘that of your voice’ (29). It is interesting that the five poems which appear in both Spanish and English are all concerned with relationships, erotic, imagined and in one case fatal, with titles including ‘Éxtasis,’ ‘Un beso / A Kiss,’ and ‘Amante ilusorio / Dream Lover,’ ‘Espejos / Mirrors’ and ‘Una visita / A Visit’ (in which the poet is visited by death, come to claim her). These, too, may express her outsider position in a country where English is taken for granted as the default language, suggesting that her lover, real or imagined, is *una hispanohablante*, and the poems seemingly foreshadow her decision to relocate to live in a Spanish-speaking country.

In Cuevas-Morales’s first publication in Spain, the bilingual collection *Al Filo de la Memoria / At Memory’s Edge* (2001), her outsider status is complicated by her now double displacement. On the cover, the poet is posed in what appears to be Andean dress. Her Chilean heritage is emphasised in at least one poem, but this time not with nostalgia but with irony and a bitter reference to the violence of Chile’s politics. ‘Sadomasochistic Fool’ or ‘Idiota sadomasoquista’ reads (in its English version):

You wanted to be my servant
to tie you up
and beat you hard
hang you upside down.

Blindfold your eyes
so you could not see,
gag your mouth
so you could not speak.

Whip,
insult,
humiliate you.
But to me that was
no game.

I am Chilean

let's not forget that . . .

Yet also in this volume she emphasises her Australian identity in poems titled 'Mario's Bar—Fitzroy' and 'Sleepless in Oxford St Sydney.' And in 'How can I write poetry?' or '¿Cómo escribir poesía?' the poet writes of the noise, the crime and the stench of the streets of her neighbourhood in Madrid and, in a moment of doubt with regard to her relocation, insists that to write poetry she needs the space and the sea of St Kilda beach and the tree-lined streets of Melbourne.

Cuevas-Morales's next book, published in Madrid, is in Spanish only, and here her poetry becomes more complex. *Canto a Némesis: Poemas de una Extranjera* (2003) translates as *Song for Nemesis: Poems of a Foreigner*, and again there are poems that explicitly reference her Australian identity. In 'Melbourne–Madrid' the poet, still in Australia, addresses her lover in Spain, expressing her frustration at their separation, as she waits for the visa that will allow her to live in Madrid. 'Duermas y yo grito maldiciendo a tu país, despidiendome del mío' [You sleep and I scream cursing your country, saying goodbye to mine] (22). In 'Exijo una explicación' [I demand an explanation] the poet asks why her neighbours in Madrid are offended when she stops to speak to a homeless woman whom she sees in her street each day:

No entiendo
 No entiendo nada
 Sólo habla con Isabel
 la señora que vive en la calle,
 una de tantas *homeless*
 en el Madrid europeo (50)

[I don't understand
 I don't understand anything
 I only spoke with Isabel
 the woman who lives in the street
 one of so many homeless
 in European Madrid]

She continues with a series of 'why' questions which her fellow *madrileños* might ask, including this: 'Por qué a pesar de ser australiana tengo "pinta" de sudaca?' (50), which translates as 'Why, despite being an Australian, do I look like a South American?' In translation this might seem unintended to offend, except that the Spanish word for South American used here, 'sudaca' is a derogatory term used in Spain for migrants from Latin America.

The word 'sudaca' appears again three pages later in the poem 'Hoy quiero llorar' [Today I want to cry] which begins:

Hoy quiero llorar rabia,
 desasosiego,
 inútil ilusión. (52)

[Today I want to cry, rage,
 disquiet,
 useless illusion.]

The poet expresses the frustration she experiences living in a city where people push and shove, without apology, and in which she feels disoriented. ‘Stop longing for the past,’ she tells herself:

Dejar de añorar el pasado
mi antigua vida
otra nación
otra lengua
otras gentes
otra Constitución. (52)

[Stop longing for the past
my old life
another nation
another language
other people
another Constitution.]

More than anything, she writes, she cries over the racism, the injustices, the insults experienced:

por ser sudaca
antes los ignorantes
que no saben de dónde soy. (53)

[for being *sudaca*
in the eyes of ignorants
who don't know where I'm from.]

Her Australian identity is erased in this city, overwritten by her South American appearance which marks her as other, an object of prejudice. The poem ends with the admission:

Hoy quiero llorar
desasosiego
inútil ilusión
que me trajo a este país
que jamás sera el mió,
que jamás tendrá un rinconcito
en éste mi dolorido corazón. (53)

[Today I want to cry
disquiet
useless illusion
which brought me to this country
which will never be mine
which will never have a corner
in this my aching heart.]

Throughout this collection, the poet remains an outsider, identified as such not by her language—she has gone to Spain to be able to live in her first language—but by her Andean features, and most of all by her refusal to ignore the racism and prejudice that she encounters

in Madrid, which she finds directed towards all those who come from, or who live on, the margins.

As *Canto a Némesis: Poemas de una Extranjera* indicates, the poet's outsider status does not stand in the way of her creative output, and Cuevas-Morales has to date published eleven books in Spain. Some, including her most recent poetry collection *Apátrida: diario de un destierro* (2017), continue the theme of denouncing racism and prejudice; others explore and celebrate erotic and loving relationships, and still others are reference volumes: a dictionary of authors writing in Spanish, a volume on women in the theatre in Madrid, and a biographical compendium on 100 women who have changed history. Through most of these works, references to Australia appear, in varying degrees and forms. The poetry collection which followed *Canto a Némesis* was *Rodaré Maldiciendo: Poemas y Arte Callejero* (2008) [*I go around cursing: poems and street art*]. The volume included poetry and photographs of street art from Fitzroy in Melbourne as well as from Lavapies, her neighbourhood in Madrid. Set in juxtaposition, these two urban environments seem not so distant or so different. In both Australia and Spain the poet finds xenophobia, prejudice, drug addiction, domestic violence. 'Melbourne gota a gota' [Melbourne drop by drop] details the social disadvantage and dysfunction the poet finds in the city's streets:

Llueve llueve
 En la calle Gertrude
 un hombre escarba en la basura
 y no es el 'tercer mundo'
 es Australia
 'The lucky country'
 el país afortunado y multicultural

Giro hacia Smith St.
 Una pareja de drogadictos
 con los ojos en blanco
 se abrazan para no desfallecer
 Mientras un bebé llora y llora
 y su cuerpecito se moja
 bajo la lluvia implacable
 que no cesa de caer (28–29)

[It rains and rains
 In Gertrude Street
 a man scrounges through the rubbish
 and this is not the 'third world'
 it's Australia
 'The lucky country'
 the lucky and multicultural country

I walk along Smith St.
 A pair of drug addicts
 with glazed eyes
 hold each other so as not to pass out
 while a baby cries and cries
 his little body getting drenched

in the unforgiving rain
that ceaselessly falls]

The irony of the reference to the lucky country is obvious, intended to undercut the stereotype, still held by many, while demonstrating that homelessness and drug addiction are as common in the streets of Melbourne as they are in Europe's major cities.

In contrast to her poetry of urban disenfranchisement, the compendium *100 Mujeres que Cambiaron la Historia 1909–2009* (2009), [*100 women who have changed history, 1909–2009*] brings to Spanish readers some of the diversity of achievements of Australian women through the twentieth century. In this volume, Cuevas-Morales selects 100 women from across the globe and outlines their contributions to the empowerment of women. Perhaps somewhat disproportionately, the 100 she selects features eight Australians, including barrister and jurist Margaret Battye; athlete Decima Norman (Australia's first superstar woman athlete, who won five gold medals in the 1938 British Empire Games in Sydney); marine biologist Isobel Bennett; geneticist Dame Margaret Blackwood; Eva Goldner Bacon, founding member of the Union of Australian Women (UAW); visual artist Moya Dyring, best known for her cubist paintings; Roma Catherine Gilchrist, President of the UAW for 24 years; and aviator Peggy Kelman McKillop. By including Australian women from a diverse range of fields and professions, Cuevas-Morales is again working to dismantle stereotypes that may be held by her Spanish readers regarding the roles and achievements of women from her second country.

If this expatriate Australian writer perceives herself to be as much an outsider in her third country, Spain, as she felt in Australia—and her poetry indicates that she does—she is, in works like *100 Mujeres*, drawing on her outsider condition to act as a cultural mediator. As Clive James or Peter Carey provide representations of Australia for international English-language readers, Cuevas-Morales performs a similar though differently inflected role on a more local scale, for Spanish-language readers. In this way, she can be thought of as a Spanish-speaking Australian writer, introducing fragments or glimpses of Australian culture—from the arts and law to sports, science and politics—to her Spanish readers. The concept of cultural mediation has recently been applied to the field of literary translation (Roig-Sanz and Meylaerts), in recognition of the cross-cultural functions involved in any act of translation (Bedeker and Feinauer), and as a translator from both English to Spanish and Spanish to English, it can be argued that Cuevas-Morales also works as a cultural mediator. Most of her translations have been of feminist texts by American authors, but at least one is a work of Australian children's author Morris Gleitzman—his book *Sticky Beak* (1993) was translated by Cuevas-Morales into Spanish as *Pico de Oro* (2001). In quite diverse ways, then, Silvia Cuevas-Morales is creating for her Spanish readers representations of Australia they would otherwise not encounter. Although during her years in Australia she felt keenly her outsider status—as a migrant, a Spanish-speaker, and as a non-white lesbian writer—in her literary activities in Spain she has chosen to incorporate references to her Australian past and her knowledge and understanding of Australian culture. This experience of both connection and disconnection is, surely, a marker of her expatriate condition.

Through this overview of the work of Silvia Cuevas-Morales, I have made a case for this Australian writer who lives in Spain to be considered an expatriate writer. The title of this article, however, closes with a question mark. This is not because of any doubt regarding her expatriate status, but to indicate some degree of uncertainty as to whether the term 'expatriate' is the most useful we can apply. Earlier, I asserted that literary expatriation continues to raise questions worth thinking through; however, these questions perhaps may be better addressed

through concepts or categories such as the transnational, or the transcultural, rather than the expatriate. In her 2015 publication, *Transcultural Writers and Novels in the Age of Global Mobility*, Arianna Dagnino, an Italian-born naturalised Australian academic now living in Canada, prefers the category of the transcultural to describe authors with backgrounds such as her own—authors who write in a second or third language as well as their first, or who write of the experiences of living in another language and culture, for whom nation of origin and location of residence do not coincide, and for whom identity is a process of continual negotiation. When I suggested earlier that with Australia’s multicultural and multilingual heritage there might be other Australian writers living abroad writing and publishing in other languages, I did so to point towards an area of literary research that remains unexplored. Works written by migrants to Australia in their first language, whether that be Arabic or Chinese or Vietnamese for example, or Spanish as in the case of Cuevas-Morales, are seldom considered as Australian writing, indeed are almost unknown outside of their respective linguistic communities. Yet, as I have argued here, writers from diverse linguistic backgrounds are portraying Australia to the world in myriad ways. Our understanding of Australian literature can be enriched by widening our linguistic horizons and thinking of Australian writing not *only* as a global phenomenon, but also as a multilingual one, produced by writers both here in Australia, and by those who have chosen a transcultural life.

Acknowledgements

This article is part of the ARC Discovery Project ‘New Transnationalisms: Australia’s Multilingual Literary Heritage.’ The author wishes to thank to Australian Research Council and the University of Wollongong for financial assistance.

Translations from Spanish to English and appearing in square brackets are by the author.

WORKS CITED

- Alomes, Stephen. *When London Calls: The Expatriation of Australian Creative Artists to Britain*. Cambridge; New York; Melbourne: Cambridge UP, 1999.
- Bedeker, Laetitia and Ilse Feinauer. ‘The Translator as Cultural Mediator’. *Southern African Linguistics and Applied Language Studies* 24.2 (November 2009): 133–41.
- Bennett, Bruce and Anne Pender. *From a Distant Shore: Australian Writers in Britain 1820–2012*. Clayton: Monash UP, 2013.
- Besemeres, Mary. ‘Australian “Immersion” Narratives: Memoirs of Contemporary Language Travel’. *Transnational Ties: Australian Lives in the World*, Eds. Desley Deacon, Penny Russell and Angela Woollacott. Acton ACT: ANU E Press, 2009; 245–57.
- Britain, Ian. *Once an Australian: Journeys with Barry Humphries, Clive James, Germaine Greer and Robert Hughes*. Melbourne: Oxford UP, 1997.
- Cuelo, Ramon, et al. *Sur = South*. Trans. Silvia Cuevas-Morales & Alba Romano. Madrid: Aconcagua Pub., 1997.
- Cuevas Morales, Silvia. *Apátrida: diario de un destierro = Stateless: diary of an exile*. Ocaña, Castilla La Mancha: Lastura, 2017.
- . *Nanas lésbicas: (para conciliar el sueño)*. Segunda edición. Ocaña, Castilla-La Mancha: Lastura, 2016 [First published 2013].
- . *El tren del miedo y otros relatos*. Ocaña, Castilla-La Mancha: Lastura, 2015.
- . *Poliamora*. Cabo Rojo, Puerto Rico: Editora Educación Emegente, 2010.
- . *Diccionario de centenarias ilustres: 100 mujeres que cambiaron la historia, 1909–2009*. Seville, Spain: Delegación de la Mujer del Ayuntamiento de Sevilla, 2009.

- . 'Surviving through Literature & Feminism—A Personal Testimony'. *Rain and Thunder: A Radical Feminist Journal* 43 (2009): 21.
- . *Rodaré maldiciendo: poemas y arte callejero*. [Spain]: Cambalache, 2008.
- . 'Melbourne, gota a gota'. *Rodaré maldiciendo: poemas y arte callejero*. [Spain]: Cambalache, 2008, 28–29.
- . *Canto a Némesis: poemas de una extranjera*. Madrid: Nos y Otros Editores, 2003.
- . 'Exijo una explicación'. *Canto a Némesis: poemas de una extranjera*. Madrid: Nos y Otros Editores, 2003. 50–51.
- . 'Melbourne-Madrid'. *Canto a Némesis: poemas de una extranjera*. Madrid: Nos y Otros Editores, 2003. 22–23.
- . *De la 'A' a la 'Z': diccionario universal bio-bibliográfico de autoras que escriben en castellano, siglo XX*. Madrid: Aconcagua Pub.: Kira, [2003].
- . *Al filo de la memoria = At Memory's Edge, 1979–1999*. Madrid: Kira Edit, 2001.
- . 'Sadomasochistic Fool = Idiota sadomasoquista'. *Al filo de la memoria = At Memory's Edge, 1979–1999*. Madrid: Kira Edit, 2001, 24–25.
- . 'How Can I Write Poetry? = ¿Cómo escribir poesía?'. *Al filo de la memoria = At Memory's Edge, 1979–1999*. Madrid: Kira Edit, 2001. 122–25.
- . *Sobre el horizonte una antología bilingüe de poetas Hispanoamericanos/as en Australia = Over the Horizon a Bilingual Anthology of Hispanic American Poets in Australia*. Madrid: Aconcagua Publishing and Vindicacion Feminista Publicaciones, 1998.
- . 'Mirrors'. *Tirra Lirra* 5.4 (1995): 30.
- . *Purple Temptations: A Collection of Poetry*. Thornbury, Vic.: Lynden Publications, 1994.
- . 'Longing for Home'. *Purple Temptations: A Collection of Poetry*. Thornbury, Vic.: Lynden Publications, 1994, 6.
- . 'Windows'. *Southerly* 53.2 (1993): 12.
- . 'I Have Lost My Appetite'. *Westerly* 37.3 (1992): 54.
- . 'Dream Lover'. *Poetry Monash* 35 (1992): 13.
- . 'A Visit'. *Purple Temptations: A Collection of Poetry*. Thornbury, Vic.: Lynden Publications, 1994; 30–31 [with note acknowledging first publication in *Libra*, 1979]
- Dagnino, Arianna. *Transcultural Writers and Novels in the Age of Global Mobility*. West Lafayette, Indiana: Purdue UP, 2015.
- DeWolf, Christopher. 'In Hong Kong, Just Who Is Expat, Anyway?'. *Expat: For Global Nomads Everywhere*. 29 December 2014. 11 November 2015
<<http://blogs.wsj.com/expat/2014/12/29/in-hong-kong-just-who-is-an-expat-anyway/>>.
- Doukas, Alekos. *Stēn palē, sta neiata* [At the fight, during youth]. Melbourne: A. Doukas, 1953.
- . *Káτω απο ξενούς ουρανούς* [Under foreign skies]. Melbourne: A. Doukas, 1963.
- Genoni, Paul. 'Unbecoming Australians: Crisis and Community in the Australian Villa/ge Book'. *Australian Literary Studies* 23.2 (2007): 213–29.
- Gleitzman, Morris. *Pico de oro*. Trans. Silvia Cuevas-Morales. Barcelona, Spain: Editorial Diagonal Grup 62, 2001. [Translation of *Sticky Beak*, 1992]
- Koutonin, Mawuna Remarque. 'Why Are White People Expats and the Rest of Us Are Migrants?'. *Guardian*, 13 March 2015. 11 November 2015
<<https://www.theguardian.com/global-development-professionals-network/2015/mar/13/white-people-expats-immigrants-migration>>.
- Leonard, Pauline. *Expatriate Identities in Postcolonial Organizations: Working Whiteness*. Farnham: Ashgate Publishing, 2010.
- Maldonado, Clara Isobel et al. *Amor y sombra*. Petersham, NSW: Quintel Publications, 1994.
- Morton, Peter. *Lusting for London: Australian Expatriate Writers at the Hub of Empire, 1870–1950*. New York: Palgrave Macmillan, 2011.

Rigby, Brendan. 'Are You a Greek or a Barbarian'. *WhyDev* Blog 12 May 2011. 28 June 2019 <<https://web.archive.org/web/20110521034919/http://www.whydev.org/are-you-a-greek-or-a-barbarian/>>.

Roig-Sanz, Diana and Reine Meylaerts eds. *Literary Translation and Cultural Mediators in Peripheral Spheres: Customs Officers or Smugglers?* [s.l.]: Springer International, 2018.

Turnbull, Susan. *Almost French: A New Life in Paris*. Milsons Point, NSW: Bantam, 2002.