

The Chinese Poetess in an Australian Setting: Cultural Translation in Brian Castro's *The Garden Book*

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The Garden Book, a novel set in the Dandenongs between the 1920s and 1940s, tells of a triangle love affair between Darcy Damon, Swan Hay and Jasper Zenlin, but in a deeper sense, it is a novel that delves into a period of Australian history, 'perhaps the most mined seam in Australian historical fiction' (Pierce para 2). The novel begins with Norman Shih, a rare book librarian, who tries to piece together the life of the female protagonist, Swan Hay, through memory and recollection, but it is a difficult task, 'a bit ghoulish—*wun gwai*, as they say ambiguously in Chinese, "hunting phantom" which also means "looking for nothing"' (Castro, *Garden* 1). *Wun gwai* serves here as a powerful trope or anti-logic for the narrative as Norman Shih, or 'No-man. Shhhh' (253), living in no-man's land (310), tries to hunt the phantoms of the past by piecing together fragments from past diaries, letters and ledgers: 'the dead are gypsies. Still active, they flutter here and there, moths before the flames. ... Signs which make us what we are' (7). From the very beginning, *wun gwai* not only links Brian Castro as an agent of cultural transplantation (and translation as contamination) but gives an instance in which the pursuit-of-a-nothing structures the narrative about a ghost of Chineseness. It is an effort to break the prison-house of any fixed labelling of the diasporic writer and call to attention not just their being, but rather their becoming.

This article is an attempt to discuss translation in a cultural sense rather than a purely linguistic one, to examine the border-crossing of ethnic writers and the identities involved in this border-crossing. Salman Rushdie, in his collection of essays, *Imaginary Homelands*, equates the migration of diasporans with translation: 'Having been borne across the world, we are *translated men*' (17). In this postmodern age where people move and are transported more frequently than ever before, translation has become an inescapable reality, not just translation of languages, but increasingly of transposed cultures. As a strategy of survival, in Homi Bhabha's words, culture

is both transnational and translational. It is transnational because contemporary postcolonial discourses are rooted in specific histories of cultural displacement, whether they are the middle passage of slavery and indenture, the voyage out of the civilising mission, the fraught accommodation of Third World migration to the West after the Second World War, or the traffic of economic and political refugees within and outside the Third World. Culture is translational because such spatial histories of displacement ... make the question of how culture signifies, or what is signified by culture, a rather complex issue. (172)

Homi Bhabha gives translation a highly metaphorical value as ‘it transfers the meaning of home and belonging, across the middle passage ... and cultural differences that span the imagined community of the nation-people’ (291). *This in-betweenness that characterises both translators and diasporans epitomises the dilemma of diasporic Chinese writers as they oscillate between host culture and home culture.*

Diasporic Chinese are ‘birds of passage’, to borrow the title phrase from Brian Castro’s first novel. Like migratory birds, they think of return when the season comes, but at the same time they seem imprisoned by an invisible cage and have no idea of when or whether it is possible to return. Deprived of any sense of belonging, they are cut off from their homeland and yet feel ill at ease with regard to cultural belonging in a new country. They live in an intersection of history and memory. Situated in this in-betweenness, they develop a new understanding of their identity which involves a dialogue or negotiation between two cultures, a border-crossing or border-redefining. This new consciousness, *the space of the borderland*, a place of cross-cultural negotiation, is the reality of diasporic Chinese writers. They have to move beyond traditional concepts of fixed binary oppositions like white and Chinese, to a new placement or positioning.

This ‘borderland’ position is not that between cultural subjectivities but between binaries and their supposed borders—it is a position, at times, that is not that of a ‘human’ (a binarised figure) but a ghost, or a thing that precedes identity or a single voice, a dilemma of deprivation echoed in the association of Chineseness and mnemonic with a graphic writing system untranslatable into alphabetic language, or, for that matter, with vocalisation. This configuration seems to mime one logic of the ‘wun gwai’, that of narrative as a ‘hunting phantom’ in the pursuit of a translation effect that might resolve or synthesise these discontinuities. This enfolding and impasse allow us to return the cultural oscillation of sense and identification to the material site of this negotiation—in forms of writing and the organisation of experience. Ouyang Yu expresses succinctly this Moebius-like dilemma of the diasporic Chinese in one of his poems, ‘Translating Myself’:

translating myself is a problem
 I mean how can I turn myself into another language
 without surrendering myself
 without betraying myself
 without forgetting myself
 without forgiving myself
 without even losing myself in a different con/text

I mean how can English be so transparent
 as not to be able even to hide my china-skinned identity
 I mean how can a language be so indestructible that
 it remains itself while being turned into another

or is this body of mine really two bodies

one English
 the other Chinese
 translating myself is but re/creating
 myself with languages or bodies
 a discourse between two knowing halves
 or wholes
 each the interpreter of the other (82)

This more than paradoxical nature of translation as a promise to carry-across or carry-over (the German *Uebersetzung*) mirrors not only the deficiencies of language in conveying the feelings of the subject but also the actual reality of Chinese diasporans—who function and appear as figures of ‘translation’ *itself*. What emerges is a conception of translation, however, that does not move from original to copy and back, from home to other (or new ‘home’)—it is a conception of translation, more or less permanent, without home or original to return to. Deprived of their origins, translation becomes a means whereby they survive and sustain their cultural identity in a host environment. As such, it must put artificial limits on what ‘translation’ can or should mean—were it to open completely it would signify assimilation or erasure. The Latin prefix *trans* connotes not only an act of traversing, but also an implication of transformation. It signifies both a debt to the original and an extension into a new space. It moves not

from one language into another, but from one voice into others. Without an awareness of these multiple agencies of language, of the otherness it 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. (Castro, ‘Making’ 4)

In other words, translation has become a means by which the ethnic writer sustains his or her very existence, and translation studies have transcended any traditional dichotomy between free and literal translation and transgressed a wider range of issues. These include such key domains as the translation of and between identity positions, which has made the art of counter-translation crucial to postcolonial studies. At issue is not only the penetration of cultural otherness—which, as the word ‘penetration’ suggests, can never be innocent or unrelated to power and appropriation. It opens the term ‘translation’ to this in-between space that belongs to neither original nor host, returns us to the material conditions of memory, and links these to the ghost of narrative history (a sort of ‘wun gwai’ scenario) and to the movement or transport of global experience today—whether that occurs by machines of flight, high-speed trains, or the media which has inherited the role of cinema in the 20th century (which, like translation, derives from ‘movement’). These links between ‘translation’ and cinema, between ‘translation’ and the materiality of inscriptions and memory, were exploited by Walter Benjamin in ways that still resonate.

Brian Castro's classification as an ethnic writer or Chinese Australian writer by mainstream critics shackles his impulse to write good, modernistic literature with pure aesthetic value, which is why he frequently claims to be 'just a writer'. The national adjective placed before his name interferes with his imaginative creation. He has said that he never realised the impact of being called Chinese until the publication of *Birds of Passage*. Pondering its effects he realised that being Chinese makes him 'an outsider within outsiders' (Castro, *Looking* 11). As a result, he finds himself in a position of 'deterritorialisation'. It is this deterritorialised state that links him to Kafka. Kafka 'wrote in German while living in Prague and was of a Jewish minority. The Germans didn't want him, the Czechs disliked his work and sometimes the Jews had trouble with it. In my mind, this is the ultimate writer. His devotion is to something higher: a thinking and suffering humanity' (Castro, Brian. Message to the author. 9 Nov. 2001. E-mail).

Like Kafka, Castro is considered as part of a minority in Australia. He was born and grew up in Hong Kong. His father was Portuguese, Spanish and English, his mother English and Chinese. He went to school with other minorities, like Indians, Fijians, Pakistanis, Chinese, Iraqis, Filipinos. He especially appreciates Deleuze and Guattari's term 'minor literature' in *Kafka: Toward a Minor Literature*, because it defines his own status and his desire to transcend traditional restrictions. In his essay, 'The Private and the Public: A Meditation on Noise', Castro tells of how he chanced to discover this little book and the impact it had on him:

Deleuze and Guattari identify the kind of language a minority constructs within a major language. The process is at least as old as nomadism and as modern as Kafka, who, as a Jew living in Prague, wrote in German. Triply alienated [culture, country, language], he made use of a language and transformed it, in the same way as Joyce and Beckett, self-exiles from Ireland, set the language of literature onto a different course. It is because one is outside the communally received notions of spirituality and outside the master-narratives of great traditions that one necessarily illuminates a different sensibility and consciousness. (*Looking* 89-90)

This triple alienation is the very epitome of Brian Castro himself as he comes from different ethnic backgrounds. For Castro, the advantage of 'minor literature' is that it exists within a major literature and at the same time crosses boundaries and breaks new ground. To Castro, minor refers to a musical minor key, which coexists with a major key, similar to the orchestral metaphor deployed by Edward Said, in which all the instruments play different roles but come together to create a symphony. In his view, 'minor literature' is associated with the marginal status of ethnic minorities and with marginal literature, separated from mainstream literature. The marginal writers are always alienated and in exile, and in this sense, 'A minor literature doesn't come from a minor language; it is rather that which a minor constructs within a major language. But the first characteristic of minor literature in any case is that in it language is affected with a high coefficient of deterritorialisation' (Deleuze and Guattari 16).

This deterritorialised or exilic state can be transformed into an impetus for writing, and truly great writers, like Kafka, Joyce, Beckett—writers exiled from their homeland—are Castro's spiritual mentors who inspire his own literary creation. For this reason, he enjoys the position of being the 'exile', the outsider, the alien and the stranger. He does not want to be restricted by any definitions and 'minor literature' satisfies his desire as it is transgressive, at the same time as 'deterritorialisations may necessitate simultaneous reterritorialisation in other sites of the rhizome' (Deleuze and Guattari xxvi). Deterritorialisation thus serves as a double-edged sword which empowers the traditionally marginalised, from Ralph Ellison's *Invisible Man*, to Saul Bellow's *Dangling Man*, to Frank Chin's 'neither one nor the other' (Chin: x) statement. Their claim to writerly status is similar to the claim of the translator. The latter remains invisible and deprived of subjectivity, but, more than simply transmitting messages, creates values out of the foreign texts, making the invisible visible.

In his 'Introduction' to the *Translation and Minority* issue of *The Translator* (1998), Lawrence Venuti meditates on the concept of minority. Drawing on Deleuze and Guattari's *Kafka: Toward a Minor Literature*, Venuti seeks to reconceptualise the relationship between minority status and translation, going beyond the traditional binary opposition of the minor as the third world and major as the developed world. A double-edged sword, the minority maintains its status of alienation and transcends the limits of subjectivity as traditionally conceived. In their poststructuralist theories of language and textuality, Deleuze and Guattari identify three features of a 'minor literature': (1) deterritorialisation of language; (2) the connection of the individual with the political immediacy; and (3) collective assemblage of communication. Venuti extends the concept of minor to embrace underrepresented, marginalised or stigmatised languages or literatures.

Translation is itself in the position of the minor in this sense. It represents a *minor* use of language in which the translator tries to communicate the marginal or foreign into a host language and into a translating culture, a process during which the translator enjoys the writerly status. Writing is translation, and translation is writing. This act of translation creates, or reinterprets, the concept of canon. In traditional translation theory, a source text is regarded as an authority that should be respected, translation therefore associated with faithfulness and equivalence. The target language is seen as homogeneous, standard and constant, while the minor language is heterogeneous and nonstandard. Walter Benjamin, who appears conspicuously in Brian Castro's writing, maintains a different view in his 'The Task of the Translator', which argues that a translation is not simply texts or meanings technically copied or reproduced, but rather a conversation or dialogue with the source text that makes us see that text in different ways. Translation, in Benjamin's view, is like 'fragments of a vessel which are to be glued together' and which 'must match one another in the smallest details, although they need not be like one another.

In the same way a translation, instead of resembling the meaning of the original, must lovingly and in detail incorporate the original's mode of signification, thus making both the original and the translation recognisable as fragments of a greater language, just as fragments

are part of a vessel' (21). Benjamin plays a double game here: while maintaining the familiar rhetoric of 'original' and 'copy', he displaces both in terms of priority or authority ('fragments of a greater language'). If there is no vessel which can be reconstituted by said fragments there is no original as such—it is, or was, itself a process of translation. For Benjamin the 'greater language' is not some reserve of semantic purity but that *reine Sprache*, 'pure language', which is indexed to the marks, sounds, and signifiers devoid of sense out of which any language coalesces. From his minority position, Brian Castro pieces together fragmentary memory and transcends the limitations of English by stamping his own cultural sensibilities onto the novel, recollecting the seeds of subconscious history. Bryant George calls *The Garden Book* 'an intensely Australian story' (190). It is, in comparison with many of Castro's other novels, but this Australian text is a collage made up of fragments from different centres of culture. The author's task is to mix the fragments but never to prioritise any of them, thus creating a text corresponding to the multiple facets of his identity. In this new mapping of viral difference, 'Chineseness' becomes the figure of a translational and transformational logic—a 'wun gwai' principle that compels the host discourse to reflect back on its own artifice, or to be read, as Benjamin says of translation, without 'meaning' (properly, its 'own' unique characteristics).

According to Spivak, 'One of the ways to get around the confines of one's "identity" as one produces expository prose is to work at someone else's title, as one works with a language that belongs to many others. This, after all, is one of the seductions of translating. It is a simple miming of the responsibility to the trace of the other in the self' (397). Spivak moves across language into notions of hybridity, a logic which similarly empowers Brian Castro in his creative career. In *The Garden Book*, he appropriates He Shuangqing, a Chinese poetess of the 18th century, and transforms her into Swan Hay. Castro has said that he happened upon a book called *Leaves of Prayer*, which offers a detailed account of a long-neglected Chinese poetess; there has also been debate as to whether she was real, or fictional, a phantom. She came into the English-speaking world first through translations. In *The Orchid Boat: Women Poets of China* (1972), the translators Kenneth Rexroth and Chung Ling give a brief introduction to the poetess:

He Shuangqing (1712-?) was a native of Jiangsu Province, and came from a family of farmers. She learned to read and write from her uncle, a teacher in a country school. She exchanged her embroidery for books of poetry. At eighteen she married a farmer of the Zhou family in a nearby town. Her husband was illiterate, had a bad temper and treated her cruelly, and her mother-in-law often tortured her. (Quoted in Ropp ix)

In *Women Writers of Traditional China: An Anthology of Poetry and Criticism*, (Sun) Kang-i Sun Chang and Haun Saussy give due recognition to He Shuangqing, but in their introduction to the poetess, they also note her obscurity. According to the introduction, the life and poetry of He Shuangqing are recorded in a work called *Xiqing sanji* (*Random Records From West-Green*) by Shi Zhenlin (1693-1779), an otherwise little-known writer. According to Shi

Zhenlin, Shuangqing (who appears in his work without a surname) was born into a family of lowly peasants. She is good at calligraphy when she was young but has no brush or other writing instruments so she copies *Heart Sutra* or composes her own poems on a leaf with powder, which is actually recorded in one of the poems assumed to be hers. She grew up to be a beautiful young woman whose talent was entirely unappreciated by the people in her social milieu. When Shuangqing was eighteen, her family married her off to an illiterate farmer ten years her senior. As noted, she suffered much physical and emotional abuse from both her husband and her mother-in-law. Shuangqing appears in Shi's account as a paragon of feminine virtue. Though mistreated, she never complained but bore the abuses with equanimity, and, while she suffered from recurring bouts of malaria, she was extremely forbearing and hardworking, both in the house and in the fields.

Transposed into Australia in Castro's novel, Shuangqing has become a third generation Chinese Australian writing poetry in Chinese but at the same time claiming multiple identities. For Deleuze and Guattari, certain literary texts force the major language to encompass constant variation, thus increasing its heterogeneity. In such cases, any demarcation between the major and the minor gets blurred. To subvert the dominant status of the English language, an ethnic translator must be strategic in selecting foreign texts and translating them. The appropriate use of foreign texts can increase the multiplicity and polyphony of the major language. The collective effect of foreign texts and languages is to question the seeming unity of English, to subvert the canon, and create a precondition for alternative modes of being to emerge. Castro appropriates the story of the poetess by locating her in the Dandenongs in the 1930s, thus establishing both a historical and a transcultural setting. In the novel, He Shuangqing becomes Swan Hay, her cruel husband mutates into Darcy Damon, and Shi Zhenlin into Jasper Zenlin. Castro's story not only evokes his own connection with Chinese culture, but also the marginalised status and the survival of Chinese in Australian history—as well as that of the Chinese 'poetess' within (Chinese) history. Swan Hay is third generation Chinese Australian, her family having arrived in Australia in 1852. Her father Horace Hay was the University of Melbourne's first Chinese Doctor of Philosophy in Latin, but was given no chance to get a job. They were denied the right to be naturalised. They were not allowed to leave and re-enter: 'They have passed a law. Former domiciles are the only category for Chinese admissions to Australia. Those who leave the country have to possess re-entry permits issued prior to 1905' (87). Denied the right to be naturalised, they do not have an easy life. Swan's mother dies and, stricken by economic woes, her father seeks comfort from Caesar, Hannibal, Aeneas, and Catalus. Swan stays at home helping her father. She senses the incompleteness at the centre of her identity, her life seems composed of fragments. Even her marriage to Darcy Damon cannot end marginalisation or bring about completeness; in his eyes she remains his 'inscrutable' wife. The marriage does not bring cultural dialogue and harmony but rather reinforces cultural stereotypes. Darcy Damon thinks Australia should mobilise to fight against foreigners. He cannot understand why Swan writes poetry in a language that is not his own. Swan Hay, on the other hand, has no identity. Her poetry is translated by Jasper A. Zenlin and wins a Cellini translation award. She exists in Jasper's translation, but is denied a visit to the United States: at the immigration office, she is told that she has no Australian citizenship, and there are no documents proving her identity. If she goes

abroad, she cannot return to Australia. She writes to Jasper, her friend and translator, explaining her situation, 'I can vote; I can teach, have my say. Yet I am a prisoner in the land where I was born. Birthright guarantees nothing when your skin is all' (241).

As a great work of fiction, *The Garden Book* translates the alienation, the fragmentation, and the suffering of the minor WHAT?, and at the same time seeks to subvert traditional stereotypes. As Shih suspects at one point, 'Perhaps Swan's latent passivity stemmed from the fact that she was Chinese; that she didn't really belong in a country trying to write its identity under the rubric of race. I still feel this, fifty years later, living in the same district, now an urban-rural interface, where remarks are made that turn me away from any humanistic ideology, towards the margins of subversion' (309-10). Like No Name Woman in *The Woman Warrior* by Maxine Hong Kingston, a writer Castro admires (Ommundsen, 77), He Shuangqing was long silenced in patriarchal society, and remained anonymous for a long time. She could not publish her work but rather lives on in the writings of others. Her marginal status is recreated in the guise of Swan Hay, who can only write for herself, on leaves, in a language that is regarded as a code. She is denied recognition by the major language. She experiences her identity as split, hanging tiny mirrors on trees, in order to see herself clearly: 'fragmented, but doubled' (Castro, *Garden* 97). The mirror image reflects misconception, separation, and the trauma of alienation. Her mother is gone, she is incomplete, fragmented, and in pain, seeking the wholeness that is denied her. It is Norman Shi, the narrator, who translates the fragments and restores the stories. His translation juxtaposes the strange and the unfamiliar, the exotic and foreign, and the linear authoritative narrative of the major language is subverted. Through Norman Shi, Castro translates a minor language into a major language, challenging linear syntax and standard forms of writing, transformed by different temporal, spatial, and cultural conditions. He renders the invisible visible, at the same time highlighting the need to read translation as determined by specific historical and cultural conditions. Differences between cultures as inscribed in the text are not one of mother culture and alien others, but of self and its doubles, a confluence of differences, and a plurality of meanings.

In Castro's translation, He Shuangqing is 'powerless against her fate' (Brennan 29). She loses her daughter, is deprived of love and companionship, and finally exiles herself. She has a house, but is unhoused. She was born in Australia, but is not regarded as Australian. Her status is that of the *gwai*, an alter ego, a phantom, a doppelganger, both visible and invisible. In the Cantonese transliteration, *gwai*, otherwise *Kuei*, appears in such diasporic Chinese writers as Maxine Hong Kingston and Amy Tan (Lee), challenging the essentialist status of the major language and calling for a cultural context in which multiple, shifting and even conflicting linguistic forms can be negotiated. Kingston herself has indicated that the 'ghosts' in the subtitle of *The Woman Warrior: Memoirs of a Girlhood Among Ghosts* are not simply white people, but 'shadowy figures from the past' or unanswered questions about unexplained actions of Chinese, whites, and Chinese in America (quoted in Kim 200). In the *American Heritage Dictionary*, ghost is defined as 'the spirit of a dead person, especially one believed to appear in bodily likeness to living persons or to haunt former habitats', 'A returning or haunting memory or image'. In Chinese, *gwai* (Pinyin *gui*) has multiple

meanings. One is the same as ghost or apparition in English, in another, *gui* is an expression of affection, such as 'little ghost', referring to a child, or it can be a reference to foreigners (*guizi*, or *Gweilo* in Cantonese).

In *The Garden Book*, the ghost can be associated with all these, but also with a ghost-writer, the person who translates the author's poetry and gives her a new life. This shared interest in ghosts indicates a politics of inheritance, memory, and the anxieties of multiple identities. As Derrida claims: 'If I am getting ready to speak at length about ghosts, inheritance, and generations, generations of ghosts, which is to say about certain others who are not present, nor presently living, either to us, in us, or outside us, it is in the name of justice' (xix). Through the trope of ghost-writing, the ghost-writer figures as co-author, or co-translator, resisting fixed narratives of origin and identity. According to Derek Attridge, 'The ghost is a borderline creature, an insider as well as an outsider' (225). In *The Garden Book*, Swan Hay plays the role of ghost-writer, in her writing as well as in her life. Through ghost-writing or ghostly intervention, the ghost-writer redirects the reader's attention to the question of who lives, how, and in what context, and to the unfamiliar familiarity experienced by Chinese diasporians. From their double, borderline existence ghosts constantly evoke the past and translate both their past and their expectations of the future: 'Even leaves of trees have *alter egos* as they fall to the mirroring surface of still water' (Rogers 165). Through the use of racial hybridity and the doubling of characters, Castro shifts Asian Australian relations into a more fluid and nebulous zone, without cultural boundaries or prescriptions. Asia is not waiting to be reinterpreted by Australia, nor does it bring any absolute cultural system with it. Both regions need to constantly reinterpret their 'identity', benefiting from an interaction based on equality, not presumed superiority.

Hybridity in the sense of transcending either/or dichotomies features prominently in the work of critics like Homi Bhabha. Their position is postmodern in the sense that they replace the fixed meanings of culture with fluidity and ambivalence. The historical inheritance and the heterogeneous present are transplanted into a diasporic discourse of global and local negotiation, which means border-crossing and border-redefining in both spatial and temporal terms. This involves not only crossing geopolitical borders, but also traversing multiple boundaries and barriers of space, time, race, culture, language, and history. Border-crossing and transcendence gives not only the translator, but also the person translated, a new lease on life, in new forms, with new meanings in new contexts. He Shuangqing re-emerges as a ghost in the form of Swan Hay; endowed with a new life in an Australian context, she carries with her historical and cultural violence.

Castro reinforces the role of the translator in the revival of the marginalised poetess. 'It's true that by the autumn of 1939, Jasper Zenlin was well known in Parisian literary circles. He had moved back to Boston with his family and New York publishers began to take notice of the Aupick editions of poetry. Book collectors bought them up. Putnam's took an interest. They brought out an American edition, this time with Jasper's name on the top, and in small print: Adapted from the poetry of Swan Hay, an Australian-Chinese farmwife' (*Garden* 233). From linguistic and cultural perspectives, adaptations are often compared to translations, but

translations that are not literal. Also, 'adapted' in this context has strong implications of dialogue, as Linda Hutcheon argues: 'An adaptation, like the works it adapts, is always framed in a context—a time and a place, a society and a culture; it does not exist in a vacuum' (142). In the process of adaptation, stories travel from the context of creation to the context of reception, translating across cultures, languages, and history. In this process of translation it is no longer a question of whether it is faithful, but a play of hybridisation and difference to bring about renewal. Jasper's translation 'was an idiosyncrasy, not entirely a faithful translation and not wholly an invention', but 'without Jasper, there would have been no record of Swan's life; no evidence of her swan songs, her raptures' (Castro, *Garden* 234).

The Garden Book is not only a garden of life, a garden of leaves, but more a garden of transcultural life, which survives, constantly reinterpreted. As such, to return to our opening remarks about transport, it is a garden of ghosts, which is to say that the *organic* metaphor of a 'garden' is super-imposed, perhaps unnatural, less a garden than a scene of endless transplants and unearthed fragments.

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