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Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Acknowledgments -- Preface: Transcultural Graffiti -- Part One: Positions -- 1 Classrooms in transcultural texts - Transcultural texts in the classroom -- 2 Postcolonial 'bricolage' -- Part Two: Translation -- 3 Genetic Translation: Böll's translation of Patrick White -- 4 Césaire's Bard: From Shakespeare's Tempest to Césaire's Une Tempête -- 5 Teaching Nomadism: Inter/Cultural Studies in the Context of Translation Studies -- Part Three: Autobiography -- 6 Triangulating the Self: Turner Hospital, Hoffman and Sante -- 7 Bura -- Part Four: Indigenous Studies -- 8 Listening to Indigenous Voices: The Ethics of Reading in the Teaching of Australian Indigenous Oral Narrative -- Part Five: Teaching -- 9 '(Mis)Taking the Chair': The Text of Pedagogy and the Postcolonial Reader -- 10 Writing the Disaster: New York Poets on 9/11 -- Conclusion: What is your name? -- Bibliography.
Sommario/riassunto	Transcultural Graffiti reads a range of texts - prose, poetry, drama - in several European languages as exemplars of diasporic writing. The book scrutinizes contemporary transcultural literary creation for the manner in which it gives hints about the teaching of literary studies in our postcolonial, globalizing era. Transcultural Graffiti suggest that

cultural work, in particular transcultural work, assembles and collates material from various cultures in their moment of meeting. The teaching of such cultural collage in the classroom should equip students with the means to reflect upon and engage in cultural 'bricolage' themselves in the present day. The texts read - from Césaire's adaptation of Shakespeare's *Tempest*, via the diaspora fictions of Marica Bodrožić or David Dabydeen, to the post-9/11 poetry of New York poets - are understood as 'graffiti'-like inscriptions, the result of fleeting encounters in a swiftly changing public world. Such texts provide impulses for a performative 'risk' pedagogy capable of modelling the ways in which our constitutive individual and social narratives are constructed, deconstructed and reconstructed today.
