

# Encompass

A NEWSLETTER FOR ALUMNI AND FRIENDS OF THE IU DEPARTMENT OF COMPARATIVE LITERATURE

## Comparative Literature at work and play

### Building community through informal events with faculty and students

**T**his year has seen two important new initiatives aimed at community building in the department – one related to work, the other involving a more light-hearted enjoyment of literature.

In February, we began a series of Brown Bag talks by and for faculty and graduate students. These meetings, which are less formal than public talks, offer an opportunity for faculty members (and, in the future, we hope, advanced graduate students) to present a research project in its early stages and to benefit from suggestions in discussion with departmental colleagues.

At the same time, it is an opportunity for each of us to learn what our colleagues and professors are currently working on and to share in the processes by which a new project takes shape. All of this is intended to nurture a sense of a shared language and common dialogue as we pursue our always diverse interests.

The series was inaugurated on Feb. 18, 2011 by Associate Professor Eyal Peretz with a fascinating and extremely well attended talk titled “Life Experiments: Joseph Beuys’ Aesthetic Education,” about 20th century German artist Beuys and his artistic philosophy. Assistant Professor Sarah Van der Laan followed up with a wonderful talk on “Tasso’s Homeric Counterfactuals” on Feb. 25, 2011. Future speakers later in the Spring 2011 semester include Lecturer Jeff Johnson on “On the Nature of



**Above:** A favorite poem is shared by graduate student Holly Schreiber at the spring PABST event. **Left:** Students and faculty listen to a reading by Bill Johnston at the department’s first PABST event.



Everything: The Encyclopedia in the Epic” and Associate Professor Paul Losensky. A further series of talks is planned for the fall.

For fun, and also to remind ourselves of the sheer pleasure of reading literature, we have also inaugurated PABST (Poetry And Beer Sharing Time), a light-hearted evening of readings from world literature that takes place once or twice a semester during the Happy Hours organized by the Student Activities Board. Each PABST has a provocative theme as a loose point of reference for

the readings, which include both poetry and prose and other genres. The first PABST, held in November 2010, was titled “Sight Unseen” and included readings about eyes, blindness, visions, and many associated topics. The second, “Great Infestations,” in March 2011, revolved around the topic of vermin in literature. Both events were well attended and featured entertaining readings from graduate students and faculty. We eagerly await the announcement of the next PABST theme!



from the chair

## Reveling in Comp Lit accomplishments

It gives me great pleasure to write my first “Letter from the Chair” since taking over leadership of the department in July 2010. I want first and foremost to salute my predecessor, Professor Eileen Julien, for her splendid stewardship. During her three years in office the department grew in strength and quality, and we owe her a great debt of gratitude. We wish her all the best on her much-deserved sabbatical.

As I write this letter in February 2011 and reflect on our collective achievements of the last year, it becomes clear that our cup runneth over. Faculty scholarship continues to be outstanding. In October 2010 Associate Professor Angela Pao published her fascinating book *No Safe Spaces: Recasting Race, Ethnicity, and Nationality in American Theater* with the University of Michigan Press. In December my own translation of Wieslaw Mysliwski’s novel *Stone upon Stone* was brought out by Archipelago Books. In 2011 we are looking forward to the publication of Assistant Professor Akin Adesokan’s book *Commissioned Agents: Postcolonial Artists and Global Aesthetics* by Indiana University Press, Professor Herb Marks’ monumental critical edition of *The English Bible* with W. W. Norton, and Professor Rosemarie McGerr’s *A Lancastrian Mirror for Princes: The Yale Law School Manuscript of The New Statutes of England* with Indiana University Press.

In the meantime, we recently learned that Associate Professor Paul Losensky has been awarded a highly prestigious and competitive fellowship from the National Humanities Center in



JOHNSTON

Chapel Hill, North Carolina for academic year 2011-2012 and that Professor Breon Mitchell has won not one but two major awards for his brilliant translation of Günter Grass’s seminal novel *The Tin Drum* (Houghton Mifflin Harcourt, 2009): the MLA’s Aldo and Jeanne Scaglione Prize for a Translation of a Literary Work and the 2010 Schlegel-Tieck Prize for German Translation from the British Society of Authors.

We’re also very proud of the many accomplishments of our graduate students, including Mira Rosenthal’s 2010-2011 dissertation fellowship from the American Council of Learned Societies (ACLS) for her project “The Refugee’s Refuge: A Transnational History of Czeslaw Milosz’s Poetry Translations.”

I’m also delighted to report that under the editorship of Associate Professor Eyal Peretz, the *Yearbook of Comparative Literature* is back on track. Volume 54 has been published, and Volume 55 is expected in the next few weeks (see page 13).

As described elsewhere in this newsletter, other highlights of the last year have increased community building efforts in the department, including the new Brown Bag Series (see page 1).

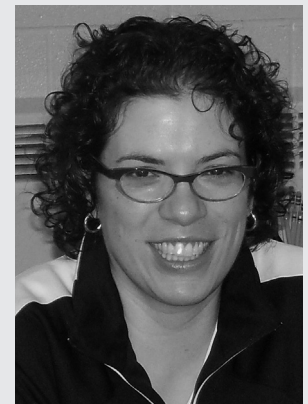
The single biggest setback of the year was the departure of long-serving graduate secretary Connie May, who left her position for family reasons in the fall. We wish her well for the future. We are pleased to introduce her successor, Mary Huskey. Then in February 2011 we were informed that Matt Colglazier, our undergraduate advisor, was leaving IU. We extend our best wishes to Matt.

Lastly, I’d like to say a word of thanks to our generous donors who, in this as in previous years, have helped significantly in enabling the department to pursue its goals in research, teaching, and service. Thank you! — Bill Johnston, associate professor and chair

## Comparative Literature welcomes new Grad Secretary Mary Huskey

The Department of Comparative Literature is pleased to welcome **Mary Huskey** to our staff. Mary joined the department as the graduate secretary in January 2011, replacing **Connie May**, who left Indiana University after 14 years of distinguished service to the department. In her position, Mary will serve as the first point of contact for graduate students and the liaison between graduate students and the Director of Graduate Studies, the chair of the department, the Graduate School, and the College of Arts & Sciences.

She comes to IU from the University of New Mexico, where she worked for 14 years in undergraduate academic advising and development and marketing. Mary is pursuing an MS in Counselor Education through IU’s School of Education. She holds a BA in Sociology and Political Science from the University of New Mexico.



HUSKEY

# Research & highlights



DOVE

**Patrick Dove** published a chapter titled “Positing the Suppositions: Reason, Primitive Accumulation and the Absent Origin of History” in an anthology devoted to theoretical debates on “hegemony,” “subalternity” and “multitude” in Latin America (*Crítica de la acumulación: Acontecimiento, hegemonía, subalternidad y multitud: Las encrucijadas teóricas de América Latina*, Santiago: Instituto Latinoamericano de Altos Estudios Sociales, 2010). In 2010 he presented work in progress at the conferences of the ACLA, the Latin American Studies Association and at the University of Toronto symposium on the Latin American Bicentennial. He was also co-recipient of grants from CAHI and Multidisciplinary Ventures for a fall 2012 conference on “*Desencuentros: Sovereignty, Revolution and Neo-anarchism in Latin America.*”



HERTZ

During the fall of 2010, **David Hertz** published “Memory in Musical Form: From Bach to Ives,” in *The Memory Process: Neuroscientific and Humanistic Perspectives*, Boston, Mass: MIT Press, 2010. Also, in early March 2011, he attended the dinner for the 2010 recipients of the National Medals of Arts and National Humanities Medal in the Renwick Gallery of the Smithsonian, hosted by the President’s Committee on the Arts and the Humanities and the Secretary of the Smithsonian.



JOHNSTON

In December, **Bill Johnston** published a translation of *Stone Upon Stone*, Polish writer Wieslaw Mysliwski’s magisterial 1984 novel. The book, issued by Archipelago Books, has been very favorably received, including a glowing review in *The New Yorker*. Johnston has given readings from *Stone Upon Stone* in New York, Minneapolis, and Bloomington. Johnston’s own poetry appeared in *TriQuarterly* and *Hayden’s Ferry Review*, among other places. Current translation projects in press include Stanislaw Lem’s *Solaris* (the first translation directly from the Polish) and Andrzej Stasiuk’s *Dukla*.



JULIEN

**Eileen Julien** presented a paper on “Literature: A World History” at the international project of the Swedish Collegium for World Literary History, at the conference on “Globalized Knowledge: World Literature and World Civilization,” at City University of Hong Kong in late November 2010.



LOSENSKY

**Paul Losensky** presented papers on aspects of 16th- and 17th- century Persian poetry at the annual meetings of the International Society for Iranian Studies in Santa Monica,

as well as the Middle East Studies Association in San Diego. He also gave a talk titled “The Master’s Slap: Books, Bodies, and Variations on an Image by Sa’eb Tabrizi” at the University of Chicago.

In addition to publishing several encyclopedia articles, Paul will be traveling to India in March 2011 to celebrate the release of his latest book, “In the Bazaar of Love: The Selected Poetry of Amir Khusraw,” co-authored with Sunil Sharma and published by Penguin India. He has recently been offered a fellowship for 2011-12 at the National Humanities Center to work on his project on Sa’eb Tabrizi and the poetics of effulgence.

**Rebecca Manring’s** book *The Fading Light of Advaita Acarya: Three Hagiographies* is in production with Oxford University Press. She helped organize the first South Asian Feminists’ Conference at IU (March 4-5) and will be presenting “Slippery Stotras and Shifting Alliances in Pre-colonial Hagiographies” at the annual meeting of the American Oriental Society on March 12 in Chicago.

In July 2010, **Rosemarie McGerr** presented “A Tale of Royal (Dis)Continuity: The Preamble to the *Nova statuta Angliae*” at the New Chaucer Society Congress in Siena, Italy.

**Breon Mitchell** won the 2010 Schlegel-Tiech Prize for German Translation from the British Society of Authors for his translation of *The Tin Drum*. The prize of £3,000 was presented in London by Sir Peter Stothard, Head Editor of the *Times Literary Supplement*, on January 31 during a ceremony at King’s Place, where Breon read a selection from the novel. The award was announced in that week’s issue of the *Times Literary Supplement*.

**Angela Pao’s** book *No Safe Spaces: Re-casting Race, Ethnicity and Nationality in American Theater* was published by the University of Michigan Press in Fall 2010. The book examines non-traditional casting in 20<sup>th</sup> and 21<sup>st</sup> century American theatre, considering these practices in relation to the socio-political history of race relations in the United States and the performance conventions of the modern stage. In July, she presented the English keynote address, “Floating Points: from Diasporic Spaces to Multicultural Places,” at the inaugural International Symposium on Chinese Canadian Literature at York University in Toronto. The symposium was co-sponsored by York University, Jinan University, and the Chinese Pen Society of Canada.



MANRING



MCGERR



MITCHELL



PAO

(continued on page 4)



ROYCE

**Anya Peterson Royce** was awarded an honorary doctorate, D.Litt, from the University of Limerick Sept. 28, 2010. Royce was invited to present one of the Wednesday seminars hosted by the Irish World Academy of Music and Dance in September 2010. Her lecture, "The Architecture of Reinvention: The Pilobolus Dance Theatre and Other 'Tribes,'" represents her current research for a book on the Pilobolus company under contract with Wesleyan University Press.

**Kevin Tsai** spoke on "How the Rhetoric of Difference Trapped the Chinese Scholars" at the East Asian Studies Center Colloquium in January and will give a paper titled "Reading with Class" at the annual meeting of the Association for Asian Studies in April. This past fall, *The Yearbook of Comparative Literature* published his article, "Translating Chinese Poetry with a Forked Tongue," in a special issue. Tsai's activities also include inviting Wai-ye Li and Ronald Egan to speak at IU on historical memory and on translation. A personal note: after receiving his permanent residency last year, he could finally prove his identity to the satisfaction of the Bureau of Motor Vehicles. He got his driver's license and looks forward to polluting the environment.

**Suzanne Pinckney Stetkevych** organized "Intersections: Middle Eastern Poetries and/in the Arts" for National Poetry Month, April 1, 8 & 15, 2010 under the auspices of NELC and the IU Art Museum. She directed and organized "Guest Lectures on Medieval Narrative (in English)" and the NELC Arabic Workshop "Lectures

and Seminars in Poetry and Theory (in Arabic)" April 9-10 and April 23-24, 2010. In March, she presented a paper in Arabic on "Performance Theory and the Poetry of al-Ma`arri" at the International Conference on Issues of Methodology, Dept. of Arabic Language & Literature, King Saud University, Riyadh, Saudi Arabia.

In May she presented "Enter the Qasida: Critical Approaches to the Arabic Ode: Abu Firas al-Hamdani's Rumiyyah to Sayf al-Dawlah" at the Teaching Arabic Literature Conference, Columbia University. She organized two Arabic literature panels for the Middle East Studies Association Annual Meeting in San Diego in November and presented her own paper, "Irony, Teleology and the Stopping at the Ruins in a Luzumiyyah of al-Ma`arri."

In December, she presented, in Arabic, a paper on hermeneutics and the sources of creativity in al-Ma`arri's *Luzumiyyat* at the Fifth International Conference on Literary Criticism, Cairo, Egypt. Her book, *The Mantle Odes: Arabic Praise Poems to the Prophet Muhammad*, Indiana University Press, appeared in spring 2010, as has the Arabic translation by Hassan Ezz el-Din of her 2002 IU Press book, *The Poetics of Islamic Legitimacy*, under the title *Al-Qasidah wa al-Sultah* from the Egyptian National Center for translation. Her study, "From Jahiliyyah to *Badi'iyyah*: Orality, Literacy, and the Transformations of Rhetoric in Arabic Poetry," presented at the Orality and Literacy VII Conference, Rice University, April 12-14, 2008, has appeared in *Oral Tradition* 25/1 (2010): 1-20.

Two of her conference papers have recently been



TSAI



STETKEVYCH

## Free Bridge Membership for unemployed alumni

The IU Alumni Association's Bridge Membership program provides unemployed IU alumni free access to online career services.

For details call (800) 824-3044 and ask for the Membership Department.

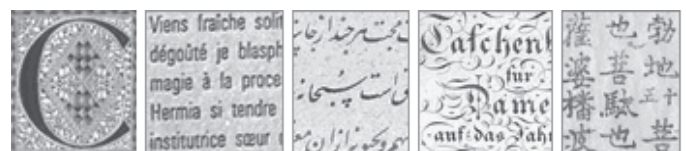


ALUMNI ASSOCIATION

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published: One on performative theory and the poetics of al-Ma`arri titled “Qadaya al-Qasidah al-`Arabiyyah: al-Manahij wa al-Manhajiyah: Tatbiq Nazariyyat al-Ada’ `ala Saqt al-Zand wa al-Luzumiyyat: Madkhal fi Shi`r Abi al-`Ala’ al-Ma`arri.” Proceedings of *Al-Nadwah al-Duwaliyyah: Qadaya al-Manhaj fi al-Dirasat al-Lughawiyah wa al-Adabiyyah: al-Nazariyyah wa al-Tatbiq*. Riyadh: Jami`at al-Malik Sa`ud, 1431/2010. pp. 333-349; and one on the transition from classical to post-classical Arabic rhetoric: “Min al-Badi` ila al-Badi`iyyah: Dirasah fi al-Uslub al-Balaghi.” Proceedings of the 4th International Conference on Literary Criticism, Cairo 2006, ed. Ala’ Abd al-Hadi, Cairo: 2010. 1:21-43.

**Sarah Van der Laan** organized panels and presented papers on Tasso and Milton at the Renaissance Society of America annual meeting in Venice in April 2010 and on Milton’s *Comus* at the Sixteenth-Century Conference in Montreal in October 2010. She also presented a paper on Chapman’s *Homer* at the second annual conference of the Swiss Association of Medieval and Early Modern English Studies in Geneva in July 2010. Her essay, “Waking Leukothea: An Unexplored Homeric Allusion in *Paradise Lost* 11,” will be published in *Force of Reason: New Essays on John Milton*, ed. Mary C. Fenton and Louis Schwartz (forthcoming from Susquehanna University Press).

## faculty PROFILE

# Sarah Van Der Laan

## A Renaissance Woman

by Karen Jallatyan, MA Student

I had the privilege of speaking with Prof. Van der Laan, one snowy day in February. Lit by the fresh morning rays of the sun, the few dozen books neatly stacked in her office belied the wide scope and critical perspectives that Sarah Van der Laan brings to both Comparative Literature and Renaissance Studies.

Among Prof. Van der Laan’s numerous ongoing projects is a book with the preliminary title *The Choice of Odysseus: Homer’s Odyssey in the Renaissance Imagination*. The timeliness of this book lies in the fact that up until recently relatively few scholars have looked at the appropriation of Homer during the Renaissance. On a more critical level, the project is also distinctive in its attempt to analyze allusion and intertextuality in relation to the scholarship on the history of the book. In this way it seeks to offer a historically conscious approach to the intertextuality of the epic tradition.

In another article, Prof. Van der Laan examines the different attitudes toward experience taken by two great Renaissance epic poems, the Italian Torquato Tasso’s *Gerusalemme liberata* and the English Edmund Spenser’s *The Faerie Queene*. In yet another paper, Prof. Van der Laan takes a closer look at how Tasso adapts Homer’s characteristic counterfactual statements to raise critical questions about chance, mortality, human free will and divine intervention.

One way that Prof. Van der Laan sees progress in her work is in its deepening engagement with philosophical questions related to works that were produced in very different environments over millennia. The underlying thread that binds all of these projects together is the critical observation that intertextual relationships are shaped by historical and cultural factors. In other words, poets in different eras have had different practices of reading and borrowing from their predecessors. Consequently, Prof. Van der



VAN der LAAN

Laan sees part of her task as a scholar to develop models that uncover the patterns behind these rich intertextual practices, allowing new readings of old texts to take place.

Prof. Van der Laan is also an enthusiastic teacher. Her class, C355: Power and Privilege in Renaissance Europe, is devoted to studying the literature, art, architecture, and music of the Renaissance courts of Italy, France, and England to better under-

“ Part of the joy of teaching is to infect students with enthusiasm.

— Prof. Sarah Van Der Laan

stand how each culture’s unique blend of classical and vernacular traditions creates continuities and differences among the Renaissances of these countries. In the fall semester of 2011, Prof. Van der Laan is scheduled to teach another undergraduate course, this time to incoming freshmen, on war stories and the study of literature. Her advice to teachers is to choose topics they would be willing to write about and never to teach anything that doesn’t interest them. “Part of the joy of teaching,” she adds, “is to infect students with enthusiasm.”

Conscious of the role that a strong, functioning, inspired intellectual community can play in a public university, Prof. Van der Laan remarks that as an inclusive institution of higher education, Indiana University has a lot to offer. She believes that the role of the instructor is to help the new generation “acquire the cultural capital that empowers them as citizens and enables them to explore the histories and products of cultures past and present.”

Finally, I asked Prof. Van der Laan’s opinion regarding the itinerancy of an academic’s job. Her response was lucid: “I have been known to joke that home is where my books are.” Then she explained that, of course, it is not easy to leave behind familiar places and dear friends, although modern technology seems to shorten the distance by allowing sustained communication.

In closing, talking to Sarah Van der Laan was an enlightening experience, but perhaps this is hardly surprising, given that much of her work is dedicated to studying Renaissance literature and culture – an era that made the Enlightenment possible.

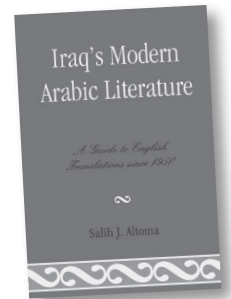
## BOOKSHELF

### *Iraq's Modern Arabic Literature: A Guide to English Translations Since 1950*

By Salih J. Altoma

Covering 60 years of materials, this bibliography cites translations, studies, and other writings, which represent Iraq's national literature, including recent works of numerous Iraqi writers living in Western exile. The volume serves as a guide to three interrelated data: translations that have appeared since 1950, as books or as individual items (poems, short stories, novel extracts, plays, diaries) in print-and non-print publications in Iraq and other Arab and English-speaking countries, including Australia, Canada, the United Kingdom, and the United States; relevant studies and other secondary sources including selected reviews and author interviews, which cover Iraqi literature and writers; and the scope of displacement or dispersion of Iraqi writers, artists, and other intellectuals who have been uprooted and are now living in exile in Arab or other Western countries. By drawing attention to a largely overlooked but relevant and extensive literature accessible in English, this first of its kind book will serve as an invaluable guide to students of contemporary Iraq, modern Arabic literature, and other fields such as women's studies, postcolonial studies, third world literature, American-Arab/Muslim Relations, and Diaspora studies.

Image and description courtesy of Scarecrow Press



### *The Tin Drum*

By Günter Grass, Translated by Breon Mitchell

*The Tin Drum*, one of the great novels of the twentieth century, was published in Ralph Manheim's outstanding translation in 1959. It became a runaway bestseller and catapulted its young author to the forefront of world literature. To mark the fiftieth anniversary of the original publication, Houghton Mifflin Harcourt, along with Grass's publishers all over the world, is bringing out a new translation of this classic novel. Breon Mitchell, acclaimed translator and scholar, has drawn from many sources: from a wealth of detailed scholarship; from a wide range of newly-available reference works; and from the author himself. The result is a translation that is more faithful to Grass's style and rhythm, restores omissions, and reflects more fully the complexity of the original work. After fifty years, *THE TIN DRUM* has, if anything, gained in power and relevance. All of Grass's amazing evocations are still there, and still amazing: Oskar Matzerath, the indomitable drummer; his grandmother, Anna Koljaiczek; his mother, Agnes; Alfred Matzerath and Jan Bronski, his presumptive fathers; Oskar's midget friends--Bebra, the great circus master and Roswitha Raguna, the famous somnambulist; Sister Scholastica and Sister Agatha, the Right Reverend Father Wiehnke; the Greffs, the Schefflers, Herr Fajngold, all Kashubians, Poles, Germans, and Jews--waiting to be discovered and re-discovered.

Image and description courtesy of Houghton Mifflin Harcourt



### *A Lancastrian Mirror for Princes: The Yale Law School New Statutes of England*

By Rosemarie McGerr

This seminal study addresses one of the most beautifully decorated 15th-century copies of the *New Statutes of England*, uncovering how the manuscript's unique interweaving of legal, religious, and literary discourses frames the reader's perception of the work. Taking internal and external evidence into account, Rosemarie McGerr suggests that the manuscript was made for Prince Edward of Lancaster, transforming a legal reference work into a book of instruction in kingship, as well as a means of celebrating the Lancastrians' rightful claim to the English throne during the Wars of the Roses. *A Lancastrian Mirror for Princes* also explores the role played by the manuscript as a commentary on royal justice and grace for its later owners and offers modern readers a fascinating example of the long-lasting influence of medieval manuscripts on subsequent readers.

Image and description courtesy of Indiana University Press

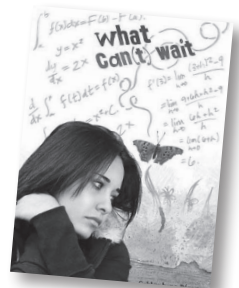


### *What Can't Wait*

By Ashley Perez

"Another day finished, gracias a Dios." Seventeen-year-old Marisa's mother has been saying this for as long as Marisa can remember. Her parents came to Houston from Mexico. They work hard, and they expect Marisa to help her familia. An ordinary life—marrying a neighborhood guy, working, having babies—ought to be good enough for her. Marisa hears something else from her calc teacher. She should study harder, ace the AP test, and get into engineering school in Austin. Some days, it all seems possible. On others, she's not even sure what she wants. When her life at home becomes unbearable, Marisa seeks comfort elsewhere, and suddenly neither her best friend nor boyfriend can get through to her. Caught between the expectations of two different worlds, Marisa isn't sure what she wants, other than a life where she doesn't end each day thanking God it's over. But some things just can't wait...

Image and description courtesy of Carolrhoda Books



### *The Poetics of Repetition in English and Chinese Lyric Poetry*

By Cecile Chu-Chin Sun

For more than half a century, Chinese-Western comparative literature has been recognized as a formal academic discipline, but critics and scholars in the field have done little to develop a viable, common basis for comparison between these disparate literatures. In this pioneering book, Cecile Chu-chin Sun establishes repetition as the ideal perspective from which to compare the poetry and poetics from

these two traditions. Sun contends that repetition is at the heart of all that defines the lyric as a unique art form and, by closely examining its use in Chinese and Western poetry, she demonstrates how one can identify important points of convergence and divergence. Through a representative sampling of poems from both traditions, she illustrates how the irreducible generic nature of the lyric transcends linguistic and cultural barriers but also reveals the fundamental distinctions between the traditions. Most crucially, she dissects the two radically different conceptualizations of reality—mimesis and *xing*—that serve as underlying principles for the poetic practices of each tradition. Skillfully integrating theory and practice, *The Poetics of Repetition in English and Chinese Lyric Poetry* provides a much-needed model for future study of Chinese and English poetry as well as lucid, succinct interpretations of individual poems.

*Image and description courtesy of University of Chicago Press*



### *No Safe Spaces: Re-casting Race, Ethnicity, and Nationality in American Theatre*

By Angela Pao

*No Safe Spaces* looks at one of the most radical and enduring changes introduced during the Civil Rights era—multiracial and cross-racial casting practices in American theater. The move to cast Latino/a, African American, and Asian American actors in classic stage works by and about white Europeans and Americans is viewed as both social and political gesture and artistic innovation. Nontraditionally cast productions are shown to have participated in the national dialogue about race relations and ethnic identity and served as a source of renewed creativity for the staging of the canonical repertory. Multiracial casting is explored first through its history, then through its artistic, political, and pragmatic dimensions. Next, the book focuses on case studies from the dominant genres of contemporary American theater: classical tragedy and comedy, modern domestic drama, antirealist drama, and the Broadway musical, using a broad array of archival source materials to enhance and illuminate its arguments.

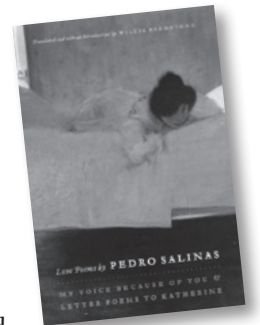
*Image and description courtesy of University of Michigan Press*



### *Love Poems by Pedro Salinas*

Translated with an Introduction by Willis Barnstone, with a Foreword by Jorge Guillén, and an Afterword by Enric Bou  
When Pedro Salinas's 1933 collection of love poems, *La voz a ti debida*, was introduced to American audiences in Willis Barnstone's 1975 English translation, it was widely regarded as the greatest sequence of love poems written by a man or a woman, in any language, in the 20th century. Now, 75 years after its publication, the reputation of the poems and its multifaceted writer remains untarnished. A portrait of their era, the poems from a writer in exile from his native civil war-torn Spain, now reemerge in our time. In this new, facing-page bilingual edition, Barnstone has added 36 poems written in the form of letters from Salinas to his great love, Katherine Whitmore. Discovered years later, these poems were written during and after the composition of *La voz* and, though disguised as prose, have all the rhythms and sounds of lineated lyric poetry. Taken together, the poems and letters are a history, a dramatic monologue, and a crushing and inevitable ending to the story of a man consumed by his love and his art. Bolstered by an elegant foreword by Salinas's contemporary, the poet Jorge Guillén, and a masterly afterword by the Salinas scholar, Enric Bou, that considers the poet and his legacy for 21st century world poetry, *Love Poems by Pedro Salinas* will be cause for celebration throughout the world of verse and beyond.

*Image and Description courtesy of University of Chicago Press*

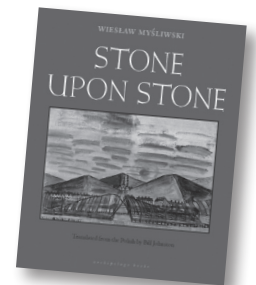


### *Stone Upon Stone*

By Wiesław Mysłowski, Translated by Bill Johnston

Mysłowski's grand epic in the rural tradition—a profound and irreverent stream of memory cutting through the rich and varied terrain of one man's connection to the land, to his family and community, to women, to tradition, to God, to death, and to what it means to be alive. Wise and impetuous, plain-spoken and compassionate Szymek, recalls his youth in their village, his time as a guerrilla soldier, as a wedding official, barber, policeman, lover, drinker, and caretaker for his invalid brother. Filled with interwoven stories and voices, by turns hilarious and moving, Szymek's narrative exudes the profound wisdom of one who has suffered, yet who loves life to the very core.

*Image and description courtesy of Archipelago Books*

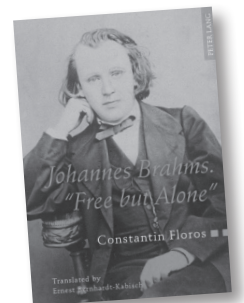


### *Johannes Brahms. "Free but Alone"*

By Constantin Floros, Translated by Ernest Bernhardt-Kabisch

Johannes Brahms was, until now, widely regarded as the archetype of the "absolute musician." Based on new research, the study shows how close autobiographic and poetic elements are, in fact, linked to his oeuvre. Like Robert Schumann, Brahms subscribed to an aesthetic of "poetic" music. In many of his compositions he got his inspiration from personal experiences, poems, or images, as is shown by hitherto unpublished documents, letters, and diary entries, as well as from close analyses of individual works. Brahms's personality, too, is seen in a new way. He adopted Joseph Joachim's motto "Frei, aber einsam," "Free but Alone." The tonal code F - A - E, the musical symbol of this, recurs frequently in his works. Not least, the English version of the book, originally published in German in 1997, includes four additional chapters that investigate novel aspects by dealing in detail with the *First Symphony*, the *German Requiem*, *Nänie* and the *Four Serious Songs*. The American Brahms Society stressed the importance of the study for all those who want to come to know the unknown Brahms.

*Image and description courtesy of Peter Lang Publishing Group*



## Research & highlights

**Salih J Altoma** published *Iraq's Modern Arabic Literature: A Guide to English Translations since 1950*, Lanham, Maryland: Scarecrow Press Inc., 2010 and "On American Readings of Nuha al-Radi's *Baghdad Diaries*," *International Journal of Contemporary Iraqi Studies* 4. 1&2 (2010):7-24.

**Willis Barnstone** recently published the following works: *The Restored New Testament, Including the Gnostic Gospels of Thomas, Mary, and Judas*, New York: WW Norton, 2009; *The Love Poems of Pedro Salinas* Chicago, University of Chicago Press, 2010, *Essential Gnostic Scriptures*, Boston: Shambhala Books, 2010, as well as "Stickball on 88th Street," *Poems*, Pasadena: Red Hen Press, 2011. In addition, the following works will be forthcoming in 2012: "Cafe de l'Aube a Paris/Dawn Cafe in Paris: 91," New York: Sheep Meadow Books, which is a collection of poems composed in French and translated into English that is scheduled to appear in spring 2012; and *The Poems of Jesus Christ / from the Restored New Testament*, New York: WW Norton, 2012.

**Ernest Bernhardt-Kabisch** continues to translate various kinds of texts from the German. These past two years he translated three radio plays: Paul Plamper's "Silence I" ("Ruhe I") and "The Assistant" ("Der Assistent") for the West German Radio Corporation (WRD), and Felicia Zeller's "Caspar Hauser Abounding" ("Kaspar Haeusermeer") for North German Radio (NDR). His translation of Anita van Zaan's interactive *Book of Germany* was published by arsEdition (Munich) in the fall of 2009.

Two other book-length translations of his have appeared at Peter Lang's: Constantin Floros, *Johannes Brahms, "Free But Alone"* (2010) and *Anton Bruckner: The Man and the Work* (2011). A children's book, Dieter Vieweger's *Secrets of the Tell*, an introduction to archaeology in story form, is in press at the Arachne Verlag, while Professor Bernhardt is also currently translating two additional books in musicology: Constantin Floros, *Der Mensch, Die Liebe Und Die Musik (Music, Humanism, and Love)* and Peter Petersen, *Musik Und Rhythmus (Music and Rhythm)*.

**Peter Boerner's** monograph on Goethe appeared in a revised edition, bringing the number of printed copies to 320,000. He published a study on the life and work of Oskar Seidlin, the eminent scholar of German literature who was born a hundred years ago. He is serving on the endowment committee for the Remak Fellowship of the Institute for Advanced Studies.

**Claus Clüver** contributed an article on "Henry H. H. Remak, the Peripatetic Comparatist" to a double issue of *Comparative Critical Studies* (7.2-3) honoring the memory of outstanding comparatists. His essays "Mapping the Avant-Gardes" (*Journal of Romance Studies* 11.1) and "On Modern Graffiti and Street Murals: Metareferential Aspects of Writings and Paintings on Walls" (in *The Metareferential Turn in Contemporary Arts and Media*, ed. Wolf, Bantleon and Thoss) will be published in Spring 2011. His main project has been the edition of a large volume on *Concrete Poetry: An International Perspective*, with 24 essays by colleagues from around the globe and eight interviews (prospective publication in 2012).

Clüver opened the workshop on "Intermediality since

1900" organized by Magda Dragu at the ACLA meeting in New Orleans with a presentation on "Arts, Media, New Media, Intermediality, Remediation: Developments since 1900." In December 2010 he began an eight-month stay in Belo Horizonte, Brazil, to teach a doctoral seminar on topics of intermediality and conduct research with a fellowship from the Brazilian government.

**Eugene Eoyang** continues to offer a workshop each autumn, Master Classes in Translation, at Hong Kong Baptist University (which he has done since 2008). In addition, he has been invited by the Training Section of the Official Languages Division of the Hong Kong SAR Government to offer two lectures next year on language and translation.

He made the following presentations in 2010: "New (American) Wine in Old (Chinese) Bottles: A Purdue Poet Writing in Classical Tang and Song Forms," Symposium Commemorating the 60th Anniversary of Indiana University's Comparative Literature Department, Indiana University; "New Wine in Old Bottles: Contemporary Chinese Poems in Ancient Chinese Forms," American Comparative Literature Association Conference, New Orleans.

He also made the following overseas presentations in 2010: "Lasting Peace' Ain't Just a Street in Beijing," talk, Hong Kong Peace Festival, Chinese University of Hong Kong; "Contemporary Yankees in Donald Tsang's Asian City: Fulbright Fellows in Hong Kong," talk, Fulbright Hong Kong Retreat, Kadoorie Institute; "Critical and Creative: a Dialogue Between Translator and Poet," Translation Seminar Series, Centre for Translation, Hong Kong Baptist University; Chair, Panel on "Literary Translation," FIT 6th Asian Translators Forum, Macau, China; Participant, Translation Salon II, FIT 6th Asian Translators Forum, Macau, China; "The Critical and the Creative: a Dialogue Between Poet and Translator," Literary Translation, FIT 6th Asian Translators Forum, Macau, China; "Brainpower: The Ultimate Growth Factor in Agribusiness," Faculty of Agriculture, Chiang Mai University.

In 2011 he presented "Knowledge and Insight: The Humanities in an Age of Technology," Hawaii International Conference on Arts and Humanities, Honolulu.

He has also published the following papers: "Seven Poems by Wann Ai-jen, Translated by Eugene Eoyang," *Renditions: A Chinese-English Translation Magazine*, Number 73, pp. 63-77; "Review: Myriam Salama-Carr, ed., *Translating and Interpreting Conflict*. Target 22:1 (2010), 138-43; Five Poems by Wann Ai-jen, Translated by Eugene Eoyang," *Renditions: A Chinese-English Translation Magazine*, Number 74, pp. 33-39.; "Better to Prepare for a Career Than a Job," OpEd page, *South China Morning Post*, Nov. 16, 2010, A17; "Businesses Need Low Carbon Look," Letter to the Editor, *South China Morning Post*, Dec. 6; "Literal and Literary: Language and the Representation of Chinese Poetry," *Yearbook of Comparative and General Literature*, Volume 55, pp. 19-34; "The Myth of Unity and Coherence in Narrative: An Intercultural Perspective." in *Epic and Other Higher Narratives: Essays in Intercultural Studies*, edited by Steven Shankman (New Delhi: Pearson Education, 2011), pp. 43-63 and "Seven Myths in Translation," *The Jadavpur Journal of Comparative Literature*, Vol. 47 (2009-2010), pp. 27-46.



**Sumie Jones** has published a booklet, *The Shirokoya Scandal*, consisting of translations of 18th- and 19th-century Japanese works based on an actual adultery/kidnap/rape/extortion/murder case, judged by the famed magistrate Ooka Tadasuke, Lord of Echizen, during the eighteenth century. It is volume 23 of the "Episodic Festschrift," consisting entirely of translations from early modern Japanese literature, for Howard Hibbett, himself a specialist in the field and translator (Hollywood: highmoonoon, 2010). She has co-edited with Breon Mitchell a special *YCGL's* (Volume 54) latest issue dedicated to translation, for which she has also written a critical introduction and an article titled "Vanishing Boundaries: Translation in a Multilingual World." For additional details regarding this volume of the *Yearbook*, see the article on page 13 in this issue of *Encompass*.

**Bronislava Volkova** retired in the Spring of 2010. Yet despite having retired from her regular duties at IU, Volkova continues to present the "Czech Film Series 2010-2011" (4<sup>th</sup> year) and advise the IU Czech Club. She is also developing a new course: "The Wandering Jew: Jewish Writers from Central Europe and Exile," which she is teaching in the spring of 2011.

Volkova also participated in the Fourth International Congress on Czech Literary Studies in Prague in June 2010, where she was invited to give a keynote address titled "O tzv zenské a mužské emotivite," about the "So-called Female and Male Emotivity" in the panel on Gender Studies. She also published

a new book of poetry in Czech, *A pít budem ze studní lahodnych...*, from which she gave a reading in Podebrady Castle at the International Conference of Teachers of Czech, June 23, 2010. She was also invited to read her poetry in a Slavic Poetry Festival in Varna, Bulgaria. In English, she published "It might have been a very long time ago," *Mizmore L'David Anthology Volume I: The Shoah*, Norfolk, VA: Poetica Publishing company, 2010, p. 16-18 (from the book *Born out of Darkness*).

Her poetry was also reprinted and anthologized recently in: *Antologie české poezie, díl I (1966-2006)* [Anthology of Czech Poetry, Vol. I (1966-2006)], Praha: dybbuk, 2010. Her translation of a poem by Josef Hora was included in *Vrásky/Wrinkles* by Martin Suchánek, while four poems from her *Entering Light* book were recently translated into Bulgarian (<http://www.litclub.bg/library/prev/volkova/index.html>). She was also invited by the Arts Institute-Theatre Institute of the Ministry of Culture of Czech Republic to participate in *Portál české literatury* ([www.czechit.cz](http://www.czechit.cz)) [A database of the Ministry of Culture of CR].

During the summer, Volkova's student Olga Bueva won the National Josef Hasek SVU Award for the best graduate paper, "Milan Kundera's *The Joke*: Ideologies of Disembodiment," written in the class on *Czech History and Literature through Film*, taught by Volkova in the spring of 2010. This is the third National award won by Volkova's students in the graduate category since 2007.

## student PROFILE

### Margot Valles, PhD candidate

#### Graduate School as Destiny

By Lizi Geballe, MA Student

When Margot Valles came to IU in 2006 to start the Master's Program, it was almost destiny. While Margot was interning at the National Yiddish Book Center, IU professor Jeffrey Veidlinger gave a talk about project AHEYM (Archives of Historical and Ethnographic Yiddish Memories) for which he and another professor traveled around Eastern Europe collecting interviews with elderly Yiddish speakers.

Intrigued, Margot asked her teachers where to go to study Yiddish. Indiana University, they replied. To top it off, her boyfriend, and future husband, Sean Valles, was already there.

Margot's interest in Yiddish language, culture, and literature has since led her to a master's thesis, a future dissertation topic, and to Ukraine! On a quest to fulfill her pre-modern requirement, Margot

enrolled in an Arthurian literature course taught by Professor Rosemarie McGerr.

In it Margot discovered Jewish Arthurian legends from as early as the 13<sup>th</sup> century, and, abandoning modern literature, wrote her MA thesis comparing Hebrew and Old-Yiddish Arthurian romances.

Her dissertation, she hopes, will focus on strategies used by Yiddish and Hebrew authors to make Christian themes acceptable and available to a Jewish audience. For the past two summers, Margot was able to accompany IU Professors Dov-Ber Kerler and Jeffrey Veidlinger to Ukraine, helping them to study pre-World War II Jewish life in the Soviet Union and to record different Yiddish dialects and vocabularies.

Margot is now studying for her qualifying exams while living in Lansing, Michigan with her husband, Sean, who is an assistant professor of philosophy at

Michigan State University, and their dog, Dexter.

Although she occasionally returns to Bloomington to visit professors and friends and enliven Happy Hours, she misses her time spent teaching classes and chatting in the department's lounge. And we miss her too.

After all, during her four years in Bloomington, Margot was not only taking classes and teaching, she was also making the department more inviting, raising money for the SAB, decorating the AI lounge, and bringing together the student body.

If Margot had a choice, she'd end up teaching at a liberal arts college, leading literature classes by and about national minorities in Central and Eastern Europe from the late 19<sup>th</sup> century until World War I. Or maybe she'll end up back at IU...it being her destiny, after all.

# Student Accomplishments

**Ola Agbetuyi** published a chapter in 2010 titled “From Orature to Literature: The Dynamics of Translating Fagunwa and Faleti” in *Yoruba Fiction, Orature and Culture*, Falola & Oyebade eds., Africa World Press. In 2004, He completed the translation of Fagunwa’s Novel *The Riddle of the Divine* and in 2008 he completed the translation of Adebayo Faleti’s epic Yoruba historical drama, *Gaa: The Hubris of a Generalissimo*. He also completed in 2010 the translation of a historical drama by Duro Ladipo titled *Moremi: The*

*Courage of Motherhood*, to be published later this year by London United Press.

In addition he has completed the translations of two volumes of Sonnets by Shakespeare and three volumes of poetry: *The Pharaoh Rules in London and other Poems: Poems Exploring Architectural Forms; Are Npe O and other Poems*; and *Esu: A Panegyric and other Poems*. Ola was awarded the fellowship of the Institute for Learning in 2008 by the British Academy for his global scholarship and teaching.

**Laila Amine** will be taking a post-doctoral fellowship in the Department of African American Studies at the University of Illinois at Urbana-Champaign starting this August 2011 and then will move to Denton, Texas to join the Department of English as an Assistant Professor of African American literature in the fall of 2012. She will miss Bloomington and especially her fellow compliters!

**Yu-Min (Claire) Chen** organized a panel at ACLA: “The Hidden Voice: Cross Nation Women’s Autobiographical Novels” at the American Comparative Literature Association, New Orleans. April 1-4, 2010. She also presented the following papers: “The Space of Memory: Silence in the No Name Woman,” presented at the Ilinca Zaripofol Johnston Colloquium, Indiana University Bloomington, April, 23, 2010; “Nostalgia of the Dead: Fictionalizing the Unspoken Past in Maxine Hong Kingston’s the *Woman Warrior*,” presented at American Comparative Literature Association, New Orleans. April 1-4, 2010; and Taipei Economic and Cultural Office in Chicago in Spring 2010, for which she was awarded a Travel Grant.

**Burcu Karahan** was appointed lecturer in Turkish language and literature in Comparative Literature at Stanford University in August 2010.

**Urszula Paleczek’s** paper “Olga Tokarczuk’s *House of Day, House of Night: Gendered Language in Feminist Translation*” was published in March 2010 in *Canadian Slavonic Papers*. She also presented “Clearing the Fog: Jan Kochanowski’s *Treny* and the Slavic Renaissance” at the 2010 ACLA conference in New Orleans, and participated in “Everyday Worlds, Everyday Words:

Translating the Quotidian in 20th Century Prose,” a panel organized by Bill Johnston at the 2010 ALTA conference in Philadelphia.

**Mira Rosenthal’s** book of poetry, *The Local World*, won the 2010 Wick Poetry Prize and will be published by The Kent State University Press in the fall. Her poems and translations have appeared recently in *Slate*, *The Cincinnati Review*, *West Branch*, and elsewhere. She received a residency fellowship from the MacDowell Colony to complete her translation of Tomasz Rozycki’s *Colonies* and the “Top Quark” Prize in Arts and Literature for her translation of Rozycki’s poem “Scorched Maps.”

Recent conference papers include “Czeslaw Milosz in a Convex Mirror: The Self-Translations of *Bells in Winter* and *The Separate Notebooks*,” presented at the 3rd International Conference on Polish Studies at University of Michigan. Rosenthal also received a 2010 American Council of Learned Societies Fellowship to complete the writing of her dissertation, which she plans to defend at the end of the year.

**Ashley Hope Pérez** published *What Can’t Wait*, her first novel for young adults. *What Can’t Wait* tells the story of Marisa Moreno, a bright teen marooned in a family where making ends meet matters more than making it to college. The novel draws on Pérez’s past work teaching inner-city teens, and *Kirkus Reviews* praised its “hopeful but never too-tidy ending,” calling it “*un magnifico* debut.”

**Claire van den Broek’s** translations of poetry by renowned Dutch-Moroccan author Abdelkader Benali will be published in Issue 16 of “Absinthe: New European Writing” in fall of 2011. She is also currently translating “Casablanca” by Adriaan van Dis.

**April Witt** was hired as the Assistant Textual Editor at the Peirce Edition Project at Indiana University Indianapolis’s Institute for American Thought. Her responsibilities include writing the textual apparatus for volumes of the *Writings of Charles S. Peirce*. Currently the editorial team is putting together Volume 8, which covers much of 1892, and part of 1893. She passed her CMLT qualifying exams in June.

## 2010 Department Award Winners

### C. Clifford Flanigan Colloquium Award

For best paper presented at the colloquium

**Natasha Vaubel**

### Annie Geduld Memorial Prize

Presented to an outstanding student in comparative arts

**Nick Jeffries**

### Gilbert V. Tutungi Award

For best MA thesis project

**Ashley Perez**

### Ilinca Zarifopol-Johnston Memorial Award

Presented on the basis of GPA, breadth of interests, originality, academic or creative achievement, and overall promise

**Sheila Akbar**

### AI Award

For excellence in classroom teaching

**Julia Whyde**

### Newton P. Stallknecht Memorial Award

For best graduate essay in a Comparative Literature course

**Erik Bohman**

### Outstanding Senior Award

**Rebecca Westall**

# Chia-Li Kao, PhD'08

## Comparative Literature Goes to Taiwan

by Catherine Riccio, Ph.D. Student

**C**hia-li Kao graduated from Comparative Literature with a Ph.D. in October 2008. She focused on postcolonial studies, comparing and exploring Japanese and Taiwanese literature. This line of inquiry intrigued Chia-li, she says, “because Japan had colonized Taiwan for 50 years. I wanted to know what had happened in history and how the past affected the present.” This interest led Chia-li to write her dissertation titled “Imperialist Ambiguity and Ambivalence in Japanese and Taiwanese Literature, 1895-1945.”

This study skillfully adapts postcolonial theory to aid its focus on Chinese and Japanese literature that was written during the time of Japanese imperialism in Taiwan. In arriving at this dissertation topic, Chia-li cites two Indiana University professors in particular who guided her in her studies: the History department’s Professor Purnima Bose, whose course on postcolonialism studies “built the solid theoretical foundation for my future research,” and Comparative Literature’s Professor Vivian Halloran, in whose course Chia-li “found an interesting comparison between Taiwan and countries in [the] Caribbean, which had a similar colonial history.”

Of course, the culmination of her finished dissertation and acceptance of her degree followed years of strong focus and hard work. Chia-li, originally from Kaohsiung, Taiwan, studied Japanese and English during her undergraduate career, and her dedication to working academically in those languages continued when she joined IU’s Comparative Literature department in 2001. She taught Japanese language classes at IU and also accepted a fellowship to live in Japan and work on her language proficiency for one year.

Chia-li’s perseverance paid off recently when she presented her first Japanese-language paper at the annual conference of the Japan Association for Taiwan Studies in Hokkaido, Japan. The

paper she presented was on detective novels written by Hikage Jokichi, who had been a Japanese imperial soldier in Taiwan during the Pacific War. Chia-li says of the experience, “Writing an academic paper in the second foreign language was not easy, but I am happy I finally made it.”

Chia-li’s academic effort during her time at IU extended well beyond language acquisition, of course. Professor Vivian Halloran says of her former student, “She was one of the best theory students I’ve had. She asked questions and read lots of stuff. She saw areas not only of intersection but also of applicability for postcolonial theory within an Asian context. She is an original thinker and a hard worker. What was fun about working with her was that she made her research agenda meaningful to her personally while she broke new ground in the field.” During her time at IU, Chia-li regularly presented at ACLA annual meetings, sometimes in panels with other IU students and sometimes in Japanese literature panels.

Today, Chia-li is continuing the work that she began with her dissertation, having recently received research funding on a project called “Politics, Media, and Individual Consciousness: The Writing of the South by the Dispatched Japanese Writers.” She now lives in Taichun, Taiwan and is working as an assistant professor in the National Chung Hsing University. She has held this position with the Graduate Institute of Taiwan Literature and Transnational Cultural Studies, since February 2009.

In addition to teaching courses on Taiwan and Japan in the prewar period, Chia-li also offered a graduate course last semester on Taiwanese Culture and Globalization. In teaching this class, Chia-li says she began “by studying Maricisms of capitalism...and then read literary works that reflected the development of [the] economy in Taiwan. I



KAO

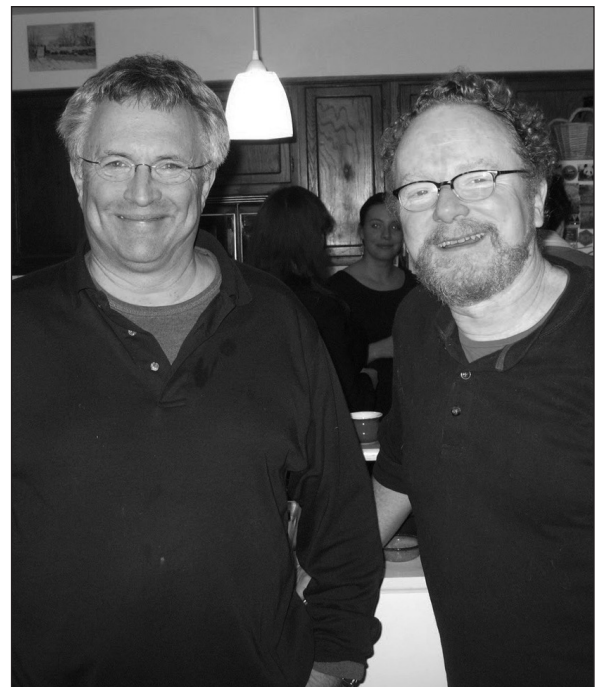
had invited some guests to my class, such as a singer who often sings songs to protest against the government and a writer who writes about capitalism’s invasion of society.” Chia-li also offered an undergraduate course last semester, called “Asian Popular Culture in Taiwan.” She enjoyed teaching this class, she says, because “I have to know popular culture nowadays in order to communicate with undergraduate students, which is fun and not easy.”

Chia-li particularly enjoys living in Taichun because of its ambition to become a world center for documentary films. She likes to attend the international documentary film festival hosted by the city. “I learn a lot,” she says, “by watching these films from Taiwan, as well as from all over the world.” Indeed, her attitude toward these festivals seems to summarize Chia-li’s spirit toward learning: it is a process of self-development and enjoyment as much as a means toward establishing oneself in the professional community. In this, Chia-li is quite a success.

## PHOTO STORIES



**Top Left:** Graduate student Sally Morrell shares a favorite reading at the first PABST event. **Top Right:** David Hertz and two other members of the National Council of the Humanities enjoy dinner at the White House. **Bottom Left:** Faculty member Vivian Halloran and graduate students Laila Amine and Julie Le Hegarat converse at the annual winter reception. **Bottom Right:** Faculty members David Hertz and Paul Losensky share a moment at the annual winter reception.





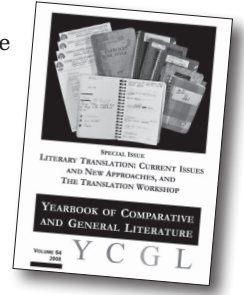
**Above:** Sally Morrell and Hess Yntema converse at the start of a Brown Bag event.

**Right:** Faculty and students enjoy the weather and food at the annual Student Advisory Board fall picnic. **Below:** Graduate students Moustapha Ndour, Moussa Thiao, and Adrien Pouille listen attentively at the department Brown Bag event.



## Yearbook of Comparative and General Literature Vol. 54 published

Co-edited by Sumie Jones and Breon Mitchell, *The Yearbook of Comparative and General Literature* Vol. 54 (2008 published in December 2010), features the topic of literary translation.



The papers and essays presented are based on debates that took place in the Seminar on Translation, a faculty seminar under the auspices of Indiana University's Institute for Advanced Study, which Jones and Mitchell have co-chaired since 2001 (Jones' position was taken over by Kevin Tsai in 2008).

Some of the papers were also presented in three workshops on translation organized by Jones and the late Yoshihiro Ohsawa for the meeting of the ICLA 2004 in Hong Kong and in a subsequent symposium organized by Ohsawa in Tokyo. In Part 1, edited by Jones, scholars of translation pursue theoretical and practical issues (the use and abuse of translation, the question of the translatability of poetry, the role of translation in the confrontation of cultures, possible standards for the judgment of translations, and place of translation and translators in the process of current globalization).

This section features prolific and leading scholars of translation, many of whom are translators in their own right, including David Bellos (Princeton University), Michael Henry Heim (UCLA), and John Milton (University of São Paulo). Also included is Korea's foremost cultural critic, Uchang Kim (Yonsei University).

Part 2, edited by Mitchell, offers the translator's own analysis of work on specific texts. This section includes essays by such award-winning translators as Peter Constantine (New York) and Margaret Jull Costa (United Kingdom). Besides Jones and Mitchell, who are affiliated with the department of Comparative Literature, this volume features our own Eugene Eoyang (emeritus), Kevin Tsai (current faculty), Yingjin Zhang (former faculty), and Lewis Dibble (with a Ph.D. from our department). Uchang Kim was at IU as a fellow of the Institute of Advanced Study and William T. Patton lecturer in 2003. Yoshihiro Ohsawa, deceased 2005, was visiting scholar in our department and a member of the Seminar on Translation from 2000-2001.

## Chantal Delourme, University of Paris X Nanterre, France

The CMLT department has been pleased to host visiting faculty member Chantal Delourme, who is a Professor at the University of Paris X Nanterre where she teaches 20<sup>th</sup> century literature.

Her research interests rest on the articulation between literary texts and contemporary critical theory and philosophy. She has published a monograph on Woolf's *To the Lighthouse*, is co-editor of a series of monographs dedicated to the rereading of major texts, of two reviews in the French field of English studies, and is the director of the Research Group in English Studies in her department.

During the 2011 spring semester, Delourme and our own Herb Marks are participating in an exchange program between her home university and Indiana University, Bloomington. Marks is currently teaching in Paris, while Delourme is teaching on the Bloomington campus.

She is currently teaching a graduate seminar, as well as an undergraduate course for the department. The graduate seminar: C607: "Contemporary Theoretical Issues and Approaches: Writing and Thinking the Sense of Community: from Modernist Poetics to Contemporary Thought" concentrates on the echoes between modernist writing as exemplified by Virginia Woolf's "Three Guineas" and "Between the Acts" and 20<sup>th</sup>-century questionings of the sense of community as can be found in Sigmund Freud's "Civilization and its Discontents."

It also interrogates the sense of community through more contemporary theoretical works: thus both Woolf's fiction, as well as Arundhati Roy's novel *The God of Small Things* are being read in dialogue with Jean-Luc Nancy's "Inoperative Community" and Jacques Rancière's "Disagreement." The works of W.G. Sebald are also being examined in the light of contemporary approaches to the notion of testimony as elaborated by Giorgio Agamben, Jean-François Lyotard and Jacques Derrida.

The undergraduate course that Delourme is teaching, C337: "Tradition and Change: Fiction and Drama in the Mirror: Self-Reflexiveness in Twentieth Century Literature," deals with issues related to the acute self-awareness of 20<sup>th</sup> century art, which is displayed through a variety of modes and tones.

The class first examined expressions of reflexivity in paintings from the first half of the century and then turned to expressions of self-reflexiveness in Virginia Woolf's *To the Lighthouse*, André Gide's *The Counterfeiters*, Samuel Beckett's *Endgame*, and Italo Calvino's *If on a Winter's Night a Traveller*, while using Michel Foucault and Patricia Waugh to provide a theoretical backdrop from which to read and think about this artistic praxis.

Given this diachronic fresco, Delourme and her students are contemplating the different modalities and stakes of these reflexive gestures, which could be conceived as an autotelic questioning of forms, an exploration and celebration of creation or an ascetic or playful dismantling of literary forms to better redefine them.

## Angela Fernandes, University of Lisbon, Portugal

During the 2010 spring semester, the CMLT department was delighted to host visiting faculty member Angela Fernandes. Fernandes was on exchange from the University of Lisbon (Portugal), where Herbert Marks had been on exchange the previous year during the summer of 2009. Fernandes is an Assistant Professor in the Romance Literatures Department, Faculty of Letters, University of Lisbon.

In 2009 she finished her Ph.D. in literary theory on "Literature and Humanity (Huxley, Malraux, Gómez de la Serna)." Her research interests include literary theory, comparative literature, and modern Spanish literature. She also coordinates the research project DIIA at the Centre for Comparative Studies, University of Lisbon, on dialogues between Iberian and Ibero-American literatures.

At IU, Fernandes taught a special topics course titled: C301: "Modern Fiction and the

Image of the Human." The course explored various perspectives on the literary representation of the human, understood not merely as a theme but rather as a fundamental artistic problem.

The point of departure for the course was the 1925 essay "The Dehumanization of Art," by the Spanish philosopher José Ortega y Gasset, while literary texts by Iberian and Ibero-American novelists and poets, including Machado de Assis, Ramón Gómez de la Serna, Fernando Pessoa, Jorge Luis Borges ("Ficciones"), and Clarice Lispector ("Laços de Família") were also considered.

On April 16, 2010, Fernandes gave a lecture sponsored by the CMLT department titled "Artistic Dehumanization and the Image of the Human in Early 20<sup>th</sup> Century Literature." Fernandes noted that how to represent human beings, individually and in groups, has become a central issue in 20<sup>th</sup> century literature, as questions of self-knowledge and social identity combine with the

discussion of moral values, body limits and discursive agency.

Although modern art has often been regarded as dehumanized, and this usually means that the artistic dimension has superseded all common human reference and interest, Fernandes argued that it is clear that the process of artistic dehumanization is much more complex. Consequently, she argued it is therefore worth looking closely into the meaning of such a term, especially in order to understand what was intended in its earlier versions.

In this sense, Fernandes discussed both the theoretical concepts exposed by the Spanish philosopher José Ortega y Gasset in his 1925 essay "La deshumanización del arte," and the literary experiments in *Seis Falsas Novelas*, published as a volume in 1927 by the Spanish novelist Ramón Gómez de la Serna. Some relevant poems by the Portuguese poet Fernando Pessoa were also taken into consideration.

## Before 1960s

**Margaret Meyer Irvin**, BA'55, is retired from the West Contra Costa Unified School District in Richmond, Calif. She writes that she still works part-time in the school district and teaches and writes locally. In the past few years Irvin has published poetry and has been teaching writing classes at senior centers. She initiated a writing program with open mics and an annual anthology at a local church and teaches and tutors in an after school program. Irvin lives in El Sobrante, Calif.

## 1970s

Although they were students at IU decades earlier, **Vicky Hodges Lettmann**, MA'70, and Carol Rawlings Roan, BM'52, MM'53, did not meet until 2006 when they both attended a literary seminar in St. Petersburg, Russia. In addition to their IU degrees, the pair found they also shared a love of teaching and writing, and each had three grown children. Roan and Lettmann stayed in touch upon returning to the USA and eventually collaborated on *When Last on the Mountain: The View from Writers over Fifty*, published by Holy Cow! Press. The book contains 70 poems, stories, and essays from well known and emerging writers selected from 2,039 submissions

from all over the world. Roan was the first undergraduate to receive the performers certificate in voice at IU. She is the author of *Clues to American Dance* and *Speak Easy: A Guide to Successful Performances, Presentations, Speeches, and Lectures* and teaches voice and stage presence in Winston-Salem, N.C. Lettmann taught English from 1968 until 1999 at North Hennepin Community College and her writings have appeared in numerous publications.

**Bonnie A. Beckett**, MA'72, PhD'77, MA'79, writes, "I retired from work at the U.S. Government Accountability Office in January 2010, although I continue to work there as a consultant on a part-time basis. I'm enjoying spending more time with my husband and friends with lots of time for gardening, tai chi, and walking our two Siberian huskies." Beckett lives in Arlington, Va.

**Carmen-Olivia Menéndez**, MA'72, received the 2011 EUROPA NOSTRA research prize for her comparative study on West European thatching (from Asturias to Iceland).

## 1990s

In 2010, **Paula Willoquet-Maricondi**, PhD'99, published *Framing the World: Explorations in Ecocriticism and Film*, through the University of Virginia Press. She is an associ-

ate professor and is in her second term as chairwoman of the Media Arts Department at Marist College in Poughkeepsie, N.Y. Willoquet-Maricondi also co-chairs the college's Sustainability Advisory Committee. She lives in Kingston, N.Y.

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**Cecile Chu-Chin Sun, Ph.D.'82** just published a book, *The Poetics of Repetition in English and Chinese Lyric Poetry* (University of Chicago Press, 2010). See *The Bookshelf* pgs. 6 & 7 for more information.

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## 2000s

**Patricia Gercas Leipsic**, BA'00, was honored in November at the Sanctuary for Families Above and Beyond *Pro Bono* Achievements Awards and Benefits in New York City. Sanctuary for Families is a not-for-profit agency dedicated to serving domestic violence victims, sex trafficking victims, and their children. Leipsic is an associate at the law firm Fross Zelnick Lehrman & Zissu. She was honored for her efforts and strategic advocacy on behalf of an asylum client, as well as her commitment to achieving the best result for her client and her client's children.

**Olivia R. Morales**, BAJ'08, an IU journalism graduate with an outside area major in comparative literature, recently began teaching at Yangtze University in China.

**Ashley Ray Perez**, MA'09, is the author of *What Can't Wait*, a novel that tells the story of a bright teen from an immigrant family who is caught between the demands of her family and her desire to chart her own path in life. For more information on the book, visit Perez's website, [www.ashleyperez.com](http://www.ashleyperez.com).

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**Jeff Bardzell** Ph.D.'04, and **Shaowen Bardzell** Ph.D.'04, received a \$686,000 grant from the National Science Foundation's Division of Information and Intelligent Systems to investigate and construct a history of the World of Warcraft gamers and Etsy artists, in an attempt to model how these two online communities have successfully created and distributed productivity on a scale involving millions of users.

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