



# Encompass

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

## Undergraduates are Go!

By Jeffrey Johnson

While changes are being made to the graduate program, the Department is also finding new ways to enhance the undergraduate program. In 2008, Indiana University instituted new "General Education" requirements for all undergraduate students. Among the changes brought about by these requirements was the stipulation that any course offering composition credit would do so in one semester instead of two. For Comparative Literature, this meant replacing our long-standing two semester sequence of "Major Characters in Literature" and "Major Themes in Literature" with one course that alone would satisfy the composition requirement. This academic year saw the launch of our new composition course "Writing the World", with excellent results. The new course has enrolled to maximum capacity in nearly all sections, with only a few seats still open. This means approximately 150 new students will be introduced to Comparative Literature each semester.

Instrumental in making those introductions is our new Undergraduate Advisor Nathan Hendershott, who joined us last academic year, and who has been visiting the various sections of "Writing the World" to tell students about the major and minors. His enthusiasm for the discipline is invaluable and continues the fine work of his predecessor Matthew Colglazier. This work includes, for example, introducing our majors to Indiana University's Liberal Arts Management Program, which seeks to integrate humanities studies and the business sciences so as to open up more career opportunities for our majors. The Department has been extremely fortunate to have such committed advisors bringing new students to Comparative Literature and helping them get the most out of their undergraduate experience.

In the fall of 2010, our current Director of Undergraduate Studies Kevin Tsai



proposed having an open house each semester to invite undergraduate students to meet the faculty and learn more about the major and minors. The open house has quickly become a regular, anticipated event on each semester's calendar and motivates new students to join the undergraduate program. Professor Tsai has also revitalized the departmental Honors Program by encouraging students to work with faculty to design and carry out sophisticated research projects during their junior and senior years. This initiative has already resulted in a series of fascinating comparative and inter-arts projects, which highlight the diverse interests of our undergraduate majors. Plans are

already under way to design a forum in which these students can showcase their Honors projects for their peers and the faculty.

Our departmental Chairperson, Bill Johnston, continues the tradition of celebrating our graduating seniors with an end-of-the-year dinner in their honor. In addition to the annual spring reception at which the departmental undergraduate awards are announced, this event provides another opportunity to congratulate our students on a job well done.



from the chair

## Reveling in Comp Lit accomplishments

This has been another signal year for Comparative Literature. Indeed, it's hard to know where to begin!

As I began work on the departmental vision statement required by the new administration in the College, I decided to take a look at faculty productivity. I was deeply impressed to realize that every single senior faculty member has a major project that was either published in the last three years, or is in the works.

This year's publication highlights include: Professor Rosemarie McGerr's engaging and beautifully produced *A Lancastrian Mirror for Princes: The Yale Law School Manuscript of The New Statutes of England* (Indiana University Press, 2011); Associate Professor Akin Adesokan's superbly constructed and argued *Postcolonial Artists and Global Aesthetics* (Indiana University Press, 2011); and three of my own translations, Magdalena Tulli's *In Red* (Archipelago Books, 2011), Andrzej Stasiuk's *Dukla* (Dalkey Archive, 2011), and Stanisław Lem's classic 1960 science fiction novel *Solaris*, in its first translation directly from the Polish (Audible, 2011). Last but by no means least, 2011 saw the publication of *The Yearbook of Comparative Literature, Volume 55: The End of a World*, a fascinating thematic issue, edited by Associate Professor Eyal Peretz.

Indeed, productivity is not limited to faculty members! Last year saw the publication of books by two graduate students: Mira Rosenthal's book of poetry *The Local World*, and Ashley Perez's young adult novel *The Knife and the Butterfly*. We congratulate both authors!

We extend our especial congratulations to Associate Professor Angela Pao, whose 2010 book *No Safe Spaces: Re-casting Race, Ethnicity, and Nationality in American Theater* (University of Michigan Press) won the 2011 Outstanding Book Award from the Association for Theater in Higher Education—a well-deserved recognition, I might add.



JOHNSTON

Last but not least, we have two important pieces of news concerning the faculty. First, we were delighted to learn that Akin Adesokan was awarded tenure and promotion with flying colors. Second, we're very glad to report that we have a new faculty member, Assistant Professor Jacob Emery, who has a split appointment between Comparative Literature and Slavic Languages & Literatures. You can learn more about Professor Emery on page 5.

Community-building efforts have continued throughout the department. The Brown Bag series of informal talks has continued with fascinating contributions from Jeff Johnson, Sarah Van der Laan, Paul Losensky, Jacob Emery, Angela Pao, and Kevin Tsai, with more to follow. Two highly enjoyable evenings have been held under the banner of PABST (Poetry And Beer Sharing Time), one entitled "Great Infestations," the other "six/feet/under." And our undergraduate Open Houses, held once a semester, are attracting ever greater numbers of current and potential majors and minors (see page 1 for pictures).

I also want to recognize the wonderful contributions made to the department by our outstanding office staff: Howard Swyers, Mary Huskey, and Denise Lynn. Their intelligence and efficient work habits make everything run smoothly, and their cheerfulness and friendliness make the department a most agreeable place to work. Thanks to all of you!

Lastly, I wish to say a very big thank you to all our contributors out there, who help to make Comparative Literature a productive, stimulating center of intellectual activity. As always, we are deeply grateful for your support!

Until next year,  
**Bill Johnston**, Associate Professor and Chair

# Research & highlights



Adesokan

**Akin Adesokan** published *Postcolonial Artists and Global Aesthetics* with Indiana University Press. He also published several articles such as, "Flora Gomes, Filmmaker in Search of a Nation," in *Black Camera* 3: 1 (2011) and "Anticipating Nollywood: Lagos circa 1996," in *Social Dynamics* 37: 1 (2011), as well as a book chapter, "The Ambiguous Adventures of Caryl Phillips," that will be featured in *Africa in the World, the World in Africa: Essays in Honor of Abiola Irele*, Lawrenceville, NJ: Africa World Press, 2011, edited by Biodun Jeyifo; and a short story, "Monumental Shortcomings of Plastic," which appeared in the 2011 Christmas supplement of *Mail & The Guardian*, the South African daily newspaper. Lastly, in December 2011, Adesokan attended an international conference on "Africa: Modernities in the Making" in Dakar, Senegal.



Emery

**Jacob Emery** moved to IU for a position in Slavic Languages and Literature in August - probably the most notable recent event in his professional life. Since then his articles "Art Is Inoculation: The Infectious Imagination of Leo Tolstoy" and "The Art of the Industrial Trace" have appeared in *Russian Review* and *The New Left Review* respectively. A third piece, "Figures Mistaken for Signs: Symbol, Allegory, Mise en abyme," has been accepted by *Comparative Literature* and will be published in the Winter 2013 issue. In addition to his publications, Emery presented on the aftershocks of Romantic aesthetic categories in contemporary clone texts at the January AATSEEL conference. In early April he is slated to speak on Vladimir Sorokin at a conference hosted by the University of Iowa, "Visions of the Future: Global SF Cinema," and he has been invited to the University of Illinois at Chicago for a symposium on Osip Mandelstam's cryptic essay "Conversations about Dante" later that month.



Johnston

**Bill Johnston** published three book-length translations in 2011: Andrzej Stasiuk's *Dukla* (Dalkey Archive Press), Magdalena Tulli's *In Red* (Archipelago Books), and Stanisław Lem's *Solaris* (Audible). *Solaris* was the first translation of this major science fiction novel to be made directly from the Polish. The translation initially appeared as an audiobook, read by Battlestar Galactica actor Alessandro Juliani, and became Audible's best-selling science fiction book of the year. Johnston's 2010 translation of Wiesław Myśliwski's magisterial novel *Stone Upon Stone* received positive reviews in numerous publications, including *The New Yorker* and *The Times Literary Supplement*. In the course of 2011 he gave readings and



Julien

talks about *Stone Upon Stone* at Princeton University, Brown University, the University of London, and at various venues in New York, Minneapolis, and elsewhere.

Professor **Eileen Julien** was invited by the Makerere Institute of Social Research (Makerere University, Kampala, Uganda) to participate in a two-day workshop in June 2011 on "Contemporary Debates in Literature and Culture." Like other participants, Simon Gikandi of Princeton, Abiola Irele of Harvard and Kwara State U, Ilorin, Nigeria, and James Ogude of U Witwatersrand, South Africa, Julien traced her own intellectual journey and pondered the central questions raised by her research on literary texts and cultures in Africa over the years. In September, she participated in a conference in Brussels, as a member of the Stockholm Collegium for World Literary History, which is preparing a four-volume manuscript, *Literature: A World History*; Julien is macro-regional coordinator for Africa. In October, as part of the 50th anniversary celebration of the IU African Studies Program, she co-organized with Prof. James Kelly (Journalism) an exhibit at the Ivy Tech John Waldron Arts Center, *African Lens: Photojournalism of Africa by Africans*, with photojournalists Djibril Sy (Senegal) and Jacob Otieno (Kenya). In November, she presented a paper, "Life has Long Legs: Making Oneself at Home; or New Writing from Beyond the Continent," at the African Studies Association annual meeting in Washington, D.C.

**Rebecca Manning** published *The Fading Light of Advaita Acarya: Three Hagiographies* with Oxford University Press in July, 2011. She spent winter break in India locating manuscripts of an unusual 17th century text, the Radha Tantra, to copy for her project examining ways religious traditions appropriate from each other in the competition for adherents. While in India she gave two lectures at the Oriental Research Institute in Baroda, Gujarat ("The Mahabharata in Comparative and Cross-cultural Perspective," and "The Genesis of Gaudiya Vaisnavism"), one at Charotar University of Science and Technology in Anand, Gujarat on the American university system, one at Presidency University in Kolkata on "Early Vaishnava Hagiography, with Special Reference to Advaita Acarya," and finally, an informal talk at the National Library of India (Kolkata) on the importance of preservation of India's literary/manuscript heritage. Back in Bloomington she continues her work with the *Radha Tantra* as well as



Manning



McGerr



MacPhail



Pao

(continued on page 4)



Royce

explores the role and impact of religion in South Asian cinema.

**Herbert Marks** was a visiting professor last spring at the University of Paris, Nanterre. A paper he gave on "Prophecy and Prognosis" at the Zentrum für Literatur- und Kulturforschung in Berlin will appear later this year in German, and his reflections on the strangeness of the King James Bible will be published in *Literary Imagination* together with other papers from the panel he organized for the Association of Literary Critics, Scholars, and Writers. The edition of the Old Testament on which he has been working for the last decade is due out soon from W. W. Norton.



Sadlier

In July 2011, **Rosemarie McGerr** traveled to the University of Valladolid in Spain to give a paper called "Gower's *Confessio* and St. John's College MS A.7: Royal Lessons in English Law" at the John Gower Society Annual Congress. An article based on that paper will appear in *Estudios Ingleses: Revista de Filología Inglesa* in 2012. In October, Indiana University Press published her latest monograph, *A Lancastrian Mirror for Princes: The Yale Law School Manuscript of the New Statutes of England*. In February, she led a discussion of the book at Yale Law School. February also saw the appearance of her article "Comparing Spiritual and Material Goods: Poverty and Prosperity in *The Pilgrimage of the Soul and Everyman*," in *Poverty and Prosperity, the Rich and the Poor in Medieval and Renaissance Europe*, ed. Anne Marie Scott and Cynthia Kosso, published by Brepols Press.



Türk

**Eric MacPhail** published a book entitled *The Sophistic Renaissance* with Librairie Droz of Geneva, Switzerland in June 2011, dealing with the presence of the ancient Greek sophists in European Renaissance humanism.



Tsai

**Angela Pao's** book *No Safe Spaces: Re-casting Race, Ethnicity and Nationality in American Theater* received the 2011 Outstanding Book Award from the Association for Theatre in Higher Education. Her article "Green Glass and Emeralds: Citation, Performance, and the Dynamics of Ethnic Parody in *Thoroughly Modern Millie*" appeared in the Winter 2011 issue of MELUS (Multi-Ethnic Literature of the United States), a special issue on Asian American Performance Art. She participated in the seminar "Long Times, Slow Times: Temporality and Form" at the Annual Conference of the American Comparative Literature Association in Vancouver. Her paper "From the Interminable to the Inexhaustible: Marathon Performances and Slow Motion on Stage" contrasted plays by Samuel Beckett and butoh performances.



Van der Laan

**Jack Rollins** published two articles in *The Cultural Sociology of the Middle East and Africa* and two reviews, one for an E-book, the other for the Times Literary Supplement (TLS) on the etchings found in various European translations of Alf layla wa-layla (1001 Nights). He is nearly finished with a book entitled

*Swahiliphone Literary History: Are We Still Digging in the Same Place*, and a second book entitled *Blood Videos in Kenya*. He has had several articles re-issued under the University's Scholar Program. Recently, he was appointed as Expert consultant for UNESCO in African Affairs. His first project will be to produce a film about the life of James Ajayi Crowther, a Nigerian who played a key role in establishing rules for Yoruba orthography; however, as a child he was taken into slavery, returned as a missionary, quite by accident became reunited with his mother, etc., which is a story in itself. The goal of the film is to use the talents of Nollywood, Hollywood, and Bollywood in an attempt to produce a truly cross-cultural work of art. Lastly, his article, "Arabic, Swahili, and Sheng: The Power of Orthographic Code-Switching," given at Yale University, is due to be published this year by Yale University Press.

**Anya Peterson Royce** published *Becoming An Ancestor: The Isthmus Zapotec Way of Death*, (SUNY Press 2011) which has been described as "powerful and beautifully written" and a "model of ethnographic research and presentation." It documents the communal and individual responses to death by the Isthmus Zapotec of Juchitán and traces the ways in which these beliefs and actions cut across many domains of Zapotec culture. Also published in 2011 were the Polish translation of *The Anthropology of Performing Arts* by Warsaw University Press, and the Spanish translation of her co-edited book *Chronicling Cultures: Long-term Field Research in Social Anthropology* by Mexican presses Universidad Iberoamericana and CIESAS.

**Darlene J. Sadlier** was awarded a New Frontiers Exploratory Travel Grant to continue research for her book about the Lusophone Diaspora in Literature and the Arts. She also is curator of the Portuguese-Speaking Diaspora exhibit that is on display in the Lilly Library during the spring 2012 semester.

In April, **Kevin Tsai** presented a paper entitled "Reading with Class" at the annual meeting of the Association for Asian Studies, where he also chaired a panel on late imperial Chinese literature.

**Johannes Türk** has published his monograph *Die Immunität der Literatur* with S. Fischer in March 2011. The book investigates immunological knowledge from antiquity to the twentieth century and shows that this knowledge has provided a paradigm to rethink the role of literature. He also gave two invited talks in Berlin: the first investigated the relationship between "drive" and "destiny" in Freud's writings (at the Institute for Cultural Inquiry in July), while the second gave a general overview of the relationship between literature and immunology (at the Zentrum für Literatur- und Kulturforschung in November).

**Sarah Van der Laan** was invited to present her work in progress, "Cultural Translation in *Gerusalemme liberata* and *The Faerie Queene*," at the Spenser Roundtable, a plenary session of the Sixteenth Century Conference held in Fort Worth, TX. She also presented two other papers in 2011: "What is Circe Doing in Milton's *Maske*?" at the biennial Conference on John Milton in Murfreesboro, Tennessee, and "Tasso's Homeric Counterfactuals" at the Annual Meeting of

the Renaissance Society of America in Montréal, which will be published in an expanded version in *MLN* in 2012. For the 2011 Bloomington Early Music Festival, she organized and contributed to a pre-concert roundtable on Monteverdi's Eighth Book of madrigals, joined by colleagues from IU's French & Italian and Musicology departments and from Washington University in St. Louis.

## faculty PROFILE

# Jacob Emery

## An Insatiable Curiosity

by Julie le Hegarat

At every departmental gathering, Professor Emery's passion and enthusiasm always fascinated me. Therefore, when I was given the chance to interview our new professor, I knew this would be the occasion to hear about exciting literary research. We decided to meet for dinner in a local restaurant, together with our exchange student from Nanterre. Life has its share of surprises, and when a professor meets two French students on an "open mic" night in an unexpectedly noisy atmosphere, the discussion can happen to be rather colorful.



Emery

The first participant steps on stage and our interview begins to the notes of a country song. He might have grown up an ocean away from the old European continent, but young Emery heard the calling of Slavic cultures. Is it because he was born in Moscow, Idaho? Or maybe because of an early fascination with Dostoevsky's works? As a matter of introduction, I asked him a set of classic questions regarding his education and background. After a few years spent at the University of Iowa, he joined

the Slavic Department of Harvard, where he graduated in 2006 and taught as a lecturer in Comparative Literature. As both the Slavic and the Comparative Literature Departments offered a new position at our University, there was no doubt that Professor Emery would prove a great addition to the faculty.

Pandemonium strikes when the second participant shouts his heart out to the beats of a broken drum. Encouraged by the rhythm, Professor Emery gets even more enthusiastic as he talks about his research and interests. Professor Emery focuses mainly on Russian, South Slavic, and Scandinavian fiction and on a period running from the early nineteenth century to mid-twentieth. What I find particularly striking is Professor Emery's wide range of interests -- medieval numismatics, Thomas Pynchon, Russian Romantic Poetry, Tolstoy, science-fiction -- but also the originality of his theoretical concerns.

Asked about his ongoing projects, Professor Emery first mentions his interest in rhetoric in literature and how texts teach us how to read them, particularly through internal figures that model the act of reading the text itself. For him, the *mise en abyme* is a way of conceptualizing the work of art as distinct from the larger work of economic production that surrounds all pieces of literature.

He also mentions his current work on American and Russian science fiction novels with cloning as a central theme, which he connects to the paradigm of Romantic aesthetics that see the world as remade in the image of the artist's self. Emery says these novels enter into dialogue with this tradition of aesthetics and a set of related problems involving anxieties of reproductive sexuality, the tension between the spiritual and the material, and the movement of the narrative in time. In a book-length project based on his dissertation, he examines Russian and South Slavic novels in which people confuse their own reflection in a mirror with another person -- usually a family member. In these artworks, he wants to think about the rhetoric of fiction in relation to the reproduction of labor, the continuity of the social economy accomplished when younger generations take the place of the passing one.

At the restaurant, as a woman ascends the stage to read her poetry, we listen to her with attention and cannot help sharing our own thoughts and considerations about literature. Professor Emery asks us what we are interested in and what we are working on. These are probably some of Professor Emery's best qualities: an insatiable curiosity and a real desire to engage in rich intellectual conversations. This is also what endears him to his students. Last semester, he taught a survey class on nineteenth century Russian literature and a graduate seminar on genres; this spring, his courses focus on modernist novels and Central European cinema. When I ask how he envisions his role as a scholar, Professor Emery answers that teaching and doing research are complementary. The classroom is a place for dialogue in which he can explore new themes and develop new ideas with his students.

The extravagant performers are still streaming across the stage when our conversation takes a more informal turn: What are the languages spoken in Transylvania? What is the difference between Croatian and Serbian? Why has Paris's Musée de l'Homme devoted a whole room to a hyena's fossilized excrement? How does one play the banjo? Who's got the best crosswords? If you find yourself trying to work out an answer, you can consider knocking on the door of office BH 515. Professor Emery might not have found what the meaning of life is (yet) but he is definitely a fascinating intellectual. After all, as he says, "boredom is the sign of a poverty of the imagination".

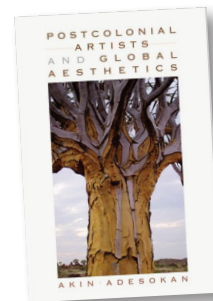
## Bookshelf

### Postcolonial Artists and Global Aesthetics

By Akin Adesokan

What happens when social and political processes such as globalization shape cultural production? Drawing on a range of writers and filmmakers from Africa and elsewhere, Akin Adesokan explores the forces at work in the production and circulation of culture in a globalized world. He tackles problems such as artistic representation in the era of decolonization, the uneven development of aesthetics across the world, and the impact of location and commodity culture on genres, with a distinctive approach that exposes the global processes transforming cultural forms.

Image and description courtesy of Indiana University Press

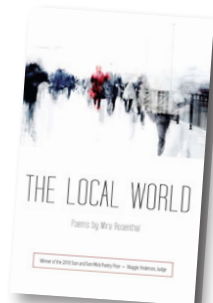


### The Local World

By Mira Rosenthal

"Mira Rosenthal's *The Local World* incorporates deeply lived experience and mystery in a fluent shape-shifting that can take you anywhere-- and bring you back, changed. The poems are beautifully crafted narratives of loss, travel, and salvage. There is a damaged family at the heart of these poems, an abandoned farm, and many rooms, parks, and train cars in far places. Yet, like all really good poems, Rosenthal's language consistently rises above its cries to wonder and beauty. What a joy to find this stunning first book to award the Stan and Tom Wick Poetry Prize." --**Maggie Anderson**, Judge

Image and description courtesy of Kent State University Press

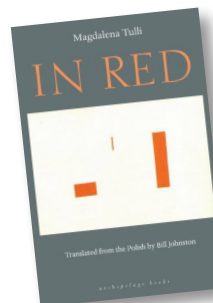


### In Red

By Magdalena Tulli, Translated by Bill Johnston

By the Koscielski Prize-winning author of *Dreams and Stones*, *In Red* is a gorgeous, dreamlike depiction of a world that is unreal, yet strangely familiar and utterly convincing. Set in a mythical fourth partition of Poland, *In Red* is full of haunting descriptions of the town and its inhabitants, who act out their dramas, undergo various ordeals, and live and die without notice—each background like a theater set, to be replaced by another. This beautiful story appeals to a universal sympathy; its power lies in Tulli's evocative, almost hallucinatory use of language.

Image and description courtesy of Archipelago Books



### The Knife and the Butterfly

By Ashley Hope Perez

After a marijuana-addled brawl with a rival gang, 16-year-old Azael wakes up to find himself surrounded by a familiar set of concrete walls and a locked door. Juvie again, he thinks. But he can't really remember what happened or how he got picked up. He knows his MS13 boys faced off with some punks from Crazy Crew. There were bats, bricks, chains. A knife. But he can't remember anything between that moment and when he woke behind bars. Azael knows prison, and something isn't right about this lockup. No phone call. No lawyer. No news about his brother or his homies. The only thing they make him do is watch some white girl in some cell. Watch her and try to remember. Lexi Allen would love to forget the brawl, would love for it to disappear back into the Xanax fog it came from. And her mother and her lawyer hope she chooses not to remember too much about the brawl—at least when it's time to testify. Lexi knows there's more at stake in her trial than her life alone, though. She's connected to him, and he needs the truth. The knife cut, but somehow it also connected.

Image and description courtesy of Carolrhoda Books



## The Promise and Premise of Creativity: Why Comparative Literature Matters

By Eugene Eoyang

*The Promise and Premise of Creativity* considers literature in the larger context of globalization and “the Refuting the view that the study of literature is “useless,” Eoyang argues that it expands three distinct intellectual skills: creative imagination, vicarious sympathy, and capacious intuition. With the advent of the personal computer and the blurring of cultural and economic boundaries, it is the ability to imagine, to intuit, and to invent that will mark the educated student, and allow her to survive the rapid pace of change. As never before, the ability to empathize with other peoples, to understand cultures very different from one’s own, is vital to success in a globalized world. In this, the very “uselessness” of literature may inure the mind to think creatively. Engaging with both the theory and practice of literature, its past and its potential future, Eoyang claims that our sense of the world at large, of the salient similarities and differences between cultures, would be critically diminished without comparative literature.

clash of cultures.”

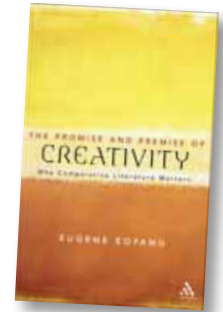


Image and description courtesy of Continuum Books

## The Poems of Jesus Christ

Translated by Willis Barnstone

Jesus Christ, whose teachings have been on the lips of millions for two millennia, is revealed here as one of the greatest poets of all time. What happened to deafen us to the poetic nature of his words? In migrating from Aramaic speech into written Greek translation, and later into English translation, the lyrics got locked up as prose. In *The Poems of Jesus Christ* Willis Barnstone unveils the essential poetry of the Gospels by taking the direct speech of Jesus from Mark, Matthew, Luke, and John, and lineating and titling Jesus’s words as individual poems. Jesus’s poems are wisdom lyrics and narrative parables, rich with garden, animal, and nature imagery. Austere and poignant, they carry the totality of the Gospels’ message through the intensity of a single voice—the Gospel of Jesus.

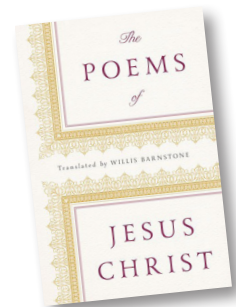


Image and description courtesy of W.W. Norton & Company

## Humanism, Love and Music

By Constantin Floros, Translated By Ernest Bernhardt-Kabisch

«Music is no mere play of sound, no mere tonal texture, but has a significant psychic, spiritual/intellectual and social dimension. In other words: a musical art work is not merely an autonomous artifact but also document human.» With this thesis - and with a view to the question as to the meaning of music as such - the author opens his broadly designed plea for a «humane music.» Based on interdisciplinary researches, and making use of partly unfamiliar documents, he demonstrates on musical works from Monteverdi to Alban Berg how and why they can be heard and understood as a tonal language specifically of love. The study investigates the question of how changes in the conception of love are reflected in music and concludes with a warning of a dehumanized world.

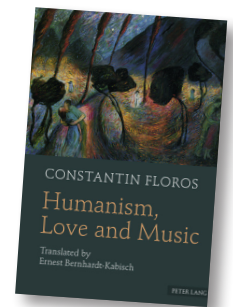


Image and description courtesy of Peter Lang Publishing Group

## Gedoodles: From Bad to Verse

By Harry M. Geduld

Gedoodles is the first of Harry Geduld’s two volumes of mainly comic verse. It also contains a revised Obituary (written by himself), and a short story entitled “The Keepsake.”

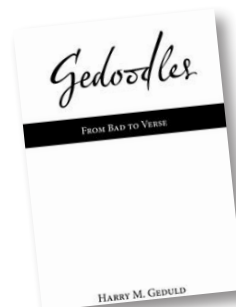


Image and description courtesy of Authorhouse

# Research & highlights

**Salih J Altoma's** publications include a book in Arabic *Qadaya al-lughah al-arabiyah al-mu'asirah* (Arabic Contemporary Issues) Beirut: Dar al-Ghawoon, 2011 in addition to the following articles and book reviews: "Paul Bowles' Knowledge of Arabic: Personal Observations," in the *Journal of North African Studies* 17.1 (2012):157-172; a book review, "*The Herb: Selected Poems by Aisa Alyasiri, an Iraqi-Canadian Poet,*" in *The Montréal Review February 2012*; "The Dragon and other Poems by Abd al-Wahhab al-Bayati," in the *Iraq Literary Review* Issue 2. 2012; "The Angel of Power, A Room at the End of the World, Those Years," three poems by the Omani poet Zahir al-Ghafri, in *Gathering the Tide: An Anthology of Contemporary Arabian Gulf Poetry*. Ed. Patty Paine, Jeff Lodge, and Samia Touati. Reading, U.K.: Ithaca Press, 2011.159-161; "An Iraqi Song," by Lami'ah Abbas Amarah, in the *Malpais Review* 2.2(Autumn 2011):28; "Basrah," by Lami'ah Abbas Amarah, in the *Malpais Review* 2.2(Autumn 2011):30; "Lee Anderson," by Lami'ah Abbas Amarah, in the *Malpais Review* 2.2(Autumn 2011):34-35; "She?," by Lami'ah Abbas Amarah, in the *Malpais Review* 2.2(Autumn 2011):55; "On the Banks of Your Rivers I Weep," by Isa al-Yasiri. *Malpais Review* 2.2(Autumn 2011):56-57; and "Mesopotamia," by Basim Furat, in the *Malpais Review* 2.2(Autumn 2011):58.

**Willis Barnstone** was in Paris for the past summer and read at Shakespeare & Company from his new book that he wrote in French, *Cafe de l'Aube a Paris*. In the fall he read at City Lights with Lawrence Ferlinghetti. His books appearing this year are *The Poems of Jesus Christ, Including the Gnostic Gospel of Thomas* (W.W. Norton), and *ABC of Translation* (Blackwidow Press).

Emeritus professor **Ernest Bernhardt-Kabisch** continues to work as translator from the German. This last year he published *Humanism, Love and Music* from the German of Hamburg musicologist Constanin Floros (Peter Lang, 2012). He has also completed book-length translations of Floros' *Gustav Mahler: Visionary and Despot* and of *Music and Rhythm*, a revolutionary new theory of rhythm by the Hamburg musicologist Peter Petersen. He has also published *Secrets of the Tell* (Arachne Verlag, 2011), a children's book by Dieter Vieweger and Claudia Voigt introducing young people to the subject of Near Eastern archaeology in story form. He is now working, for the same publisher, on the translation of a book about the "Stolpersteine" (stumbling stones), the brass plaques set into the sidewalks in front of German houses and buildings from which Jews were deported to the camps, commemorating their names and dates and where they were murdered. The book will appear in bilingual form in English and Hebrew.

**Claus Clüver** spent nine months in Brazil, where he taught a graduate course on Studies of Intermediality at the Federal University of Minas Gerais (UFMG). From Brazil, he attended two workshops at the Linnaeus University in Växjö, Sweden, presenting papers on "The Narrative Power of Textiles" (March) and "Observations on Adaptation" (May); in May he also gave a lecture on "The Wonderful Adventures of Nils on a Banknote Called 'Selma' - Reflections on Studies of Intermediality" and conducted a seminar session at Karlstad University, Sweden. In June he lectured on "Transposição, Adaptação, Écfrase e outros assuntos da Intermedialidade" and gave two seminars at the Universidad de Santiago de Chile and a lecture on "Poesia Concreta" at the Universidad Católica de Valparaíso, Chile with discussion questions in Spanish. In August he gave

a powerpoint presentation on "A Leitura nos Tempos do Domínio da Imagem" at the John F. Kennedy University in Buenos Aires, which he also presented at UFMG. Much of his time was spent on co-editing a large volume on *Concrete Poetry: An International Perspective*, which will be published in 2013.

**Eugene Eoyang** was recently awarded IU's Distinguished Asian/Pacific American Alumni Award. He also submitted *The Promise and Premise of Creativity: Why Comparative Literature Matters* to Continuum Books for publication this summer. The book's dedication may interest the readers of *Encompass*: "To my mentors, colleagues, and students in comparative literature at Indiana University." Since March 2011, he has presented the following talks: "Sparrow on a Pine Branch": Traditional Chinese Poems by a Taiwan Poet in the United States," at the Fourth Cross-Taiwan Straits Symposium on Translation and Intercultural Communication, July 8-10, Hong Kong Baptist University; "Peace: Then and Now," at a Peace Conference, hosted by the Peace International Foundation at St. Paul's School, Happy Valley, Hong Kong, September 17; "Higher Education in Hong Kong," Fulbright-Hong Kong Retreat, Kadoorie Institute, September 30; "English: Anglicise or Americanize," two seminars offered to the Training Section of the Hong Kong SAR government, November 7 and 14; and "Interculture: Brave New World," a keynote lecture presented at the Otemae Intercultural Symposium in honor of Kawamoto Koji and Earl Miner, November 19. In addition, he also published the following works: "Literal and Literary: Language and the Representation of Chinese Poetry," in the *Yearbook of Comparative and General Literature*, Volume 55 (2008), pp. 19-34; "New Wine in Old Bottles: Contemporary American Poems in Classic Chinese Forms," *Translation Quarterly*, Number 58 (Winter 2010), pp. 50-65; "The Persistence of Cathay: China in World Literature," in *Comparative Literature: East and West*, Volume 14, Number 1 (Spring/Summer 2011), pp. 45-52; and "Beyond Contradiction—Appreciating the Chinese Art of Maodun," *Asian Perspectives: Global Issues, Fung Global Institute* weblog, December 20, 2011; <http://www.fungglobalinstitute.org/search-results/search/4ef16f070eb17/eoyang>. Lastly, his article "English language as Governess: Expatriate English teaching schemes in Hong Kong," written with Pauline Bunce and Vaughan Rapatahana, which will appear in *English Language as Hydra*, edited by Vaughan Rapatahan and Pauline Bunce, is forthcoming (Bristol: Multilingual Matters).

*Gedoodles*, the first volume of two volumes of verse, was published on January 19th 2012 by **Harry Geduld**. He writes, "Following the dictum of Oscar Wilde, who said, 'To love oneself is the beginning of a lifelong romance,' I have dedicated the book to ME – 'with love.' In addition to its verse collection, the book includes my Obituary written by me -- just the thought of it should make my colleagues happy! -- and a short story entitled 'The Keepsake.'" The second volume -- *Gedoodles II* -- will be published in May of this year. *Gedoodles II* contains a sample of Geduld's juvenilia, a long interview with the author, his Ultimate Ph.D. Examination for Comparative Literature, an heretical short story entitled "Not This Man," and a collection of deathless verse that is certain to leave an unspeakable impression on the masochistic reader. Aside from miscellaneous verse on miscellaneous topics, the two volumes will contain over 300 Limericks. Here is a sample to whet the appetite of anyone whose appetite needs whetting, a tragic Limerick inspired by



a certain Department:

He said, "She'll think me a hit  
If I study Comparative Lit."  
But what he said shocked her --  
So she married a doctor --  
And he had a comparative fit.

**Sumie Jones** presented a paper, "Tsutsui Yautaka's *The Enemy* (Teki): an SF Approach to Senescence," at the annual conference of the Association of Japanese Literary Studies on the topic of "Aesthetics of Aging and Death" held in Boston, November 2011. A revised version of the paper, under the title of "Tsutsui Yasutaka's *The Enemy* (Teki), or Faust in the Twenty-First Century," is included in Volume 12 of PAJLS, the association's proceedings. Sumie's essay, "Natsume Sōseki's *Botchan*: the Outer World through Edo Eyes," published in 1976 while she was a graduate student in *Approaches to the Modern Japanese Novel*, edited by Kinya Tsuruta and Thomas E. Swann, is included in the forthcoming Volume 271 of Thompson-Gale's Twentieth-Century Literary Criticism series.

**Oscar Kenshur** has published two essays originally presented as talks at the Université Paris Diderot and the Universität Koblenz-Landau: "'True and Real Colour': Sensing, Feeling, and the Pseudo-Empiricist Theory of Taste" and "The proudest of the senses: Musicality and Morality in the Querelle d'Homère." The essays appear in *Landau-Paris Studies on the Eighteenth Century*, vol. 3: *Taste and the Senses*, ed. Peter Wagner and Frédéric Ogée (Wissenschaftlicher Verlag Trier, 2011).

**Bronislava Volková** published a series of poems in various journals last year, both in Czech and in translation. In Czech, her poetry has appeared in *Tahy*, Pardubice; in Bulgarian in the journal *Znaci*, and electronically in *Literaturen Klub* <http://www.litclub.com/library/prev/volkova/index.html>, translated by Dimana Ivanova; in Russian in *Nastojasčije vremja* and in *Al'manax Rossijskoj Akademii Poezii*, translated by Oleg Malevič. In English, two of her poems have appeared on the website of the Lemonstone Series of the Writers Guild of Bloomington. Her major achievement in this area though was a book of collected poems published in the Czech Republic under the title *Vzpomínky moře / básně z let 1973-2010* (The Sea Recalls / poetry from 1973-2010, 392pp with 10 collages and a CD of the authors reading), which was supported by a grant from the Czech Ministry of Culture and a grant from the Borns Jewish Program of Indiana University. The premiere of the book took place during an opening of a retrospective exhibition of Volková's visual art, which was organized by the *Libri Prohibiti* library in Prague and took place on January 26, 2012. The opening was filmed by the library and can be viewed on the internet; it was also filmed and broadcast by two Czech national television stations, ČT 2 and TV *Metropol*. On this occasion, Volková was also interviewed by ČT 24 and TV *Metropol* in their studios. A *Catalog* of the exhibition was printed under a grant of the City of Prague. Apart from this, Volková participated in several poetry readings around the world: *And Drink We Will from Delectable Wells...* and *Up the Devil's Back* at Rachel's Cafe in Bloomington, Indiana on April 22, 2011; in Varna and Dobric, Bulgaria at the Slavic Poetry Festival *Slavjanska pregradka*, as well as at the *A pít budem ze studní lahodných...*, poetry reading at the Czech PEN Club with projection of collages, Prague, held on June 2, 2011. She also gave a lecture: *Selections from 20th Century Czech Poetry*, Lecture/Reading for the Slavic Summer Workshop, Indiana University, Bloomington, July 19, 2011 and published an article titled: „O tzv. ženské (a mužské) emocionalitě“ (About the So-called Female (and Male) Emotivity) in the

*Proceedings of the IV. International Congress on Czech Literary Studies, Česká literatura v perspektivách genderu*, Jan Matonoha, ed.), Ústav pro českou literaturu Akademie věd České republiky, Praha 2010, pp. 239-249. Even though she is retired, she has continued to teach at IU during the second eight-weeks of the Spring terms of 2011 and 2012, a new class on the *Wandering Jew (Central European Jewish Writers and Exile)* and she also continues to lead dissertations. During 2010-2011, she was still advising the Czech Club, as well as developing and presenting the *Czech Films Series* (4th year). She is also on the board of several journals. Lastly, she was honored when the Museum of National Literature in Prague requested her archive and library, a large part of which she had already donated and which the Czech Embassy in Washington picked up from Bloomington in May of 2011.



Bronislava Volková is interviewed about her book *Vzpomínky moře / básně z let 1973-2010*

## Department Welcomes New Undergraduate Advisor



The Department of Comparative Literature is pleased to announce that Nate Hendershott started in the position of Undergraduate Advisor in April of 2011. Prior to this position he worked in the Department of Athletics. As advisor, he helps our students plan their academic careers, makes suggestions and connections regarding internships and jobs, as well as guides students in various other capacities. Nate holds a BA in Biblical Literature and Languages from Indiana Wesleyan University, and an MSW (Clinical Concentration) from the Ohio State University.

# Student Accomplishments

In 2011, **Claire Chen** presented the paper, “*The Fall of the Pagoda: The Shadow of the Haunting Past*” at the 42nd Northeast Modern Language Association Annual Convention which took place in New Brunswick, New Jersey, April 7-10, 2011. She also presented the paper, “The Haunting Ghosts: Voice and Voiceless in Kingston’s ‘Shaman and At the Western Palace’” at The Association for Asian Studies Annual Convention, March 31- April 3, 2011.

**Magda Dragu** organized the seminar “Intermediality and Transmediality in Text and Image after 1900” at the annual meeting of the American Comparative Literature Association in Vancouver in April 2011. She presented a paper with the same title within the seminar. She published the article “Paul Valéry and Music” in *Synthesis. The Romanian Review of Comparative Literature*, 2011, 33. Her article “*Vain Art of the Fugue* by Dumitru Tsepeneag - a Case of Musicalized Fiction” was accepted for publication in the journal *Music and Society in Eastern Europe*, vol.7.

**Ju Young Jin** presented a paper on Chang-rae Lee’s *Native Speaker* at the Association for Asian Studies Conference in April and also presented a paper about Theresa Hak Kyung Cha’s *Dictee* at the 65th annual meeting of Rocky Mountain Modern Language Association in October, 2011. She published a book review of *Twentieth Century Korean Literature* in the December 2011 issue of *Acta Koreana* (vol. 14, no. 2) and her co-translation of Jacques Derrida’s *Acts of Literature* is forthcoming in Korea this year.

**Lily Li** was invited to present a paper entitled “Finding Freedom and Reshaping Fate: an Exile’s Disentanglement from Obsession in Gao Xingjian’s Novels” at the international conference “Gao Xingjian: Freedom, Fate, and Prognostication” on Gao Xingjian, the 2000 Nobel Prize laureate in literature, in Erlangen, Germany on Oct. 24-27, 2011. The conference was sponsored by the German Federal Ministry of Education and Research, and organized by the International Consortium for Research in the Humanities in Erlangen, Germany. Her presented paper has been selected to be included in the edited volume on Gao Xingjian, which will be published first in English and later in Chinese translation in 2012.

**Adrien Pouille** was awarded the Indiana University African Student Research Award in May 2011. Also, in April 2012, he is scheduled to present a paper entitled “Violence Upon Innocence in Nega Mezlekia’s *The God who Begat a Jackal*” at the African Literature Association Annual Meeting in Dallas, Texas.

**Catherine Riccio** published her translation of German author Joachim Ringelnatz’s short story *Der wilde Miß von Ohio* in the August 2011 edition of *The New England Review* (volume 32.2).

**Colin Wagner** was inducted into Phi Beta Kappa in December 2011

**Julia Whyde** was hired as the Director of the Casper College Writing Center, Casper, Wyoming. In addition to

running the center, her responsibilities include creating a peer-tutor training program and gathering data for the college as it begins to promote implementation of writing across the curriculum for community colleges statewide. She was also the recipient of the 2012 Casper College Barbara Scifers Doctoral Incentive Award. She passed her CMLT qualifying exams in November 2010.

## Congratulations to our 2011 Award Winners

**C. Clifford Flanigan**  
Colloquium Award

*For best paper presented at the colloquium*

**Karen Yang**

**Gilbert V. Tutungi Award**

*For best MA thesis project*

**William Nichols**

**Ilinca Zarifopol-Johnston**  
Memorial Award

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

**Sarah Williams**

**AI Award**

*For excellence in classroom teaching*

**Urszula Paleczek**

**Newton P. Stallknecht**  
Memorial Award

*For best graduate essay in a Comparative Literature course*

**Ashley Perez**

**Outstanding Senior Award**

**Tiffany Li**

*student* PROFILE

## Ashley Pérez, PhD candidate

### Reading and Writing in Paris

By Holly Schreiber

A year in Paris certainly doesn't mean a year off for Ashley Pérez! Since passing her qualifying exams last May, she has been teaching English at the University of Paris–Nanterre as part of CMLT's exchange program. In addition to her teaching duties, she's been busy keeping up with publicity for her newly published novel *The Knife and the Butterfly* and drafting her third book, which she hopes to finish before returning to Bloomington in the fall.

*The Knife and the Butterfly*, which was published in February by Carolrhoda Lab, centers on the mysterious connection between two strangers in the aftermath of a gang fight. Azael, a member of Houston's notorious MS-13 gang, is confined to a cell and instructed to observe Lexi, a girl he swears he's never met. The chapters alternate between Azael's experience in "lock-up" and his memories of his life as he tries to sort out what exactly happened that night. *The Knife and the Butterfly* has been receiving rave reviews: *Kirkus Reviews* describes it as "an unflinching portrait with an



ending that begs for another reading." For more information on *The Knife and the Butterfly* and Pérez's first novel, *What Can't Wait*, visit her website ([ashleyperez.com](http://ashleyperez.com)).

The world of youth fiction certainly isn't the only place where Pérez is leaving her mark. Her essay, "Into the Dark Triangle of Desire: Rivalry, Resistance, and Repression in *El curioso impertinente*," appeared in the Spring 2011 volume of *Cervantes*.

Upon her return to Bloomington, Pérez will dive back into her research and focus on her dissertation. As of now, she is still formulating her topic but the concept of cruelty has been looming large in her thoughts. She explains, "I'm interested less in thematic cruelty—cruelty

portrayed in the text—and more in how a very specific notion of cruelty might map onto the relationship between the text and readers... In contrast to certain discourses that call for the end of cruelty, I hypothesize that cruelty (as a structure) helps us think through the way a literary text affects us."

Right now, Pérez is enjoying her last few months in Paris with her husband, Arnulfo, and two-year-old son, Liam. As she explains, "one of the beauties of Paris is that reading itself is a fundamental part of daily life. Whereas your typical U.S. waiting room is filled with folks fiddling with their phones, plugged in to iPods, or maybe flipping through an old issue of *Time*, in Paris a moment's wait means that everyone whips out their reading material... I get dozens of little *writing-still-matters* jolts every day here, which is very good for the writer's soul." In that case, we look forward to welcoming a freshly inspired Pérez back to Bloomington soon!

## Congratulations to our 2011 Graduates

### B.A.

Justin Bladecki  
Michael Disabato  
Tiffany Li  
Nicholaus Stange

### M.A.

Meg Arenberg  
Elizabeth Geballe  
Talar Kharadjian  
John Rendeiro

### Ph.D.

Laila Amine  
James Rasmussen  
Mira Rosenthal  
Michael Schlie  
Liyang Shen

*alumnus* PROFILE

## Mark Minster, PhD'04

Poet and scholar nurtures the reading and writing lives of future engineers

By Ashley Perez



For Mark Minster—poet, professor, husband, and new father—daily life is a patchwork of responsibilities to be tackled with equal parts zeal and good

humor. Since receiving his PhD in comparative literature from Indiana University in 2004, Mark has joined the English faculty at Rose-Hulman Institute of Technology, which is well known for its engineering program. He now teaches writing and literature to budding technical innovators and problem-solvers.

Mark acknowledges that teaching English to tomorrow's engineers can be a challenge; his students often are enamored of the verb "to use," a tendency that he says "threatens to turn everything ever written into a widget." But he has also found them to be bright and eager for a chance to think differently. Indeed, Mark believes that the technologies of the lively lecture and the active note-taker are just as vital to his students as the project-based learning that makes up the bulk of their engineering coursework. Mark traces a number of his teaching and mentoring practices back to IU, saying, "I try to think about and recommend books as well as Herb Marks does, to reread as incisively as Matei Calinescu did, and to teach as energetically and rigorously as

Ernest Bernhardt-Kabisch did."

For Mark, one of the great payoffs of teaching at a small college is the chance to get to know students and see them evolve in their writing, reading, and thinking over several years. He describes his pedagogical aspirations for his students as essentially "Thoreauvian": he hopes that "students who seem to want to move through life by standing on moving sidewalks might step off and use their legs" and that "they might question their technophilia and not become tools of their tools."

Mark's commitment to helping students think differently has had implications for the broader community at Rose-Hulman as well. He recently helped to launch a freshman living-learning community for students interested in environmentally responsible engineering, a program that represents the fruit of years of planning.

Mark—who holds an MFA in poetry from UC Davis—also teaches creative writing classes in the local community and continues to write. He admits that, in light of his other responsibilities, publication of his own poems is no longer his main focus. "Teaching and committee-work intervene during the day," he explains, "and peek-a-boo and grading take priority in the evenings." Especially peek-a-boo: he is, after all, a new father. Baby Judah was born in June of 2011, and Mark readily acknowledges that Judah's birth has

brought an end to all semblances of work-life balance. But, he adds, this was the most welcome of disruptions, and he relishes each day re-seeing the world with his bubbly, inquisitive son.

Despite the recent changes in his life, Mark is forging ahead with his scholarship. He is writing a book about modern pilgrimage, a project which has less to do with specific texts than with lived experience. Among these lived experiences are teaching trips: "I've taken students to walk to Canterbury and along the Camino de Santiago de Compostela in Spain, and I'm fascinated by the urge towards transcendence that accompanies distance-walkers, by the inconvenient, by the horizontal, by the forms of conflict and *communitas* that arise." Mark's book blends narrative with interdisciplinary scholarship that draws on Religious Studies and Tourism Studies.

How does he keep up with a large project in the midst of his many varied daily demands? Mark suggests doing at least some writing—however minimal—every day to stay in the world of the project. In words as apt for first year writing students as they are for published scholars, Mark reminds us that we should "make a mess first, then clean it up." Wise words, indeed, and we can look forward to seeing more from Mark down the road.

## 1960s

**April Arington Legler**, BA'68, MLS'71, has retired as associate director of undergraduate career services at the Kelley School of Business at IU Bloomington. Her husband, T. Rex Legler II, BA'68, BA'69, OD'71, continues his optometry practice at the Martinsville (Ind.) Vision Clinic. The couple lives in Bloomington.

## 1970s

**Robert B. Ray**, PhD'78, is the author of *Walden x 40: Essays on Thoreau*, published by Indiana University Press in November 2011. Adopting Thoreau's own compositional method, Ray takes up several questions posed in *Walden*. Thoreau developed his books from his lectures, and his lectures from his almost-daily journal notations of the world around him. Ray derives his 40 brief essays from the details of Walden itself, reading the book in the way that Thoreau proposed to explore his own life — deliberately. Ray is professor of English at the University of Florida and teaches courses in film studies, contemporary criticism, and intellectual history, with a particular interest in experimental critical practice. He is the author of *A Certain Tendency of the Hollywood Cinema, 1930–1980* (Princeton University Press); *The Avant-Garde Finds Andy Hardy* (Harvard University Press); *How a Film Theory Got Lost, and Other Mysteries in Cultural Studies* (Indiana University Press); and *The ABCs of Classic Hollywood* (Oxford University Press). Ray lives in Gainesville, Fla.

**Iris Smith Fischer**, MA'79, PhD'86, is associate professor of English at the University of Kansas. She teaches modern and contemporary drama, semiotics, and the avant-garde. Her book, *Mabou Mines: Making Avant-Garde Theatre in the 1970s*, was published by the University of Michigan Press in March 2011. The book is the first on a theater company whose record of innovation spans more than forty years. Mabou Mines was founded in 1970 by JoAnne Akalaitis, Lee Breuer, Philip Glass, Ruth Maleczek, and David Warrilow, and the group created new theatrical modes by combining the latest concepts in

music, visual arts, and technology with traditional forms of creative expression: puppetry, text, movement, and theater design. Over the years, the company's work has challenged the boundaries of theater and performance. Fischer's other books include the collection *Interrogating America through Theatre and Performance*, co-edited by William W. Demastes. She lives in Lawrence, Kan.

## 1980s

**Robin C. Hemley**, BA'80, has three books already published or upcoming in 2012. *A Field Guide for Immersion Writing: Memoir, Journalism and Travel*, published by the University of Georgia Press in March, looks at the broad categories of travel writing, immersion memoir, and immersion journalism. Using the work of such authors as Barbara Ehrenreich, Hunter S. Thompson, Nellie Bly, and James Agee, Hemley examines these three types of "immersion writing" and further identifies the subcategories of the quest, the experiment, the investigation, the infiltration, and the reenactment. Hemley's novel, *The Last Studebaker*, published by Indiana University Press, also appeared in March, while *Reply All*, his third collection of short stories (which take a humorous, edgy, and frank look at the human art of deception and self-deception), will be published in June by IU Press. Hemley is professor of English and director of the Nonfiction Writing Program at the University of Iowa. He is author or editor of eight books, including *Do-Over!* and *Turning Life into Fiction*, and is the editor of the magazine, *Defunct*. Hemley lives in Iowa City.

**Cecile C. Sun**, PhD'82, is the author of *The Poetics of Repetition in English and Chinese Lyric*, published in 2011 by the University of Chicago Press. In the book, Sun establishes repetition as the ideal perspective from which to compare the poetry and poetics from these two traditions. She 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. Sun is associate professor of classical Chinese and comparative literature in the Department of East Asian Languages and Literatures at the University of Pittsburgh. She is the author of *Pearl from the Dragon's Mouth: Evocation of Scene and Feeling in Chinese Poetry*. Sun lives in Pittsburgh.

**Susan Z. Andrade**, MA'87, is associate professor of English at the University of Pittsburgh and also teaches in the French and Italian department, as well as in programs in African Studies, Asian Studies, Cultural Studies, and Women's Studies. Her book on gender politics, public sphere politics, and women's literary traditions, *The Nation Writ Small: African Fictions and Feminisms, 1958–1988*, was published by Duke University Press in November 2011. Andrade co-edited *Atlantic Cross-Currents/Transatlantiques* (Africa World Press, 2001) and guest-edited a special issue on comparative African fiction for the journal, *NOVEL*, in 2008. With David Shumway of Carnegie Mellon University, she organized a "Realisms" seminar in 2008–9. Andrade is currently working on realism in postcolonial literatures (African and South Asian), and organized a conference at the University of Pittsburgh on Anglophone Asian Novels in December 2011. She lives in Pittsburgh.

## 1990s

**Lahcen Haddad**, PhD'93, was named the Minister of Tourism for the Kingdom of Morocco in January of 2012.



Lahcen Haddad

## 2000s

**Elaine M. Barr**, BA'09, writes, "I have received a graduate fellowship award to attend the University of Washington in Seattle. I entered the PhD program in English this fall, focusing on autobiographical writing, particularly slave narratives, and their reinterpretation in contemporary historical fiction." She and her partner, Raymond L.K. Fleischmann, BA'06, previously lived in Columbus, Ohio,

where both studied and worked at Ohio State University. Fleischmann graduated with an MFA in Creative Writing in June 2011.

## 2010s

**Joanne Quimby**, PhD'10, accepted the position of Visiting Assistant Professor of Japanese in the Department of Foreign Languages and Literatures at Wittenberg University in Springfield, Ohio, in August, 2011.



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## International Visitors

### Clara Rowland, University of Lisbon, Portugal



**Clara Rowland** is visiting Indiana University as part of the Department of Comparative Literature's faculty exchange program with the University of Lisbon., where she is an Assistant Professor in the Romance Literatures Department, Faculty of Letters. Her fields of specialization are Twentieth-century Brazilian literature and Comparative and Interart Studies, with a particular interest in the work of João Guimarães Rosa, as well

as issues of representation and materiality in Literature and the other arts. In 2009 she finished her PhD in comparative literature and a revised version of her dissertation, *The Form of the Middle: Book and Narration in the Work of João Guimarães Rosa*, has just been published in Brazil by UNICAMP. This comprehensive reading of Guimarães Rosa's fiction aims to place his work in a broader context, not exclusively defined in national terms. In this monograph, Rowland argues that at the centre of Rosa's

work is an inquiry into the implications of writing, reflected in the tension between the tradition of oral storytelling and the book as a material object.

At the Center for Comparative Studies of the University of Lisbon, Rowland is also the coordinator of an international project on the theoretical implications of the relations between writing and film ("False Movement: Studies in Writing and Film"), where she is developing a research line centered on the representations of the letter in film. A chapter on this topic will be included in a Palgrave Macmillan edited volume, forthcoming in 2012. In addition, Rowland's research and teaching have always paid specific attention to intermediality issues. In fact, the course that she will be teaching at IU during the Spring semester 2012, "Return to Sender: Perspectives on Writing and Film", will use the figure of the letter to focus on the relations between literature and film – bringing in problems of representation, interpretation, authority, and temporality – as these evolve from the silent period to contemporary cinema.

## Daniella de Aguiar, State University of Rio de Janeiro, Brazil



**Daniella de Aguiar** is currently a visiting scholar in the department of Comparative Literature at Indiana University, Bloomington (December 2011 – July 2012). She obtained her undergraduate degree in Dance and Movement at the Anhembi Morumbi University, São Paulo, 2004 and her Master's Degree in Dance at the Federal University of Bahia (UFBA), Salvador, 2008. She is currently a PhD candidate in

Comparative Literature at the State University of Rio de Janeiro (UERJ), working on the intersemiotic translation phenomenon involving dance and literature, more specifically dance translations of Gertrude Stein's writing. Aguiar is also a dancer and choreographer in contemporary dance, and she has been involved in projects of intersemiotic translation from Gertrude Stein to dance with João Queiroz. She earned a scholarship from the CAPES Foundation (Ministry of Education of Brazil) to do her PhD research at Indiana University, Bloomington under the supervision of Comparative Literature Professor Emeritus Claus Clüver. Aguiar is scheduled to give a talk on April 20<sup>th</sup>, at the Brown Bag series of the IU Comparative Literature Department about her PhD research. In Bloomington, Aguiar spends copious amounts of time trying to develop consistent explanatory models

to approach the phenomenon of intersemiotic translation, with a special focus on the discussion of Intermediality Studies, in collaboration with and under the supervision of Claus Clüver. She has also been engaged in the study of the relationships between Gertrude Stein's work with early cubism, the influence of the philosopher William James on Stein's work, and also Stein's collaboration with Virgil Thomson. Aguiar has systematically researched, academically and artistically, the phenomenon of intersemiotic translation from literature to dance. She recently received different grants (from FUNCEB and FUNARTE) in Brazil to create two dance pieces both related to Gertrude Stein's oeuvre. On this topic, Aguiar has been publishing in journals and has also given presentations at international congresses, such as The Sixth International Conference on the Arts in Society, where she delivered a paper titled "The Dance of Gertrude Stein: Images, Diagrams, and Metaphors in Intersemiotic Translation," and the Eighth International Symposium on Iconicity in Language and Literature, where she presented the paper "Hypoicons in Intersemiotic Translation" with Joao Queiroz. For more information, please visit Aguiar's website at: <http://daniellaguiaereng.wordpress.com/>.

## João Queiroz, Federal University of Juiz de Fora, Minas Gerais, Brazil



**João Queiroz**, a professor at the Institute of Arts and Design, Federal University of Juiz de Fora, Minas Gerais, Brazil, is currently a visiting scholar in the Department of Comparative Literature (December 2011 – April 2012). On the Bloomington campus, Queiroz is currently collaborating with CMLT Professor Emeritus Claus Clüver on Haroldo de Campos' theory of creative translation as *transcreation* and Augusto de Campos' recent

translation of e.e.cummings into Portuguese. On these topics, he will give a lecture at the CMLT Brown Bag series, where he is scheduled to present on March 23rd, 2012. Queiroz has also started a new research project in Bloomington. For this project, Queiroz is examining the protocubist prose of the Brazilian modernist Oswald de Andrade, the founder of the Anthropophagic movement, with a focus on Andrade's strong relationship with Blaise Cendrars.

On February 23rd, 2012, Queiroz gave a lecture titled "Operational Iconicity and Creative Translation," at the Institute for American Thought, at the Indiana University School of Liberal Arts IUPUI, as part of the Peirce Seminar Series. In the lecture, Queiroz explored the idea of creative translation as a predominantly iconic process. Queiroz also introduced the idea

that creative translation recreates a multi-level system of relations, an operation that can be described as typically diagrammatic, while he also examined the implications of this idea in Translation studies, with a focus on the phenomenon of intersemiotic translations.

Queiroz earned a Ph.D. in Communication and Semiotics from the Catholic University of São Paulo (PUC-SP), and received a post-doctoral fellowship in Intelligent Systems at the School of Electrical and Computer Engineering (FEEC-DCA), State University of Campinas (UNICAMP). Back in Brazil, Queiroz is also the Editor-in-Chief of the *International Journal of Signs and Semiotic Machines* (<http://www.igi-pub.com/ijss>). Recently he co-edited a special issue of the journal *Semiotica – International Journal of Semiotic Studies* - with Frederik Stjernfelt on 'Peirce's diagrammatical logic' (2011). His research interests include: Semiotics, Biosemiotics and Cognitive Science, as well as South American and Brazilian literature. He has been involved in various projects of intersemiotic and interlinguistic translation - examples include translations of Bob Brown into Spanish with Rosario Lázaro, as well as Gertrude Stein to dance with Daniella Aguiar. To learn more about Queiroz, visit his homepage at: <http://ufjf.academia.edu/JoaoQueiroz/About>.

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