



Encompass

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

Herbert Marks and The Hebrew Bible: Apprenticeship in Uncertainty

By Elizabeth Geballe

When Professor Herb Marks agreed to edit the Norton Critical Edition of the Hebrew Bible, he had no idea how massive a project it would be. In the resulting 2,306 page tome, Professor Marks identifies connections between Biblical texts, provides interpretive insights, and supplies contextual information for a reading of the King James Bible. His interest in the Hebrew Bible has its origins in his graduate school years, when a professor at Yale asked him to be a T.A. in his Hebrew Bible course. It was that course that incited Professor Marks to teach himself Hebrew one summer (he recommends Thomas Lambdin's *Introduction to Biblical*

Hebrew) and to pursue studies in biblical interpretation.

With its many introductions, a collection of Near Eastern background myths, philosophical reflections, chronologies, diagrams, and maps, and an historical anthology of biblical interpretation, the Norton Hebrew Bible suffered a prolonged gestation period. The book's production alone took over two years and required "a whole forest of trees" before the editors finally got it right. Fortunately, Professor Marks was teaching his Hebrew Bible class during these years, reminding himself (and students) why all the "swapping and cutting and bargaining and finagling" for this project was worth it.

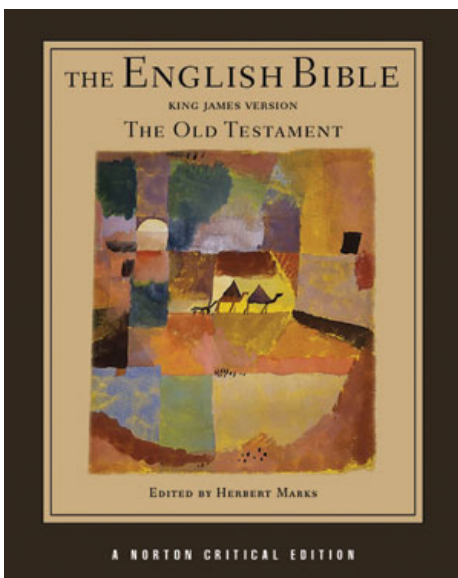
The Hebrew Bible, as Professor Marks presents it, is not a moral and metaphysical guide so much as a book that "revels in contradiction." His preface to the Norton edition suggests that "the modern study of the Bible is an apprenticeship in uncertainty," because, for him, all Biblical scenes are intriguing and uncanny. Asked to choose his favorite passage, Professor Marks responded: "We're all constantly changing, so to choose your favorite passage is, in a sense, to enshrine your former self, to imprison your imagination." Even those passages he originally considered dull and easy contained an unexpected richness.



Professor Herbert Marks

While on sabbatical in Italy, Professor Marks is devoting himself to a related project, tracing the Bible's skeptical strain, the often over-looked suspicion of dogmatic wisdom. He also has immersed himself in the poetry of Eugenio Montale and Thomas Hardy, whose elegies are ways to see how "the ghosts of our earlier selves can become more vivid for us than the lives we're still living." His essay will be one more in a series about individual poets, linked together by echoes, allusions, and "the subterranean life of poetic language."

Professor Marks, like the texts he studies, invites the hardest questions to answer: What are the ways to read the Bible? How can we unravel its enigmas? Why does it continue to haunt us? He, in his writings and in his classroom, asks the right questions of his fellow apprentices in uncertainty.



From the Chair

Our cup runneth over! What a great year it's been for achievements and recognitions, at all levels.

First, last June saw the publication of Professor Herbert Marks' magnificent *Norton Critical Edition of the Old Testament of the English Bible*, the result of years of brilliant and painstaking scholarship. Professor Marks and his project are profiled on the cover. We are all proud of his accomplishment. Just recently we learned that Professor Marks has been given a prestigious New Frontiers fellowship to pursue a follow-up project.

Also this year, volume 56 of the *Yearbook of Comparative Literature*, a thematic issue entitled "Rethinking the Image," was published under the editorship of Associate Professor Eyal Peretz.

We were immensely proud too when Emeritus Professor Eugene Eoyang, himself a graduate of IU, received the IU Asian Alumni Association's Distinguished Asian Pacific American Alumni Award, at a ceremony that took place in August. Professor Eoyang is profiled below.

Our graduate students have been no slouches either! Holly Schreiber, one of our most gifted instructors, was given a Lieber Distinguished Teaching Award by Indiana University. Holly has been an inspiration both to fellow graduate students and to fac-

ulty (myself included), and it was wonderful to see her so honored. You can read more about Holly on p. 8.

Then, just last month we were delighted



Professor Bill Johnston

to learn that not one, not two, but three of our graduate students have received dissertation fellowships from the College of Arts and Sciences: Ana Maria (Magda) Dragu received a Dissertation Completion Research Fellowship, while Ashley Pérez and Holly Schreiber were awarded Dissertation Year Research Fellowships. Our heartiest congratulations go to all three!

Lastly, our undergraduate majors have also continued to impress and amaze with

their accomplishments. In the spring, junior Panagiota Doukas won the prestigious Palmer-Brandon Prize in the Humanities for academic excellence. This year, senior Sarah Williams received a Kate Hevner Mueller Outstanding Senior Award for academic achievement and service to the community. In Spring 2012, Panagiota Doukas and Farrell Paules were elected to Phi Beta Kappa. Congratulations to these outstanding students!

On the minus side, we were sorry to lose Associate Professor Vivian Halloran to English and American Studies. We wish her all the best in her new home(s).

As always, I wish to acknowledge the hard work and good spirits of the office staff—Howard Swyers, Mary Huskey, and Denise Lynn, without whom nothing would be possible. Thank you, all!

Finally, I offer the department's warmest thanks to all those whose generous contributions have helped us to continue the splendid work of the Department of Comparative Literature at Indiana University. Your support is invaluable!

With best regards,

Bill Johnston

Associate Professor and Chair

Alumni Profile

Eugene Eoyang: A one-man bridge

by David Hertz, Rosemarie McGerr, and Angela Pao

On a warm summer afternoon in August 2012, Professor Emeritus Eugene Eoyang was awarded the 2012 Distinguished Asian/Pacific American Alumni Award of Indiana University at a ceremony held in the Lilly Library. At the ceremony, Bloomington Provost and Executive Vice President Lauren Robel spoke eloquently about Eugene Eoyang's career and the importance of Comparative Literature at Indiana University. In conjunction with this award, Professor Eoyang also celebrated the publication of *The Promise and Premise of Creativity: Why Comparative Literature Matters*, which appeared in the summer of 2012.

A scholar who forms a one-man bridge between East and West, Eugene Eoyang speaks English like a Boston Brahmin and is totally at home in China. A 33rd-generation descendant of the Sung (Song) Dynasty poet, Ouyang Hsiu (Ouyang Xiu),

Eugene was born in Hong Kong, where he lived until he was two years old. His family fled the city when the Japanese invaded in World War II. They moved to Karachi in 1943, where Eugene attended the English Grammar School. After the war, the Eoyangs emigrated to the United States. His formal education in the US began with a thoroughly northeastern American background. He studied at Horace Mann preparatory school, earned a BA at Harvard, and then received an MA from Columbia in 1960. He then worked in publishing in New York City, editing, among many projects, the Anchor Bible for Doubleday.

Eugene returned to academia for a PhD in Comparative Literature from IU in 1971. He joined the faculty as a lecturer in 1969 and became full Professor of Comparative Literature in 1980. He also worked extensively as an administrator at IU, both as



Eugene Eoyang
courtesy of Indiana University

Associate Chairman of Comparative Literature and as Associate Dean in the Office of Research and Graduate Development. He

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Faculty News

Akin Adesokan published the essays “New African Writing and the Question of Audience” in *Research in African Literatures*, 43:2 (2012); and “Nollywood and the Idea of Nigerian Cinema” in the *Journal of African Cinemas*, 4: 1 (2012). In March he gave a panel presentation “How Nigerian Films Imagine the World” during the 2012 Society for Cinema and Media Studies convention in Boston. He also co-organized an international workshop on “Digital Technology and the Challenges of Intellectual Property” on the IUB campus in April with colleagues Marion Frank-Wilson, Beth Buggenhagen, Maria Grosz-Ngate and Marissa



Moorman. Later that month, Adesokan was also an invited panelist at the Symposium on “Modernity, Culture, and the State in Africa,” organized by the Institute for Research in the Humanities at the University of Wisconsin, Madison. While in early summer, he undertook a research trip to Lagos and Abuja, in Nigeria, and in late fall participated in the IU-WITS workshop exchange on “Locations, Pedagogies, Epistemologies” at the University of the Witwatersrand in Johannesburg, South Africa.



Jacob Emery published the article “Figures Taken for Signs: Allegory, Symbol, Mise en abyme” in the Fall 2012 issue of *Comparative Literature*. A review essay, “Sigizmund Krzhizhanovsky and Russia’s Belated Modernism,” appeared in *The Iowa Review Forum on Literature and Translation*. In the spring, he presented on Osip Mandelstam’s “Conversation about

Dante” at a Chicago symposium and read a paper on clone narratives at the University of Iowa “Visions of the Future: Global Science Fiction Cinema” conference. An article based on this last presentation, “A Clone Playing Craps Will Never Abolish Chance,” is scheduled to come out in the journal *Science Fiction Studies*. In the coming year, he expects to speak on time travel texts at the Workshop on Russian Modernism in Chicago and to participate in a roundtable on Marxist criticism at the 2013 AASEES conference in Boston.

Bill Johnston’s translation of Wiesław Myśliwski’s novel *Stone Upon Stone* won three major awards this year—the PEN Translation Prize, the Best Translated Book Award, and the AATSEEL (American Association of Teachers of Slavic and East European Languages) Award for Best Literary Translation. In September he was awarded the Officer’s Cross of the Order of Merit by the President of Poland. His activities during the year included giving talks and



readings in New York, Chicago, San Francisco, Vancouver, Boston, and elsewhere.

In March 2012, **Eileen Julien** was invited to speak in a plenary session of the ACLA meeting at Brown University, on “Africa in the Aftermath of the Arab Spring.” Julien published “Talking About Art in Dakar: An Interview with Kalidou Sy, Viye Diba and Serigne Mbaye Camara” in *Kuvaka Uka-ma: Building Bridges: A Tribute to Flora Veit-Wild*, edited by Heinicke et al. (Ber-



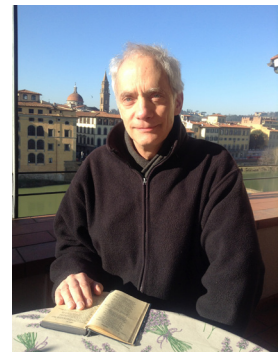
lin: Bettina Weiss Verlag, 2012). Julien’s article, “Literature in Africa” will appear in the 4th edition of the widely used anthology, *Africa*, edited by O’Meara et al. (IU Press). A collection of essays which she co-edited, *The Locations and Dislocations of African Literature*, will also appear in 2013 with Africa World Press.

Eric MacPhail was named editor of the



Erasmus of Rotterdam Society Yearbook in fall 2012.

Herbert Marks is on leave this spring in Italy, where he is writing on “voiceless ghosts” in English poetry, doing research at the Biblicum in Rome, reading Montale and Svevo, and learning to distinguish the various forms of Umbrian *salume*. *The English Bible (Volume 1, Old Testament)*—a critical edition of the King James Bible with comprehensive introductions, verse-by-verse commentary, and a long historical appendix (on which he has been working for the last decade)—was finally published last May by W. W. Norton. A new two-volume trade edition, which will include the companion volume on the New Testament and Apocrypha edited by Comparative Literature alumnus Austin Busch (Ph.D. 2004), will be released this October. While on a smaller scale, his



essay “As in Water Face to Face’: The Hebrew Bible and the KJV” was published in *Literary Imagination* 14.1 (2012), and two essays on prophecy will appear in collected volumes later this year: “The Stammering Prophet” in *Talking Normal: Literature, Speech Disorders, and Disability* (London: Routledge) and “Der Geist Samuels: Die biblische Kritik an prognostischer

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Prophetic” in *Prophetie und Prognostik* (Munich: Wilhelm Fink). Here at Indiana University, he organized a faculty reading group on the *Essais* of Montaigne and presented the James S. Ackerman lecture on “The Paradox of Biblical Prophecy.”



Rosemarie McGerr's paper entitled “Gower’s *Confessio amantis* and St. John’s College MS A.7: Royal Lessons in English Law,” presented at the 2011 John Gower Society conference in Valladolid, Spain, has been published in the 2012 volume of *Estudios Ingleses: Revista de Filología Inglesa, Special Issue on John Gower*. Her essay, “Comparing Spiritual and Material Goods: Poverty and Prosperity in *The Pilgrimage of the Soul and Everyman*” appeared in *Poverty and Prosperity in the Middle Ages and the Renaissance*, eds. Cynthia Kosso and Anne Scott (Turnhout: Brepols, 2012). Last summer, she also accepted an invitation to join the planning committee for a multi-university project called “Performing the Middle Ages,” funded by the Andrew Mellon Foundation, which will sponsor performances of medieval works and conferences on aspects of performance in different medieval cultures.

Angela Pao's article “Changing Face: Recasting National Identity in All-Asian American Dramas,” which originally appeared in *Theatre Journal*, was selected for inclusion in the “Drama and Performance” volume of the multi-volume anthology, *Asian Ameri-*



can Literature, published by Routledge and Edition Synapse. She presented a paper titled “Second Generations: From Diasporic Hauntings to Multiracial Imagining” at the annual conference of the Association for Asian Performance in Washington DC.

Jack Rollins continues to serve as a Consultant to UNESCO, and recently became an Expert Witness with Thompson-Reuters Expert Witness Service in New York City. He is currently at work on two texts, both of which deal with the idea of Writing African Literary History and focus on the localized Swahiliphone canon in “imagined Swahili communities.”



Anya Peterson Royce was awarded a New Frontiers Travel research grant for “Journeys of Transformation: Isthmus Zapotec Pilgrimage Ancient and Modern.” This continues her long-term field research with the Zapotec of southern Oaxaca, this time examining the long-held beliefs about the healing and transformation that comes from leaving the settled area and going into the “wild” and returning. Royce has also submitted a proposal for a Russian Culture and Arts grant to write an artistic biography of Olga Spessivtseva, one of the legendary Russian ballerinas of this century. Her book *The Anthropology of Dance* (1977, 2002) is being published in Polish translation (Warsaw University Press) with a new chapter summarizing the scholarship of the last ten years.



Suzanne Pinckney Stetkevych, Professor of Arabic Literature, NELC and Adjunct Professor of Comparative Literature, has been spending spring semesters 2012 and 2013 as a Visiting Professor at Georgetown University in Washington, D.C. At IU, she was a participant for the IU Press-sponsored panel on Indiana University Women’s Contributions to Scholarship, Sept. 26. She has continued as the director of the NELC Seminar in Arabic Literature, for which she organized the Fourth Indiana Seminar in Arabic Literature Workshop (in Arabic),

which took place on November 30 and December 1, 2012. In October, 2012, she contributed a paper “Solomon and Mythic Kingship: Qasida, Qur’an and Qisas al-Anbiya’,” on the panel: “Frye, the Qur’an, and the Literature of the Islamic World,” at Educating the Imagination: A Conference in Honour of Northrop Frye, Victoria University in the University of Toronto, October, 4-6, 2012. In December, she travelled to Cairo where she presented a paper, “Rhetoric and the aesthetics of devotional poetry in the medieval Arab-Islamic tradition: Badi`iyyah as Performance,” at the Aesthetics of the Sublime: Religious Texts and Rhetorical Theory, International Workshop, Oriental Institute Beirut/Heidelberg University, December 15-17, 2012. In January, 2013, she visited the Arabic department of the Georgetown School of Foreign Service in Doha, Qatar. Her recent and forthcoming publications include her paper, “Observations on Arabic Language Teaching and Learning in the United States: Issues, Challenges, and Ways Forward,” *Arabu Isulami Kenkyu* (Journal of Arabic & Islamic Studies of Osaka University) 11 (March, 2013), and the chapter on “Arabic Literature,” for *The Oxford Handbook of Literatures of the Roman Empire*, edited by Daniel L. Seldon and Phiroze Vasunia. The South Asian edition of her book, *The Mute Immortals Speak: Pre-Islamic Poetry and the Poetics of Ritual* (Cornell UP 1993, pbk. 2011), has been published by Words Worth India (2013). She continues to serve as Executive Editor of Brill Studies in Middle Eastern Literature.



Over the course of the past year, **Kevin Tsai** gave several presentations including: “The Cold War and Theorizing Chinese Poetry” at Purdue University; “Gender and Knight-Errantry in Zhang Yimou’s *Wuxia* Trilogy” at the New York Conference on Asian Studies; “Self-Knowledge and Reading on and off Stage” at the University of California, Berkeley; and “Transforming the Voice: Strategies for Translating Medieval Chinese Poetry” for CMLT’s own “brown bag” series. He also chaired the film roundtable at the North American Taiwan Studies

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Association; chaired a panel “Chinese Film and the World” at the New York Conference on Asian Studies; and gave a response paper on Tang Dynasty border poetry at Stories of Chinese Poetic Culture. His article entitled “Brotherhood and Chinese Drama” has been accepted by the *Journal of the American Oriental Society* and he also received an eText Digital Content Grant to experiment with a new instructional technology.



Johannes Türk presented a paper entitled “Montaigne Approaching Death: Accident, Citation, and Singularity” at the ACLA at Brown University that will be published in the *Yearbook of Comparative Literature*. He was invited to present his work on literature and immunization at the conference *Littérature, où allons-nous* at the Sorbonne Nouvelle in October. And he published an article on Thomas Mann’s *Der Zauberberg* in *Heights of Reflection: Mountains in the German Imagination from the Middle Ages to the Twenty-First Century*, edited by Caroline Schaumann and Sean Ireton.



Sarah Van der Laan presented material from both her first book project, *The Choice of Odysseus: Homeric Allusion and Ethics in Renaissance Epic and Opera*, and her second book project, tentatively entitled *Epic Confessions*, in papers at the Renaissance Society of America and the Sixteenth Century Society and Conference annual meetings, and in talks at SUNY Stony Brook and Stanford. She is a proud winner of IU’s Trustees’ Teaching Award for 2012.

Alumni Profile (continued from page 2)

was also the founding director of IU’s East Asian Summer Language Institute.

Eugene is author of many books and essays on poetry, translation, and cultural issues in the humanities and higher education. His colleagues admire him not only for his championing of Chinese literature, but for his work on behalf of Japanese studies and Asian culture in general. At the same time, he is thoroughly at home in European and American culture. His *Coat of Many Colors: Reflections of Diversity by a Minority of One* (1995) addresses Americans to awaken them to the true nature of the nation’s claim for a democratic multiculturalism. Many have noted Eugene’s sensitivity to the nature of language, demonstrated in his *Transparent Eye: Reflections on Translation, Chinese Literature, and Comparative Poetics* (1993).

Eugene’s service extends beyond IU to several professional and educational organizations. As president of the ACLA, he brought the ACLA annual conference to IU in the early 1990s and later organized an



David Hertz, Rachel Hertz, Pat Eoyang, and Eugene Eoyang at the ceremony for the 2012 Distinguished Asian/Pacific American Alumni Award

innovative type of meeting for the ACLA, first held in Puerta Vallarta, Mexico. His new format enabled up to a dozen scholars to give papers on a single, focused topic, extending over several days. He was also a guiding force in the establishment of the International Comparative Literature Association.

After retiring from IU, Eugene Eoyang became Professor of English at Lingnan College in Hong Kong. He helped Lingnan become a university in a few short years, always a strong advocate for Lingnan’s goal to become one of the first institutions to offer a completely bilingual education in Mandarin and English. Using Hong Kong as a

base, he has continued with his comparatist activities, lecturing around the world, causing East and West to meet in ever new ways. Shortly after he retired, he organized and hosted the meeting of the ICLA in Hong Kong, the first meeting of this organization in Asia.

Since his retirement from IU, Eugene has also been active as a writer. He has published four books: *Borrowed Plumage: Polemical Essays on Translation* (2003); *Two-Way Mirrors: Cross-Cultural Essays on Globalization* (2007); *Smile of a Crocodile: Rhymes for Chloe and Kyle* (2008). His new book, *The Promise and Premise of Creativity: Why Comparative Literature Matters* (2012) was available for the celebration in honor of his award last August. He is currently finishing another project, entitled *Lighting a Fire: A New Era in Higher Education*, which will offer important insights on higher education, both in the United States and China.

Eugene has been generous in supporting new generations of students. He established an annual prize to be given by the ACLA in the name of Horst Frenz (a founding member of the IU Department of Comparative Literature) for the best graduate essay on the relationship of literature and the arts. Eugene and his wife Patricia have also established the Eoyang-Lee scholarship through the Office of International Studies to support Chinese students who wish to study at IU’s College of Arts and Sciences on the undergraduate or graduate level.

Meanwhile, Eugene has been lecturing and teaching across Asia, including Hong Kong, Thailand, China, and Vietnam. He also spends about half the year in Bloomington, where he continues to advise IU students. He recently co-directed the dissertation of Liyan Shen, who completed her degree and won a prestigious postdoctoral position at MIT. He also continues to speak at the major Comparative Literature conferences. It is perhaps this field, above all others, which attracts his greatest intellectual commitments.

When asked about his activities since retiring, he responded with characteristic wit: “When someone retires, how can you tell? If one’s work has been one’s joy, retirement does not entail the end of work, but the beginning of a period in which one attends to the work one wants to do, rather than the work that one has to do. How would I characterize my retirement? I would say that I am more of a teacher and scholar than I have been. . . .” Eugene has collaborated with IU faculty on many valuable projects, and we can say with some expertise that he is completely accurate in his assessment of post-IU life.

Emeriti News

Ernest Bernhardt-Kabisch continues to work as a translator from the German. He recently published two translations of books by Constantin Floros: *Gustav Mahler: Visionary and Despot. Portrait of a Personality* (Peter Lang, 2012) and *Beethoven's Eroica: Thematic Studies* (Peter Lang, 2012). In *Front of My Door: The "Stumbling Stones" of Gunter Demnig, A Book of Contexts*, is in press at Arachne Verlag. This book is a collection of essays, articles, poems and short fiction in German centered around Demnig's Stolpersteine project and the Holocaust, originally edited by Joachim Rönneper. The collection is now being prepared for a shorter bilingual edition in English and Hebrew, of which Bernhardt-Kabisch is the English translator. In addition, he is currently working on a translation of Constantin Floros's *Alban Berg: Music as Autobiography*.

In May, **Claus Clüver** made the opening presentation at a conference on ekphrasis at Lund University, Sweden. This talk, "If Words Could Paint and Dance and Make Music . . . Reflections on Iconotexts, Ekphrasis and Intermedial Reference," was later repeated in Portuguese at universities in Belo Horizonte and Goiânia, Brazil. In August, he had a public conversation with the poet Augusto de Campos honoring his fellow concrete poet Décio Pignatari on Décio's 85th birthday in São Paulo, Brazil. He also opened the Congresso Internacional "Letras em Rede," also in São Paulo, at the Universidade Mackenzie with a lecture on "A Leitura nos Tempos do Domínio da Imagem." Clüver is currently teaching a graduate seminar on Brazilian concrete poetry in its intermedial and international contexts at UC Berkeley at the invitation of former student Ignacio Navarrete, chair of Spanish and Portuguese at UC Berkeley (CMLT Alumni MA'80, PhD '85).

On August 9th, 2012, **Eugene Eoyang** was honored by the Indiana University Asian Alumni Association with the 2012 Distinguished Asian Pacific American Alumni Award at a book launch party at the Lilly Library for his new publication, *The Promise and Premise of Creativity: Why Comparative Literature Matters* (Continuum, 2012). He also presented several papers over the course of the year, including: "Sparrow on a Pine Branch': Traditional Chinese Poems by a Taiwan Poet in the United States," at the ACLA conference at Brown University on March 31st 2012; "English as a Postcolonial Tool: Anti-Hegemonic Subversions in a Hegemonic Lan-

guage" at the National University of Singapore on September 4th, 2012; "The Undisciplined Discipline: Comparative Literature and Creative Wandering" at the Nanyang Technological University in Singapore, on September 5th, 2012; and "Culture, Interculture, Intraculture: Brave New World" in Hong Kong as part of the Translation Seminar Series at the Translation Centre of Hong Kong Baptist University on September 27th, 2012. His ACLA paper was later published as "Sparrow on a Pine Branch': Traditional Chinese Poems by a Taiwan Poet in the United States," in: *Translation and Intercultural Communication: Impacts and Perspective*, edited by Tan Zaixi, Shanghai: Shanghai Waiyu Jiaoyu chubanshe, 2012, pp. 27-43. In addition, as the Senior Advisor to the Peace International Foundation, he participated in Peace Festival activities in Hong Kong, presenting a talk titled, "The Meaning of Green: East-West Perspectives," on September 22nd, 2012. And lastly, along with David Hertz and Liyan Shen, he was the co-convener of the panel "Women and Historical Transitions" at the ACLA conference held from March 30th- April 1st, 2012 and once again served as the convener of a three-judge panel for the annual Horst Frenz Memorial Prize, which he established in 1993, for the best presentation by a graduate student at the conference.

Harry Geduld's twenty-eighth book, published September 2012, is *The Geduldictionary and Self-Help Manual*, a no-holds-barred updating of Ambrose Bierce's "Devil's Dictionary." Sections of the book of special interest to IU personnel are entitled "Golden Rules for Success as a Faculty Member" and "Malevolence 101."

In June, 2012, **Sumie Jones** participated in an international symposium in Tokyo, entitled, "Travels to Foreign Lands and the Formation of *Monogatari*." In Part I, which was dedicated to the memory of historian Herbert Plutschow, she gave a lecture, "Channeling Tradition into Capitalist Waters: Travels Beyond Borders in Early Modern Japanese Popular Literature." In Part II, which focused on novelist Ōba Minako's work, Sumie presented a paper, "When a Woman Turns into a Novelist: Ōba Minako and Seattle." Additionally, *An Edo Anthology: Literature from Japan's Mega City, 1750-1850*, edited by Sumie with Kenji Watanabe, has just been published by the University of Hawaii Press. It is the first of three volumes resulting from a long-running project, "Early Modern Japanese Literature: Research and Translation," direct-

ed by Sumie and funded by the National Endowment for the Humanities and Toshiba International Foundation. The volume represents urban popular literature of the time when Edo (now Tokyo) suddenly became the largest city in the world. Much like the case of their European counterparts, genres featuring wit, satire, parody, and sentimentality formed a hotbed for literary modernity, at the same time opening a path for a broader mass culture. The pictocentric inclination of the works is celebrated in this volume by the use of the original picture-book format and many additional illustrations.

Bronislava Volková has again published a series of poems in various journals this year, both in Czech and in translation into various languages. In Czech, her poetry has appeared in *Tahy*, Pardubice; in Bulgarian in the journal *Znaci* and *More*, translated by Dimana Ivanova; in Russian in *Planeta poetov* 5, translated by the author, in Ukrainian in *Vinnicka gazeta*, translated by Viktor Melnyk. In April, Volková gave an evening of her *Poetry and Translations* in the Lemonstone Series of the Bloomington Writers Guild at Sweet Claire's in Bloomington. In May 2012, she traveled to Eastern Europe again to give several poetry readings and lectures, as well as interviews for Czech Radio in Olomouc and the journal *Listy*. She read and lectured about bilingual writing and poetry translation at the University of Olomouc, at the Prague International Bookfair PEN Club readings and in Varna, Bulgaria at the Slavic Poetry Festival "Slavjanska pregradka." Here she received the Award for Lifetime Achievement in Poetry and Long Term Work for Cultural Exchange among the Slavs. She also taught her new class on "The Wandering Jew (Central European Jewish Writers and Exile)" at IU in the Spring term 2012 (this time for undergraduate students) as well as a graduate seminar, "20th Century Central and East European Poetry (Comparative Perspective) I" in Fall 2012. By popular demand, she decided to offer the continuation of this class in Spring 2013, "20th Century Central and East European Poetry (Comparative Perspective) II." This class will cover the second half of 20th century. Volková has been asked to write recommendations, assessments and reviews for Academies of Sciences and professional journals internationally. She is again exhibiting her collages during the Annual Emeriti House Art Exhibit.

Class Notes

1970s

In August, author and retired IU faculty member **Eugene C. Eoyang**, PhD'71, received the 2012 IU Asian Alumni Association's Distinguished Asian Pacific American Alumni Award. A professor emeritus of comparative literature and East Asian languages and cultures, Eoyang is the author of numerous academic works on translation and Chinese and comparative literature. He lives in Bloomington.

Peter Parshall, PhD'75, is the author of *Altman and After: Multiple Narratives in Film*, published in June 2012 by Scarecrow Press.

1980s

Marvin J. Taylor, BA'85, MLS'87, is co-editor of *101 Classic Cookbooks: 501 Classic Recipes*, published by Rizzoli in 2012. The book is a summary of the most important American cookbooks and recipes of the 20th century. Taylor is director of the Fales Library at New York University, which holds the largest collection of cookbooks in the United States. He lives in South Orange, N.J.

2000s

In March 2012, **Sarah B. Gilchrist**, BA'04, MLS'11, accepted the position of research and instruction librarian for education at Towson University in Baltimore, Md., where she lives.

Wendeline A. Hardenberg, MA/MLS'08, is in her second year of a tenure-track instruction coordinator position at Southern Connecticut State University's Buley Library. She lives in New Haven, Conn., and writes that it is great to be back in New England.

Kristin Reed, PhD '09, works as an Assistant Professor at Virginia Commonwealth University (VCU) where she teaches interdisciplinary courses and poetry workshops through VCU's educational partnership with the Richmond City Jail. She published two works this winter: "Versographies," a translation of Dmitri Prigov's art poems in *Qui Parle* and "A Palette of Portents," on painting in the work of Seamus Heaney in *American Notes and Queries*. Kristin has also organized a panel "Translation, Transection, and Transformation" that will convene this spring at ACLA in Toronto.

Love is 'On the Air' for Filmmaker

by Bill Elliott Screenwriter's Film Debuts on Hallmark Channel

As a biology major — with a minor in comparative literature — at IU, **Bart Fisher**, Cert/BA'97, dreamed of moving to the West Coast to pursue a career as a marine biologist. But after heading out to California, the aptly named Fisher found himself diving into film production rather than the deep blue sea.

During his sophomore year at IU, Fisher enrolled in a couple of film studies classes and found his ambitions begin to veer away from seals and sharks towards screenplays and cinematography. After graduation he completed a master's degree in film production at the University of Southern California and worked for several years as a film-industry professional. Now Fisher's career trajectory has taken another turn. A film based on one of his original screenplays premiered in July 2012 on the Hallmark Channel.

How to Fall in Love is a sweet and engaging love story about finding romance while connecting with one's inner self. In the film, Harold White, an awkward and geeky teenager, grows up to be a handsome and successful accountant. He is attracted to a woman he sees daily at his local coffee shop but, still painfully shy and introverted, finds he cannot muster the courage to ask her out.

So he hires a "dating coach" named Annie, a girl he had a crush on in high school. As a teenager, Annie didn't even know Harold existed. But as the pair progress through a series of "lessons in love," both student and teacher realize they are no longer the people they used to be.

A successful film production specialist who has worked on several Hollywood feature films, including *Freddy vs. Jason*, *The Alamo*, and *Blade Trinity*, Fisher is a third generation IU graduate. His grandfather,

George L. Fisher, BS'26, MS'31, was an all-around athlete, excelling in football, wrestling, and track and field at IU, while his mother, Becky A. Fisher, BA'63, MAT'66, earned undergraduate and graduate degrees in English.

Despite living in Los Angeles and moving in Hollywood circles for the past 15 years, Fisher still retains close ties to his home state and finds it a constant source of inspiration in his work.

"The stories and ideas I develop for movies all come from small-town experience," he says. "Growing up, a lot of the movies I

was drawn to were small-town movies. As a writer — and as a filmmaker and director — I home in on things that tie back to my own experiences growing-up in a world that I know and love back in Indiana," adds Fisher, whose small-town experience in Bloomington included living in the same apartment complex his mother had lived in as a student.

Looking back on his time at IU, Fisher, who changed his last name from Griffith as a senior, says, "IU was the gateway to the rest of the world for me. It opened my eyes to so much possibility. In addition

to being inspired by my class work, and my professors, and the people I met there, those four years at IU were a time to pursue things I never would have considered growing up in Evansville, Indiana."

"I look back on my time there now," he adds laughing, "and I didn't realize how good I had it until I left."

How to Fall in Love premiered on the Hallmark Channel on July 15, 2012.

Bill Elliott, MA'84, PhD'99, is class-notes editor of *Indiana University Alumni Magazine*.



Bart Fisher's movie *How to Fall in Love* premiered on July 15.

During her six years at IU, Holly Schreiber has pursued excellence on an impressive number of fronts. From innovative academic projects, award-winning teaching, and a pilot program to support dissertation writers, Schreiber is making a mark at IU.

A doctoral candidate in both comparative literature and American studies, Schreiber passed her qualifying exams in late summer, defended her dissertation proposal in the fall, and is already hard at work on a chapter. Her project (tentatively titled “Representations of Poverty in American Literary Journalism”) looks at how journalistic authority affects contemporary



Holly Schreiber

depictions of poverty. In particular, Schreiber explained, her project “examines how poverty is constructed in dialogue with descriptions of physical environments.” Her analysis encompasses non-fiction treatments of rural and urban poverty, articulating the aesthetics at work in each. While the project is still taking shape, Schreiber also anticipates several chapters that attend to the work of U.S. journalists abroad to theorize the role of nation in the spatial constructions of poverty. As for the marriage between comparative literature and American studies, Schreiber said, “both CMLT and AMST are full of faculty members who encourage independent thinking and new approaches to literature and culture—it’s been a very fruitful combination.”

Schreiber has taught an impressive array of courses in comparative literature,

English, American studies, and Asian American studies on topics that range from elementary composition to cold war science fiction, stand-up comedy, the literature of the Asian diaspora, as well as critical examinations of multiracial identity. When pressed about the particulars of her teaching, Schreiber admitted that she has taught over 10 unique classes during her time at IU. “I love cooking up new course ideas and experimenting with classroom pedagogy,” she noted, “so having this variety of teaching assignments over the years has been one of the most rewarding aspects of my graduate student career.”

What she didn’t mention was that she has recently received the 2013 Lieber Associate Instructor Award, a university-wide distinction.

Continuing efforts that she began as a writing tutor at Bowdoin College, Schreiber has also tutored extensively for IU’s Writing Tutorial Services, including efforts to pilot and coordinate the WTS dissertation groups. Designed to support dissertating graduate students through up to three semesters of writing, these groups have helped over 100 doctoral candidates make substantial progress on their

dissertations through writing strategies and peer support. Schreiber also provides administrative support to the Center for Innovative Teaching and Learning, and she has served in numerous roles—including several years as co-chair—in our department’s Student Activities Board.

While the next year will mean hunkering down to work on her dissertation, don’t expect Schreiber to slow down. With the job market on the horizon, she is gearing up to share her work in numerous publications and conferences. In May, Schreiber will travel to Tampere, Finland, to present a paper, “Steven Crane’s ‘An Experiment in Misery’: Experience, Interpretation, and Authority,” at the eighth annual meeting of the International Association of Literary Journalism Studies.

Congratulations to our 2012 Graduates and Award Winners

Graduates

B.A.

Kelsey Adams
Amanda Eglen
Logan Grannis
Paige Henry
Amanda Steinken
Farrell Paules
Sarah Larson
Kristie Pladson

M.A.

Allison Posner
Karen Jallatyan

Ph.D.

Burcu Karahan
Ed Chamberlain
Yu-Min Claire Chen

Awards

C. Clifford Flanigan Colloquium Award (For best paper presented at the colloquium): **Sarah Morrell**

Annie Geduld Memorial Prize (Outstanding student in comparative arts): **Ana Maria Magdalena Dragu**

Gilbert V. Tutungi Award (For best M.A. thesis project): **Meg Arenberg, Lizi Geballe**

Ilinca Zarifopol-Johnston Memorial Award (Presented on the basis of GPA, breadth of interests, originality, academic or creative achievement, and overall promise): **Amanda Steinken**

AI Award (For excellence in classroom teaching): **Holly Schreiber**

Newton P. Stallknecht Memorial Award (For best graduate essay in a Comparative Literature course): **Mallory R Cohn**

Outstanding Senior Award: **Farrell Paules, Colin Wagner**

Student News

Ola Agbetuyi completed the translation of Shakespeare's Sonnets into Yoruba, the first translation into an African language. The first serial title *Eye Ológe pèlú Àdàbà àti Ewí Ifé Mèdógún Míràn (The Phoenix and the Turtle and Fifteen other Sonnets)* is scheduled for publication this summer. The second serial titled *Aririnàjò Mímó Nípa Orò Ifé àti Ewí Ifé Mèdógún Míràn (The Passionate Pilgrim and Fifteen other Sonnets)* is scheduled later for fall publication. The publications are structured on the Yoruba Ifá numerological system and they are part of a larger Shakespeare Project. He is also putting finishing touches to the publication *Àre Npè Ó and other Poems*. He published "Solicitations" last summer and "Queen on the Thames" earlier this year.

Magda Dragu presented the paper "Infernul lui Dante. Cantul V in text si imagine (Dante's Inferno. Canto V in Text and Image)" at The Colloquium of Comparative Literature, Iconology and Ekphrastic Studies at the University of Bucharest in May 2012. A revised version of the paper is scheduled to be published in a collected volume, *Afinitati Text – Imagine*

III (Affinities between Text and Image III), from the Bucharest University Press later this year.

Avi Lang was awarded a Translation Fellowship from the Yiddish Book Center to allow him to work on translating the short stories of Avrom Rivess.

Moustapha Ndour, a Fulbright



Graduate student Moustapha Ndour and the Ghanaian playwright Ama Ata Aidoo share a moment at the African Studies Association conference.

Fellow, presented a paper entitled "Lilyan Kesteloot and Bassirou Dieng's "The Resuscitated Young Girl" at the Ilinca Zarifopol Johnston Colloquium in Bloomington, Indiana on February 22nd, 2013. Earlier this year, he presented "An Overview of Criticism and Theories on Postcolonial Africa" at the African Literature Association Annual Meeting in Dallas, Texas in 2012. He also presented "Overcoming Boundaries: Mariama Bâ's

So Long a Letter and Toni Morrison's *Sula*" at the 55th Annual Meeting of the African Studies Association in Philadelphia, Pennsylvania in 2012. There Ndour met Ama Ata Aidoo – a prominent Ghanaian author, playwright and academic – who was awarded the Commonwealth Writers Prize in 1992. As it happened, Aidoo attended Ndour's conference paper and they were able to engage in a lively discussion about the intersection of their research interests. Consequently, Ndour decided to teach her novel *Changes: A Love Story* instead of Aidoo's *The Girl Who Can: And Other Stories* in his spring course C151: "Introduction to Popular Culture: Women in Culture and Society."

Yari Elisa Cruz Ríos presented the paper "Expressing the Crisis of Love as Narrative Flesh: Contemporary Approaches to the Discourse of Love" at the American Comparative Literature Association in Providence, Rhode Island, in April 2012.

Sarah Williams received a Kate Hevner Mueller Outstanding Senior Award, established to honor IU seniors who have proven leadership on campus both inside and outside of the classroom.

Ya-Chu (Karen) Yang was awarded the 2012-2013 Dissertation Fellowship from the Chiang Ching-Kuo Foundation for International Scholarly Exchange.

Undergrad Open House



Students and faculty deep in conversation during the Comparative Literature Undergraduate Open House, which was held during the fall semester.



Bill Johnston shares a favorite poem.



Students intent on finding answers to a literary quiz.



And the winners! Robert Biggs, Megan Jones, and Megan Dyer proudly show off their prizes.

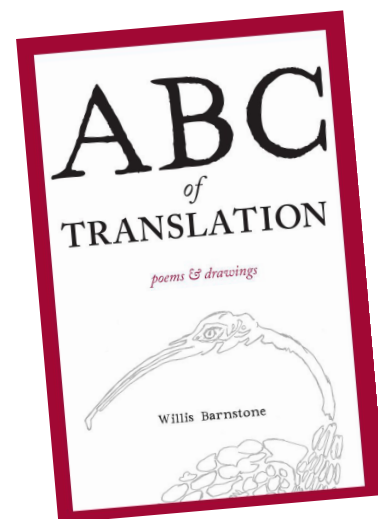
Book Corner

ABC of Translation

By Willis Barnstone

A poetic meditation and collection of aphorisms on the art of literary translation by one of the most respected translators in the US. Translating literatures East and West, ancient and modern, Barnstone has proven insights to share, and does so in a light and humorous way though verse.

Image and description courtesy of Black Widow Press.

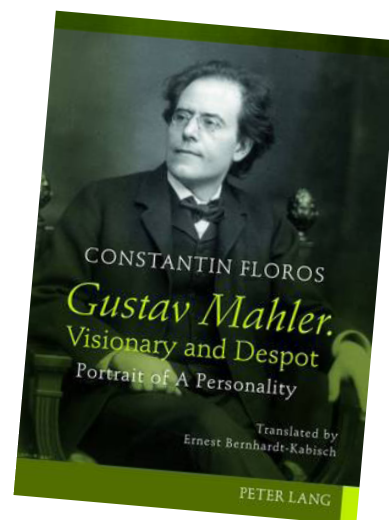


Gustav Mahler. Visionary and Despot: Portrait of a Personality

By Constantin Floros, Translated by Ernest Bernhardt-Kabisch

With the terms visionary and despot, the author seeks to circumscribe the multilayered personality of Gustav Mahler. Opening up a terra incognita, he draws a comprehensive map of the various aspects of Mahler's inner biography: his unshakable belief in the sacredness of musical art and strongly developed sense of mission, his double life as conductor and composer, his inexorability and refusal to compromise vis-a-vis himself and others, his discomfort with the world in which he lived, the complex facets of his psyche and his enormous energy potential. The result is the disclosure of new and unexpected connections between Mahler's personality and his oeuvre.

Image and description courtesy of Peter Lang Publishing Group

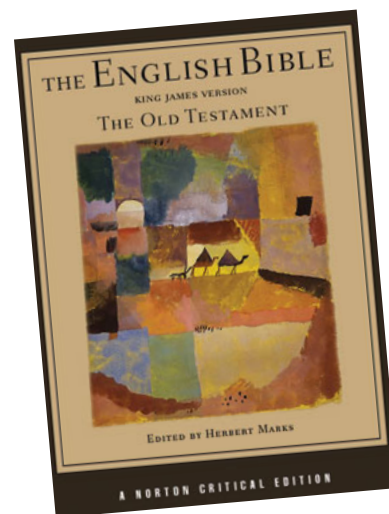


The English Bible, King James Version: The Old Testament (Norton Critical Editions)

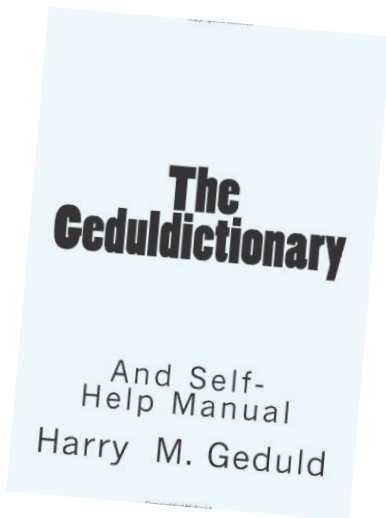
Edited by Herbert Marks

A stunning work of scholarship, the Norton Critical Edition of The English Bible, King James Version, is the most accessible edition available. In celebration of the 400th anniversary of the King James Bible, these long-awaited volumes bring together succinct introductions to each biblical book, detailed explanatory annotations, and a wealth of contextual and critical materials. Archaic words are explained, textual problems are lucidly discussed, and stylistic features of the original texts are highlighted. Judicious and economical, the introductions and annotations to the Old Testament give readers without Hebrew an entry into complexities of biblical literature, reconstructing its original contexts, tracing its evolution, and pointing out productive strategies of reading. Incorporating the insights of modern biblical scholarship as well as centuries of precritical interpretation, they offer essential guidance to a labyrinthine world, while respecting the text's integrity. The historical and critical appendix comprises three distinct collections. A section on ancient Near Eastern backgrounds presents the myths, hymns, prayers, and legal codes that informed the creation of the Hebrew Bible. A historical anthology of biblical interpretation gathers—for the first time in one volume—generous selections from the Jewish, Christian, and Muslim traditions, along with classics of secular commentary. It includes reflections on the Bible by philosophers from Hobbes to Ricoeur; a compendium of modern biblical scholarship, focusing on topics such as the oral and the written, the composition of the Pentateuch, and the historical movement from covenant to canon; and a provocative sampling of comparative and literary approaches. The crucial presence of the Old Testament within English literature is represented by paraphrases and parables in verse and prose, and a recapitulatory conclusion brings the diverse perspectives of this millennial survey to bear on two of the Bible's most famous passages: the expulsion from the garden of Eden and the binding of Isaac. A final section devoted to the question of translation includes significant English versions from Wycliffe to the present.

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



(continued on next page)



The Geduldictionary And Self-Help Manual

By Harry Geduld

Harry M. Geduld's twenty-eighth book, *The Geduldictionary and Self-Help Manual*, was published in September 2012. Sample definitions are those for Professor: (1) A self-styled genius; (2) A pretender to omniscience; (3) An academic who's never wrong but believes everyone else is; (4) A sadist who gets paid for tormenting people younger than himself/herself. In addition to its lexicographic material, the book includes, "Golden Rules for New Faculty," "Malevolence 101," "A Guide to New Religions," "The Humiliation Index" and "The Ten Best Ways to Dispose of Yourself." An appendix section contains three of Harry Geduld's hitherto unpublished short stories. "This masterpiece is destined to replace the Oxford English Dictionary" - Dr Hamage.

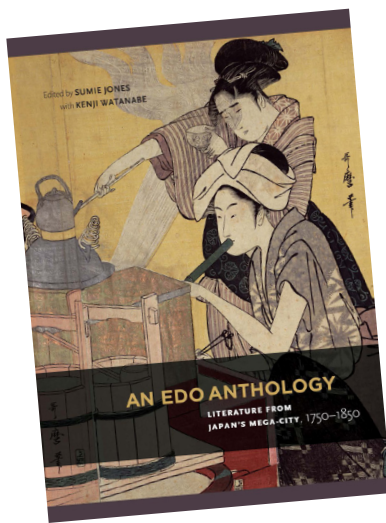
Image and description courtesy of Harry Geduld

An Edo Anthology: Literature from Japan's Mega City, 1750-1850

Edited by Sumie Jones and Kenji Watanabe

During the eighteenth century, Edo (today's Tokyo) became the world's largest city, quickly surpassing London and Paris. Its rapidly expanding population and flourishing economy encouraged the development of a thriving popular culture. Innovative and ambitious young authors and artists soon began to look beyond the established categories of poetry, drama, and prose, banding together to invent completely new literary forms that focused on the fun and charm of Edo. Their writings were sometimes witty, wild, and bawdy, and other times sensitive, wise, and polished. Now some of these high spirited works, celebrating the rapid changes, extraordinary events, and scandalous news of the day, have been collected in an accessible volume highlighting the city life of Edo. Edo's urban consumers demanded visual presentations and performances in all genres. Novelties such as books with text and art on the same page were highly sought after, as were kabuki plays and the polychrome prints that often shared the same themes, characters, and even jokes. Popular interest in sex and entertainment focused attention on the theatre district and "pleasure quarters," which became the chief backdrops for the literature and arts of the period. Gesaku, or "playful writing," invented in the mid-eighteenth century, satirized the government and samurai behavior while parodying the classics. These entertaining new styles bred genres that appealed to the masses. Among the bestsellers were lengthy serialized heroic epics, revenge dramas, ghost and monster stories, romantic melodramas, and comedies that featured common folk. An Edo Anthology offers distinctive and engaging examples of this broad range of genres and media. It includes both well-known masterpieces and unusual examples from the city's counterculture, some popular with intellectuals, others with wider appeal. Some of the translations presented here are the first available in English and many are based on first editions. In bringing together these important and expertly translated Edo texts in a single volume, this collection will be warmly welcomed by students and interested readers of Japanese literature and popular culture.

Image and description courtesy of University of Hawai'i Press

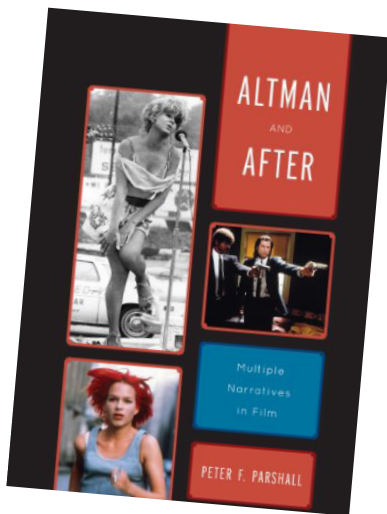


Altman and After: Multiple Narratives in Film

By Peter F. Parshall, PhD '75

In American cinema, films with multiple plots can be traced back to *Grand Hotel* in 1932, but the form was used only sporadically in subsequent decades. However, filmmakers of the 1970s and 80s, notably Robert Altman and Woody Allen, repeatedly employed complex narratives to weave sprawling stories in their films. Later filmmakers such as Quentin Tarantino, Paul Thomas Anderson, Wong Kar-Wai, Steven Soderbergh, and Paul Haggis embraced multiple plotlines, a device that eventually achieved mainstream respectability in such Oscar winners as *Traffic* and *Crash*. In the past two decades, more than 200 films utilizing some variation of this format have appeared worldwide. In *Altman and After: Multiple Narratives in Film*, Peter Parshall carefully examines films that feature various plotlines. Parshall asserts that although this form may lose some of the close psychological identification and forward drive of linear narratives, such films gain a corresponding strength by developing thematic relationships in the various story lines. In each of these chapters, Parshall examines a different example of the multi-plot form, such as network narrative and the multiple-draft narrative, demonstrating that the structure of each is central to their artistry. He also argues that these devices open up a variety of creative vistas, a strength that appeals to directors and audiences alike. Films studied in this book include *Nashville*, *Pulp Fiction*, *Amores Perros*, *Code Unknown*, *The Edge of Heaven*, *Virgin Stripped Bare by Her Bachelors*, *The Double Life of Veronique*, and *Run Lola Run*. A long overdue examination of this unique cinematic form, *Altman and After* will appeal to scholars, students, and fans eager to learn more about complex-narrative films.

Image and description courtesy of Scarecrow Press





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