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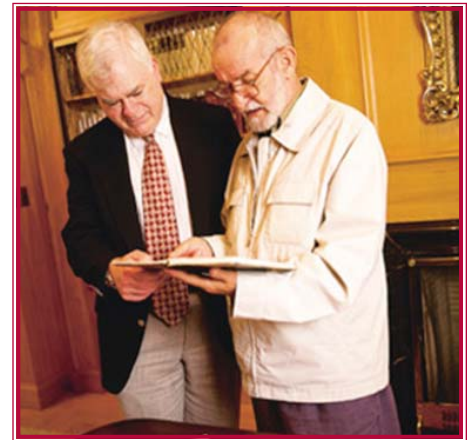
A NEWSLETTER FOR ALUMNI AND FRIENDS OF THE IU DEPARTMENT OF COMPARATIVE LITERATURE

Wertheim Lecture Series in Comparative Drama Begins

by Rosemarie McGerr and Angela Pao

In fall 2013, the Department of Comparative Literature inaugurated a new lecture series, the Wertheim Lecture in Comparative Drama, to commemorate Albert Wertheim's contributions to the field of comparative drama. Wertheim, who passed away in April 2003, was Professor of English, Comparative Literature, and Theatre and Drama. The inaugural lecture in this series, "The Play's the Thing: A Journey through the Drama of South Africa," was given by Prof. Dennis Walder on October 3rd, 2013, in the Lilly Library, with the generous support of Ted Widlanski, Martha Jacobs, Judy Wertheim, the College of Arts and Sciences, and the Department of Theatre, Drama, and Contemporary Dance.

Professor Wertheim came to IUB in 1969 with a doctoral degree in English literature from Yale University (1965) and special interests in Elizabethan, Jacobean and Caroline drama, as well as 20th-century European and American modern drama. Over the years, the scope of his research grew to include a wide range of postcolonial literatures, with a special focus on the work of Athol Fugard. His scholarly publications include over fifty articles; five co-edited anthologies on contemporary British, American and postcolonial drama and fiction; and two books—*The Dramatic Art of Athol Fugard: From South Africa to the World* (2000) and *Staging the War: American Drama and World War II* (2004). His research was supported by fellowships and grants from the Folger



Al Wertheim and Athol Fugard

Library, the American Philosophical Society, the Newberry Library, the Lilly Endowment, the German Academic Exchange Service (DAAD), and the Australian government.

One of Professor Wertheim's major contributions to the study of comparative drama at Indiana University was his instrumental role in helping to bring the papers of Athol Fugard to the Lilly Library, where they are available to readers for enhancing both scholarship and performance. Professor Wertheim also helped arrange for Fugard himself to visit our campus and meet with faculty and students.

Professor Wertheim's distinguished career as a teacher of undergraduate, graduate, and continuing education students earned him many teaching awards, most prominently the Herman Frederic Lieber Distinguished Teaching Award (1981) and the Indiana State Council for Continuing Education's Indiana Teacher of the Year Award (2002). In 1999, he also received the

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From the Chair

Another Banner Year

Comparative Literature once again had a banner year and it is my great pleasure to trumpet news about just some of the highlights! In the fall, Eyal Peretz published another fascinating themed-volume of the *Yearbook of Comparative Literature* (57), this one exploring the nature of “poetic thinking.” Distinguished scholars from around the world contributed. His new book on Denis Diderot, *Dramatic Experiments* (SUNY Press), appeared in October, and in it he makes a powerful case for renewed attention to this neglected French philosopher and writer. Some of the recent publications of IU faculty members have had significant notice. Bill Johnston received a Guggenheim Fellowship, among other honors, for his translation projects. Herbert Marks’s edition of the King James Bible has had a glowing review by Robert Alter in *The New Republic*. Translations by Paul Losensky and Bill Johnston continue to receive acclaim, and scholarly studies by Angela Pao, Akin Adesokan, Rosemarie McGerr, Eileen Julien and other colleagues are steadily making their way to readers around the world. Finally, in December, I published my own book on one of the greatest of all the modern Italian poets,

Eugenio Montale, the Fascist Storm and the Jewish Sunflower (University of Toronto Press).

This year I have been particularly fascinated to learn more about the diverse achievements of our graduate students and alumni. I’ll just offer a sample. First, two IU PhD’s associated with the CMLT graduate program published books: Naomi Uechi, *Evolving Transcendentalism in Literature and Architecture* (Cambridge Scholars) and Ermanno Conte, *Gli “anni di piombo” nella letteratura italiana* (Longo Angelo). Naomi, now teaching in Japan, was a double Ph.D. in Comparative Literature and American Studies a few years back. Ermanno, who minored in Comparative Literature, recently completed his PhD in French and Italian. Ashley Pérez just received a three-year visiting assistant professorship at Ohio State, beginning next fall. Ashley is already a prolific author. Her third novel is in press, but she’s suspending work on the proofs until she finishes her dissertation. Chantal Carleton now has a tenured position at the Hautes Etudes Commerciales in Paris, one of France’s elite *grandes écoles*. Austin Busch recently received tenure at SUNY Purchase. Claire Sponsler is at the National Humanities Center on a fellowship. A former chair of the English department at the University of Iowa, Claire just gave a lecture at I.U.

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For activities and membership information, call (800) 824-3044 or visit <http://alumni.iu.edu>

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Chair David Hertz meeting with a delegation from Sookmyung Women’s University in Korea in January 2014, including IU alumna Myonghee Kim.

In July 2013, Chair David Hertz took this photograph while attending a White House ceremony for President Obama's Arts and Humanities medalists.



as part of a new project, "Performing the Middle Ages," which is a new consortium for Medieval Studies among major Midwestern institutions, including IUB, and supported by the Mellon Foundation. Claire is working with Rosemarie McGerr on presenting two plays and a manuscript exhibit at IU. I was also intrigued to learn about the long, distinguished career of William Slaymaker at Wayne State College in Nebraska. William told me a great deal about the truly amazing history of our field at Indiana during a memorable lunch at the end of 2013. He still remembers the fine teachers he had in the original School of Letters, sponsored by our first expert on literature and philosophy, Newton B. Stallknecht. Then, the intriguing career of John Thiem came to my attention in early 2014. John, who taught for many years at the Colorado State University, recently published *Letters from Ghana 1968-1970* (Peace Corps Worldwide, 2013). John (IU PhD, 1975) is still very active as a writer and essayist, based in the Colorado area. From the American University in Sharjah, Boutheina Khaldi wrote to tell us that she recently published *Egypt Awakening in the Twentieth Century*, *Mary Ziyadah's Intellectual Circles* with Palgrave Macmillan (2012).

Congratulations to all of them!

Here in the department, Angela Pao is retiring at the end of this year. This is a real loss to our students and faculty, but I have no doubt that we will continue to hear more about her new scholarly achievements in the near future. Also, I am delighted to report that Jeff Johnson has been promoted to Senior Lecturer and that Ben Garceau and William Nichols just received dissertation fellowships for 2014-15.

I might add that our professors emeriti continue to enrich the intellectual legacy of comparative literature in myriad ways. This issue gives you just a small indication of all that they do, and they continue to be a vital part of the extended Comparative Literature family and its legacy. They deserve a whole issue of *Encompass* all by themselves.

In the fall, we hosted another Undergraduate Open House, attended by some very bright and promising majors. I thank Akin Adesokan (DUS) and Nate Hendershott (advisor) for their help with this event. The new Albert Wertheim Memorial Lecture was a highlight of the fall semester. In October, Professor Dennis Walder delivered a splendid lecture. "The Play's the Thing: A Journey Through the Drama of South Africa," in the Lilly Library. Endowed by close friends of the late Albert Wertheim and attended by Judy Wertheim, this lecture attracted a new audience for

South African theater. Special kudos to Rosemarie McGerr (DGS) and Angela Pao for making all this happen. Just a few weeks later, Akin Adesokan, funded by a Mellon Foundation grant, hosted a wide array of interdisciplinary scholars for a conference on media in Africa today. On precisely the same weekend, IU hosted the ALTA conference. Willis Barnstone, Distinguished Professor Emeritus, gave the keynote address after the banquet, which was attended by translators from all over the country. Breon Mitchell and Douglas Hofstadter gave a joint session on translation that was packed with intrigued listeners.

We continue to welcome visitors from abroad. Saliyan Sylla who arrived from Paris, France this fall, has been teaching with us via the Nanterre exchange. Professor Manuela Carvalho from Portugal is soon coming to Bloomington to teach for us this spring.

Many of us were forlorn when Howard Swyers left us for Economics last spring. But things worked out just fine for Comparative Literature. I'd like to take this opportunity to welcome the marvelous Melinda Bristow, who has picked up just where Howard left off, and to also celebrate the continued excellence and enthusiasm of Mary Huskey and Denise Lynn. We are very lucky to have them working with us.

Finally, we thank all those who have helped Comparative Literature with their generous contributions in the past year. Such continued generosity is much needed and much appreciated and it will continue to assure that Comparative Literature will have its important role in higher education in the twenty-first century.

I look forward to all the news that will be coming in for next year.

Please send it in!

David M. Hertz,
Professor
& Chair



Wertheim Lecture Series (cont.)

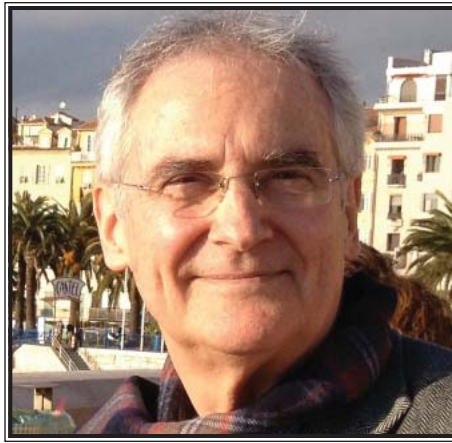
John Ryan Award for Distinguished Service to International Studies and Programs for his work with the Ford Foundation's South African education grant program and with the German Marshall Fund's program for teachers from Germany, as well as his extensive contributions to fostering international studies on the IU campus.

Before Professor Walder's lecture, friends and colleagues of Professor Wertheim, including Ted Widlanski, John Lucaites, and David Hertz, offered reflections on Al's personal and professional interactions with them. Angela Pao and Rosemarie McGerr offered the following tribute:

"In commemorating Al Wertheim's contributions to the field of comparative drama, this lecture series recognizes two defining aspects of Al's life and career: his love of the drama of different eras and cultures, and the comparative perspective that enriched his teaching and research.

"A recent study on 'comparison' as a methodology notes that comparative analysis is a mode of relational thinking that seeks 'to make connections across traditions, boundaries, and identities' of all kinds. Such connections across linguistic traditions and art forms are already evident, and perhaps most explicit, in Al's earliest work. In 'Bertolt Brecht and George Farquhar's *The Recruiting Officer*' (*Comparative Drama* 1973), Al begins his discussion of Brecht's *Pauken und Trompeten* and Farquhar's *The Recruiting Officer* by identifying himself as an Anglo-German comparatist. In 'The Presentation of Sin in "Friar Bacon and Friar Bungay"' (*Criticism: a Quarterly for Literature and the Arts*, 1974), Al's analysis of Robert Greene's 16th-century play draws on images from Brueghel. In 'Fraternity and the Catches in Restoration Theatre Productions' (*Journal of the Catch Society of America*, 1969), Al explores the uses of popular musical forms in Restoration drama.

"It seems inevitable that drama—



Professor Dennis Walder

the literary genre that brings together the resources of all forms of art when staged and crosses cultural boundaries, not just through the translation of words but also through the embodiment of thoughts and feelings by actors from different cultures—should be the form to which Al dedicated his intellectual and teaching talents. As a scholar, Al was always concerned with the social, political and intellectual contexts that inform a play and its incarnations in different times and places. This sensitivity to history unifies his wide-ranging research on Renaissance, Restoration, Victorian, and 20th-century drama, and is exemplified by his two books *The Dramatic Art of Athol Fugard: from South Africa to the World* (IU Press 2000) and *Staging the War: American Drama and World War II* (IU Press 2004).

"Al shared Brecht's conviction that the serious role drama had to play in the course of human events was not just compatible with but essentially linked to theatre's capacity to entertain. For over 30 years, Al shared his serious enjoyment of theatre with students, colleagues, friends and fellow audience members in the IU and Bloomington communities."

Jungsoo Kim, a former CMLT graduate student who wrote her CMLT dissertation on vision and subjectivity in the works of Beckett, Shepard, and Pinter, sent her recollections about Prof. Wertheim for the department to share with the audience:

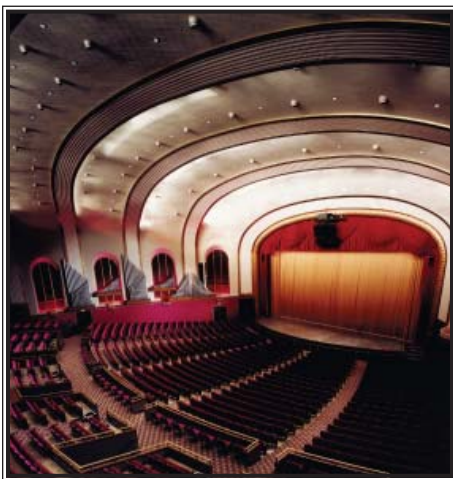
"As a new MA student, I took Prof. Wertheim's class on modern American drama. During the semester, the whole class went on a field trip to one of the theatres in Indianapolis to watch a show. . . . He understood studying drama must be firmly rooted in watching it on stage. I remember him speaking about his own experience of taking a trip to see a show. He said that as a student he took a trip to New York to see a double bill: one [play] was Beckett's *Krapp's Last Tape* and the other was Edward Albee's *The Zoo Story*. When he was speaking about discovering Albee for the first time, he was so enthusiastic that I could almost feel the excitement he must have felt then. Thank you, Professor Wertheim. Those two memories fondly remain with me, reminding me of the excitement only theatre can present!"

The inaugural speaker of the Wertheim lecture series, Dennis Walder, Emeritus Professor of Literature at the UK's Open University, is the former director of the Open University's Ferguson Centre for African and Asian Studies, as well as the founding director of the Post-Colonial Literatures Research Group. A graduate of the University of Cape Town, Professor Walder completed his doctoral degree as Aytoun Research Fellow in English at the University of Edinburgh. Professor Walder's research interests range from 19th-century fiction to 20th-century literature. His thesis was published as *Dickens and Religion* (1981; reissued 2007). He published the first book on South Africa's best-known playwright, *Athol Fugard*, in 1984, and he has since edited three volumes of Fugard's plays for Oxford University Press. In 2003, he produced a new study of the playwright, Athol Fugard, in the series "Writers and Their Work." He regularly writes program notes and gives theatre talks for performances of Fugard. Professor Walder has contextualized his research on South African drama in *Post-Colonial Literatures: History, Language, Theory* (1998). His 2000 essay "The Necessity

of Error: Memory and Representation in the New Literatures” began a series of papers and journal articles on topics linking memory, identity and narrative in post-colonial contexts, leading up to his most recent book *Postcolonial Nostalgias: Writing, Memory and Representation* (2010).

In his lecture, Prof. Dennis Walder reflected on personal encounters with playmaking during the turbulent final years of South African apartheid and beyond. Focusing on the country’s most prolific and well-known dramatist, Athol Fugard, and with reference to Hans-Georg Gadamer, Shakespeare and Brecht, Prof. Walder explored how playmaking, politics, and history are inextricably entwined. Among the questions he addressed were the following: How did popular and elite theatre interact under oppression? What are the lasting effects of challenging a dominant colonialist culture? What kind of theatre can “capture the conscience of the king”?

The current members of the CMLT Department are deeply grateful to all those who have made it possible for us to honor Professor Wertheim with this lecture series. We especially wish to recognize Al’s wife Judy Wertheim and two of Al’s longtime friends, Prof. Ted Widlanski and Martha Jacobs, who are longtime supporters of drama in many ways. The department looks forward to continuing its commemoration of Prof. Wertheim in future lectures on comparative drama.



Indiana University Auditorium

Faculty News

Research & Highlights



Akin Adesokan published the chapters “Anticipating Nollywood: Lagos circa 1996” in *Rogue Urbanism*, co-edited

by Edgar Pieterse and Abdoumalig Simone, and “A Lagosian Original: Preliminary Notes on the Speech of the Street,” in *Art, Parody and Politics*, co-edited by Aderonke Adesanya and Toyin Falola. He was invited to deliver the 2013 Annual Yoruba Day lecture at the Warfield Center for African American Studies at the University of Texas, Austin, in April 2013. As a member of the new Fagunwa Study Group, he co-organized the commemorative International Conference on Fagunwa (the pioneer Yoruba writer), held in Akure, Ondo, Nigeria, August 8-10, 2013. In October, he co-organized the second workshop of the New Media and Literary Initiatives in Africa (NEMLIA) at Indiana University, featuring filmmakers and scholars from different parts of the world. In November 2013, he participated as an invitee in ‘Semaphores and Surfaces,’ a conference on new directions in African cinema, held at Princeton University, and gave the keynote address at the 15th Lagos Book and Arts Festival in the same month.

Patrick Dove published an article discussing theory and politics in the context of new Left governments (“marea rosada”) in Venezuela, Bolivia, Ecuador and other Latin American countries, as well as a book chapter

looking at the use of the Antigone myth to reflect on military dictatorship and political dissidence in the work of the Argentine playwright Griselda Gambaro. He gave invited talks at SUNY-Buffalo and Texas A&M, and presented work from his current book project (“Sovereignty and Interregnum in Southern Cone Literature”) at the Latin American Studies Association Conference in Washington DC.



Jacob Emery gave papers at the Russian Modernism Workshop (“Amor Fati: Circular Narratives and Time Traveling



Clones”), the MLA conference (“Allobiographies: Transcribing Humanity in Gene Wolfe and Vladimir Sorokin”) and the AATSEEL Emerging Scholars panel (“Kinship and Literature”). He also sat on roundtable panels at ALTA (“Translation and the Making of World Literature”) and ASEES (“Is Russian Literature Ready for a Marxist Criticism [Again]?”) and commented on a presentation by Aleksandar Hemon and Tomislav Longinović at the “Narrating Nations” conference in Chicago. Two articles are scheduled to appear in the coming year: “Keeping Time: Reading and Writing in *Conversation about Dante*” in *Slavic Review* and “A Clone Playing Craps Will Never Abolish Chance” in *Science Fiction Studies*. The last article is part of a future project on clone narratives for which he has been awarded a CAHI research grant.

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David Hertz organized an ACLA panel at the University of Toronto meeting in April on “Microbiograticism.” A number of alumni attended, some joining Hertz on the panel with presentations of their own. A distinguished scholar from Finland participated as did one graduate student from the CMLT department. Hertz’s work on the NEH Council continues, and in July he attended a White House ceremony for President Obama’s Arts and Humanities medalists. Finally, Hertz published *Eugenio Montale, the Fascist Storm and the Jewish Sunflower* at the very end of 2013. Certainly a career highlight!



Bill Johnston was awarded a Guggenheim Fellowship for 2013 – 2014, which enabled him to begin work on a new translation of Adam Mickiewicz’s 1834 epic poem *Pan Tadeusz*. He is currently on sabbatical in Nice, France working on this project. In June 2013 he served as a consulting translator at the Banff International Literary Translation Center. Then, in September-October 2013, he was the recipient of a Lannan Foundation Writing Residency in Marfa, Texas. His translation of Wiesław Myśliwski’s 2006 novel *A Treatise on Shelling Beans* was published by Archipelago Books in December 2013.

Several articles by **Eileen Julien** will appear in spring and summer 2014: “How We Read *Things Fall*

Apart ‘Then’,” in *PMLA*; “The Critical Present: Where Is “African Literature?”” in *Critical Theory and the Production of African Literature and Cinema*, edited by Harrow and Ekotto; “Deux Regards sur Boris Diop” in *Des mondes et des langues: l’écriture de Boubacar Boris Diop*, edited by Qader and Diagne; “Literature in Africa,” in the 4th edition of *Africa*, edited by O’Meara, et al. Finally, “Towards New Readings of Neo-Traditional Tales: Birago Diop Through the Prism of the Local” will appear in *The Locations and Dislocations of African Literature*, edited by Julien and Jeyifo.

Thanks to the exchange between CMLT and the University of Lisbon’s Program in Comparative Studies, Julien taught a graduate seminar at the University of Lisbon in spring 2013, on twentieth century artists and intellectuals in “Black Paris,” including Josephine Baker, Richard Wright, James Baldwin, Léopold Sédar Senghor, Aimé Césaire, Jean Paul Sartre and Jean Genêt.

In spring 2013, the audio recording of *Doomi Golo* [The Monkey’s Kids], the first Wolof-language novel by Senegalese journalist and novelist Boubacar Boris Diop, was presented

at the West African Research Center in Dakar, Senegal. Julien’s longtime collaboration with Diop and filmmaker



Joseph Gaï Ramaka began in 2007 when Ramaka recorded Diop reading his novel at the studios of WFIU. The project had the support of the African Language Materials Archive (ALMA), Julien’s Project on African Expressive Tradition (POAET) and IUB’s African Studies Program. Ramaka has since created Ebook-Africa so as to offer a range of audio recordings to Wolof and Poular speakers who are not able to read in their mother tongues. Access to the recording of *Doomi Golo* (accompanied by an online version of the text) will be made available to Wolof language students at IU.

In fall 2013, Julien was named Director of Indiana University’s Institute for Advanced Study.

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Eileen Julien on Exchange in Lisbon, with colleagues from the University of Lisbon, during the spring semester of 2013.



Faculty Profile

Akin Adesokan: A Profile Interviewed by Roy Holler

Akin Adesokan is an Associate Professor of Comparative Literature. He is a writer, a journalist and a scholar who publishes novels, short stories, and scholarly works. Adesokan focuses on 20th and 21st century African and African Diaspora literatures and cultures.

I am an intellectual. I think. I write. I find that the most productive place for me would be in the university where there is academic freedom. And it happens to be here. In the middle of nowhere. In the middle of America.

In the place you're needed most, you rather not be. That is a fundamental condition of many intellectuals. I would really like to speak to Nigerians. Not because I do not like America, but because that is my primary area and what I grew up knowing. It is also a place where I cannot really do what I really want to do. So the aspiration is to always have a connection with your deeply held values and the place to articulate them.

Writing is about time, not form. Nothing else matters but the time you need to really do it. I spent my first two years in graduate school writing a weekly column for a newspaper in Nigeria and in the last two years I have been writing a monthly column. I write for journals everywhere, neither fully academic nor journalistic. My mode is writing. Whether I do it in scholarship, fiction, journalism, it doesn't matter. It is what I want to say, not the avenues I use to say these things that matters.

I am trying to write a book. About Lagos, where I grew up. It is an attempt for me to deal with the moment in my intellectual development when



my personal yearning for aesthetic self-expression fused with the political context.

An African scholar or critic is a comparatist by default. When you grow up in Nigeria there are 150 languages and 250 ethnic groups. You learn three languages apart from English. You want to be a comparatist.

The Nobel Prize is supposed to be the height of literary honors, but it's also heavily politicized. I would like to teach a course about that.

I am teaching a graduate course in the fall called "Afro-cosmopolitanism." We will try to look at the relationships between the intellectual tradition of the black diaspora in the 19th and 20th century and the formation of African nations after the First World War, through literature, cinema and political writing, especially in connection with the Cuban Revolution. I will also teach a second course about magical realism where we look at how the term is a creation of the publishing industry and relate that to narrative practices in West Africa.

Publishing drives certain literary forms. We really don't have as much poetry and drama published in new African writing and I am trying to

produce a series of essays, to look at the technological and generic contexts behind this, so recently I've been reading a lot of fiction and non-fiction from different African countries produced within the continent and outside. It is amazing.

One book that I think everybody should read is *The Bridge of San Luis Rey* by Thornton Wilder. It's about fate and love and usually I am not into these subjects, but in terms of how humans should live, I find it to be extremely interesting.

My favorite book of all time is *The Essays of Montaigne*. It is remarkable. I always try to go back and read it again.

Also Bertolt Brecht, Albert Camus and Wole Soyinka.

According to Isaiah Berlin, there are two kinds of historical figures: the fox and the hedgehog. The hedgehog wants to know only one thing and know it well. I am more drawn towards the fox who wants to know everything. To try to chase after many answers. These four authors embody the attributes of the fox.

Reading is very important. It is the thing to do when you are in this business. As teachers, we help students read. It helps writing and allows us to interpret and reflect and I think more and more people should read.

I would have a drink with Christ. Probably wine. To ask him what he was thinking. Why he did not just run when those guys were coming.

My daughter teaches me how to be patient. How to be open and reflective when dealing with others. As a father, you have power; you can say "do this." But the thing about power is that perhaps it is best used when you do not use it, when you don't do this because you *can*.



Paul Losensky's translation (co-authored with Sunil Sharma) of selected poetry by the 13th-century Indo-Persian

poet Amir Khusraw, *In the Bazaar of Love*, has now been published in the Penguin Classics series. His paper entitled "Vintages of the *Saqi-nama*: Fermenting and Blending the Cupbearer's Song in the Sixteenth Century" appeared in the journal *Iranian Studies*. He continued his work on early modern Persian literature in an article "To Revere, Revise, and Renew: Sā'ib Tabrizi reads the Ghazals of Rumi," published in *Mawlana Rumi Review*. He also presented papers at a symposium dedicated to the worldwide reception of the Persian poet and polymath 'Abd al-Rahman Jāmi in Paris and at the conference of the Association for the Study of Persianate Societies in Sarajevo.



Herbert Marks's essay "The Ugly Baby and the Beautiful Corpse: Robert Yarber's Gnostic Comedy"

appeared as the text of *Panic Pending*, an art book published by Reflex, Amsterdam on the occasion of the artist's latest exhibition. His article "Der Geist Samuels: Die biblische Kritik an prognostischer Prophetie" appeared in *Prophetie und Prognostik*, ed. Daniel Weidner and Stefan Willer (Munich: Wilhelm Fink); and a new essay on prophetic stammering was included in *Literature, Speech Disorders, and Disability: Talking Normal*, ed. Chris Eagle (Routledge). The trade edition of *The English Bible* (reviewed here last year) was published by

W. W. Norton in November, with an electronic version forthcoming. While on sabbatical in Italy, he lectured on biblical literature ("Per un commentario letterario della Bibbia") at the Gregorian University in Rome, and he began work on *Ouvertures bibliques. La Bible livre par livre*, to be published in 2015 by Éditions Lessius in Brussels. This fall, in celebration of the hundredth anniversary of the publication of *Du Côté de chez Swann*, he presented a paper entitled "Proust's Little Barometer Man" at I.U.; and this winter he spoke on the unanswerable question "How Many Books in the Bible?" to the Ancient Studies Colloquium. He continues his work as general editor of the monograph series *Indiana Studies in Biblical Literature*.



Rosemarie McGerr was reappointed Director of the Medieval Studies Institute last summer, with a new three-year

term. During the summer, she also completed a new essay, "The Judge as Reader, the Reader as Judge: Literary and Legal Judgment in Dante, Machaut, and Gower," which was invited for publication in a collection called *Machaut's Legacy: The Judgment Poetry Tradition in Late Medieval Literature*, edited by Machaut scholars Burt Kimmelman and R. Barton Palmer. Along with medievalists at Notre Dame, the University of Chicago, and other midwest universities, she has continued to work on the "Performing the Middle Ages" project, sponsored by the Andrew Mellon Foundation, which is planning presentations and conferences related to forms of performance in medieval literature, arts, religion, and government in Europe, Asia, and Africa. In May, she will present "Walther von der Vogelweide and the Voice of the Nightingale: Performance,

Intertextuality, and Gender" at the International Medieval Studies Congress at Kalamazoo. Later in May, she will present "'Englising' the Bible in Defense of Orthodoxy in *The Pilgrimage of the Soul*" at a conference on "Transforming Scripture: Biblical translations and adaptations in Old and Middle English" at Oxford University. In July, she will present "Reading, Judgment, and Government in the *Confessio amantis*" at the International John Gower Society Congress at the University of Rochester.

Angela Pao participated in the working group on "Orientalism and Comparativism: Theory and Practice" at the XXth Congress of the International Comparative Literature Association in Paris, presenting a paper titled "*Orientalism - A Diasporic and Ethnic American Perspective*." She was invited to contribute an essay, "The Red and the Purple: Reflections on the Intercultural Imagination in a Multicultural Society," to a special issue of *Contemporary Theatre Review* that will focus on issues raised by the controversial casting of the Royal Shakespeare Company's 2012 production of *The Orphan of Zhao*.



Anya Peterson Royce continued her association with the Irish World Academy of Music and Dance, UL, Limerick as External Examiner for the MA Ethnochoreology, as an international consultant for strategic planning, as external supervisor for Breandan de Gallai, PhD, Arts Practice, and as invited lecturer and panelist. The theme of the International Panel was "Performing Arts in Higher Education: International Perspectives on Teaching, Learning, and Research." In 2013, she also gave three keynote

lectures: “Journeys of Transformation: Isthmus Zapotec Beliefs and Rituals surrounding Death” (McFarland Center for Religion, Ethics, and Culture, College of the Holy Cross), “The Anthropologies of Dance and Movement” (annual meeting of the Society for Ethnomusicology, Dance and Movement Research Group),



and “Living Change: Isthmus Zapotec Culture, Society and Politics over the Long-Term” (CLACS conference).

She published “Taking the Long Way Around: Journeys of Transformation,” in *Of Our Times/Comhaimseartha, August, Limerick: The Irish World Academy of Music and Dance*, Fall 2013. She completed the Epilogue (an updating of the field) for the Polish translation of *The Anthropology of Dance*, now in press with the University of Warsaw Press. As part of a class, Creativity and Collaboration in the Arts, Royce designed and organized a series of seven workshops and performances spanning music, dance, and visual arts featuring both local and international artists. These were part of the 2013 Themester offering and open to the public.



Kevin Tsai presented lectures on early modern drama at Reed College; on translation studies at NATSA; and on medieval fiction at the RMMLA, where he also gave a poetry reading. He delivered two respondent papers at the International Conference on Taiwan Studies on contemporary poetry and fiction, and channeled a colleague in the field who

could not attend on account of back pain.



Johannes Türk was invited to give a talk on “Literature and the Language of Immunology” at Princeton in April. He

also contributed a talk on “Universal History and the Theatrical Lessons of the French Revolution in Schiller,” at a conference on the concept of universal history at IU, and co-organized a seminar on “Narration” at the GSA. His article “Approaching Death: Accident, Citation, and Singularity in Montaigne’s *De l’Exercitation*,” resulting from an exploration of the theme of accident in western literature that reaches back many years, appeared in the *Yearbook of Comparative Literature* 57 (2013), pp. 230-239. This was his last year as a Delegate at the MLA Assembly. In February 2014, he gave a public lecture on “Tragedy

and the Lowest Form of Life: Georg Büchner’s *Woyzeck*” at the IU theater at the occasion of the production of the piece.



Sarah Van der Laan’s essay, “Songs of Experience: Confessions, Penitence, and the Value of Error in Tasso and Spenser” is forthcoming

in PMLA. In the past year, she contributed a paper on Milton’s *Masque* and the *Odyssey* to a seminar on “Greek Texts and the Early Modern Stage” at the Shakespeare Association of America annual conference. She also presented papers on Ariosto’s Homeric failures at the Renaissance Society of America annual conference, and on the virtuous enjoyment of pleasure in sixteenth-century English epic at the Sixteenth Century Society Conference. Her book manuscript, *The Choice of Odysseus: Homeric Ethics in Renaissance Epic*, is under review.



Kevin Tsai presenting at the 2014 North American Taiwan Studies Association (from left to right, Tsai, Christopher Lupke and Joseph Allen). Photograph taken by Diana Riccitelli.

Emeriti News

As part of an ongoing project in Arabic on Iraq's contemporary literature, **Salih J. Altoma** published the following works:



"Sargon Boulus 1944-2007: Highlights of His American Life." *Kikah Journal of World Literature*, London. 1:1 (summer

2013):222-233; *Guide to Iraqi Writers in Western Diasporas: An Experimental Sample*. Published serially in the online journal: *al-Naqid al-Iraqi* (The Iraqi Critic) November, 7, 9, and 12, 2013. [Includes biographical notes submitted by Iraqi writers in Western countries Australia, Austria, Canada, Finland, France, Germany, Netherlands, Spain, Sweden, United Kingdom, and USA]; "Theodore Ziolkowski. *Gilgamesh among Us: Modern Encounters with the Ancient Epic*. Cornell U Press, 2011." *al-Naqid al-Iraqi* December 16, 2013; "Gilgamesh Epic in Arabic Writings." *al-Naqid al-Iraqi* February 1 and 4, 2014 and "Salam al-Asadi 1963-1994: How Did Sam Hamill Choose Him for *Poets against the War*" *al-Naqid al-Iraqi*, February 14, 2014.

Ernest Bernhardt-Kabisch

continues to translate scholarly and belletristic texts from the German. This past year, two of his translations came out: *In Front of My Door: The "Stumbling Stones" of Gunter Demnig*, ed. Joachim Roenneper (Arachne Verlag), a collection of essays, fiction and poetry on the holocaust and on Gunter Demnig's project memorializing the victims of Nazi persecution and genocide with small plaques that contain the name and dates of the victims, which are then set into the sidewalk in front of the houses where the victims once lived; and Peter Petersen's voluminous *Music*

and Rhythm: Fundamentals – History – Analysis (Peter Lang), in which rhythm is radically redefined as involving far more than accents and meters. An additional translation of *Alban Berg: Music as Autobiography* by Constantin Floros is in press and Bernhardt-Kabisch is currently at work on translating a book about the composer György Ligeti

Peter Boerner's monograph *Goethe. Life and Times*, translated from the original German by Nancy Boerner, appeared in a second edition with Haus Publishing in London. Translations in ten other languages came out previously. Boerner's essay on "Ernst Beutler und Amerika" was published in the *Jahrbuch des Freien Deutschen Hochstifts* (Frankfurt Goethe-Haus).

In the spring semester of 2013, **Claus Clüver** taught a graduate seminar on the international and intermedial contexts of Brazilian concrete poetry in the Department of Spanish and Portuguese at UC Berkeley. In July, he presented a paper on "Iconotexts . . . and Their Others?" at the conference on "Ekphrasis: From Paragone to Encounter" at the University of Hull, England. In October, he gave a mini-version of his Berkeley seminar in Portuguese at the Centro de Referência Haroldo de Campos, São Paulo, where he also participated in the symposium "Poéticas da Reflexão" with a presentation on "Ideograma & Poesia Concreta." At the Universidade de São Paulo he gave a lecture on "Poesia Concreta: uma perspectiva internacional" and at two other universities he lectured on "Encontros entre mídias e artes: Reflexões sobre intermedialidade, transmedialidade, re-mídiação e adaptação." He also prepared twenty of his essays on the theory, history, and critical application of interarts and intermedial studies for a volume in Portuguese to be published in Brazil in 2014. Scattered in various essay collections or journals, they were originally published in English, German, or Portuguese.

Eugene Eoyang gave a talk to the

Indiana University Emeriti on March 22, 2013 on Mo Yan, the Nobel Prize winner in 2012. Eoyang also offered versions of a paper entitled "Freud in Hunan: Translating Shen Congwen's 'Hsiao-hsiao'" at the American Comparative Literature Association in Toronto, on April 5, 2013, and at the International Comparative Literature Association Congress in Paris, on July 19, 2013. He also gave a talk on Octavio Paz at the Peace Forum in Hong Kong on UN Peace day, entitled, "A Poet Named 'Peace'," on September 21, 2013. He presented an analysis of "Several Chinese Poems and Their Translations: A Dialogue Between Poet and Translator" at Fudan University, November 15, 2013. And he gave two versions of "The West in the World: Subliminal and Paradigmatic Hegemonies," first at Changshu Institute of Technology, Jiangsu, China, November 16, 2013, and next at a symposium on "The Future of Comparative Literature" held at the University of Tokyo, on November 29, 2013. These presentations stem from a chapter commissioned by Dorothy Figuiera and Chandra Mohan for a revised edition of a handbook on comparative literature to be published in India.

In addition, Eoyang co-authored, with Pauline Bunce and Vaughan Rapatahana, "English Language as Governess: Expatriate English Teaching Schemes in Hong Kong," in *English as Hydra*, edited by Vaughan Rapatahana and Pauline Bunce (Bristol: Multilingual Matters), pp. 133-57. His keynote presentation in 2011 at Otemae University, "Interculture: A Brave New World" appeared in a Japanese translation (Yuriko Yamanaka, translator), in *Hikakushigaku to bunka no hon'yaku* [Comparative Poetics and the Translation of Culture], Kōji Kawamoto and Ken'ichi Kamigaitō eds. (Kyoto: Shibunkaku, 2012), pp. 175-201. His article, "The Arrogance of the Species: Humanity, Humanitas, and the Chinese Notion of Ren (仁)" appeared in *The Canadian Review of Comparative Literature*,

38.3 (September 2011): 337-343 and his 2010 presentation, “Sparrow on a Pine Branch’: Traditional Chinese Poems by a Taiwan Poet in the United States,” was published in: *Translation and Intercultural Communication: Impacts and Perspective* 翻譯與跨文化交流：積淀與視角, edited by Tan Zaixi, Shanghai: Shanghai Waiyu Jiaoyu Chubanshe 上海外語教育出版社, 2012, pp. 27-43. Another of his talks, which he originally presented at the Foreign Language Press in Beijing in 1981, was just published as 翻譯漫談, in 翻譯尷尬, 郭風嶺編, 北京：金城出版社, 2013.6, pp. 142-48, while his paper, “The Generic Self: Anecdotal vs. Autobiographical References to Personal History,” which was originally presented at the 7th Biennial International Auto/Biography Association Conference in July 2010 at the University of Sussex, also just appeared in the *Canadian Review of Comparative Literature* 39.3 (September 2012): 244-56. Finally, a translation of a poem by Wann Ai-jen, “A Trip to Hannibal,” appeared in *English Island*, a student journal published at Huaqiao University, China, 7 (Sept. 2013): 4-5.

Harry Geduld’s twenty-ninth book, published November 2013, is entitled *Ole Arry’s Almanac of Orrors* and is dedicated to “My fellow-Cockney Jack the Ripper, the original cutup.” Professor Geduld recently commented: “On clearing out my yellowing files I have come across numerous LPs for which I provided the liner-notes. These LPs have never been listed among my publications. They include LPs of the film score for *Ben Hur* (1925), William Axt’s music for two Greta Garbo films, readings by John Carradine of stories by Ambrose Bierce and Edgar Allan Poe, the radio broadcast of *My Man Godfrey* (starring William Powell and Carole Lombard), and the movie soundtrack of *Flash Gordon’s Trip to Mars*. These LP listings should be added to my three hundred-plus articles and reviews, mainly of film topics.” I am currently completing a greatly enlarged version of my book, *The Geduldictionary and Self-Help*

Manual to be followed by my third volume of short stories.

In May 2013, **Sumie Jones** had two Japanese lectures published in the *Proceedings of “Travels to Foreign Lands and the Formation of Monogatari, a Symposium.”* The first, a keynote lecture titled “From Noble Travelers to Group Tourists: Travels Beyond the Borders in Literature during the Edo and Meiji Periods,” appears in Vol. 1 (in memory of Herbert Plutschow), pp. 19-32. The second is “The Birth of a Novelist: Oba Minako and Seattle” is in Vol. 2 (in celebration of Oba Minako), pp. 33-40. The *Proceedings* were published by the Institute of Comparative Culture, Josai International University, Tokyo, 2013. In October 2013, Prof. Jones presented a paper, “Translation as Overtextual Layering: The Case of Teamwork on a Japanese Rap Song, ‘Oppekepe’,” during the 36th annual conference of the American Literary Translators Association held in Bloomington.

In October, **Oscar Kenshur** delivered the Mary Louise White lecture at SUNY Fredonia. The talk was entitled “Saving Homer: How Defenders of the Ancients Became More Modern than the Moderns.”

Suzanne Pinckney Stetkevych (NELC, Adjunct CMLT) retired from IU as Ruth N. Halls Emerita Professor of NELC at the end of 2013 and has taken up a new position as Sultan Qaboos bin Said Professor of Arabic & Islamic Studies at Georgetown University. Over the past year she has presented “Western Colonialism and Arab Neo-Classicism: Repudiation and Canonization” at the American Comparative Literature Association, University of Toronto, April 4-7, 2013; and the same paper in fuller form at the Institute of the Humanities and Global Cultures, University of Virginia, Charlottesville, VA, 12 April, 2013. In Fall 2013 she presented two papers on the blind 11th century Syrian poet, al-Ma’arrī: “The Lexical Exile of Abū al-‘Alā’ al-Ma’arrī” at a conference on Arabic Literature: Migration, Diaspora,

(continued on page 12)

Emeriti Profile

Willis Barnstone: Anecdotes of a Poet

by Marie Papineschi



Although Willis Barnstone spent most of his long and prolific teaching career at IU, where he taught in the

Comparative Literature department for thirty-four years, he has managed to travel throughout his life. He first studied at the National Autonomous University of Mexico, then at the Sorbonne in Paris and finished up with a PhD from Yale. He started teaching in Greece in 1949, has taught in Switzerland, Argentina, and China, and has taught at various universities in the United States, including the universities of Texas, Massachusetts, and California-Riverside, among others.

All considered, it seems that Professor Barnstone has been everywhere and done everything: he published “the first real photo book” on the Cultural Revolution in America in 1973, has translated the poetry of Sappho, Mao Tse-Dong and the New Testament, written books of poetry in French, Spanish, Modern Greek and Italian (which he likes to translate himself); he is a painter who likes to design and make jewelry (his father was a jeweler) as well as illustrate his own books. He is also a critic, a short-story writer and a memoirist who describes himself as “a fast writer, slow reader”—and a Professor Emeritus who proclaims himself “self-taught” and has won numerous awards for poetry and translation for the past fifty years.

Professor Barnstone approaches

(continued on page 12)

Emeriti News (cont.)

Exile, Estrangement, Middle East Institute, Columbia University, NYC Nov. 7-9 and “Min al-Mujtama’ ilā al-Mu’jam” at the Kuwait Foundation for the Advancement of the Humanities Conference, Kuwait, Nov. 11-13. Finally, her paper “*Arabic Poetry and the Invention of the Abbasid Golden Age*” was presented at: Baghdad: Cradle of Culture and Civilization, 1013-2013, Iraqi Cultural Center and The American Academic Research Institute in Iraq (TAARII), Washington DC, Nov. 15-16, 2013.

Bronislava Volková’s poetry and interviews have been published this year in translation in literary journals in various countries: Romania (*Gates of Poetry*, Resita and *Ziarul Actualitatea Literara*, Lugos), Bulgaria (*Slovoto dnes*, Sofia) and Ukraine (*Ukrainska literaturna gazeta*, Kiev). A book of selected poems has appeared in Sofia, Bulgaria in translation by Dimitar Stefanov under the title *Az sam tvojata sadba* (I Am Your Destiny).

In the spring, she has taught a graduate class at IU, *20th Century Central & East European Poetry II*. In October, she has produced a multimedia poetry performance with her collages, dance and music at Indiana University, *The Sea Recalls*, supported by CAHI, Jewish Studies Program, REEI and Slavic Department. The performance has been filmed and repeatedly televised by CATS of Bloomington. A DVD of the performance has been produced and is currently available.

She has also traveled to the Czech Republic in the spring to give several poetry readings with music and a paper at the *International Seminar of Bohemists*; to Romania to an International Poetry Festival (*Gates of Poetry*) in Reșița and to Bulgaria in the fall to present her new book as well as to give an interview for the *Bulgarian National Radio*. Apart from that, she has participated in several art events in Bloomington and exhibited her collages and gave her multimedia poetry performance in the Emeriti

house.

Her work has been featured this year in the *Národní kronika* (sensen. cz, Nadace Charty 77) and *Portál české literatury* (Ministry of Culture) in the Czech Republic, in *Slovoto dnes* in Bulgaria and in *Convorbiri Literare* (Journal of the Union of Romanian Writers) in Iasi, Romania. She is on the editorial board of *Tahy*, *IJLA* and *Litteraria Slavistica*

Emeriti Profile (cont.)

his uncanny ability to move between media with humility: when I ask how he ended up doing so much and in so many areas, he replies simply that “luck and accidents have a lot to do with it.” He mentions a barn fire that, destroying his paintings, pointed the way towards writing “as the main arena.” A trip to Mexico with his father when he was a child and a Mexican stepmother became the seeds of his future career as a Spanish literature professor, itself a step towards a multilingual life and worldwide travels. For Professor Barnstone, a new place is an invitation to learn a new language, immerse himself in a new literature, and write new poems. Unexpected situations are opportunities to explore his art, no matter what form it takes. Deep down, Professor Barnstone is a poet, in the Ancient Greek sense of “maker.” He asserts that photography,

painting and writing are equally important to him, and that “taking up new genres has always been a liberation.”

Professor Barnstone has been retired for years, but has been anything but idle—so much so that he misses having time to read novels. In October 2013, he gave the keynote address at the American Literary Translators Association conference here on the Bloomington campus. In February 2014, he was honored at the Association of Writers and Writing Programs’ conference in Seattle (now the largest literary conference in America) with a panel paying tribute to his life’s work, where he was introduced by Yusef Komunyakaa, a Pulitzer-prize winning poet, friend, and former IU faculty member. In April, Professor Barnstone will give the keynote address at Harvard Divinity School on a seminar in translating the New Testament, focusing on the Jewish roots of the text—a topic that has been dear to his heart throughout his career as a biblical translator and commentator. His latest book of poetry, *Moonbook and Sunbook*, came out in March, and he is planning a photo book in Argentina on Jorge Luis Borges, with whom he shared a long collaborative friendship. All in all, it doesn’t sound like Professor Barnstone will be curling up with Balzac anytime soon.



Student News

Student Accomplishments

Ola Agbetuyi completed two volumes of translations: *Moremi: The Courage of Motherhood* (a play) and *Igbokegbodo Okan Akewi*. (translation of Christopher Okigbo's poetry book, *Labyrinths*). *Moremi* earlier scheduled for publication last December has been moved forward to June 12, 2014 to commemorate the events that inspired the translation, while *Igbokegbodo* is scheduled for publication later in the year. The preface to *Igbokegbodo* is scheduled to be published separately in English in March as Prolegomena to any Work of Translation That Will Present itself as *Literary Art*. Ola also attended an international Comparative Literature conference at the Kings College, London, United Kingdom where he presented a paper on the translation of *Labyrinths* titled; "Osirism: Cannibalism in Christopher Okigbo's *Labyrinths*." In addition he recently completed the translation into Yoruba of William Faulkner's

two poetry volumes, *The Marble Faun* and *A Green Bough*, and is currently working on *The Sound and the Fury* (a novel).

CMLT major **Miranda Caudell** has been elected to Phi Beta Kappa.

Magda Dragu presented the paper "A Transmedial Inquiry into the Early Avant-Garde Collage Spatiotemporal Distortions" at the MDRN conference "Time and Temporality in European Modernism and the Avant-Gardes (1900-1950)", 16-18 September 2013, KU Leuven (Belgium).

Lily Li, PhD candidate in Comparative Literature, presented her paper entitled "Beyond Chineseness: Gao Xingjian and Ha Jin" at the 2013 IUB-UIUC joint Doctoral Student Research Seminar at IUB on Sept 28, 2013 called "Reframing Area Studies: An East Asian and Pan Asian Perspective;" she also presented a paper entitled "Mo Yan's Dystopic Liquorland: The Mystery of *The Republic of Wine*" at "Imagining Alternatives: A Graduate Symposium on Speculative Fictions" at UIUC on Oct 18-19, 2013 and was also awarded

the EASC Travel Grant for Fall 2013.

In 2013, PhD candidate **Ashley Pérez** published the article, "Anne Sexton in Search of an 'Accident of Hope,'" in *New England Review* 34.1 (2013). Her story, "3:17," was published in *The Texas Observer* as the winner of the magazine's fiction prize, and in November, Carolrhoda Lab purchased her third novel, *In Darkness*, which is forthcoming in 2015. In 2014, her essay, "Against *Écriture Féminine*: Flaubert's Narrative Aggression in *Madame Bovary*," was published in *French Forum* 38.3 (Winter 2014). She also presented research at the conferences of the Indiana Foreign Language Teacher Association, the Midwest MLA, the Indiana Library Federation, and the McConnell Center for Youth Literature.

Catherine A. Berry presented her paper "Mythologizing Autobiography: Lord Byron and the Creation of a Mortal Trickster" at the American Comparative Literature Association's 2013 conference in Toronto, Canada. Along with Dr. Leena Eilittä of the University of Helsinki, Catherine is currently co-translating and co-editing a collection of essays to be published under the title *Afterlives of Romantic Intermediality*.

Holly Schreiber's article "Journalistic Critique through Parody in Stephen Crane's 'An Experiment in Misery'" will appear in the Spring 2014 volume of *Literary Journalism Studies*. The essay is based on a conference paper she delivered at the IALJS Eighth Annual International Conference for Literary Journalism Studies in Tampere, Finland in May 2013, for which she received an award for the best graduate student research paper.

Claire Y. van den Broek presented excerpts from her dissertation at the International Conference on Romanticism in Detroit in September,



Fulbright Scholar Moustapha Ndour, Chair David Hertz, Prof. Rosemarie McGerr and Fulbright Scholar Moussa Thiao at the SAB Fall picnic held on September 8th, 2013.

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Undergraduate

Student Profile

Paul Morris, Senior

A Study in Contradictions

by Denise Lynn

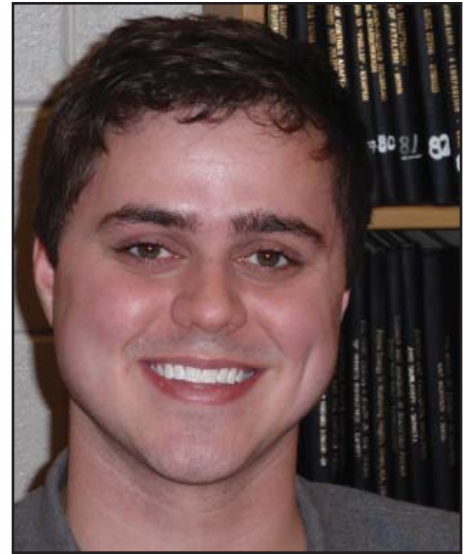
My first impression of Paul Morris was that he was rather studious and contained. A regular visitor to the “West Wing” of the Comparative Literature Department, I would often see him sitting quietly at a table with an open laptop, surrounded by an array of books and a deflated backpack. It turned out that Morris was waiting to meet with Dr. Johnson for an individualized reading course the two of them had crafted to help Morris prepare for graduate school. In the final semester of his senior year, Morris wanted to read texts that he thought he “would be expected to be acquainted with [like] the *Paradiso*, Ovid’s *Metamorphoses*, and Virgil’s *Aeneid*, [as well as] literary theory from antiquity, the Medieval Period, and the Renaissance,” given that he wanted to “learn some of its roots before shooting off into 20th century theory.”

But within minutes of sitting down with Morris, the notion of quiet containment was quickly dispelled. Before I could ask a single question, Morris was off and running, speaking enthusiastically about his love of music and popular culture. An avid concert-goer and blogger for the IU student radio station WIUX, Morris revealed that he had seen The Avett Brothers in concert nine times, been to the Bonaroo Music Festival three times and had also attended Austin City Limits and the New Orleans Jazz and Heritage Festival. Morris is also passionate about the “artistic genius” of Kanye West, describing him as a great talent because even though he doesn’t play an instrument he can build a song and has the ability to collaborate

with anyone, be it Nina Simone, an artist from the 70’s or a contemporary friend like Jay Z. Also fascinated by movies, television, and celebrity culture in general, Morris pinballed from the effects of 9/11 and the emasculation of American Culture, to the gritty and dirty tonalities of Childish Gambino, to the explosion of experimental shows on television like *Breaking Bad*, *Mad Men* and *House of Cards*, without ever losing steam.

A study in contradictions, Morris intrigued me with his depth and range, his analytical eye and the zeal that he brought to his subject matter. In fact, he explained that when something catches his ear, he begins researching it, often reading articles and watching interviews with various artists or groups. Not only that, but he commits, often becoming a diehard fan of artists he finds inspiring, be it The Avett Brothers, Kanye West, the television series *Chuck* or the teaching style of Dr. Jeffrey Johnson with whom he has taken four classes. But as he explained his open and exploratory method, it struck me that he had done something similar when he chose to minor in comparative literature.

Born in Terre Haute, Morris knew that he wanted to study English at IU, as he had aspirations of becoming a fiction writer. After taking three creative writing courses, however, he realized that he didn’t like “working on creative writing in an academic setting,” as he found the process was either too slow or too fast. In 2010, he formally declared a major in English as he absolutely loved reading, loved talking about literature and discovered a love of literary theory in his junior year in L371—a required course for English Majors. Meanwhile, in the fall of 2011, he was introduced to comparative literature after taking Alina Sokol’s C205: “Comparative Literary Analysis: Author, Narrator, Character.” In this way, comparative literature had caught his ear and he would then take several CMLT courses through the Honors College with Margaret Gray (H233: From Page



to Screen) and Jacob Emery (H233/C200: Figuring Out the Novel), but the tipping point to actually minoring in comparative literature occurred when Morris took C345: *Angry Gods* with Jeffrey Johnson on literature and religion.

Morris would also take “Modern Literature and the Other Arts: Rebellion and the Trickster’s Art” with Cassie Berry, “Literature & Film: Who is the Actor?” with Dr. Eyal Peretz and “Narrative: The History and Theory of Narrative Forms” with Dr. Rosemarie McGerr for a total of 30 credit hours, and would likely have double majored in English and comparative literature, if not for the language requirement. Dr. Johnson laments that Morris is one of the majors who got away and the department has recently proposed a two-track alternative to the college that would preserve the language requirement for students who wish to continue their language study, but would introduce a second track for students like Morris that would focus on interdisciplinary study and would not have the same language requirement.

Presently, Morris is working on his Honor’s Thesis titled “Post Modern Detective Fiction,” which uses literary theory to explore the “triple homicide of Detective Fiction,” as it examines the death of the author, the death of the subject and the death of the character. Paul Auster’s *New York Trilogy* is heavily featured in Morris’ thesis, as Auster’s

work allows Morris to explore the de-centered subject and the nature of human conflictedness. Morris asserts that “we are so inherently conflicted that we can’t be thought of as just one unified being.” Morris is scheduled to graduate in May with an Honor’s Notation from the Hutton Honor’s College and has plans to enter the publishing field in Nashville Tennessee, but is not sure if he wants to “work in book, magazine, music publishing, or something [that] I haven’t even been introduced to yet.” Morris may also attend graduate school in the future, but currently wants to take more time to explore his options before he commits.

Graduate Student Profile

Claire van den Broek

PhD Candidate

by Julie Le Hégarat

For many years, Claire van den Broek’s life seemed destined for a career in business. Claire grew up in the Netherlands in a business-oriented family. At seventeen she moved to America and attended the University of Oregon. Despite her initial plans to study business, she received the call of Literature on the very first week when she met a CompLit Professor who suggested she sign up for a 400-level course on Hermann Cohen and Moses Mendelssohn. Claire confesses: “My eyes have never glazed over as hard as they did that semester. Still, my curiosity had been piqued. Soon after I dropped out of Business Administration and never looked back.”

In 2001, after completing her B.A., Claire moved to London where she got a Master’s degree in Translation. She then chose Indiana University to pursue a PhD in Comparative

Literature and Germanic studies. Claire has always been an inspiring instructor in the Department where she has successfully taught a wide array of classes. Last year, she decided to go back to Oregon to focus on writing her dissertation and to get on the job market. “The academic job market was far worse than I had anticipated”, she says. “After several years of economic strain and a significant reduction in tenure-track jobs, academia is saturated with highly qualified PhDs willing to accept temporary positions with embarrassingly low salaries.” Out of curiosity she applied for jobs at Apple and Mendeley Ltd. Within a week she had an offer from both companies and she accepted Mendeley Ltd’s offer in London. In deciding which job to take, Claire says that it: “Also didn’t hurt that Mendeley offered Friday Beer O’Clock, free healthy meals every day, time off for charitable work, all kinds of cool benefits, and an office filled with brilliant young people; quite a few PhDs too.” By a strange twist of fate, she actually used to live right behind Mendeley’s office, in 2001 when she was studying for her Master’s. Claire is really happy to be back in the English capital: “I’ve always felt homesick for London. The museums, the theaters, the nearby English countryside. Perhaps I’m most excited about living in Finchley now, which is also home to the Freud Museum. They have Freud’s original couch, you know!”

Claire is now working as an Education Program Manager, a position for which her academic background was vital. Mendeley spent six months looking for someone who understood academia, but who also had the technical knowledge to develop materials and a curriculum for the advisors, and who could manage their 1800+ advisors who are all researchers. Claire says her PhD was an invaluable training: “Hiring me is a compromise on the management experience, but our PhD teaches us countless valuable skills: Writing, publishing, public speaking, organizing events, working independently, developing educational

materials, and more.” Claire also insists that it is important to keep up with current technology: “Even in academia a huge number of jobs now ask for experience in the Digital Humanities, or teaching online courses.”

Claire is enthusiastic about her new job, but she hasn’t given up her dissertation.

Her work explores proto-concepts of trauma in the long 19th century. This period is rife with stories about anti-heroes who are haunted by their past, whose guilt expresses itself through the symptoms that we now read as trauma: paranoia, anxiety, nightmares, and triggers a repetition compulsion. Claire says: “I expect some resistance to my guilt-theory, especially from Trauma Studies, but I feel that my theory uncovers an extensive discourse on trauma, a full century before trauma was, supposedly, on anyone’s radar.”

Claire and her advisor Fritz Breithaupt are working out a plan for completion. She hopes to spend a day on her dissertation each week, so she can defend by November or December of 2014. At the moment, Claire is working on a book chapter on Romanticism and the Other Disciplines, as well as guest-editing an issue of *German Quarterly*. She is also writing a translation of East-German author Franz Fühmann’s book *Saiäns Fiktschen*, together with her friend Andrew Hamilton. An excerpt of her work in progress was published in December in *No Man’s Land*.



Student News (cont.)

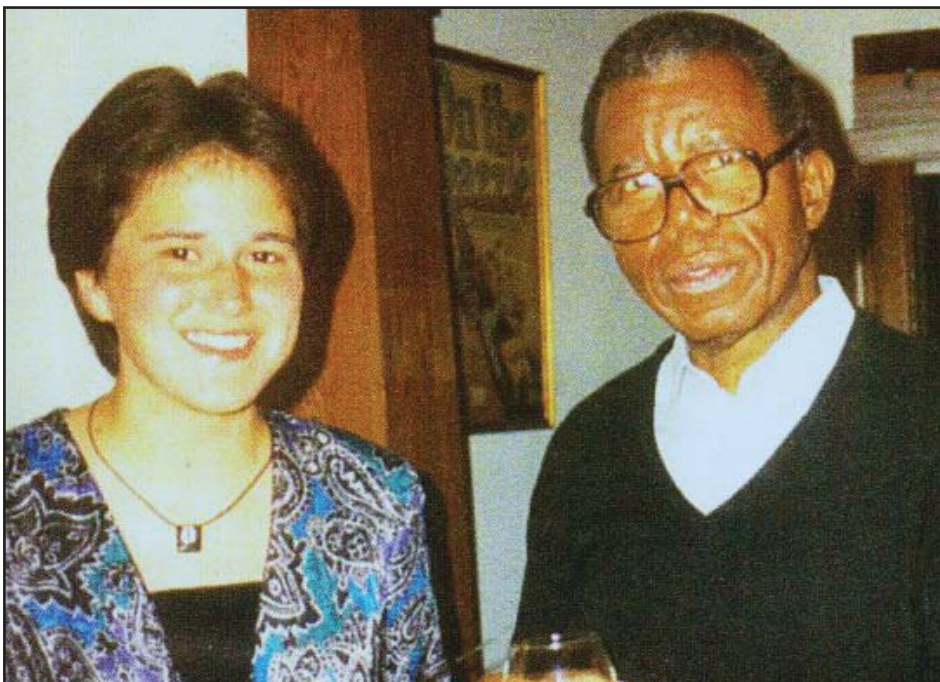
and at the Society for Comparative Literature and the Arts in North Carolina in October. She will be contributing a chapter to a book on *Romanticism and the Other Disciplines* in 2014, and is currently working on guest-editing a volume of the *German Quarterly*. Over the next year, she plans to complete her dissertation titled *Schuldtrauma: Narrating Guilt as Trauma in the Long 19th Century* and she also started a new job in London (UK) this February, managing the Education Program for Mendeley Ltd., an academic software company, which is a subdivision of the Reed-Elsevier publishing group.

Natasha C. Vaubel (MA, 2002, PhD Candidate), will present a keynote address, “Travels with Obierika and Ezeulu: Personal Reflections on Chinua Achebe” at the “Arrow of God at 50” symposium in Port Harcourt, Nigeria, on April 26, 2014. The symposium is part of worldwide celebrations commemorating the 50th anniversary of the publication of Chinua Achebe’s novel, *Arrow of God*. Natasha was a student of Chinua Achebe at UMASS— Amherst, and worked

to promote Achebe’s journal *African Commentary* in the 1980’s. She is participating in the celebrations at the invitation of the Achebe family.

Karen Ya-Chu Yang works as an Assistant Professor at the Department of English at Tamkang University, Taiwan. Her article “Rewriting Canonical Love Stories from the Peripheries” recently appeared in the journal *CLCWeb: Comparative Literature and Culture*. Her essay “Passionately Documenting: Taiwan’s Latest Cinematic Revival” has been accepted for publication by the *Journal of Film and Video*. She also presented the paper “Fantasizing Love: Identity Hybridizations in Rushdie’s *The Enchantress of Florence*” at the 21st Annual Conference of the English and American Association held at National Chung Cheng University, Taiwan, on November 23, 2013.

Margot Behrend Valles has begun teaching as an assistant professor in the Center for Integrative Studies in the Arts and Humanities at Michigan State University in East Lansing.



Congratulations to our 2013 Graduates and Award Winners

Graduates

B.A.

Kelsey Adams
Panagiota Doukas
Amanda Eglen
Logan Gannis
Paige Henry
Amanda Steinken
Farrell Paules
Sarah Larson
Kristie Pladson
Colin Wagner

M.A.

Sarah (Sally) Morrell
Tsai-yi Wu
Sheldon Dance

Ph.D.

Ya-Chu (Karen) Yang
Ju Young Jin
Margot Behrend Valles
Katalin Palinkas
Adrien Pouille

Awards

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

Annie Geduld Memorial Prize (Outstanding student in comparative arts): **Evan Smail**

Gilbert V. Tutungi Award (For best M.A. thesis project): **Alison Posner**

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

AI Award (For excellence in classroom teaching): **Elizabeth Geballe**

Newton P. Stallknecht Memorial Award (For best graduate essay in a Comparative Literature course): **Sally Morrell**

Outstanding Senior Award: **Sarah Williams and Panagiota Doukas**

Alumnus Profile

Joon Park BA '98

Park's Relentless Intellectual Curiosity and Giving Spirit
by Denise Lynn

Indiana University alumnus Joon Park (BA '98) was originally born in Seoul, South Korea and immigrated to the United States with his family, settling in the Chicago, Illinois area. Currently the Chief Operating Officer (COO) of the Investment Management Division at Ayeska Investment Group, Park holds a BA in comparative literature and East Asian language from IU and an MBA from Northwestern University.

Park discovered comparative literature at the end of his freshman year when he met a friend who was a comparative literature major. "He asked me to proof a paper he had written for an intro to narratives class. I was mesmerized by not only his eloquent prose but also his deep analytic insight into what I thought was a relatively simple story. I wanted to think and write the way he did. I focused on Korean literature but I also studied Japanese, Chinese and French." Park was also impacted by his work with Professor Eugene Eoyang, stating that he "was instrumental in his development. His knowledge of Chinese poetry was particularly thought-provoking because of the rich layers of interpretation that could be peeled away based on the subtle and unique combination of characters."

After IU, Park took his first job as an IT management consultant at Andersen Consulting, but he "didn't have a particular career path laid out." He also worked in finance during his early years, with stints in New York, Sao Paulo and London, before attending the Kellogg School to "round out his general business education." So while he observes that "finance wasn't exactly a conscientious choice," he had



"always been attracted to working and learning from people who were smarter than me and I noticed that many of them worked in finance. So I made a plan to transition into Corporate Finance consulting and eventually landed on Wall Street doing Equity research. From there I wanted to keep learning and the smartest people I knew worked at hedge funds. So I migrated to the hedge fund industry. I think a role like the COO is a great fit for me because I get to use a diverse set of skills that I've accumulated over the years including the skills I learned studying comparative literature at IU."

So now, Park's work includes "all aspects of running a hedge fund such as marketing, investor relations, performance analysis, and business development." In this role, he finds that "strong communication is vital," but Park also believes that "the most important skill I learned from my comparative literature degree is complex analytics. Reading a book

and analyzing it from a historical perspective, authoritative perspective, structural perspective, post-colonial perspective, etc. is very relevant in analyzing a business problem and creating multiple solutions." Furthermore, "in the hedge fund industry we are always trying to analyze a particular asset and place a value on it. Those who do well in our industry can 'see' the true intrinsic value of an asset before others can. So having a strong analytical and creative mindset is crucial to what we do every day." Regardless of major, however, Park believes that it is very difficult to be successful in business and attain a senior level position without "a relentless intellectual curiosity, a strong work ethic, a self-awareness of the perception you convey, and the courage to continue trying after you fail."

Last March, Park shared his success in business with IU, giving the largest gift to date in support of the IU Asian Culture Center. His \$10,000

gift, named the Joon Park Student Leadership Experience Awards, will provide scholarships for IU Bloomington undergraduate students to attend a conference or workshop focused on community engagement, community advocacy or professional development. Angie Nguyen, the first recipient of the scholarship said that she is going to use the money to attend the Vietnamese Interacting at One Conference for Vietnamese Americans around the Midwest. Vice President of the Asian American Association and a sophomore in Speech and Hearing Science, Nguyen hopes that she will be able to further her advocacy of Asian American issues, especially those related to Vietnamese Americans.

Thus it would seem that the creation of the award was heavily influenced by Park's own experiences as an undergraduate, as he states that he "had a very productive experience at IU that was forged through student organization leadership roles and great professors." As a junior, Park received a scholarship from IU that enabled him to pursue a summer internship in New York at the Asian American Writer's

Workshop. One of nine interns, he states that "the internship changed his life in a couple of different ways. 1.) I fell in love with New York City and I was convinced that the rich culture, diversity and rhythmic pulse of NY was where I wanted to be after graduation. 2.) I was surrounded by peers who, ultimately, were more talented than I was. They had a much deeper insight into the layers of allegory within a text, they could effortlessly construct succinct but deeply profound prose, and their originality of thought came much more naturally to them. So although my internship was directly related to my major, it opened my understanding of how much talent is required to be successful as a professional writer or as an academic."

The summer before, as a member of the Student Coalition group which Park co-founded, he worked to establish the Asian Culture Center on campus by writing a proposal for the Student Initiatives Grant. The proposal resulted in a \$50,000 award and the Asian Culture Center was born. Since then, Park notes that "there have been terrific developments at IU through the

Asian Culture Center and the Asian American studies program, but there is more we can do," so founding the scholarship was Park's "small way of giving back."

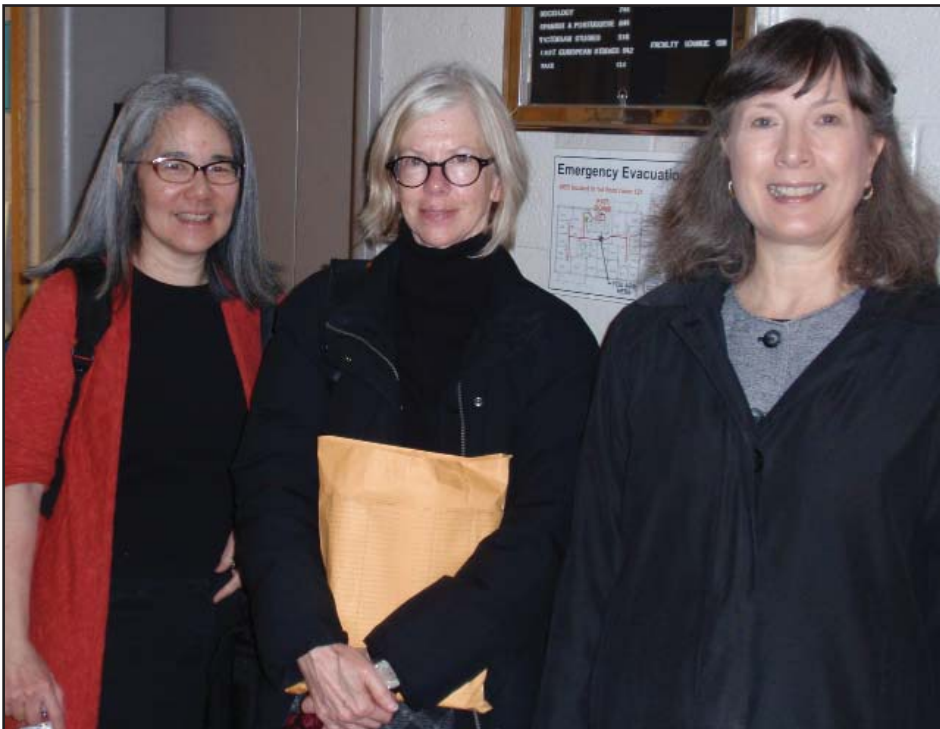
Lastly, Park truly understands that "it takes a special kind of student leader to commit their time to raise awareness of diversity and community initiatives," especially given that "student leadership positions are not paid." In fact, Park feels that "students take on these roles as a result of whatever drive or compassion they have in their hearts." Consequently, Park believes that "these students deserve some extra help," and the scholarship program that he has created will do just that.

Class Notes

Before 1960s

Arlene Ahlgrim Lighthall, MA'54, has published her first novel, *Tomorrow, My Son*, which is available as a paperback and ebook from Amazon.com. At the end of World War II, Lighthall's family sent clothing to German and European refugees. In gratitude for a pair of galoshes, a German professor sent his wartime diary. In order to read the diary, Lighthall studied German in college and eventually visited the family of the professor. After retiring as a professor from MiraCosta College, a community college based in Oceanside California, Lighthall wrote travel articles for *The New York Times*, *Los Angeles Times*, and various magazines. She lives in Del Mar, California.

Margaret Meyer Irvin, BA'55, teaches memoir writing to groups at senior centers and in senior residences in the Richmond, California area. She adds that she also works with open mics and writing programs at her church, and compiles an annual anthology of writing by church



Angela Pao with Claire Sponsler CMLT PhD '89 and Rosemarie McGerr before Sponsler's lecture "Reading the Beauchamp Pageant" for the Medieval Studies Institute in February 2014.

members. Irvin is also working on compiling her own writings, mostly poetry. She lives in Point Richmond, California.

1980s

Carol E. Harding, PhD'85, writes that she recently began a third three-year term as chair of the Humanities Division at Western Oregon University, where she is also a professor of English. She teaches courses in world literature, comparative medieval literature, science fiction, Japanese literature, the history of rhetoric and composition, and expository writing. Harding's research areas include medieval prose romances, medieval lyric, Arthurian legend, thirteenth-century Europe, and science fiction. She lives in Monmouth,

Oregon.

Claire Sponsler PhD '89 visited IU to present a lecture, "Reading the Beauchamp Pageant," for the Medieval Studies Institute on February 20th, 2014. She is currently the chair of the Department of English, and a Professor of Medieval Studies at the University of Iowa.

1990s

Nicole Wilson Denner BA '93, MA '96 went on to earn her PhD in Comparative Literature Studies at Northwestern in 2003. Denner received a Visiting Faculty appointment at Stetson University in the English Department, three years ago and plans to remain at Stetson for the foreseeable future.

Marcet Townsend Spahr, BA'96, is a French teacher at Maconaquah High School in Bunker Hill, Indiana. Previously, she taught French at Logansport (Indiana) High School. Spahr is a member of the American Association of Teachers of French and the Indiana Foreign Language Teachers Association. She lives in Peru, Indiana.

2000s

In July 2013, **Samantha S. Karn**, Cert/BA'01, JD'04, became vice president and general counsel for the University of Indianapolis. She had worked for the city of Indianapolis since 2008, most recently as corporation counsel, reporting directly to Mayor Greg Ballard. At the University of Indianapolis, Karn represents the university in all legal matters and advises the administration and board of trustees. She is a member of the bar in Indiana and Illinois. Prior to her work for the city of Indianapolis, Karn was a litigation associate for the Barnes & Thornburg and Mallor Clendening Grodner & Bohrer law firms. She and her husband, Chad Halvorson, live in Indianapolis.

Tracy J. Lassiter, MA'03, writes that she has completed a PhD in English literature and criticism at Indiana University of Pennsylvania. Her dissertation, "Crude Designs, Slick Resistance: Petrofiction in the Global Age," examines fictional texts set in the 1920s and 1930s to discuss how the petroleum industry impacted local populations at the outset of its international reach. She demonstrate how examining such texts gives an important insight into the consequences of the industry's dominance, and argues that the petroleum industry has replaced the nation-state as a form of neocolonial power, using both fictional and nonfictional acts of confrontation to highlight that power. Lassiter is currently on the faculty of the Department of English at Indiana University of Pennsylvania. She lives in Homer City, Pennsylvania.



Office News

Department Congratulates Jeffrey Johnson

*Faculty Profile: Portrait of a
Comparative Artist*
by Paul Morris

You never know what to expect when taking a course with Professor Jeffrey Johnson. On any given day, he might tie in pop culture references to the reading material – like when he showed my class an episode of the cartoon Archer, which made a passing reference to Herman Melville’s perfect short story, “Bartleby the Scrivener.” Or he’ll use irreverent humor, coupled with his expansive knowledge of world literature, to show the absurdities in ancient and modern texts. There seem to be no boundaries for exploration in Dr. Johnson’s courses, which convinced me to pursue a minor in Comparative Literature, and enroll in not one, not two, not even three, but four courses with him. So when I was asked to write this profile, I was more than happy to visit his “penthouse suite” in Ballantine Hall and sit down for an interview.

During our conversation, I learned that Dr. Johnson first found his roots in comparative literature while studying at Oklahoma State University. It was during this time as an undergraduate that Johnson discovered the academic study of diverse literatures and realized that he could find his own niche in the global ecosystem of world literature. There, he was first introduced to Dante and Virgil, authors who, like him, were interested in the literatures of previous centuries and different cultures. These artists not only shaped his academic career - Virgil being one of the topics of his dissertation, *Hatching Vain Empires: Cultural Expansion and Implosion in Civil War Epic from Vergil*

to Milton – but they continue to be central to his work as he regularly revisits these authors in his classes at IU. I speak here from personal experience, as I’ve been privileged to read the three canticles of Dante’s *Divine Comedy* over three consecutive spring semesters with Dr. Johnson.

Though he originally earned a BA in English, for Comparative Literature was not available as a major at OSU, he would later pursue a Master’s Degree in Comparative Literature at Purdue University. Johnson earned his Ph.D. in this field from Indiana University, Bloomington, with a specialization in pre-modern Germany and Roman antiquity. Since 2004, Johnson has served as the Supervisor of the Undergraduate Composition curriculum, and recently oversaw the transition from a two-semester introductory course to a single semester. Based on this work and other contributions to the department, Dr. Johnson is soon scheduled to be promoted to Senior Lecturer, and will be the first faculty member of the Department of Comparative Literature to hold this title.

Johnson has been teaching composition since 1991, but he is still excited about his work in Freshman Composition and the opportunity this gives him to supervise and mentor graduate students. When asked about his work he said:

"I like the fact that I get to teach composition, because I see what [both graduate and undergraduate students] are doing. It would seem very strange to me to be in charge of a curriculum I didn't actually teach, and it would shrink my ability to help the grad students. . . . I couldn't give them the optimal help if I wasn't wrestling with the same questions every day."

Furthermore, Johnson mentioned that he is frequently inspired by graduate students and peers alike to seek out more recent texts for future courses.

An admitted devotee of his teaching style, especially the respect and care



that he shows students, I am excited to know that he will continue to encourage students to seek links and connections between authors from various nationalities, genres, and time periods. Dr. Johnson has a special knack for guiding students through critical readings of disparate texts, using the chalkboard to present students with a theme, motif, or symbol that is recurrent through the work and then having us explain why it is significant, which then enables us to build our own, personalized windows into the text.

What’s more, he encourages students to search for echoes and allusions between authors and artists; for instance, this semester in my individualized study, Professor Johnson and I found a bridge between Plato’s theories of forms and Jean Baudrillard’s notion of simulations that spans twenty-three centuries! So from this insight and other experiences in his classes, I have learned that the reverberations of history never settle. Instead, as Dr. Johnson once stated in class, “epic poets read epic poetry,” as he prompted us to search for the continual dialogue that every new epic creates with its predecessors.

The freedom of inquiry and breadth of exposure to various genres, artistic forms, and literary traditions is a recurring theme that I have noted in all of my comparative literature courses. When I asked Johnson about this observation, he said:

"One of the things that I appreciate about comparative literature is that, as a discipline, it operates the way that artists do: an artist in any medium does not restrict himself to just this one nationality of literature, or this one time period, or this one genre, or this one medium of artistic product. An artist, by definition, is going to arrogate to themselves the freedom to draw widely, and that's one of the ways comparative literature does what it does, and how it brings the scholar much closer to the artist."

A comparative artist in his own right, Johnson has drawn on authors and works as diverse as Statius, Tennessee Williams, *Philoktetes*, and Walden in the classes that I've taken with him to give you a brief survey. Just as his reading lists diverge, his courses and style of lecturing attempt to pull together seemingly unrelated texts to present a mosaic on a single topic, such as isolation or the theme of the labyrinth.

Johnson's courses have influenced me and other undergraduates to become students of art and literature, as well as comparative artists in our awareness of these simultaneously different and unifying ideas. Through Dr. Johnson's inviting mixture of lecture and discussion, he has given me the tools for researching literature, and inspired me to search out and enmesh myself in the topics and themes that particularly interest me. Even before my individualized study with him this semester, Jeffrey Johnson has revealed to me my own inner comparative artist so I can follow in his footsteps and find my own niche in the world of literature.

Department Celebrates a Career

Angela Pao Retires in Spring of 2014
by David Hertz & Rosemarie McGerr

Angela Pao is the author of two award-winning books, *No Safe Spaces: Re-casting Race, Ethnicity and Nationality in American*

Theatre (University of Michigan Press, 2010) and *The Orient of the Boulevards: Exoticism, Empire and 19th-Century French Theatre* (University of Pennsylvania Press, 1998), and many articles on the intersection of the modern theater with issues of race, gender, performance and comparative drama studies. Sumie Jones, her longtime colleague, has described *The Orient of the Boulevards*, as "a groundbreaking work on the image of Asians in in French theater," noting the "breadth of her research and her brilliance in writing." Professor Pao's most recent study, *No Safe Spaces*, received the Outstanding Book Award from the Association for Theatre in Higher Education in 2011. She also received an NEH research grant in 2001.

A specialist in the interdisciplinary study of theater and comparative drama, she holds the Ph.D. in Comparative Literature from the University of California at Berkeley, an M.A. in Theater from Smith College and also an M.A. in French from New York University. She earned her B.A. at Wellesley College.

Angela Pao is originally a New Yorker, maintaining close ties to the big city, but she is a New Yorker who has become part I.U.-based Hoosier along the way. Indeed, Angela might well be described by now as a New York Hoosier. A lover of theater, Angela is fascinated with New York's varied theater life, including Broadway, Off Broadway, and even way-off Broadway, and she is especially fond of Lincoln Center, with its New York Public Library for the Performing Arts and the Juilliard School nearby. But I.U. has allowed her to pursue her intellectual and cultural interests in a variety of professional areas. In addition to her distinction as a researcher, Angela is a dedicated teacher of important and adventurous classes that extend the horizons of Comparative Literature and Comparative Arts Studies. Angela also has received a variety of awards recognizing her excellent teaching, most recently the Trustee's Teaching

Award (2009).

During her teaching career at I.U., Angela has served as Director of Undergraduate Studies and Director of Graduate Studies in Comparative Literature, seeing the programs of comparative studies through thick and thin, at all levels, and over many years. She also put much concentrated effort into the development of Asian-American Studies. One of her former chairs, Eileen Julien, praises Angela especially for her "creative, out-of-the-box thinking about how to achieve specific ends," a crucial talent for small humanities units. Melanie Castillo-Cullather is particularly appreciative of Angela's hard work for Asian-American Studies: "I don't think there would have been an Asian American Studies program at IU if not for Angela Pao. Angela was the first person to commit her time and energy to working on a proposal to establish a new academic program. It was not an easy endeavor, but with Angela's leadership, dedication and steadfast advocacy, the program was approved. What is even more admirable is that Angela worked tirelessly on this project without compensation or course-release. Her motivations were pure and simple, to ensure that IU students have an opportunity to learn about Asian American history and cultures and to make IU a much better place for learning."

Angela plans to retire after spring 2014 and she will spend time in



New York City, close to the action in the cultural capital, where she can easily absorb the latest in theater and drama; but also she plans to keep her residence in Bloomington, where she will return to write and maintain her contacts with friends and colleagues. Comparative Literature plans to stay in close touch with Angela in the years ahead, especially when she is in town to research her latest book. This new study will bring out neglected cross-cultural and international dimensions of theater, uncovering the interrelationships of dramatists and theatrical companies with a significant connection to Asia, but based in four Western countries: the United States, Canada, Great Britain and France. Her working title is *Floating Points: Theatre, Diaspora and Multiculturalism in North America and Europe*. We look forward to seeing this work in print one day soon.

Department Welcomes New Administrative Assistant

The Department of Comparative Literature is pleased to welcome Melinda Bristow to our staff. Melinda joined the department as an administrative assistant in August 2013, replacing Howard Swyers who currently works in the Economics Department. In her new position, Melinda is responsible for the finances of CMLT, Medieval Studies, and Renaissance Studies, the Center for Study of History and Memory, as well



The Comparative Literature Department's 2013 Winter Reception, held on Saturday, December 14th, 2013.



as The Center for Theoretical Studies. In addition, Melinda is the assistant to the Chair of Comparative Literature and also serves as the CMLT classroom scheduler.

A native of Indianapolis, Melinda worked as the Budget Coordinator in the Fine Arts Department for many years before joining our department. Melinda holds an AA in Accounting from Ivy Tech State College and a BA of General Studies with minors in Anthropology, History, and Religious Studies from Indiana University.

American Literary Translators Association News

by Sumie Jones

On October 16-19, 2013, the American Literary Translators Association held its 36th annual meeting on IU's campus. This is an organization whose development has been supported and enhanced by many faculty members and graduates of CMLT. This year, the presenters included our alumni Jessica Cohen, Wendy Hardenberg, Kristin Reed, Michelle Rosen, and Mira Rosenthal. Alumni members Matt Rowe and Michael Dalton also attended. Among the faculty who participated were

Willis Barnstone, Deborah Cohn, Jacob Emery, Douglas Hofstadter, Sumie Jones, Breon Mitchell, Samuel Rosenberg, and Josep Michele Sobrer. Students and alumni of other departments who have studied in CMLT were also well represented by Nandi Comer, Joyce Janca-Aji, Katie Moulton, and others.

Russell Valentino, chair of the Department of Slavic Languages and Literatures and president of ALTA, reports:

"Over three hundred translators and scholars of translation hailing from more than fifteen countries gathered in Bloomington to take part in dozens of panels, roundtables, and workshops, more than eighty bilingual readings, and the celebration of various awards. This year, we made a special effort to expand opportunities for translators to meet with journal editors and publishers, and the highlight was the publisher-translator mixer, held at the Lilly Library, which was jam-packed with enthusiastic guests. The keynote presentations were made by Maureen Freely and Cole Swensen.

IU faculty, administrators, staff, and graduate students took an especially active part in conference events, in readings, workshops, roundtables, and evening celebrations. The Department of Comparative Literature was one of IU's sponsors of the conference, along

with the College of Arts and Sciences, represented by Larry Singell, who delivered a welcoming speech.

As the current ALTA president, I am working with the executive board on helping the association attain the status of an independent arts organization, loosely based in Bloomington. I am hopeful that ALTA's collaboration with the College of Arts and Sciences will bring good things to IU just as ALTA benefits from IU's considerable resources in literatures, languages, and cultures from all parts of the globe."

Visiting Scholar Manuela Carvalho

University of Lisbon, Portugal

Manuela Carvalho is visiting Indiana University as part of the Department of Comparative Literature's faculty exchange program with the University of Lisbon. Since 2008, she has been a Research Fellow in Comparative Studies at the Centre for Comparative Studies, Faculty of Arts of the University of Lisbon. There she teaches undergraduate and postgraduate courses within the comparative arts and cultures degree and postgraduate courses in Comparative Studies. Her research and teaching interests lie mainly in the field of theatre, translation and inter-arts studies.

Before taking up her position as research fellow, Carvalho pursued post-doctoral research at the CEC, with FCT (Foundation for Science and Technology) funding, and held a lectureship in Portuguese Studies at the University of Edinburgh (UK). Both in her doctoral and post-doctoral research, she considers theatre as a cultural and social product and therefore explores multiple significations of the dramatic text, looking at the history of plays in context, the presence of social codes and cultural references and elements of political propaganda.

At IU she will be teaching an undergraduate course (C301: Special Topics in Comparative Literature)



that will explore the significance of the body, given that the body is at once a space of intervention and self-expression, as well as an object of control and domination. As such, the body is located at the center of debates on race and gender, motivates discourses and disseminates signs about the construction of identities, reveals private and public spaces and becomes a means to question the limits of art and life.

She is currently the coordinator of CEC's research group THELEME (inter-arts and inter-media studies) and the principal investigator of two research projects, one of them awarded funding by the Portuguese Research Agency-FCT, both in the area of theatre, translation and performance studies. The FCT-funded project on theatre translation *TETRA* (*Theatre*

and Translation): *Towards a History of Theatre Translation in Portugal, 1800-2010* generated the only database on theatre translation in Portugal (Tetra-Base - <http://tetra.fl.ul.pt/base/>), and several essays in the area. This project's results make it possible to map out what has actually been translated into Portuguese, the prevalent media of dissemination and the impact on the target cultural system. This core information and the publications that resulted from this study prove that translated theatre requires a distinctive methodological and theoretical approach, taking due account of the characteristics of the media and of the reception context for which the plays are translated, as well as the translator chosen for the task. This project is entering a second stage, focusing mainly on censorship and theatre translation and intends to promote a European network on that subject.

Carvalho is one of the vice-directors of CEC and is also the co-editor of two books on theatre translation published in Portugal and her articles in the area, based on the descriptive analysis of collected data, consider contemporary performances of Shakespeare's plays in Portugal and identify a number of recurrent patterns regarding the transfer of foreign plays into the Portuguese cultural system.



BOOK Corner

Moonbook and Sunbook

by Willis Barnstone

Willis Barnstone's new volume of poetry offers two sequences paired, pivoting on lunar and solar consciousness and comprised mostly of multiplying sonnets, two per page and mirrored typographically across the page-spreads. Elegant in erudition but always fluently conversational, this book is an homage to the poet's father and moving proof of an astonishingly productive life in letters.

Image and description courtesy of Tupelo Press



In Front of My Door: The "Stumbling Stones" of Gunter Demnig, A Book of Contexts

Edited by Joachim Rönneper, English translation by Ernest Bernhardt-Kabisch

This collection of essays, articles, poems and short fiction in German, centers around Demnig's Stolpersteine project and the Holocaust. "Stolpersteine" or stumbling stones are 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 collection is a shorter bilingual edition of the original publication, of which Bernhardt-Kabisch is the English translator.

Description courtesy of Ernest Bernhardt-Kabisch, image courtesy of Arachne Verlag.

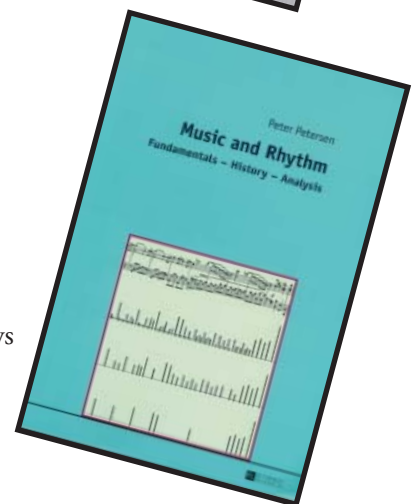


Music and Rhythm: Fundamentals – History – Analysis

by Peter Peterson, Translated by Ernest Bernhardt-Kabisch

This book sets forth the first really novel theory of rhythm since Hugo Riemann: the components theory. Its approach will be of interest to musicologists and music theoreticians alike as well as to music performers, since it will enable them to describe and understand the rhythmic shape of music better and more fully than was previously possible. Instead of conceiving rhythm simply as interplay of short and long, of accents and meters, the present analysis takes its departure from secondary rhythms that are not notated but depend on specific qualities of a given sound or sound formation. Together with the basic rhythms, these components rhythms form a total rhythmic texture, whose temporal and weight structure allows a novel way of perceiving musical meter as not being primarily prescriptive but above all as the product of an overall compositional calculation of component rhythms.

Image and description courtesy of Peter Lang.

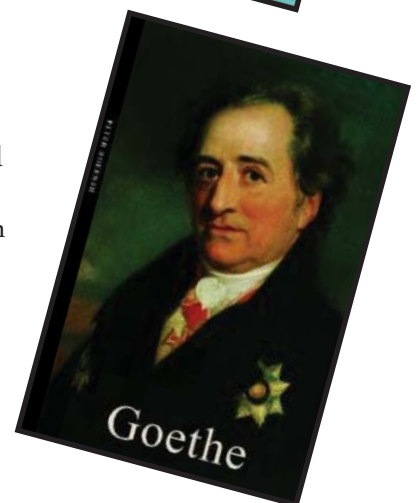


Goethe, Life and Times

by Peter Boerner, Translated by Nancy Boerner

Johann Wolfgang von Goethe is recognized as a giant of world literature; an exceptionally prolific and versatile writer. As a student, he composed pastoral plays in the style of the waning Rococo. With Gotz von Berlichingen, a drama conceived in the spirit of Shakespeare, he joined the avant-garde Sturm und Drang authors. His epistolary novel *The Sorrows of Young Werther* elicited fervent responses among those who rejected the traditions of the Enlightenment, and in his tragedy Faust, which evolved over a 60-year period, he created a prototype of the Romantic hero. Furthermore, based on his studies in literary theory, he developed a concept of 'world literature' that he hoped would foster communication among writers of different nations.

Image and description courtesy of Haus Publishing Limited.

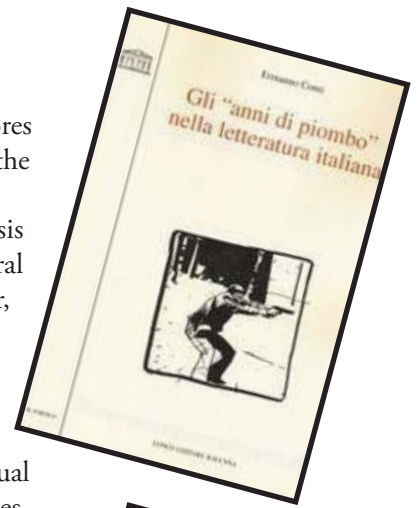


Gli “anni di piombo” nella letteratura italiana

by Ermanno Conti

Gli “anni di piombo” nella letteratura italiana (The “Years of Lead” in Italian Literature) explores the literary production of authors who have addressed the issue of political violence in Italy in the seventies and eighties – from Fo to Volponi, Sciascia to Arbasino, from Castellaneta, Bernari to Camon, Vassalli and Eco, all the way up to the recent work of Doninelli and Vasta. This analysis mainly considers novels but also examines plays and critical essays in which the topic is of central literary concern. Ample space is dedicated to texts produced in the new millennium. However, one of the objectives of the book is to demonstrate that even in the previous century, starting with the 1970s, Italian authors have devoted attention to the phenomenon of terrorism and have produced quite a few literary works on the subject. These works are given, as thoroughly as possible, a complete and organic consideration. The book follows a predominantly chronological order, with a breakdown by decade. Nevertheless, there are continuous intertextual references and lines of continuity and discontinuity are drawn between works that are sometimes temporally distant. Textual analysis focuses not only on the thematic issues, but also on style, highlighting the formal variety with which the issue of political violence is developed in the diverse group of works under consideration.

Image and Description Courtesy of Longo Angelo Press (Translation by David Hertz).

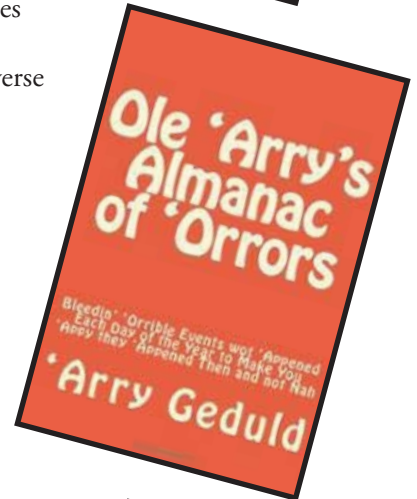


Ole ‘Arry’s Almanac of ‘Orrors

by ‘Arry Geduld

A day-by-day listing of the worst things that occurred so that the reader can feel happy that they happened then and not now. Each day is also provided with a memorable quotation to give the reader something to worry about or to laugh at.

Image and description courtesy of CreateSpace Independent Publishing Platform.



Eugenio Montale, the Fascist Storm, and the Jewish Sunflower

by David Hertz

Eugenio Montale, the Fascist Storm, and the Jewish Sunflower uncovers one of the great hidden sagas of modern literature. During Italy’s fascist period, Eugenio Montale – winner of the 1975 Nobel Prize in Literature and one of the greatest modern poets in any language – fell in love with Irma Brandeis, a glamorous and beautiful Dante scholar and an American Jew. While their romance would fall apart, it would have literary repercussions that extended throughout the poet’s career: Montale’s works abound with secret codes that speak to a lost lover and muse. This study is the first to completely unlock the cryptic thematic link that connects many of Montale’s most important poems, which, taken together, form the most significant hidden poetic cycle of modernism. David Michael Hertz explores the intersecting poetic myth and background biography, with precision made possible through recently published archival materials. Bringing the reader into an intense experience of great poetry while telling an engaging story, Hertz vividly shows that close reading in conjunction with biographical and historical materials can be an unforgettable and rewarding experience.

Image and description courtesy of University of Toronto Press.

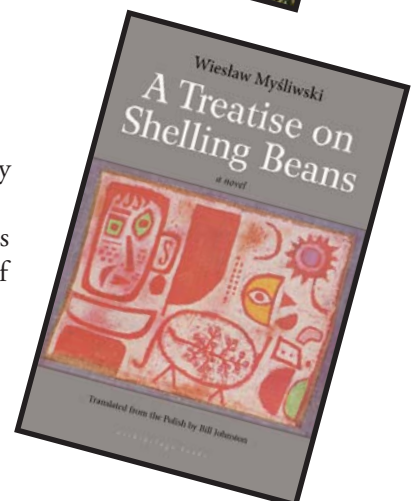


A Treatise on Shelling Beans

by Wieslaw Mysliwski, Translated by Bill Johnston

Our hero and narrator is the ageing caretaker of cottages at a summer resort. A mysterious visitor inspires him to share the story of his long life: we witness a happy childhood cut short by the war, his hiding from the Nazis buried in a heap of potatoes, his plodding attempts to play the saxophone, the brutal murder of his family, loves lost but remembered, and footloose travels abroad. Told in the manner of friends and neighbors swapping stories over the mundane task of shelling beans—in the grand oral tradition of Mysliwski’s celebrated *Stone Upon Stone*—each anecdote, lived experience, and memory accrues cross-stitched layers of meaning. By turns hilarious and poignant, *A Treatise on Shelling Beans* is an epic recounting of a life that, while universal, is anything but ordinary.

Image and description courtesy of Archipelago.



Egypt Awakening in the Early Twentieth Century: Mayy Ziyādah's Intellectual Circles

by Boutheina Khaldi, PhD '08

Through a detailed study of Mayy Ziyādah's literary salon, Boutheina Khaldi sheds light on salon and epistolary culture in early twentieth-century Egypt and its role in Egypt's Nahdah (Awakening). Bringing together history, women's studies, Arabic literature, post-colonial literature, and media studies, she highlights the important and previously little-discussed contribution of Arabic women to the project of modernity.

Amir Khusrau, one of the greatest poets of medieval India, helped forge a distinctive synthesis of Muslim and Hindu cultures. Written in Persian and Hindavi, his poems and ghazals were appreciated across a cosmopolitan Persianate world that stretched from Turkey to Bengal. Having thrived for centuries, Khusrau's poetry continues to be read and recited to this day.

Image and description courtesy of Palgrave Macmillan.

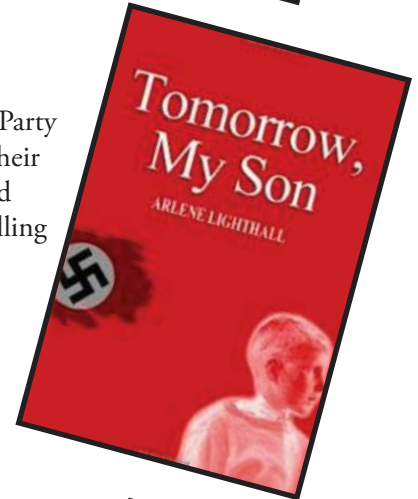


Tomorrow, My Son

by Arlene Lighthall, MA '54

1936 Silesia, Germany. Hitler has gained power when Hannah and Paul's son is born. Not Party members, should they emigrate? To where? With a baby? In spite of tensions, they continue their complacent life until the Russian invasion forces their evacuation after bombings, looting, and rapes. The couple focuses on keeping their son alive as they plod rutted roads for months, pulling a small hand cart containing all their possessions. They find themselves penniless, starving, homeless, persecuted, robbed, and imprisoned. Compassion and cold contempt come from unexpected sources as the small family makes its way to freedom in the west. As they journey, each parent embarks on a mental odyssey struggling to define human nature, freedom and marriage.

Image and Description Courtesy of CreateSpace Independent Publishing Platform

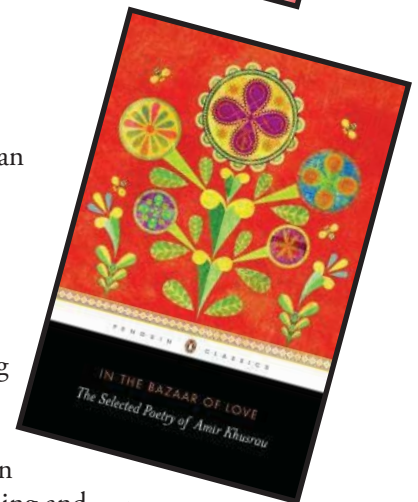


In the Bazaar of Love: The Selected Poetry of Amir Khusrau

Translated by Paul Losensky and Sunil Sharma

In the Bazaar of Love is the first comprehensive selection of Khusrau's work, offering new translations of mystical and romantic poems and fresh renditions of old favorites. Covering a wide range of genres and forms, it evokes the magic of one of the best-loved poets of the Indian subcontinent.

Image and description courtesy of Penguin Press.



Panic Pending

by Robert Yarber, Text by Herbert Marks

Texan artist Robert Yarber is renowned for his dizzying large-scale paintings of figures flying in the night sky above glittering megacities. His extraordinary hallucinatory style has been credited as the inspiration for Terry Gilliam's *Fear and Loathing in Las Vegas* and has earned him global acclaim. Combining the influence of ancient pre-Columbian cultures and Mexican art with modern-day schlock horror and comic-strip grotesque, Yarber's work, at once disturbing and comedic, trashy and mythical, embodies an eternal contemporaneity.

Image and Description Courtesy of Reflex Amsterdam.



Dramatic Experiments: Life According to Diderot

by Eyal Peretz

Dramatic Experiments offers a comprehensive study of Denis Diderot, one of the key figures of European modernity. Diderot was a French Enlightenment philosopher, dramatist, art critic, and editor of the first major modern encyclopedia. He is known for having made lasting contributions to a number of fields, but his body of work is considered too dispersed and multiform to be unified. Eyal Peretz locates the unity of Diderot's thinking in his complication of two concepts in modern philosophy: drama and the image. Diderot's philosophical theater challenged the work of Plato and Aristotle, inaugurating a line of drama theorists that culminated in the twentieth century with Bertolt Brecht and Antonin Artaud. His interest

in the artistic image turned him into the first great modern theorist of painting and perhaps the most influential art critic of modernity. With these innovations, Diderot provokes a rethinking of major philosophical problems relating to life, the senses, history, and appearance and reality, and more broadly a rethinking of the relation between philosophy and the arts. Peretz shows Diderot to be a radical thinker well ahead of his time, whose philosophical effort bears comparison to projects such as Gilles Deleuze's transcendental empiricism, Martin Heidegger's fundamental ontology, Jacques Derrida's deconstruction, and Jacques Lacan's psychoanalysis.

Image and description courtesy of the State University of New York Press.

Letters from Ghana 1968-1970: A Peace Corps Chronicle

Compiled and Edited by Jon Thiem, PhD '75

From August 1968 to June 1970, Thiem was a Peace Corps volunteer in a village in the rain forest of southern Ghana. There he taught English literature at the district secondary school. Every two weeks or so, he sent letters and audio tapes to the States, describing his day-to-day impressions of Ghana—the miseries and splendors of life in the tropics. The letters of Thiem and two other U.S. volunteers offer raw, immediate impressions of the daily routines, hard living, and cross-cultural labyrinths experienced by teachers in a rural equatorial environment.

Image and description courtesy of Peace Corps Writers.

Evolving Transcendentalism in Literature and Architecture: Frank Furness, Louis Sullivan, and Frank Lloyd Wright

by Naomi Tanabe Uechi

Evolving Transcendentalism in Literature and Architecture: Frank Furness, Louis Sullivan, and Frank Lloyd Wright demonstrates how American architects read literature and transformed abstract philosophy and literary form into physical substance. Furness, Sullivan, and Wright were inspired by such Transcendentalists as Ralph Waldo Emerson, Henry David Thoreau, and Walt Whitman, and attempted to embody the concepts of nature, American identity, and Universalism in their architecture. Notably, this book is the first attempt to concentrate on analyzing these architects' works from the perspective of Transcendentalism. This is also the first time that reproductions of Wright's copy of *Leaves of Grass* and several tape records of Wright's Sunday morning talks, both held in the Frank Lloyd Wright Archive, have been published. Importantly, these Transcendentalist architects' philosophy has been influential in the development of contemporary environmental architects all over the world, including Paolo Soleri (an Italian-American) and Glenn Murcutt (an Australian), both of whom are discussed in the final chapter of this book.

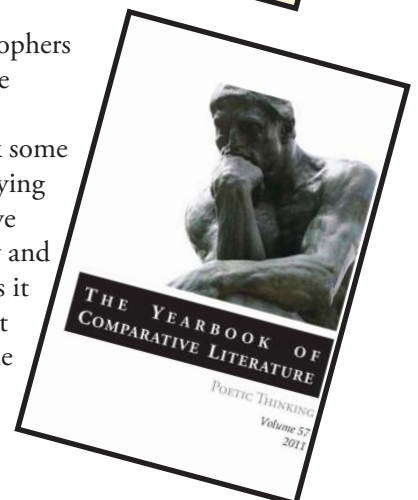
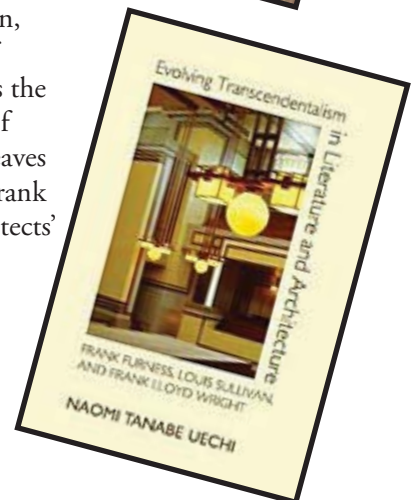
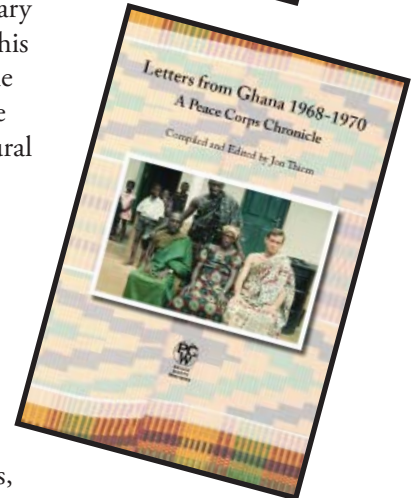
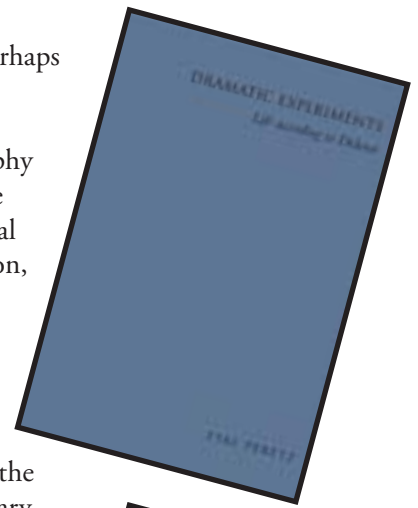
Image and Description Courtesy of Cambridge Scholars Publishing

The Yearbook of Comparative Literature

Co-edited by Eyal Peretz and Michel Chaouli

What are poets for?" The implicit and at times explicit answer given by many philosophers to this question posed by a poet, Friedrich Hölderlin, has been: "for nothing." Poets are good for nothing, Plato argued, since they are at the furthest remove from the highest activity to which philosophy is dedicated, namely thinking. To think is always to think some thing in a universal manner, yet poets deal only with nothings, imaginary things, falsifying images, and as such are not thinking. Yet different answers to our guiding question have been offered, both from the side of philosophers and from that of artists. While poetry and art might deal with imaginary things, it is not clear that these things are not real, nor is it clear that the activity engaged with them is not worthy of the name thinking. But what sort of thinking is it that happens in art or in our encounter with it? This volume of the *Yearbook of Comparative Literature* is dedicated to exploring several possible answers to these questions.

Image and description courtesy of the Yearbook of Comparative Literature.





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