

Encompass

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

Comparative Literature Department turns 60

Lectures, discussions, and memories shed light on 'the future of the humanities.'

In the last days of February 2010, the Department of Comparative Literature at Indiana University hosted a series of lectures and discussions on "Comparative Literature and the Future of the Humanities" in celebration of its 60th anniversary.

Events included guest and alumni speakers, a graduate student colloquium, an exhibit at the Lilly Library of work by comparative literature faculty members past and present, and a tribute to the lives and work of two recently deceased professors emeriti, **Henry Remak** and **Matei Calinescu**.

Asking questions

The Institute for Advanced Study kicked off the weekend on Feb. 25 with a faculty roundtable on the question of the future of the humanities.

Three broad questions were addressed: What roles do the humanities play in the 21st-century university? Do the humanities share a core competence or goal? And, how might humanists better engage students, colleagues, and the community about our contributions to university education and research?

The participants: **Kate Abramson** (Philosophy); **Judith Allen** (Gender Studies, History, Kinsey Institute); **Andrea Ciccarelli** (French and Italian, College Arts and Humanities Institute); **Constance Furey** (Religious Studies, Renaissance Studies); **Vivian Halloran** (Comparative Literature, American Studies, Human Biology); **Steve Watt** (English); and guest speaker **Jonathan**

Culler (English, Cornell University).

Emblematic of the Department of Comparative Literature's role in encouraging interdisciplinary approaches and dialogue, **Paul Losensky** (Comparative Literature, Central Eurasian Studies) moderated the discussion.

The panelists' varied strategies of response — from describing the "alternative metrics" by which humanists gauge contributions to the academy, to interrogating the very questions asked — demonstrated the vitality and relevance of the humanities.

Flanigan Colloquium

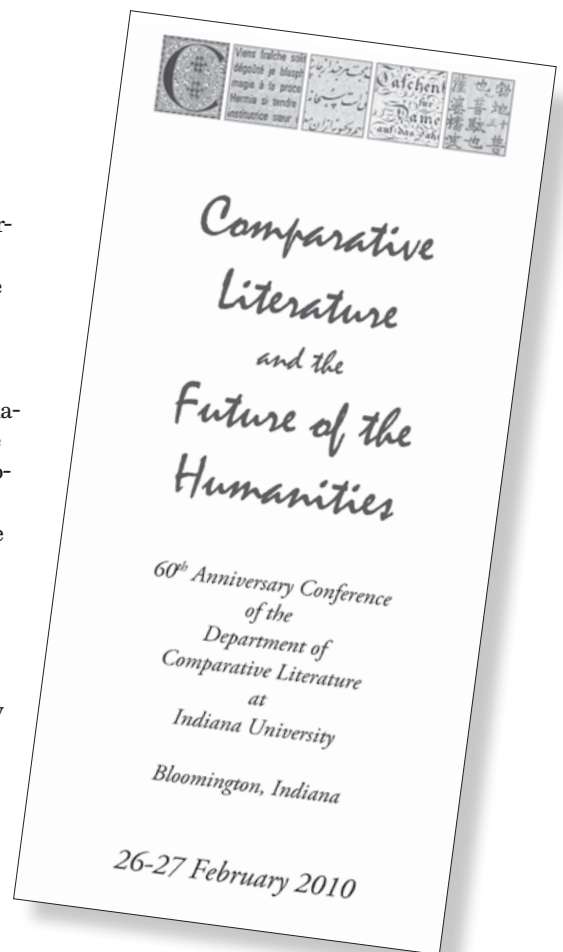
The official celebration of the department's 60th anniversary began on Friday afternoon at the Lilly Library with the C. Clifford Flanigan Graduate Colloquium. This colloquium and essay prize were established in 1995 to honor **C. Clifford Flanigan's** life and work.

Professor Flanigan (1941–1993) began teaching at IU in 1973 and was the department's main specialist in drama and medieval studies and a distinguished member of the Institute for Medieval Studies.

Colloquium participants were:

- **Natasha Vaubel**, presenting "Inscribing the Wisdom to Survive the Dark: A Critical Response to the Survivalist Literature of Ota Yoko"

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- IN MEMORIAM: MATEI CALINESCU
- BOOKS BY PROFESSORS & ALUMNI
- CLASS NOTES



from the chair

The beat goes on ...

As everyone knows, this is a particularly difficult period for colleges and universities throughout the U.S. So, too, with us at Indiana University. In addition, as you will remember, we lost Professor Emeritus **Henry H.H. Remak** early last year. Then, in summer 2009, Professor Emeritus **Matei Calinescu** also passed on. We include a tribute to Calinescu on page 8.

I am pleased to report that 2009–2010 also brought a number of bright moments.

In fall semester we hosted two African artists who taught courses in comparative literature and theatre and drama: filmmaker Joseph Gaï Ramaka and Nigerian playwright Femi Osofisan. You can read about them below and on page 10.

This year the Department of Comparative Literature welcomed our newest tenure-track faculty member, **Sarah Van der Laan**, whom we introduced to you last year. A major teaching and research interest of Professor Van der Laan is Renaissance reinventions of the Homeric epics. A student of both music and literature, Van der Laan also adds luster to our comparative arts concentration.

Finally, we have just celebrated the 60th anniversary of the department's founding and convened an anniversary conference, thanks primarily to the efforts of Professor **Rosemarie McGerr** and a team of CMLT faculty, including professors **Akin**

Adesokan, Vivian Halloran, Eyal Peretz, and Sarah Van der Laan and our administrative assistant, **Howard Swyers**.

I invite you to read an account of this exciting two-day event, also in this issue of *Encompass*. The tributes to professors Remak and Calinescu were, for me, a high point. Moving and humbling, they wove a tale of exceptional personalities and a common intellectual enterprise. They confirmed a sense of the important legacy to which we are heirs in the discipline and department, one that we may feel proud to play a part in perpetuating.

I take this opportunity to announce that on July 1, I will step down after more than three years as chair of the Department of Comparative Literature.

I came to the department in 1992 as a settled French PhD. Today, comparative literature seems the only disciplinary home for me, one that allows for the unfettered study of literature and arts — an idea whose time has truly come.

Associate Professor Bill Johnston, an award-winning translator (Polish to English, see page 3), will serve as our next chair. We are all solidly behind him and look forward to the sense of renewal that a new chair always brings.

Please stay in touch and send us your news either at complit@indiana.edu or via the IU Alumni Association. Allow me to say once more: We need you in our future!

— *Eileen Julien, professor and chair*

NEWS BRIEF

The wages of dictatorship: Theater or reality?

Visiting Senegalese film director Joseph Gaï Ramaka ended his eight-week tenure at Indiana University by producing a play on the theme of “the vanity of power.” Hosted Oct. 24 at the SoFA Gallery in front of an audience of 100 people, the performance was the culmination of hours of exchange between Ramaka and his students.

Joint-listed with the Department of African American and African Diaspora Studies, this Department of Comparative Literature class proposed an unconventional reading and performance of Ramaka's playscript, *Two and One-Thousand Voiced Fragments*. By moving the focus from a literal analysis to a more personal one and acting out the text, the CMLT 301 students attained, after only three weeks, a strong grasp of the complex playscript.

Set in a fictitious West African country, Ramaka's musical tragedy portrays the

revolt of the survivors of the Republic of Jom against the heartless and arrogant dictator, Jaxaay. Early on, when the main character Yatta is presented with a choice between power and the only person she truly loves, she chooses power.

Thanks to the support of **Monique Fales**, director of the Sound and Video Analysis and Instruction Library, and **Charles Sykes**, director of the African American Art Institute, the play also generated a remarkable musical soundtrack.

In exploring the tension between love and the vanity of power, Ramaka and his cast produced a high-quality performance. With the release of a DVD, the production will be poised to initiate a larger discussion on the role and responsibility of leaders and their accountability to their people.

Graduate students **Wideline Seraphin** and **Yukari Shinagawar**, both in AAADS, also contributed to the course, bringing powerful voices to the choir.

— *Jean Christophe Henry, AAADS graduate student*

This production of *Two and One-Thousand Voiced Fragments* will be poised to initiate a larger discussion on the role and responsibility of leaders and their accountability.

Research & highlights

Akin Adesokan was an invited speaker at the International Colloquium on African Urbanism, organized by the African Center for Cities at the University of Cape Town, South Africa. He also published “Excess Luggage: Nigerian Films and the World of Immigrants,” a chapter in *The New African Diaspora*, as well as “Practicing ‘Democracy’ in Nigerian Films,” in the journal *African Affairs*.

Kevin Tsai spoke on *ekphrasis* in ancient rhetorical theory at a classics conference at the University of Massachusetts Boston in March 2009 and served on a National Endowment for the Humanities grant panel in the summer. His article, “Translating Chinese Poetry with a Forked Tongue,” is forthcoming in the *Yearbook of Comparative Literature*. Tsai also organized a seminar for the 2010 ACLA conference in New Orleans.

Rosemarie McGerr presented “The Face of Justice and the Face of the King: The First Historiated Initials in the *Coram Rege* Rolls of Medieval England” at the International Congress on Medieval Studies in Kalamazoo, Mich.

Bill Johnston published three book-length translations in 2009: Andrzej Stasiuk’s essay collection *Fado*, Jerzy Pilch’s novel *The Mighty Angel*, and Juliusz Słowacki’s Romantic verse drama *Balladina*, which appeared in *Poland’s Angry Romantic: Two Poems and a Play by Juliusz Słowacki*. A staged reading of *Balladina* by Pig Iron Theater Company was given in Philadelphia during the MLA Convention in December 2009. Johnston’s 2008 translation of poems by Eugeniusz Tkaczyszyn-Dycki, *Peregrinary* (Zephyr Press), was shortlisted for the 2009 Best Translated Book Award. He recently completed work on Wiesław Myśliwski’s epic novel *Stone upon Stone*, which will be published by Archipelago Books in 2010.

Jack Rollins read a paper at Yale, which was subsequently chosen for publication by the Yale Council on Africa to appear in *Language in African Performance and Visual Arts*. The paper is titled “Arabic, Swahili, and Sheng: The Power of Orthographic Code Switching.” In the fall, he was invited to the U.S. Command for Africa for talks focusing on Horn of Africa issues. His new book, *The Growth of Swahili Cultures: A Literary History of Swahiliphone Africa: 1900–1950*, is nearly finished and ready for printing.

David Hertz continues to serve on the NEH Council on the Humanities in Washington, D.C. In February, the council was invited by President Obama and First Lady Michelle Obama to a ceremony celebrating the 2009 Arts and Humanities Medals. Among the recipients were Robert Caro, Bob Dylan,

and *Testing of Foreigners in Foreign Language Learning Process*. The former was selected for inclusion in the forthcoming *Mizmor L’David Anthology, Volume I: The Shoah*. She also published four poems in *Tahy*, Pardubice, Czech Republic. In 2009, Volková gave three poetry readings: at the Czech PEN Club in Prague, at the Poděbrady Castle, and at the Pourhouse Café in Bloomington, Ind.

In May 2009, she received the Award for Outstanding Contribution to Czech Culture and Science by the *Society of Arts and Sciences* in Prague, under the auspices of the Czech Senate. In addition, Ryan Kilgore, a student in her Prague School Linguistics and Poetics class, was awarded the National Student Award (Hašek Award) of the Society of Arts and Sciences. Volková reviewed *The Writer Uprooted* and *Up the Devil’s Back* and was anthologized in the *Anthology of Czech Poetry, Vol. I (1966–2006)*. She was the subject of the article “Bronislava Volková” in *Slovník české literatury po roce 1945* [Dictionary of Czech Literature after 1945] by Vladimír Novotný and Karel Piorecký.

Anya Peterson Royce has several forthcoming publications: *Becoming an Ancestor: The Isthmus Zapotec Way of Death*; a Polish translation of Ilona Mardlovicz’s *Anthropology of the Performing Arts: Artistry, Virtuosity, and Interpretation in a Cross-Cultural Perspective*; and “The Pilobolus Dance Theatre: Collaboration, Innovation, and the Embodiment of Form,” in English and Polish, in the collection *Understanding Dance: Comparative International Perspectives*. She was made an honorary doctor of letters by the University of Limerick and was appointed to the position of external examiner for the master’s program in ethnomusicology at the Irish World Academy of Music and Dance, 2010–15. Together with Matthew Auer, dean of the Hutton Honors College, she was awarded a 2010 College Arts and Humanities Institute Workshop Grant to produce the workshop *SustainabiliTEA*, with the dancers and choreographers of the Liz Lerman Dance Exchange.

Emeriti news

Peter Boerner’s biography, *Goethe*, originally written in German, appeared in an Estonian translation, following translations into nine other languages. Boerner attended the public presentation in April in Tartu, the Estonian university city. As he was born in Tartu, the event turned into a sort of homecoming.

David Hertz attended a ceremony at the White House to celebrate the awarding of the 2009 Arts and Humanities Medals.

Clint Eastwood, Jessie Norman, Michael Tilson Thomas, and Ellie Wiesel. Hertz’s new essay, “Music and Memory: From Bach to Ives,” will appear in a forthcoming interdisciplinary book on memory.

In spring 2009, **Douglas Hofstadter** published a two-in-one book (flip it either way and you can read it) with Basic Books. Flip it one way and you find Hofstadter’s translation of Françoise Sagan’s novel *La Chamade*, whose title in English is *That Mad Ache*; flip it the other way and find Hofstadter’s extended musing, titled *Translator, Trader: An Essay on the Pervasively Pleasant Paradoxes of Translation*, all about the art of translating novels.

Bronislava Volková published “It might have been a very long time ago” in the April 2009 Holocaust online edition of *Poetica Magazine*, and “The Czech Program at Indiana University” in *Proceedings of the Conference on Integration*

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Emeriti news

(continued from page 3)

Claus Clüver published an introductory essay on “Intermedialidade” in the Brazilian journal *Pós*; the lemma on “Brasilien” in the *Metzler Lexikon Avantgarde*; and an essay on “The White Sound of Concrete Poems” in *Itinerários: Homenagem a Solange Ribeiro de Oliveira* (Belo Horizonte, Brazil).

The original English version of his “Interarts Studies: An Introduction,” which had only been available in Swedish and Portuguese translations, was published in *Media inter Media: Essays in Honor of Claus Clüver*, edited by alumna Stephanie A. Glaser. In 2009, Clüver participated in a colloquium at the University of Groningen; offered a short course at the Winter Festival of Minas Gerais Federal University in Diamantina, Brazil; and presented “On Graffiti and Murals: Metareferential Aspects of Writings and Paintings on Walls” at the Second Metareferentiality conference at the University of Graz. He also presented a lecture at the University of Vienna and at the meeting of the Nordic Society for Intermedial Studies at the University of Aarhus, Denmark.

Eugene Eoyang taught a master class in translation at Hong Kong Baptist University during fall 2009. On Sept. 23, he addressed the Hong Kong Fulbright Scholars at the Kadoorie Institute. At the Faculty of Economics at Chiang Mai University in Thailand, he spoke on “Economics and General Education.” He also made presentations on general education and higher education at the Hong Kong Institute of Education and at the United International College in Zhuhai, China. Eoyang gave seminars at the Hong Kong University of Science and Technology and at the Hanoi University of Technology, and was appointed to the Advisory Board of Hong Kong’s Peace International Foundation. He published “The Myth of Unity and Coherence in Narrative: An Intercultural Perspective,” in *Epic and Other Higher Narratives: Essays in Intercultural Studies* and “Seven Translations of Contemporary Poems Composed in Classical Chinese Forms by Wann Ai-jen,” in *Renditions: A Chinese-English Translation Magazine* (forthcoming, May 2010).

faculty PROFILE

‘What is the world?’

The first question that Professor **Eyal Peretz** asked students in his C501 Introduction to Comparative Literature course in fall 2009 was: “What is the world?” That question was to haunt us the rest of the semester, and beyond. How can we develop a concept of universality in a world of multiplicities?

Peretz puts the question not only to anxious graduate students, but also to himself. As editor of the new *Yearbook of Comparative Literature*, he plans to devote the journal’s next issue to this very theme. Specialists in literature and philosophy and psychoanalysis will attempt to answer what “world” means today. Subsequent editions will tackle other questions affecting comparative literature and related disciplines.

For Peretz, comparative literature can be traced back to the latter half of the 18th century. Several thinkers, such as Diderot and Rousseau in France, and Schlegel, Novalis, and Schelling in Germany, needed to develop a new kind of thinking as a result of the collapse of the traditional metaphysical systems, or of the belief in a divine substance.

This new thinking — call it “poetic thinking,” a term with which Hannah Arendt described the project of Walter Benjamin — found it necessary to articulate the revolution in ideas as a redrawing of the relations between philosophy, literature, and the arts in general.

For Peretz, the revolution is interesting because it involves questions which the metaphysical tradition separated and which poetic thinking tries to unite.

The senses are always multiple. The significance of this multiplicity is the fact that the division of the arts more or less follows that of the senses, and understanding the multiplicity of the one necessitates an understanding of the multiplicity of the other. Since comparative literature is born at the moment of this poetic/philosophical project, it is essentially tied to the question of the multiple arts and cannot be limited to literature alone.

Comparative literature, then, gives Peretz the freedom to move between these arts, to discover what is singular to each, but also to witness their overlaps.



Peretz

In the classes he teaches, Peretz repeatedly stresses the interaction between the separate arts and philosophy. Next semester, in addition to another incarnation of C501, he plans to teach a film course on classic Hol-

lywood film director Howard Hawks. Students in the class will be exposed to the many genres in which the director worked, studying how each genre surpasses its own particular limits.

Peretz also plans to explore the relationship between philosophical discourse and the arts in his book on Diderot, which he hopes to complete by this summer.

Peretz is particularly interested in the fact that for Diderot the collapse of traditional philosophy took the shape of a very complex project, the creation of a new theater, a project that can account for the various, highly distinct works he produced.

Drawing primarily from “D’Alembert’s Dream,” “The Letter on the Blind,” and “Paradox of the Actor,” Peretz will investigate how Diderot’s dialogic writings made it possible for multiple, competing voices to replace a voice that was once thought divine and unified. Through Diderot’s dramatization of existence, Peretz will grapple with questions like that first question he presented to our C501 class: What are the senses, what is theater, what is life?

The spirit that motivates Peretz’s classes and projects demands that comparative literature be more than the sum of its many parts. “In my mind,” Peretz summarized, “what I do is not an attempt to limit literature to a specific territory.”

Instead, he focuses on how genres overlap, voices split, and disciplines spill over into one another. Comparative literature, for Peretz, has the potential to move beyond the literary into the other arts and into philosophy, building itself into a universal poetic of the arts.

— Elizabeth Geballe, graduate student

Ancient Greek Lyrics

Ancient Greek Lyrics collects **Willis Barnstone**'s elegant translations of Greek lyric poetry — including the most complete Sappho in English, newly translated. This volume includes a representative sampling of all the significant poets, from Archilochos, in the 7th century BCE, through Pindar and the other great singers of the classical age, down to the Hellenistic, Roman, and Byzantine periods. William E. McCulloh's introduction illuminates the forms and development of the Greek lyric while Barnstone provides a brief biographical and literary sketch for each poet and adds a substantial introduction to Sappho — revised for this edition — complete with notes and sources. A glossary and updated bibliography are included.

Barnstone is distinguished professor emeritus of the departments of Comparative Literature and Spanish and Portuguese.

— Description and image courtesy of Indiana University Press.



The Restored New Testament

For the first time since the King James Version in 1611, **Willis Barnstone** has given us an amazing literary and historical version of the New Testament. Barnstone preserves the original song of the Bible, rendering a large part in poetry and the epic Revelation in incantatory blank verse. This monumental translation is the first to restore the original Greek, Aramaic, and Hebrew names (Markos for Mark, Yeshua for Jesus), thereby revealing the Greco-Jewish identity of biblical people and places. Citing historical and biblical scholarship, he changes the sequence of texts and adds three seminal Gnostic gospels. Each book has elegant introductions and is thoroughly annotated. With its superlative writing and lyrical wisdom, *The Restored New Testament* is a magnificent biblical translation for our age.

— Description courtesy of W.W. Norton and Company Inc.

The Complete Poems of Sappho

The Complete Poems of Sappho is Willis Barnstone's translation of Sappho's thrilling lyric verse. Sappho's poems have been unremittingly popular for more than 2,600 years — certainly a record for poetry of any kind — and love for her art only increases as time goes on. Though her extant work consists only of a collection of fragments and a handful of complete poems, her mystique endures to be discovered anew by each generation, and to inspire new efforts at bringing the spirit of her Greek words faithfully into English.

In the past, translators have taken two basic approaches to Sappho: either very literally translating only the words in the fragments, or taking the liberty of reconstructing the missing parts. **Willis Barnstone** has taken a middle course, in which he remains faithful to the words of the fragments, only very judiciously filling in a word or phrase in cases where the meaning is obvious. This edition includes extensive notes and a special section of "Testimonia": appreciations of Sappho in the words of ancient writers from Plato to Plutarch. Also included are a glossary of all the figures mentioned in the poems and suggestions for further reading.

— Description courtesy of Shambhala Publications.

Exhibiting Slavery: The Caribbean Postmodern Novel as Museum

Exhibiting Slavery, by **Vivian Nun Halloran**, examines the ways in which Caribbean postmodern historical novels about slavery written in Spanish, English, and French function as virtual museums, simultaneously showcasing and curating a collection of "primary documents" within their pages. As Halloran attests, these novels highlight narrative "objects" extraneous to their plot — such as excerpts from the work of earlier writers, allusions to specific works of art, the uniforms of maroon armies assembled in preparation of a military offensive, and accounts of slavery's negative impact on the traditional family unit in Africa or the United States. In doing so, they demand that their readers go beyond the pages of the books to sort out fact from fiction and consider what relationship these featured "objects" have to slavery and to contemporary life. The self-referential function of these texts produces a "museum effect" that simultaneously teaches and entertains their readers, prompting them to continue their own research beyond and outside the text.

Halloran is an associate professor of comparative literature at IUB. She is associate director of the American Studies Program for 2009–2010 and since 2005 has been a faculty fellow in the Program in Human Biology.

— Description and image courtesy of University of Virginia Press.



From the Heart

The biographical and autobiographical memoirs contained in *From the Heart* include essays about **Harry Geduld**'s lifelong interests in music, books, and movies; about his wife; and about the exceptional lives of his parents. There is also a memoir, "My Dad," by the

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author's son Marcus. As an unusual finale, Harry Geduld has provided his own unvarnished obituary to compensate for the fact that he won't be around to read what others may say or write about him after he has gone.

Geduld is professor emeritus of comparative literature, West European studies, and film studies.

— Description and image courtesy of AuthorHouse.

The Mighty Angel

The Mighty Angel, written by Jerzy Pilch and translated by **Bill Johnston**, concerns the alcoholic misadventures of a writer named Jerzy. Eighteen times he's woken up in rehab. Eighteen times he's been released — a sober and, more or less, healthy man — after treatment at the hands of the stern therapist Moses Alias I Alcohol. And 18 times he's stopped off at the liquor store on the way home, to pick up the supplies that are necessary to help him face his return to a ruined apartment.

While he's in rehab, Jerzy collects the stories of his fellow alcoholics — Don Juan the Rib, The Most Wanted Terrorist in the World, the Sugar King, the Queen of Kent, the Hero of Socialist Labor — in an effort to tell the universal, and particular, story of the alcoholic, and to discover the motivations and drives that underlie the alcoholic's behavior. A simultaneously tragic, comic, and touching novel, *The Mighty Angel* displays Pilch's caustic humor, ferocious intelligence, and unparalleled mastery of storytelling.

Johnston is director of the Polish Studies Center and associate professor of comparative literature.

— Description and image courtesy of Open Letter Books.

That Mad Ache and Translator, Trader

That Mad Ache, a novel set in high-society Paris in the mid-1960s, recounts the emotional battle unleashed in the heart of Lucile, a sensitive but rootless young woman who finds herself caught between her carefree, tranquil love for 50-year-old Charles, a gentle, reflective, and well-off businessman, and her sudden wild passion for 30-year-old Antoine, a hot-blooded, impulsive, and struggling editor. As Lucile explores these two versions of love, she vacillates in confusion, but in the end she must choose, and her heart's instinct is surprising and poignant. Originally published under the title *La Chamade*, this new translation by **Douglas R. Hofstadter** returns a forgotten classic to English. In the essay *Translator, Trader*, Hofstadter reflects on his personal act of devotion in rewriting Françoise Sagan's novel *La Chamade* in English, and on the paradoxes that constantly plague any literary translator on all scales, ranging from the humblest of commas to entire chapters. Flatly rejecting the common wisdom that translators are inevitably traitors, Hofstadter proposes that translators are traders, and that translation, like musical performance, deserves high respect as a creative act. In his view, literary translation is the art of making subtle trades in which one sometimes loses and sometimes gains, often both losing and gaining at the same time. This view implies that there is no reason a translation cannot be as good as the original work. The result inevitably bears the stamp of the translator, much as a musical performance inevitably bears the stamp of its artists. Both a companion to the beloved Sagan novel and a singular meditation on translation, *Translator, Trader* is a witty and intimate exploration of words, ideas, communication, creation, and faithfulness.

A professor in IU's Cognitive Science Program, Hofstadter also directs the Fluid Analogies Research Group at the Center for Research on Concepts and Cognition.

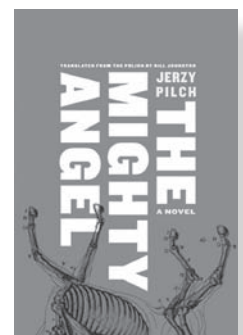
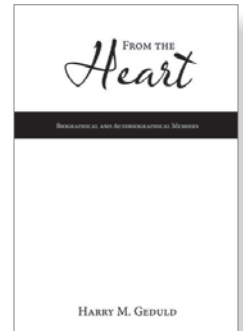
— Description and image courtesy of Basic Books.

Media inter Media: Essays in Honor of Claus Clüver

Media inter Media: Essays in Honor of Claus Clüver explores, analyzes, and celebrates intermedial processes. Edited by **Stephanie A. Glaser**, PhD'02, this volume investigates the dynamic relations between media in contemporary artistic productions such as digitalized poetry and installations or musical scores by Walter Steffens and Hugh Davies; in texts like Dieter Roth's diaries, Ror Wolf's guidebooks, Charles Baudelaire's art criticism, or Lewis Carroll's *Alice* books; and in inherently intermedial pieces like Stéphane Mallarmé's *Un coup de dés* and Augusto de Campos's poetry.

Through distinct and diverse approaches to intermedial inquiry, the contributors probe multiple forms of interaction between media: adaptation, appropriation, transposition, transfer, recycling, grafting, recontextualization, intertextualization, transmedialization, and transcreation. The perspectives they offer refine our understanding of the term "medium" and demonstrate ways in which intermedial creations engage their audiences and stimulate creative responses. Written in honor of Claus Clüver, a groundbreaking leader in intermediality studies, the essays participate in and broaden the scope of current discourses in the international forum. Glaser is a research fellow at the University of Copenhagen.

— Description and image courtesy of Rodopi.



60th anniversary

(continued from front)

- **Margot Valles**, presenting “Translating the Yiddish Jesus: Issues of Translation Within and Without Sholem Asch’s *The Nazarene*”
- **April Witt**, presenting “To Quest or Not to Quest? We Should Rephrase the Question: *Gravity’s Rainbow*’s Tyrone Slothrop and the Tradition of Grail Knights.”

Sarah van der Laan moderated the event, and essay prize judges **Bill Johnston**, **Eileen Julien**, and **Vivian Nun Halloran**, announced the winner, **Natasha Vaubel**, at the department’s spring reception.

Colloquium participants also attended the opening of a special exhibit of comparative literature faculty publications at the Lilly Library’s Lincoln Room.

Keynote speaker

On Friday afternoon, keynote speaker **Jonathan Culler**, Cornell University’s Class of 1916 Professor of English and Comparative Literature, delivered the 2010 Branigin Lecture, “Comparative Literature and the Future of Theory.”

Culler has served as senior associate dean of the College of Arts and Sciences at Cornell and is currently a member of the board of directors for the New York State Council for the Humanities. His lively talk drew on empirical evidence that theory is alive and well in the field of comparative literature.

Afterward, the Lilly Library hosted a reception, where guests heard from **Bennett Bertenthal**, former dean of the IU College of Arts and Sciences, and Professor **Eileen Julien**, chair of the Department of Comparative Literature.

Tributes & debates

The events on Saturday, Feb. 27, opened with tributes to **Henry H.H. Remak** by professors emeriti **Claus Clüver** and **Peter Boerner** and to **Matei Calinescu** by Professor Emeritus **Oscar Kenshur** and alumnus **Christian Moraru**, MA’95, MA’96, PhD’98.

At the Saturday luncheon, friends and former students of professors Calinescu and Remak fondly reminisced about their mentors and their experiences in Bloomington.

Saturday’s program also included two alumni panels. Special guests **Robert Bayliss**, PhD’03, assistant professor of



The department’s founders, (standing, from left) Agapito Rey, J.T. Shaw, Mary Gaither, Horst Frenz, and Newton P. Stallknecht; and (seated) Norman T. Pratt, Edward D. Seeber, and Henry H.H. Remak.

IU Archives

Spanish at the University of Kansas, and **Stephanie Moore Glaser**, PhD’02, research fellow at the University of Copenhagen, sat on the morning panel.

Afternoon panelists included: **Karen Winstead**, MA’85, PhD’89, professor of English at Ohio State University; **Eugene Eoyang**, PhD’71, IU professor emeritus and Lingnan University professor of humanities, with poet Wann Ai-Jen; **Jeffrey Bardzell**, MA’94, PhD’04, IU assistant professor of informatics and computing, and alumnus **Christian Moraru**, professor of English at the University of North Carolina–Greensboro. Their fascinating lectures sparked lively question-and-answer sessions.

Manthia Diawara, PhD’85, professor of comparative literature and Africana studies at New York University, gave the closing lecture. Diawara presented his current work, showing scenes from his recent documentary film and giving a spirited narration of his research efforts.

Diawara’s multimedia, multi-genre talk, “Jean Prouvé’s *Maison Tropicale*: Architecture as Discourse on Colonialism,” was truly

indicative of how much the discipline of comparative literature has evolved since its inception.

It was the perfect bookend to Professor Culler’s talk, which opened with an oft-cited quote from Professor Remak, defining comparative literature as: “... *the study of literature beyond the confines of one particular country, and the study of the relationships between literature on the one hand, and other areas of knowledge and belief, such as the arts. ... It is the comparison of one literature with another or others, and the comparison of literature with other spheres of human expression.*”

The celebration of the department’s 60th year at IU closed with a light reception during which professors, alumni, and current students exchanged thoughts and laughter in a pleasant and relaxed atmosphere.

Speaking for the graduate students in attendance, I am delighted that the weekend as a whole gave us a feeling of solidarity and an awareness of the great legacy of our department and its alumni.

— Sheila Akbar



Julien and Das

NEWS BRIEF

In 2008-09 the department hosted Fulbright researcher Kishore Kumar Das from the Department of Humanities and Social Sciences of the Indian Institute of Technology Roorkee. Das worked on his dissertation, *The Question of Leadership: A Critical Analysis of the Novels of Chinua Achebe*, under Eileen Julien.

Remembering, rereading, giving

Matei Calinescu (1934–2009)

by Christian Moraru, MA'95, MA'96, PhD'98

Always eager to help, to make things easier, especially for those younger than him, **Matei Calinescu** was the walking allegory of generosity. To me and so many others, he gave a lot and did not expect anything in return.

This propensity toward “absolute” giving strikes me today as it did when I met him first in Washington, D.C., in 1991, then again, in 1993 at IU, where I came to work with him, and where the first thing he did when I got there was to buy my family a cartful of groceries from Safeway.

Make no mistake: his kindness was not indiscriminate; it was unconditioned in a moral sense. I recall our endless arguments about “theory,” academic politics, and everything else under the sun during our walks around Bryan Park. Those disagreements never altered Calinescu’s spirit. So he kept giving — to me, to his other students, colleagues, the university, and the world, with an effectiveness and style nothing short of exemplary.

When Jeffrey R. Di Leo, now dean of arts and sciences at University of Houston–Victoria, asked him to help launch a journal, Calinescu didn’t hesitate. He contributed a substantial essay to the first issue of *symploke* — which has meanwhile become one of the most cutting-edge comparative studies and critical theory journals in North America. And later, as department chair, he offered *symploke* much-needed funding.

His giving extended to the department, as he served as chair and as a graduate placement officer. I am sure his other former students and friends have plenty of memories to offer along these lines, and some of that evidence is probably more compelling than whatever I can adduce here.

And yet, to me, the question remains: what accounts for this striking ethical proclivity, besides “character”?

More to the point perhaps, what worldview, what kind of outlook or belief does this character rest on? One answer, I think, lies — where else? — in Calinescu’s scholarship, more exactly in the indebtedness to others we incur in life, a debt and, derived from it, a duty, a behavioral imperative, which his comparative work and his study of reading in particular illuminate time and again. Let me explain.

One cannot read a book, Calinescu echoes Nabokov in the epilogue to *Rereading*; one can only reread it. But then, of course, the paradox — Barthes formulates it best apropos of his periodical returns to *A la recherche du temps perdu* — is that one does not, and practically speaking one cannot, reread the same book either. Proust, on whose novel Calinescu taught a splendid whole course at IU in fall 1993, is here a case in point because reader after reader, Barthes included, has seldom gone back to the same passages of *A la recherche du temps perdu*, or to the same passages with the same intensity or motivation. This goes to show how fundamentally subjective *self-directed* rereading and reading generally are. For, indeed, rereading is neither “objective,”

applied to an external “object” proper, nor iterative. We reread what we have already read not to read it again, to merely reenact a past, mainly text-oriented routine and thus recover a meaning past — the text’s — but to discover a meaning present — ours; in an other’s work we are essentially looking for ourselves.

Rereading is self-reading and helps us see that so is reading overall. As Calinescu reminds us in *Rereading*, in *Le Temps retrouvé* Proust himself suspects that “in reality, every reader is, while he is reading, the reader of his own self. The writer’s work is merely a kind of optical instrument which he offers to the reader to enable him to discern what, without the book, he would perhaps never have perceived himself.”

If all reading is rereading and, further, if reading is performance, then reading’s twin, iterative-performative thrust is ultimately identity-fashioning in the precise sense that, across a geography of otherness, we search for ourselves. Needless to say, this search makes, unmakes, and remakes us, as the case may be. Meaning-making in the margins of an other’s work is self-making, a self-centering identity protocol complete with its rewards and illusions — with identitarian illusion itself as the ultimate and vital reward, Calinescu suggests.

“ Matei Calinescu was the walking allegory of generosity.”

— Christian Moraru, former student and friend of Calinescu

This illusion, a “realistic one,” as the same Barthes would probably call it, stands at the core of the various arguments Calinescu built throughout his career from his early 1960s Romanian books and articles to his last, revealingly titled monograph, *Ionesco: Recherches identitaires*.

What rereading does is this: it foreshadows with superior clarity what reading at large — first, second, or last — does to and for readers, that is, how it provides them with an occasion to invent themselves. This opportunity is real, not an airy “invention.” This identity poetics brings about a fiction, but this fiction is necessary insofar as it grounds us, making life more meaningful, more bearable, whether the reader lives in a police state such as Calinescu’s Romania — where, back in the 1950s, people were sent to prison for circulating banned books, let alone for actually reading them — or in the U.S., where the critic defected in 1973.

The identity we cobble together as we peruse others’ “inventions” is, to be sure, just another invention, a lie we tell ourselves with a straight face so we can go on and carry the burden of the truths life saddles us with. Reading-originated, the

In memoriam

(continued from page 8)

identity spawned by the encounter with an other's literary musings is undoubtedly an "illusion" but a "fertile" one, is fiction prompting self-fictionalization, unlocking as it does creativity and its corollary, self-creativity.

As Calinescu writes in his co-authored 1994 memoir *Amintiri in dialog* (*A Memoir in Dialogue*), whatever we make of the world and ourselves, it happens, semiotically and existentially, in dialogue. The "I" — he recapitulates an entire philosophical tradition — is a dialogical formation. If it comes along, it does so across or through (*diá*, in Greek) an other and his or her fabulations ("inventions"); the logos or "logic" of the dialogue is quintessentially "diagonal." But the reader's identity and identity at large are more than simply fictitious, for they dramatize something quite real — that which Calinescu defines as the "miracle of the dialogue." This miracle, he specifies, is "inscribed" in the "I's" dialogue partner, the "you" (*tu*), and in this you's own literary inscription, the text being read. Reading just sets the miracle off. As such, reading does not "clear the deck" for the constitution of identity.

To the contrary: reading *mediates* this process and this process's outcome, "marginalizes" him, her, it, whatever the reader becomes by reading another, in that the obtaining readerly identity is always marginal rather than "original" — marginalia or footnotes to others' thoughts and representations. To be a reader is, *tout court*, to presuppose this humbling mediation, this dependence on and indebtedness to an other, another time and an elsewhere, this constitutive and by the same token *authentic* (if seemingly aporetic) lack of "originality" around which we nevertheless "pull ourselves together."

Thus, being is not an *ab ovo* given but a gift of an other and by the same token a rationale — and a prompt — for giving back while expecting nothing in exchange.

Christian Moraru is an alumnus and professor of English at the University of North Carolina, Greensboro.

NEWS BRIEF

Department hosts two African artists in 2009

Collaborating with the IU Department of Theatre and Drama, the Department of Comparative Literature won a New Frontiers Visiting Visionary Scholars Grant that brought two visitors to Bloomington in fall 2009.

Joseph Gaï Ramaka

Drawn to challenging subjects and willing to take risks, filmmaker Joseph Gaï Ramaka was born in Saint-Louis, Senegal. He studied visual anthropology and cinema in Paris, and his best-known work is the feature film *Karmen Gei*, an adaptation of Bizet's opera *Carmen*, set in contemporary Senegal. Screened at the Cannes Film Festival in 2001 and at other festivals around the world, it won the Best Feature Award at the Pan African Film and Arts Festival in Los Angeles in 2002. His films *So Be It (Ainsi soit-il)* and *What if Latif Was Right (Et si Latif avait raison!)* are also award-winning works. At IU, Gaï Ramaka taught an eight-week "special topics" course called *The Vanity of Power*. The course culminated in a performance in the SoFA Gallery, see story on page 2.

Femi Osofisan

A prolific playwright, television screenwriter, and director, as well as a poet and novelist, scholar, translator, and journalist, **Femi Osofisan** is professor of drama at the University of Ibadan in Nigeria. Osofisan may be the most performed and warmly received of Nigeria's playwrights. He has written more than 40 plays, including *Who's Afraid of Solarin?*; *The Midnight Hotel*; *Tegonni*, *An African Antigone*; and *The Oriki of a Grasshopper*, and they have been produced across Africa, Europe, Asia, and North America. Osofisan has taught, held residencies, and received other honors around the world. Scholars remark on the range of influences on his work, including that of his compatriot, Nobel laureate Wole Soyinka, as well as Brecht, Beckett, Feydeau, Chekov, and indigenous Yoruba sacred and secular festivals and performances. Osofisan integrates these diverse influences with considerable formal innovation and lyricism into his remarkably broad *oeuvre*, a body of work that interrogates the pressing sociopolitical, economic, and ethical dilemmas of our time. At IU, Osofisan offered a second eight-weeks workshop on his play, *Farewell to a Cannibal Rage*, through the Department of Theatre and Drama. The class performance took place on Dec. 17.



From left: Meg Arenberg, CMLT Chair Eileen Julien, Playwright Femi Osofisan, Edris Cooper-Anifowoshe, Denise Lynn, Marion Frank-Wilson, and Natasha Vaubel. Photo by Meissa Gaye.

2009 Department Award Winners

C. Clifford Flanigan Colloquium Award

For best paper presented at the colloquium

Laila Anime

Annie Geduld Memorial Prize

Presented to an outstanding student in comparative arts

Nick Stange

Gilbert V. Tutungi Award

For best MA thesis project

Matt Rowe

Ilinca Zarifopol-Johnston Memorial Award

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

James Rasmussen

AI Award

For excellence in classroom teaching

Raina Polivka

Newton P. Stallknecht Memorial Award

For best graduate essay in a Comparative Literature course

Ashley Perez

Outstanding Senior Award

Alison Howard

Student news

Yu-Min “Claire” Chen, ABD, attended the Association for Asian Studies/Southeast Asian Conference and presented a paper titled, “The Hidden and the Silent Subject: Rejection and Revision in Eileen Chang’s *The Little Reunion*.” She also presented at the American Comparative Literature Association conference and presented a paper titled “Nostalgia of the Dead: Fictionalizing the Unspoken Past in Maxine Hong Kingston’s *The Woman Warrior*.”

Ana Maria Magdalena Dragu presented two papers on collage and performance at the 2009 annual ACLA conference in Boston and at the biennial conference of WordMusic Association in Vienna in June 2009.

Ju Young Jin, ABD, attended the Craft Critique Culture conference held at the University of Iowa in April 2009 and presented a paper titled “Experiencing the Past and the Social as Wound: Bong Joon-Ho’s *Salinui chueok (Memories of Murder)*, 2003.” This January, she delivered another paper, titled “A Spy Who Came from Within: Divided Nation, Divided Subjects in Kim Young-Ha’s *Empire of Lights*,” at the

We Save Naciye?: Female Sexuality in the Constitution Era Literature” *Kritik IV* (winter 2009).

James Rasmussen, ABD, is spending the 2009–2010 year in Germany as a Fulbright Scholar doing dissertation research and writing. In 2009, he received the Ilinca Zarifopol Johnston Memorial Award. His article “Sound and Motion in Goethe’s *Magic Flute*” was published in *Monatshefte* in March 2009, and another article, “Language and the Most Sublime in Kant’s Third Critique,” is soon to appear in print in *The Journal of Aesthetics and Art Criticism*.

Natasha Vaubel left Bloomington in March to begin teaching at Aichi University, Toyohashi Campus, Aichi Prefecture, Japan. On April 1, Vaubel began her position as an associate professor of comparative cultures in the Faculty of International Communication. Established in 1946, Aichi University is a private liberal arts university consisting of six faculties, junior college, and eight postgraduate departments offering coursework at three campuses around Aichi Prefecture. The institution is

Natasha Vaubel is now an associate professor of comparative cultures at Aichi University in Japan.

49th Annual Meeting of South East Conference Association for Asian Studies. She also received an East Asian Center Travel Grant for her presentation at the 2010 ACLA conference in April.

Burcu Karahan organized a panel titled “The Interplay Between Turkish Cinema and Literature” at the Middle East Studies Association Annual Meeting in Boston in November 2009. Karahan presented a paper at the panel: “Breaking the Illusion of Masculinity: Contrasting Perspectives in Namik Kemal’s Novels and Nuri Bilge Ceylan’s Films.” Karahan also published a paper in *Kritik*, a Turkish peer-reviewed literary criticism journal, titled “Naciye Nasıl Kurtulur?: Müstehcen Meşrutiyet Edebiyatında Kadın Cinselliği” (How Can

the center of a rich range of international exchanges, befitting its mission statement: “to foster the human potential by recognizing global wisdom and common outlook.” Aichi University enjoys partnerships with 27 universities around the world and hosts more than 400 international students from a wide range of countries and regions. With 1.6 million books in the library, it has one of the largest collections in Japanese universities, national and private.

Olga Volkova’s translation of “The Sled” by Georgy Zhzhenov from the original Russian is forthcoming in the spring 2010 issue of *Metamorphoses: a Journal of Literary Translation*. This 40-page story was her project for **Paul Losensky**’s Workshop in Literary Translation.

student PROFILE

April Witt, PhD candidate

From Sartre to the Holy Grail and postmodern literature

April Witt's story begins in Muncie, Ind., a town she at one time wanted only to escape. She got all the way to Bloomington.

Early in her college career at Indiana University, Witt took Professor Paul Spade's class on existentialism, for which she read Sartre's *Nausea*. The book spurred within her an existential crisis, and Witt abruptly terminated her college days at IUB.

Immediately thereafter, she sought "authenticity" over conventionality, and left Bloomington for New York City, where she stowed away in a friend's NYU dorm room for a semester. After unsuccessfully searching for a job, Witt ended up authentically broke and had to call home to be rescued.

Back in Indiana, she spent several years waitressing at all-night eateries and bars. This stint in the service industry accomplished much toward soothing Witt's discontent with academia. "Having been so affected by Sartre's novel, I wanted to go back to school to study how literature could be so powerful," Witt reflects.

She enrolled at Ball State University, where she began studying literature and philosophy. While there, she met her and married John Witt, whose desire to study marine biology in Miami allowed her to escape once again.

While in Florida, she voted in the 2000 election and was amazed at the mess that unfurled in Broward and Dade counties.

Her husband's shift in focus to biomedical ethics from marine biology prompted another quick return to Indiana, this time to Indianapolis, where she

has lived ever since.

Back in Indiana, Witt enrolled at Butler University and enjoyed academics there so much that she decided to pursue a career in higher education.

Before graduating, she had the honor of meeting novelist and essayist Salman Rushdie, whose public lecture and private discussion at a local bar sparked her interest in postmodern literature.

"Reading Rushdie's novels in preparation for meeting the author at the end of the semester made me think more seriously about what it would mean to be 'authentic,' and encouraged me to think more about my relationship to history," Witt says.

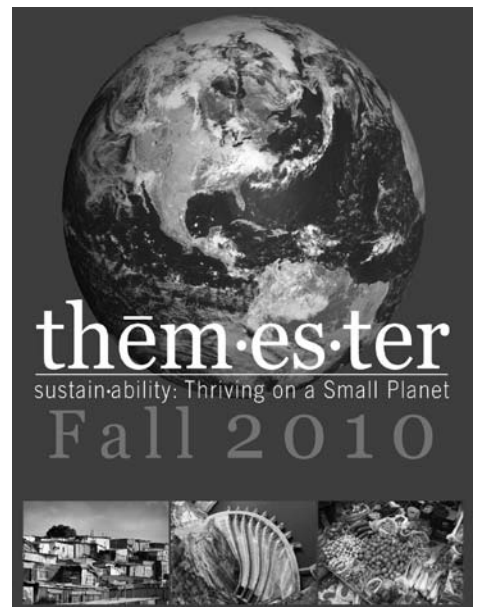
Shortly thereafter, she enrolled as a master's student in the IU Department of Comparative Literature (CMLT). She finished her MA in 2006 and then began working toward a double PhD in comparative literature and English. She recently presented at the 2010 Flanigan Colloquium during the CMLT 60th anniversary celebration.

Witt will take her CMLT exams in June and her English exams in September. She will then work on her dissertation, which will focus on Holy Grail motifs in modern and postmodern literature.

"I like to study how contemporary literature co-opts potent medieval symbols and discourse for radically different purposes today," she says.

In her spare time, she is also a mother to three children: Johnny, 5, Jackson, 2, and Joseph, 8 months. In June she and her husband will celebrate their 10th wedding anniversary.

— Erik Szabados, graduate student



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ALUMNA PROFILE

Stephanie Moore Glaser, PhD'02

From the Gothic cathedral to intermediality

Stephanie Glaser, a young scholar working in intermedial studies, currently resides in Essen, Germany. She earned her PhD from IU Bloomington in 2002 with a dissertation titled *Explorations of the Gothic Cathedral in 19th-Century France*.

In 2004 her thesis received the ACLA Charles Bernheimer Prize for the best dissertation in comparative literature. Glaser received her BA in English from Northwestern University in Evanston, Ill., in 1987 and continued her MA studies in comparative literature at the University of Chicago. In 1989 she moved to Paris where she studied at the Université de Paris III—La Sorbonne Nouvelle and obtained a DEA in comparative literature.

The museums, cathedrals, and artistic life of Paris shaped Glaser's interests, and she chose to come back to the United States to IUB, being attracted by the profile of the Department of Comparative Literature, one of the few departments of comparative literature in the country that places a strong emphasis on interarts studies.

"When I was looking at graduate programs," Glaser says, "Indiana's stood out from the others because it seemed really open-minded: you could study translation theory or East-West relations or literature in connection with other disciplines, especially the arts. The interaction between literature and the arts fascinated me."

Though she spent only two years on the Bloomington campus, they were decisive for both her professional and personal life.

Glaser shaped her lifelong research topic in Bloomington in her discussions with Professor **Claus Clüver**, and she also met her future husband

in Bloomington.

Glaser remembers the spring of her second year at IUB: "I took Professor Clüver's class Representation in the Arts and was searching for a paper topic. Together we were talking about my interests. ... I had taken **Matei Calinescu's** Proust class, and later, I took a class called Medieval Audiences, which explored how contemporaries might have interacted with or viewed medieval art and architecture.

"For that class, Professor **Elizabeth Pastan**, who now teaches at Emory, advised that instead of writing on one of the medieval topics she had suggested for the students of medieval art, I might like to write about something that I was more familiar with, such as 19th-century views of medieval architecture. So I wrote about Proust and the cathedral. As Professor Clüver and I discussed my paper on Proust and the cathedral, he exclaimed, 'Well, there are cathedrals all over the arts! There is Monet's series of Rouen Cathedral, and of course there's Debussy's *La Cathédrale engloutie!*'"

"Immediately an image of Parisian buses flashed through my mind. The previous summer they all bore panels with Monet's cathedrals — advertising for the exhibition held in Rouen where the whole series was brought together at its centennial. I immediately knew that Professor Clüver was right, and I sensed that the topic had great potential. Most of all, I could hardly wait to get started!"



Glaser

Since that conversation in 1995, Glaser has written many articles on the Gothic cathedral and its representations across the arts.

She collaborated on some of the earliest interarts collections of essays, among them *Interart Poetics*, ed. Ulla-Britta Lagerroth, et al., 1997. Her article in this very influential volume is called "Reviving the Medieval Model: The Cathedrals of Claude Monet, Joris-Karl Huysmans, and Claude Debussy."

In later articles, Glaser dissects her main theme, the cathedral, with extreme precision: one article analyzes representations of the stained-glass windows of the cathedral in the novel, poetry, and painting from Romanticism through symbolism. Another offers an in-depth study of the royalist, republican, and religious meanings ascribed to Gothic pointed arches in 19th-century France.

In a Borgesian and hermeneutic manner, Glaser adds fine nuances to each reading of the cathedral. In the shifting sands of intermedial studies her perseverance in keeping to the same theme is noteworthy.

Glaser returned to campus for the department's 60th Anniversary Conference. Her lecture, "The Odd Couple: The Gothic Cathedral and the Eiffel Tower in the Arts," used a wider perspective. She explored the architectural and ideological relations between Gothic architecture and the Eiffel Tower, and she illustrated her point with numerous examples from avant-garde poetry and cubist paintings.

Glaser talks enthusiastically about the intellectual freedom and guidance she received from her professors while she was a doctoral student at Indiana: "I appreciated the liberty I

Alumna profile

(continued from page 12)

had to take courses in different departments and the openness of all the professors to my ideas. I loved being able to study the connections between the arts in different periods. I came to be more aware of the details of and differences in visual and verbal representations, and I acquired a vocabulary for talking about these.”

Beyond research, Glaser is a teacher and has a strong interest in the theory of language. She has designed and taught many undergraduate and graduate courses.

She taught English in Paris and between 1996 and 2001 she worked as a translation instructor at the Universität de Saarlandes, in Saarbrücken, Germany. As a lecturer at the Ruhr-Universität, Bochum, Germany, she taught undergraduate seminars; and at the University of Copenhagen, Denmark, she taught undergraduate and graduate courses.

And recently Glaser edited the volume *Media inter Media: Essays in Honor of Claus Clüver* (see “Bookshelf” on page 6). She is also editing *The Idea of the Gothic Cathedral: Interdisciplinary Perspectives on the Meanings of the Medieval Edifice in the Modern Period*, which is due to appear in 2010.

“I think that more and more scholars will work on intermedial relations, but I don’t know if the work will always be of high scholarly quality,” Glaser said of the future of intermedial studies, “The catchword *intermediality* sounds sophisticated and is used when looking critically at many phenomena: modern media such as advertising and computer games, street or operatic performances, or studies in word and image or word and music. The

field is vast, the methodologies are still taking shape, and much remains vague. Furthermore, there is a huge gap in subject and methodology between scholars of media studies and those of us who come from disciplines such as literary studies or art history. I don’t know if that can ever be reconciled, or if it should, but certainly both sides can profit from sharing methodologies and developing a vocabulary with

which to discuss and better understand intermedial relations.”

She thinks there is a lot of exciting research going on now.

“A number of individuals are waving the intermedial flag; there are groups in Sweden and Austria that are actively promoting intermedial studies and looking analytically into modes of intermedial relations; and Rodopi has a new series, *Studies in Intermediality*, which offers a platform for specialized studies. Additionally, many research groups are looking for scholars who work interdisciplinarily or intermedially; even museums are getting more ‘intermedial’ in their planning of interactive exhibits for their visitors.”

Glaser’s research gives her a unique perspective. “Working on the Gothic cathedral, an intermedial object *par excellence*, makes me think that the humanities and the academy could benefit by fostering an intermedial perspective by hiring special-

ists and encouraging the collaboration between departments: literary studies, musicology, art history, information science, and the performing arts, for example,” Glaser says. “It would make medieval drama and music, Renaissance theater and art come alive.

“Studying medieval music as part of a liturgical context or examining frescoes in relation to where they are placed in a church opens up many intermedial issues: the interaction between media (e.g., music and word) and how a work involves its audience, which in turn raises questions of

The museums, cathedrals, and artistic life of Paris shaped Glaser’s interests and ultimately led her to IU.

space, time, ideologies, and representation, to name a few.

“There is much to be gained from asking such questions,” she says, “especially for students.”

For Glaser, intermedial perspectives create a space for the study of new subjects — the opening ceremonies of the Olympic games, carnival parades, or other festivals, subjects which are, perhaps, closer to students’ experiences.

Such perspectives reinvigorate students’ interest in the humanities and in the intermedial perspective. “If, in all its richness, intermedial studies could achieve these two things: raise student interest and broaden our scholarly perspectives, it could play a significant role in the academy as well as in the lives of individuals.”

— Ana Maria Magdalena Dragu,
graduate student



CLASS NOTES

1960s

Brenda Deen Schildgen, MA'69, PhD'72, is the director of the Comparative Literature Program at the University of California–Davis. In April 2008 she received the UC–Davis Prize for Undergraduate Teaching and Scholarly Achievement. The \$40,000 award, funded by the UC–Davis Foundation and first awarded in 1987, is believed to be the largest undergraduate teaching prize in the nation. The recipient is selected on the recommendations of the faculty, students, and research peers. Schildgen's husband, Bob, MA'70, is the managing editor of *Sierra*, the magazine of the Sierra Club. They live in Berkeley, Calif.

1970s

Margaret Troy Gorenstein, BA'71, MA'79, has been a publishing consultant for more than 15 years. She specializes in copyright clearance for textbooks in the areas of literature and the social sciences. She previously worked as copyright and permissions director at Random House in New York City. Her husband, Ethan, PhD'81, is an associate clinical professor at Columbia University Medical Center in New York City. The couple lives in Metuchen, N.J.

Katherine Cunningham, BA'74, MA'79, is a minister who, along with several other pastors, operates New Horizons, a not-for-profit counseling center in Ridgewood, N.J. In January 2009, her husband, Kurt R. Kaboth, BA'73, JD/MBA'77, was appointed director of resource development for the National Council of Churches in New York City. He is responsible for church membership and program support, contributed support, planned giving, and foundation grants. Kaboth served for 25 years as general counsel for the YMCA Retirement Fund and for three years as head of school for Eastern Christian School, in North Haledon, N.J., where the couple lives.

Frances Rivera Aparicio, BA'78, a professor of Latin American and Latino Studies at the University of Illinois at Chicago, was recently named a University Scholar. The University Scholar program, now in its 25th year at UIC, honors faculty members for superior research and teaching, along with great promise for future achievements. The

award provides \$10,000 a year for three years. Aparicio's books include *Listening to Salsa* (1998), *Tropicalizations* (1997), and *Musical Migration* (2003). She lives in Chicago.

1980s

Sarah Farmer Manka, BA'80, writes, "I have three sons; one in college and two at home. I was widowed in the summer of 2008. I still play the flute in community bands and church. I am now pursuing my teaching certificate for the state of Ohio at Kent State University, and a master's in teaching — in language arts. My father, Richard N. Farmer, was an international business professor at IU for many years. He died in 1987." Manka lives in Tallmadge, Ohio.

1990s

In July, **Daniel Simon**, MA'94, PhD'00, was named editor-in-chief of *World Literature Today*, the University of Oklahoma's renowned bimonthly magazine of international literature and culture. Now in its ninth decade



Kevin O. Mooney, Courtesy Indiana Alumni Magazine

Brenda Deen Schildgen, MA'69, PhD'72, received the UC–Davis Prize for Undergraduate Teaching and Scholarly Achievement, a \$40,000 award.

of continuous publication, the magazine has been recognized by the Nobel Prize committee as one of the "best edited and most informative literary publications" in the world. As a graduate student at IU, Simon focused on translation studies and 20th-century French and American literature. He previously worked as an editorial assistant at the University of Nebraska Press and as acquisitions editor at the University of Oklahoma Press. Simon and his wife and three daughters live in Norman, Okla.

Ayman Al-Haj, MA'96, is an IT project manager at the Winstore Division for Cylande, a software publisher for vertical enterprise resource planning solutions designed specifically for specialized stores and mass distribution — hypermarkets,

supermarkets, large and average surface stores, corner stores, superstores, boutiques, specialized large surfaces stores.

Brad Warren, BA'96, MLS'99, was recently appointed head of access services at the Sterling Memorial Library at Yale University in New Haven, Conn. He and his wife, Rebecca, MA/MLS'99, live in Waterford, Conn., with their son, Archer.

Naomi Uechi, MA'98, PhD'09, wrote an essay titled "Thoreauvian Simplicity in Frank Lloyd Wright's Taliesin and Contemporary Ecological Architecture" that will appear in *The Concord Saunterer: A Journal of Thoreau Studies* (2010 issue). She also presented a paper, "Global Evolutionary Transcendentalism, Local Ecological Architecture: Emerson and Thoreau, Frank Lloyd Wright and Glenn

Murcutt,” at the American Comparative Literature Association’s 2009 Annual Conference held at Harvard University.

Wendy L. Brasunas, BA’99, married Hans N. Heilbut in Jackson Hole, Wyo., in September. She was employed until May as an associate in the New York office of Jones Day, the Cleveland law firm, where she specialized in trademark and intellectual property law.

2000s

Christopher D. McNeely, BA’03, MLS’09, of Bloomington, is a library technician for the U.S. Court of Appeals Seventh Circuit in Indianapolis.

While retracing the steps of the 1905 three-man mission sent to investigate the plan to settle European Jews in Kenya (then the East African Protectorate), **Adam Rovner**, PhD’03, met fellow IU comparative literature alumnus **Richard Wafula**, PhD’03, at The Thorn Tree Café in the Stanley Hotel in downtown Nairobi, Kenya, on June 30, 2009.

Richard Wafula, PhD’03, and his wife, Margaret, were recently blessed with a fifth child when Wafula returned to Nairobi,

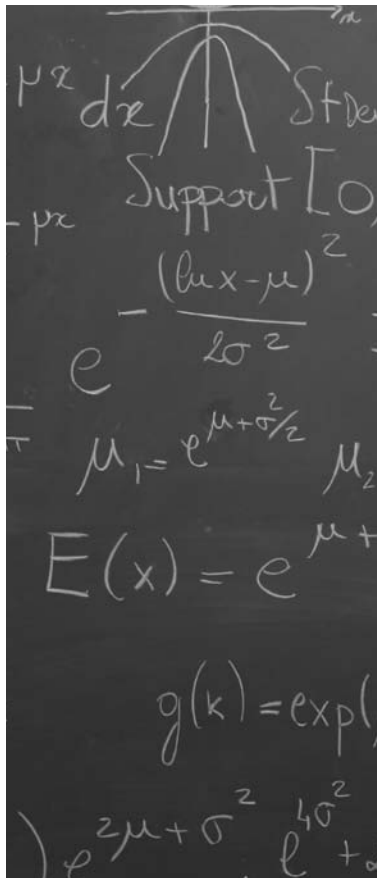
Kenya. Wafula is now a senior lecturer in the department of Kiswahili and other African languages and also serves as the national deputy secretary general of the Universities Academic Staff Union, which serves to protect the welfare of academic staff in Kenyan public universities.

Daniel Simon, MA’94, PhD’00, was named editor-in-chief of *World Literature Today*.

Alison M. Howard, BA’09, finished her senior honors thesis and received her bachelor’s degree in comparative literature and French in May 2009. She says she has been working at a bank in Bloomington while “suffering through the neurosis-inducing process of applying to graduate school.” However, all of her hard work has paid off, as she has been accepted to the PhD program in comparative literature and literary theory at the University of Pennsylvania.



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**Department of Comparative Literature
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