



News for Alumni & Friends of the Comparative Literature Program

Fall 2015–Summer 2016



UC Santa Barbara  
Comparative Literature Program  
4206 Phelps Hall  
Santa Barbara, CA 93106-4130

Information: (805) 893-3161  
Fax: (805) 893-8341

**Chair of the Program**  
Catherine Nesci  
[cnesci@frit.ucsb.edu](mailto:cnesci@frit.ucsb.edu)

**Vice Chair**  
Elisabeth Weber  
[weber@gss.ucsb.edu](mailto:weber@gss.ucsb.edu)

**Undergraduate Advisor**  
Elizabeth Fair  
[efair@hfa.ucsb.edu](mailto:efair@hfa.ucsb.edu)

**Graduate Program Assistant**  
Briana Munoz-Flores  
[munoz-flores@hfa.ucsb.edu](mailto:munoz-flores@hfa.ucsb.edu)

**Newsletter Editors**  
Daniel Martini, Editor  
David Vivian, Associate Editor

**Design & Layout**  
UCSB Artworks,  
Instructional Development

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## FROM THE CHAIRS

### Comparative Literature Highlights (Catherine Nesci, Chair)



Following an exciting season of graduate recruitment and the admission of a lovely group of six incoming graduate students, Spring 2016 brought more wonderful news, this time from our graduate alumnae. In fall 2016, Silvia Ferreira (PhD, S2016) moved to the University of Washington Bothell as a full-time Lecturer in the School of Interdisciplinary Arts and Sciences. Kristie Soares (PhD, S2015) became Assistant Professor of Latinx Literature and Culture in the Spanish Department at the University of Massachusetts, Amherst. Claudia Yaghooobi (PhD, S2013) moved from Georgia State College and University to the University of North Carolina at Chapel Hill, as Assistant Professor of Persian Studies. Lisa Swanstrom (PhD, S2008) moved from Florida Atlantic University to the University of Utah as Associate Professor of English and Digital Humanities. We are all delighted for them, especially in the face of a competitive and unforgiving job market.

Despite our graduates' successes, we recognize that the growing threat to the Humanities and the increasing role of part-time labor and non-ladder rank positions in university settings are deeply unsettling. Our program has thus been participating in our Graduate Division and College of Humanities and Fine Arts' efforts to rethink doctoral programs in such an uncertain climate for PhDs in the Humanities. I thank Professor Sara Weld, our Placement Officer, and doctoral student Ali Rahman for representing our doctoral program in such meaningful initiatives.

We are also aware that the rising climate of intolerance is making our educational mission even more urgent and meaningful. With its interest in western and world literature, complex texts and polyvocality, Comparative Literature strongly defies the monocultural vision that some ideologues and political leaders would like to return to. Our teaching body, including faculty and graduate student employees, has enriched our curricula in many remarkable ways. For example, our graduate seminars dealt with the works of Franz Kafka (Professor Wolf Kittler, Fall 2015), *"The Arabian Nights"* and *World Literature* (Professor Dominique Jullien, Winter 2016), *Thinking Violence, Thinking War* (Professor Elisabeth Weber, Winter 2016), *Formalism, Semiotics, Bakhtin* (Professor Sara Weld, Winter 2017). Our undergraduate courses have been attracting an even larger amount of students, who can study the human animal (C Lit 30B), psychoanalysis (C Lit 119), literary translation and translation studies (C Lit 170 & 260), fantasy and the fantastic (C Lit 191), literature and human rights (C Lit 36), trauma and memory (C Lit 113), comparative black literature (C Lit 126), media technology (C Lit 179C), border narratives (C Lit 153), and many more embodiments of world literature from Asia, the Middle East, and Africa (C Lit 31, 32, 33). As we continue to offer a broad scope of courses, we thank all the colleagues who teach in Comparative Literature and bring stimulating literary, theoretical, rhetorical, and philosophical contexts into the classroom.

In 2015-16, Michael Grafals and Lacey Smith, as co-Lead Teaching Assistants in Comparative Literature, supported our department Teaching Assistant training and provided precious mentorship to new

Teaching Assistants; this year, co-Lead Teaching Assistants, Rachel Feldman and Bozhou Men, brought new energy and initiatives to the position by supporting their fellow TAs and our teaching faculty. We are most grateful for their dedication.

After completing the various administrative steps, we launched our new Minor in Translation Studies and our new Translation Studies website. Professor Suzanne Jill Levine, our prominent award-winning translator and current Director of the Graduate Emphasis in Translation Studies, is also serving as Advisor for the new Minor in Translation Studies. Our hope is to attract more and more minors to our program, which has three important learning goals: 1) to stimulate critical reflection and creative research on translation; 2) to encourage students to pursue various translation practices, especially literary translation; 3) to make translation more tangible and relevant to students in their courses, their communities, and the world at large. You can visit our new site here: <http://www.complit.ucsb.edu/translationstudies/home>

Last but not least, I address my warmest thanks to the colleagues who are directing or participating in dissertations and field examinations, thus serving as mentors and advisors for our graduate students. To all colleagues from Art (Colin Gardner), Asian American Studies (erin Khuê Ninh), Black Studies (Roberto Strongman), Classics (Dorota Dutsch, Francis Dunn), English (Heather Blurton, James Kearney, Maurizia Boscagli, Yunte Huang, Alan Liu, Sowon Park, Rita Raley, Swati Rana, Kay Young), East Asian Studies (Xiaorong Li, Xiaowei Zheng), Feminist Studies (Barbara Tomlinson), French and Italian (Cynthia Brown, Jody Enders, Claudio Fogu, Dominique Jullien, Didier Maleuvre, Eric Prieto, Jon Snyder), Germanic and Slavic Studies (Jocelyn Holland, Wolf Kittler, Sven Spieker, Elisabeth Weber, Sara Weld), Global Studies (Paul Amar, Esther Lezra), Linguistics (Mary Bucholtz), Religious Studies (Juan Campo, Kathleen Moore, Dwight Reynolds, Elliot Wolfson), and Spanish and Portuguese (Leo Cabranes-Grant, Suzanne Jill Levine, Francisco Lomeli, Viola Miglio, Juan Pablo Lupi, Ellen McCracken): you make Comparative Literature a remarkable and creative laboratory for our "interdiscipline" in the Humanities and Social Sciences!

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### From Germanic and Slavic Studies (Elisabeth Weber, Chair)



The faculty of the Department of Germanic and Slavic Studies continues to contribute in substantial ways to the Comparative Literature Program's interdisciplinary course offerings. In addition, GSS has organized a number of events of great interest to comparatists. In late Fall 2015, the department was the main organizer of an international, interdisciplinary conference at the occasion of the 100th anniversary of the publication of Franz Kafka's famous text *The Metamorphosis*. The conference brought together a wide array of scholars and artists from three continents to discuss Kafka's text in its literary-historical, scientific, and military contexts. The presentations invited the audience to think about borders between species and between living organisms and machines, keeping in mind that Kafka's text opens pressing questions in such fields as human and animal rights, old and new forms of warfare, art and technology, mimicry of animals in developments in

drone warfare, bionics (exoskeletons), prostheses, and nanotechnology. The conference was expertly opened by an interdisciplinary panel of UCSB faculty, after which the entirely student-run theater group UCSB Mind Readers presented delightful theater adaptations of four Kafka stories. Two full days of plenary papers and discussions followed, whose topics included, among others, close literary analysis of Kafka's text, its connection to Ovid's *Metamorphoses*, German-Jewish philosophy, human-centered robotics, drone warfare and "hacktivism." In addition, an interactive art project immersed participants in digitally engineered perception through animal eyes. For the full program see: <http://www.gss.ucsb.edu/metamorphosis/>.

In Winter 2016, we organized the visits of two internationally renowned scholars, Dr. Jacques Lezra and Dr. Cathy Caruth. In Fall 2016, we welcomed French philosopher Bernard Stiegler. Contributions by GSS faculty to the Comparative Literature curriculum included a graduate seminar offered in Fall by Professor Kittler on Franz Kafka, a seminar in Winter on literary and critical theory by Elisabeth Weber, featuring guest appearances by Susan Buck-Morss (on Walter Benjamin) and Cathy Caruth (on Freud and trauma), and a number of large-enrollment lecture classes, such as Professor Sara Weld's lecture course on "Narrative Studies," her popular lecture course on Children's Literature in Winter, and Professor Wolf Kittler's popular lecture course on "The Making of the Modern World." GSS is a small department, but offers a wealth of courses to Comparative Literature's curriculum and enriching events to the intellectual life of the UCSB campus. For us, it is a delight to be part of Comparative Literature!

### French and Italian Highlights (Didier Maleuvre, Chair)



The Department of French and Italian happily celebrates another year of enriching involvement with the Comparative Literature Program. All of our faculty work in close collaboration with the talented graduate students of Comparative Literature, many of whom we welcome in our seminars, employ as Teaching Assistants and Readers, and guide through their qualifying exams and dissertations. This collaborative spirit draws much impetus from our own Professor Dominique Jullien's directorship of the Graduate Center for Literary Research. Among this year's highlights were the colloquium of the California Interdisciplinary Consortium of Italian Studies (CISIS) organized by Profs. Claudio Fogu and Jon Snyder at the IHC on the topic of *Italia Senza Frontiere: Borderless Italy* in February 2016. February 2017 saw another conference co-organized under the umbrella of the Department of French and Italian, titled *Rousseau's Relevance Today* and led by Professor Renan Larue, our newest faculty member, who devotes himself to eighteenth-century literature and the history and philosophy of vegetarianism, and has been teaching, over the last two years, the introductory graduate seminar in French Academic Writing and Rhetoric. Professor Larue also oversaw the organization of two well-attended public lectures on vegan studies in January and February 2016, one by Ethan Brown, activist co-founder of Beyond Meat, and the other by Dr. Melanie Joy, TED talk personality and best-selling author of *Why We Love Dogs, Eat Pigs, and Wear Cows: An Introduction to Carnism*.

Among Comparative Literature courses offered by our faculty members over the last two academic years, let's highlight Professor Dominique Jullien's graduate seminar on *The Arabian Nights as World Literature* (W16), Professor Renan Larue's new course on *Vegetarianism* (CL 186FL, S16), Professor Cynthia Brown's *Medieval Literature and the Visual Arts* (W17), and Professor Eric Prieto's *Literature of Immigration and the Minority Experience* (S17). As always, we encourage Comparative Literature graduate students to avail themselves of every opportunity to hone their second- and third-language skills, either through language-teaching, and/or by taking advantage of foreign teaching and research appointments, such as our PhD candidate Alvaro Luna (French track in Comparative Literature) is currently doing in our exchange program with the University of Paris-VIII. This kind of multi-faceted preparation has shown to be a vital asset of the job-market curriculum vitae. Here, then, to the continued successful interaction between our programs in the coming year.

### From Sara Pankenier Weld, Director of Placement



As Placement Officer for Comparative Literature, I wish to applaud all of our students on the hard work they have put into the job seeking process this year and into preparing phenomenal materials. I also want to congratulate them for the many ongoing successes they have had in interviewing nationally and internationally for academic jobs, postdoctoral fellowships, and other career opportunities. I also would like to take this opportunity to thank the many faculty and students who lent their expertise and advice in innumerable mock interviews, practice lessons, and practice job talks during the Fall, Winter, and Spring quarters.

This year, as part of National Endowment for the Humanities Next Generation initiative, Comparative Literature chair Catherine Nesci, graduate student Ali Rahman, and I have attended an ongoing series of workshops to explore the wider variety of careers in which humanities PhDs can find fulfillment and what sort of investments in skills, internships, and community engagement, for example, can help cultivate these possibilities. It has been very valuable and illuminating and we are glad to bring these ideas and this broader practical perspective to Comparative Literature.

Placement events this year have included a repeat of last year's successful *Job Materials Workshop*, on October 5, 2016. This session gives students the chance to workshop their cover letters and job materials together to learn how to approach this new genre, improve on materials from previous years, or share the insights of their past experience. This year, on October 20, 2016, I collaborated with English on arranging a workshop on *Finding Grants and Workshops* conducted by Research Development Analyst Kelly Pillsbury. I am currently planning an event to be held at the end of the academic year on *Demystifying the Academic Job Market: Thinking Ahead to Next Year*, which is designed specifically for students nearing the job market.



## The Graduate Center for Literary Research From Dominique Jullien, GCLR Director



As director of the GCLR, and with the help of student representative and GCLR Coordinator Katie Jan, Dominique Jullien organized the week-long visit of the 2016 Distinguished Guest Professor, Susan Buck-Morss (Distinguished Professor of Political Philosophy at the CUNY Graduate Center and Professor Emeritus at Cornell University), who gave a public lecture on "Year One: Rethinking the Origins of the Present," as well as a Graduate seminar on Walter Benjamin. The GCLR hosted its third annual conference in May on *Migrations*, with Prof. Efraín Kristal (UCLA) as keynote speaker. The Center co-sponsored a number of lectures and conferences on the UCSB campus: a lecture by Professor Mads Rosendahl Thomsen (Comparative Literature, U. of Aarhus, Denmark), a reading by French novelist Jérémie Guez and his American translator Edward Gauvin (co-organized by FRIT and the Translation Studies program), the Kafka Symposium, the Nabokov Symposium, and the lectures by Professor Melanie Joy (U Mass, Boston) and Rabbi Dr. Shmuly Yanklowitz, both invited speakers in Prof. Larue's Vegan Literature course. In addition the GCLR continued its regular mission of bringing together scholars of different disciplines for quarterly roundtables and dialogues at all levels. Five students from various departments were awarded travel grants to present their work at conferences, and three incoming doctoral students with demonstrated interdisciplinary interests were offered recruitment fellowships for the 2016-17 academic year.

## From Katie Lateef Jan, 2015-16 GCLR Graduate Student Coordinator



It was a pleasure to serve as Student Coordinator for the Graduate Center for Literary Research last year, which thrived under director Dominique Jullien's leadership as well as contributions from the diverse student and faculty boards. Last winter, during Prof. Susan Buck-Morss' visit, graduate students from various disciplines had the unique opportunity to work with her closely, first in the seminar she led on Walter Benjamin—part of Elisabeth Weber's graduate course on contemporary literary and critical theory—and later during a private lunch. The seminar, "History as Translation; Translation as Transcendence," was of particular interest to Comparative Literature students in the Translation Studies doctoral emphasis. Students prepared for the seminar by participating in a special reading group that focused on two of her foundational books: *Hegel, Haiti and Universal History* (University of Pittsburgh Press, 2009) and *The Dialectics of Seeing* (MIT Press, 1989).

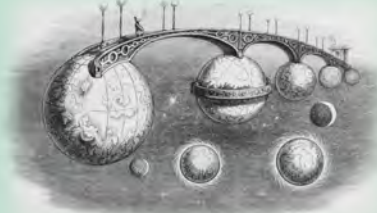
"Migrations" was the theme of our annual conference held in spring, which explored the topics of translation, memory and exchange within the context of migration. Efraín Kristal, Chair of Comparative Literature and Professor of Spanish and French at UC Los Angeles, delivered a thrilling keynote address on philosopher and cultural theorist Peter Sloterdijk's engagement with narrative via his seminal notion of the

sphere. Sloterdijk's approach—and Kristal's engaging talk—celebrated the dialogic relationship between philosophy and literature, while complementing the GCLR's platform of comparison and enacting the conference's aim of bringing together interdisciplinary perspectives and voices.

The conference as well as the lecture and seminar given by Susan Buck-Morss attest to the immense value of the GCLR, which supports and provides venues for the rich interdisciplinary conversations taking place here at UCSB. The GCLR's 2017 agenda is off to a great start following a visit from Distinguished Guest Professor Christopher Prendergast, and the upcoming graduate conference entitled "Resonance."

# Migrations

Third Annual Graduate Center for  
Literary Research Conference



University of California, Santa Barbara  
McCune Conference Room  
Friday, May 27, 2016 (8:30am-4:00pm)

Keynote Address by Efraín Kristal, UCLA  
*Peter Sloterdijk's Spheres, or How to Coexist in our Age of Circulation*

The Graduate Center for Literary Research (GCLR) aims to enrich and enhance the experience of students and faculty involved in literary studies by promoting interdisciplinary dialogue and encounters at various levels. For more information, visit the GCLR website at <http://www.complit.ucsb.edu/gclr>.

AN INTERNATIONAL CONFERENCE:

## METAMORPHOSIS: HUMAN, ANIMAL, ARMOR

DECEMBER 3 - 5, 2015  
UC SANTA BARBARA

**Conveners:**

Elisabeth Weber  
Julie Carlson

**Participants:**

Judith Butler  
Lisa Jevbratt  
Michael Levine  
Colin Milburn  
Fred Moten  
Jacob Rosen

Wolf Kittler

Russell Samolsky  
Amit Shilo  
Katrin Trüstedt  
David Wills  
Kay Young  
Mind Readers, UCSB

On the occasion of the 100th anniversary of the publication of Franz Kafka's famous text "The Metamorphosis," an interdisciplinary conference at UCSB brings together a wide array of scholars and artists to discuss Kafka's text in its literary-historical context, and to read it as an exploration of metamorphoses that problematize borders between species and between living organisms and machines. Kafka's text opens pressing questions in such fields as human and animal rights, old and new forms of warfare, art and technology: mimicry of animals in developments in drone warfare, bionics (exoskeletons), prostheses, and nano-technology, as well as digitally engineered perception through animal eyes.

For more information, including the schedule of events, please visit: [www.gis.ucsb.edu/metamorphosis](http://www.gis.ucsb.edu/metamorphosis)

This conference is hosted by the Department of Germanic and Slavic Studies at the University of California, Santa Barbara. It is generously co-sponsored by The University of California Humanities Research Center and by the following agencies at UCSB: The College of Letters and Science, the College of Creative Studies, the Interdisciplinary Humanities Center, the Program of Comparative Literature, the Program in Jewish Studies, the Departments of Art, Classics, English Film and Media, French and Italian, Religious Studies, Spanish and Portuguese, and Theater and Dance, and the Graduate Center for Literary Research.



## Introducing New Faculty

### Interview with Sowon Park (English Department)

By Daniel Martini



**Q: You have distinguished and extensive academic experience. What do you see as unique about UCSB?**

SP: What drew me was the *Literature and the Mind program* and the opportunity UCSB provides for collaborating with scholars who are working at the intersection of literary studies, neuroscience, psychoanalysis and digital technology. The degree of intellectual freedom that I have found here is thrilling. I am also deeply appreciative of my department's passionate commitment to social justice and to preserving an intellectual open-mindedness.

**Q: This is your first academic appointment in the United States. Many students of comparative literature join the program from universities all over the world. How has the transition been for you?**

SP: A lot harder than I had anticipated. The differences between an ancient British university and a modern American university are greater than one might assume as a passing visitor. I am forever thinking about whether the differences reflect the deeper differences between the two countries. I am sure that students who arrive in California from different parts of the world (or perhaps even different parts of the US) cannot help but make inevitable comparisons with the place that they left. No student of comparative literature will be foreign to this comparative perspective or translational practice.

**Q: You encourage students interested in world literature and/or neurocognitive literary theory to work with you. In your opinion, what is the ideal working relationship between research students and professors?**

SP: The theme of the *Literature and Mind program* this year is intersubjectivity and we have been examining a range of structures and processes that enable the meeting, or sharing, of minds. The seminars have helped me see more clearly what one of the best aspects of an academic life is, and that is the space for building close intellectual relationships, within which we create a distinct point of view. Trust, recognition, support and 'creative repair' have cropped up again and again in our seminars and they are foundational to working relationships.

**Q: You are currently writing a book entitled *Modernism and the Mind*. What led to your engagement with the unconscious and cognitive neuroscience in literary representation?**

SP: The central preoccupation of modernist literature is the human mind, the vivid representations of which I find compelling. New discoveries in cognitive neuroscience during the last thirty years provide not only an opportunity to re-examine models of mind in modernist literature but to continue seeking the answers to questions that writers such as Woolf and Beckett raised.

**Q: What advice would you give current students of comparative literature who seek to open up novel approaches to comparative literary theory?**

SP: This is a hugely exciting time to be working in comparative literature. Digital globalization and artificial intelligence have opened up new ways of thinking about reading by providing new frames of comparison. We have a distinct advantage at UCSB by having access to so many centers and programs that are working at the forefront of technological and intellectual innovation.

**Q: Comparative practice can be challenged by applying universalizing methodologies to local, specific or peripheral literatures. How do you balance attention to particularities with what is arguably a more universal (biological) context?**

SP: One could say that the particular and the specific are only revealed against the background of what is shared in common. Historical specificity is not occluded by ideas of biology-based generality but is made more salient and concrete.

**Q: Studies in comparative literature emphasize direct engagement with several foreign languages. You work with literature from both the English and Chinese language script-worlds. How does your multi-linguistic knowledge shape your work, particularly in relation to the neurocognitive?**

SP: Neurocognitive research has significantly informed my close-reading. At the moment, I am working on "scriptworlds," which I would have found difficult to conceptualize without the knowledge coming from neuroscience and digital technology. I hope to share this new area of research with colleagues and students in comparative literary studies.

## Newly Affiliated Faculty: Heather Blurton

We are delighted to welcome Associate Professor of English **HEATHER BLURTON** as our new Affiliate in Comparative Literature. Her books include: *The Critics and the Prioress: Antisemitism, Criticism, and Chaucer's Prioress's Tale*, with Hannah R. Johnson (University of Michigan Press, 2017); *Re-thinking the South English Legendaries*, ed. Heather Blurton and Jocelyn Wogan-Browne (Manchester University Press, 2012), and *Cannibalism in High Medieval English Literature* (Palgrave Macmillan, 2007). Her teaching and scholarly fields include literary cultures of the High Middle Ages, saints and sinners, hagiography and romance, medieval "Others," Judaism, Christianity, and Islam, Late Anglo-Saxon and Anglo-Latin literature, theories of history and historiography, and monsters and the monstrous in literature.

## Staff Updates

**DAVID ALEMAN** is our new Financial and Personnel Coordinator for the Comparative Literature Program as well as the Departments of French and Italian and Germanic and Slavic Studies. David is a recent graduate of UCSB where he earned his B.A. in Art. While at UCSB, he served as a Resident Assistant and worked for the EOP office as their Lead Front Desk Assistant. More recently, David worked at Macy's as an Administrator in the Executive Office where he served as liaison to the HR District Office and coordinated hiring, training, and timekeeping.

**ELIZABETH FAIR** is our new Undergraduate Advisor for the Comparative Literature Program as well as the Departments of French and Italian and Germanic and Slavic Studies. Elizabeth earned her M.A. in History from Stanford in 2015. She has a wide breadth of academic writing and research and, more recently, has been working at the US Immigration Station museum at Angel Island State Park as a guide and administrator.

## Affiliated Faculty Publications, Presentations and Awards



**CYNTHIA BROWN's** (French and Italian) co-edited volume with Anne-Marie Legaré, *Les Femmes, l'art et la culture en Europe entre Moyen Âge et Renaissance / Women, Art and Culture in Medieval and Renaissance Europe*, appeared with Brepols Publishers in 2016. Her article entitled "Parenté royale et livresque: une anthologie manuscrite dans la bibliothèque de Charlotte de Savoie (BnF fr. 2222)" was also published in that collection. Another article, "Anne de Bretagne and Anne de France: French Female Networks at the Dawn of the Renaissance," came out in *Founding Feminisms in Medieval Studies: Essays in Honor of E. Jane Burns*, eds. Laine E. Doggett and Daniel O'Sullivan (Cambridge: Boydell and Brewer) in 2016 as well. Cynthia received a Borchard Foundation International Symposium Grant for a 3-day colloquium she organized at the Château de la Bretesche in June 2016 on "Manuscript to Print, Print to Digital: Editions in Performance and Performance in Editions in Late Medieval and Renaissance France (1450-1550)," where she also presented on "The Drama of the Visual Editing of Pierre Gringore's Chateau de Labour." She was invited to present at a roundtable session on intellectual property at the Renaissance Society of America conference in Boston in March 2016 ("Editing, Manipulating and Adapting Texts in Early 16th-Century Paris") and at the Roundtable in Honor of E. Jane Burns on "Feminists and Feminisms in the Academy" at the International Congress on Medieval Studies in Kalamazoo, Michigan in May 2016 ("Reconstructing Medieval Women's Libraries: Obstacles and Achievements").

**SWATI CHATTOPADHYAY** (History of Art and Architecture) received a Guggenheim Fellowship for 2015-16 for her project "Nature's Infrastructure: British Empire and the Making of the Gangetic Plains, 1760-1880." An article drawn from this research, "Traverse, Territory and the Ecological Uncanny: James Rennell and the Mapping of the Gangetic Plains," was published in *The Cartographic Necessity of Exile* (London: Routledge, 2016), an anthology edited by Karen Bishop, a UCSB alumna (Comparative Literature) and now an Assistant Professor at Rutgers University. Professor Chattopadhyay delivered the Inaugural Lecture of the 50th Anniversary Lecture Series, Department of Architecture, Jadavpur University, Kolkata; the 6th Distinguished Lecture, Kalyani University; a keynote address at the European Association of Urban History Conference in Helsinki; and invited talks at Columbia University, University of Illinois, the Indian Institute of Architect's National Convention in Bangalore, The Bartlett School of Architecture, and Birkbeck, University of London.



**JODY ENDERS** (French and Italian) received praise from Terry Jones of Monty Python for her book *The Farce of the Fart and Other Ribaldries*, a collection of stage-friendly translations of hitherto inaccessible Middle French Farces: so friendly, it turns out, that "Cooch E. Whippet" from that book will be staged on May 11 at the International Congress for Medieval Studies in Kalamazoo, Michigan: <https://wmich.edu/medievalcongress/events/special-events>

Now, the second volume of what she projects to be a series of at least 6 volumes has just been published by the University of Pennsylvania Press: *Holy Deadlock and Further Ribaldries: Another Dozen Medieval French Plays in Modern English*. This new anthology takes us readers, directors, actors, and audiences on a pilgrimage of sorts through the pages and stages, through the trials and tribulations of the state of holy wedlock. Volume 3 is forthcoming, with twelve more farces rife with enough politically incorrect antics to shock even the most die-hard aficionado of comedy.





**CLAUDIO FOGU** (French and Italian) co-edited, with Wulf Kansteiner and Todd Presner, *Probing the Ethics of Holocaust Culture* (Cambridge, Mass.: Harvard UP, 2016).



**BISHNUPRIYA GHOSH** (English) was awarded the University of California President's Faculty Fellowship for 2016-17. She plans to work on her third monograph, *The Virus Touch: Living with Epidemics*, during the fellowship period.



**JOCELYN HOLLAND** (Germanic and Slavic Studies) published "In the Spirit of 'clever inventions and constellations': the Mechanics of Romantic Systems" in *Romantic Circles*, edition on "Romantic Systems" (March 2016); "Observing Neutrality, circa 1800" in *Goethe Yearbook* 23 (2016), 41-57; "Forum on German Romanticism" in *The German Quarterly* 89.3 (Summer 2016), 344-360; "Balancing Acts: Modes of Equilibrium in Romanticism and Nature Philosophy around 1800" in *Romantic Circles*, edition on "New Work in German Romanticism" (December 2016). She also completed drafting a book-length manuscript entitled *Instrument of Reason: How the Lever Translates Knowledge and Constructs the Human*.



**DOMINIQUE JULLIEN's** (French and Italian) publications include: "Vautrin génie balzacien," *Francofonia* 35.69, special issue, "Variations françaises sur les *Mille et une nuits*," edited by A. Chraïbi & I. Vitali, Fall 2015 ; "'Quelque chose de rouge': l'esthétique des tableaux vivants dans *Salammbô*," *Flaubert. Revue critique et génétique*, no 15, 2016, special issue on "Flaubert. Le mot, l'image, le rêve" ; "La guérison par l'exemple: morale, politique et exemplarité dans les *Mille et une nuits* et leur hypertexte," *Féeries: Études sur le conte merveilleux XVIIe-XIXe siècle*, 13, special issue, "Conte et morale(s), du XVIIe siècle à aujourd'hui," ed. J.-P. Sermain & J. Mainil, 2016. Dominique spoke at the annual American Comparative Literature Association, for which she co-organized the panel on "Writing between worlds: multilingualism as a creative force," and presented a paper on "Dystopian Babels: imaginary languages and multilingualism in dystopian fictions" (Harvard University, March 2016). She gave a guest lecture at Paris 3 Sorbonne in Professor J.-P. Sermain's Masters Seminar ("*Les Mille Nuits et Une Nuit* de Mardrus et la Belle Epoque," March 2016). She was a guest panelist at Paris 4 Sorbonne in Professor H. Scepti's Doctoral Seminar, where she spoke on "Mille et Une Nuits et Modernité: le cas du roman-feuilleton" [1001 Nights and Modernity: the case of the serial novel] (March 2016). She organized a symposium in memory of Oliver Sacks (1933-2015) at UCSB's Interdisciplinary Humanities Center, "Reconsidering Oliver Sacks." She presented a paper entitled "Oliver Sacks, Storytelling and Romantic science" (May 2016). She took part in the day-long symposium organized by the UCSB Folktale Research Group, "Re-Framing the Folktale," giving a paper on "Educating Schahriar: hermit stories and animal fables in Richard Burton's translation of the 1001 Nights" (October 2016).



**SUZANNE JILL LEVINE** (Spanish and Portuguese) co-edited with Katie L. Jan *Untranslatability Goes Global*, to be published in fall 2017 by Routledge. Recent essays and translations have been published in journals and anthologies, including *Granta*, *Catamaran Literary Reader*, *Words Without Borders*, *Fiction Magazine* and *Two Lines*.



**XIAORONG LI** (East Asian Languages and Cultural Studies) published the following in 2016: "The 'Expressive and Explanative Power' of Women: National Trauma in Late Imperial China and Beyond," *Nan Nü: Men, Women and Gender in China* 18.1 (2016): 149-59; "Representing the Feminine 'Other': Gu Zhenli's 顧貞立 (1623-1699) Song Lyrics to her Female Friends," *Journal of Oriental Studies* 82.2 (2016): 19-38; "Beauty without Borders: A Meiji Anthology of Classical Chinese Poetry on Beautiful Women and Sino-Japanese Literati Interactions (the 17th C-20th C)," *Journal of the American Oriental Society* 136.2 (2016): 371-95.



**ALAN LIU** (English) served as a Fulbright Specialist in digital humanities in New Zealand during Fall 2015 (based at University of Canterbury) and spoke at one of Russia's first digital humanities conferences at Siberian Federal University. Alan also gave talks and workshops in various locations in England, Germany, and the U.S. in the past year. Essays that recently appeared include: "Hacking the Voice of the Shuttle: The Growth and Death of a Boundary Object"; "Is Digital Humanities a Field?--An Answer from the Point of View of Language"; and "N + 1: A Plea for Cross-Domain Data in the Digital Humanities." Alan continues to lead a cross-institutional team working on the 4Humanities.org "WhatEvery1Says" project, which is using computational means to research public discourse in the media, government, and elsewhere about the humanities.



**FRANCISCO LOMELÍ** (Spanish and Portuguese) published *Historical Dictionary of U.S. Latino Literature* (Lanham, Maryland: Rowman & Littlefield), with co-eds. Durioste & M. Villaseñor; and *Aztlún: Essays on the Chicano Homeland* (Albuquerque: U of New Mexico Press), with co-eds. R. Anaya & E. Lamadrid. He was also elected to the North American Academy of the Spanish Language.



**DIDIER MALEUVRE** (French and Italian) published a new book in 2016 titled: *The Art of Civilization, a Bourgeois History* [Palgrave] which shows how, from ancient Greece up to the digital age, art has been inextricably linked to the city and its homegrown species, the bourgeoisie. Breaking with aristocratic, romantic and Marxist interpretive patterns, *The Art of Civilization* shows how artistic expression in Western societies has served the positive development of a demystified and pragmatic attitude



to life. Art in this sense has civilized/citified us, laying the groundwork for the historical victory of brain over brawn, of reason over mystique, and of productive bourgeois ways over the transcendental.



**ELLEN MCCRACKEN** (Spanish and Portuguese) published a new book, *Paratexts and Performance in the Novels of Junot Díaz and Sandra Cisneros* (New York: Palgrave Macmillan, 2016). Her recent articles include: "Crowdsourcing Latino Literary Study: Participatory Learning and Enhanced E-Books in the Classroom," in *Latino/a Literature in the Classroom: 21st Century Approaches to Teaching*, Ed. Frederick Luis Aldama, (New York: Routledge, 2015), 171-191; "Unfinalizability in the Digital Age: Junot Díaz's *Living Footnotes in The Brief Wondrous Life of Oscar Wao*," in *Geographies of Identity: Mapping, Crossing, and Transcending Urban and Human Boundaries*, Ed. Ester Álvarez López (Madrid: Biblioteca Benjamin Franklin, 2016, 163-171); and "Fray Angélico Chávez and the Colonial Southwest: Historiography and Re-materialization," *The Americas*, 72:4 (Oct. 2015), 529-547. She presented papers at the International Conference on Narrative at the University of Amsterdam, The Modern Language Association Convention in Austin, and the Semiotic Circle of California at UC Berkeley.

**CATHERINE NESCI** (French and Italian) finished editing an online volume: "*Mystères de Paris*" et *Mystères urbains américains: du récit des bas-fonds au film noir et au Steampunk* (1840-2015)/ "*Mysteries of Paris*" and *American Urban Mysteries: from the underworld novel to film noir and Steampunk*, in collaboration with Devin Fromm, and forthcoming in open access on Medias19.org. Three essays are now in print: "De la littérature comme industrie: *Les Mystères de Paris* et le roman-feuilleton à l'époque romantique," *L'Homme et la société* 200 (avril-juin 2016): 99-120; "À George Sand, la République reconnaissante? Retour sur la notion de 'lieu de mémoire' et la controverse de la panthéonisation," *George Sand Studies* 33-34 (2014-15): 135-48; "Article 213? Grandville, Daumier et le mariage (au) Charivari," *Écrire le mariage des lendemains de la Révolution à la Belle Époque*, ed. Stéphane Gougelman & Anne Verjus (Saint-Etienne (FR): PUSE, 2016) 248-64. After four years, I stepped down from my position as Associate Editor for *Nineteenth-Century French Studies*, the leading journal in my main field, to have more time for my own research and for my co-edited book series at De Gruyter, "Culture and Conflict." In 2016, three books appeared in the series: *Rousseau Between Nature and Culture*, edited by Anne Deneys-Tunney and Yves Charles Zarka; *9/11: Culture, Catastrophe and the Critique of Singularity*, by Diana Gonçalves; and *Tracing Global Democracy* by Vladimir Biti.



**SOWON S. PARK** (English) edited "The Chinese Scriptworld and World Literature," a special issue of *The Journal of World Literature*, vol.1, no 2 (June 2016), which emerged out of her interest on the cognitive differences embodied by the two script systems of the phonetic Roman alphabet and 'ideographic' Chinese. Her essay "Transnational Scriptworlds" and her translation of Lim Hyung Taek's "From the Universal to the National: The Question of Language and Writing in Twentieth Century Korea" both appear in the special issue together with seven articles by leading specialists on script and world literature. With Jernej Habjan, she compiled and annotated the "World Literature" entry for Oxford Bibliographies (OUP, <http://oxfordbibliographiesonline.com/> in press). Her article "Based on a True story" was published in *Neohelicon*, November 2016, the Hungarian translation of which appeared in *Jelenkor* (Dec 2016). She also reviewed *Ten Lessons in Theory: An Introduction to Theoretical Writing* by Calvin Thomas for the ICLA (International Comparative Literature Association) journal *Recherche Littéraire/Literary Research*, vol 32 (July 2016). At the Vienna 2016 ICLA, she organized and convened two panels "The Chinese Scriptworld" and "Prismatic Translation." Her papers at the ICLA were "The Chinese Scriptworld and World Literature" and "Ideographic Translation." She also presented three other papers on the topic of script in 2015/6: "Script and Translation" at the Prismatic Translation conference, Oxford, Sept 2015; "Transnational Scriptworlds" at Literary Transnationalism(s), Leuven Univ in Oct 2015 and "Script and Translation" at ZFL, Geisteswissenschaftliche Zentren, Berlin, in May 2016. She currently serves on the Executive Council of the ICLA and is President of the ICLA Research Committee on Literary Theory (<https://iclatheory.org/>).

**ERIC PRIETO** (French and Italian), after four action-packed years as Chair of French and Italian, is taking advantage of his sabbatical leave to work on his book manuscript, *World Literature, Urban Theory, and the Informal City*. Publications included "Phenomenology, place, and the spatial turn" in *The Routledge Handbook of Literature and Space* (Basingstoke: Taylor & Francis Ltd, 2016), 60-69; "Geocriticism Meets Ecocriticism: Bertrand Westphal and Environmental Thinking," in *Ecocriticism and Geocriticism: Overlapping Territories* (ed. Robert Tally & Christine M. Battista, Palgrave-Macmillan, 2016), 19-36; "Informal Urbanism and the Hard Question of the Anthropocene," *Journal of West Indian Literature*, vol 24, no 2 (Nov 2016), 46-62; "Nelson Goodman: An analytic approach to music and literature studies" and "Beckett, music, and the ineffable" (both written for the forthcoming *Edinburgh Companion to Literature and Music*, edited by Delia da Sousa Correa), and the introduction to a special section of *Small Axe* titled *Rethinking Aimé Césaire*, vol. 19, no 3 (Nov 2015), 86-90, for which he served as guest editor. He was invited to the *Aesthetics of the Bidonville* Colloquium at Williams College (Williamstown, Mass., May 6-7, 2016), where he gave a paper titled "Three problems in the aesthetics of informal urbanism," and to the "Future of the Environmental Humanities" Symposium in Salt Lake City (Sept 24-27, 2015), where he spoke on "Informal Urbanization in the Anthropocene." He also co-organized with Lauren Du Graf a session at the 2016 ACLA annual convention (Harvard University, March 17-20) titled "Retriangulating Franco-African-American Culture in Sound, Image, and Text," where he presented a paper titled "Retriangulating Coltrane: Afro-Futurism in Emmanuel Dongala's *Jazz et vin de palme*."





**SWATI RANA** (English) published “Reading Brownness: Richard Rodriguez, Race, and Form” in *American Literary History* 27, no 2 (2015): 285-304. She received the National Endowment for the Humanities (NEH) Awards for Faculty in support of her first book project, *Retrograde Minorities: Problem Characters in U.S. Ethnic Literature, 1900-1960*, which explores the problem of minority writers and characters who disavow rather than embrace their ethnic or racial identity. She also received the Regents’ Junior Faculty Fellowship and the Hellman Family Faculty Fellowship in support of this project. In May 2016, she delivered a paper on “José Garcia Villa and the Anachronism of Early Asian American Literature” for the Circle for Asian American Literary Studies at the American Literature Association (ALA) annual conference in San Francisco.

**DWIGHT REYNOLDS** (Religious Studies) gave two presentations in Paris in May 2016, one in the Ethnomusicology program at the Sorbonne and the other at the Institut du Monde Arabe. Over the summer he presented papers at two conferences, “Musicians in the Mediterranean: Narratives of Movement” in Naples and the School of Abbasid Studies in Leiden, and also gave an invited lecture at the Free University, Berlin. In between these engagements he hiked Il Sentiero degli Dei (The Path of the Gods), a breathtaking trail along the cliffs of the Amalfi Coast down into the Mediterranean, and spent a week bicycling around the Netherlands. More recently he co-organized and hosted two conferences at UCSB in October 2016: “Suez at 60,” a commemoration and analysis of the Suez Canal War of 1956, and “Re-Framing the Folktale,” which featured thirteen presenters who examined folktales in Native American, Middle Eastern, and European traditions. In early November, he gave a series of lectures at Cambridge University, the School of Oriental & African Studies (SOAS) in London, and Oxford University. Five new essays are now in press: “The Qiyam of al-Andalus,” “Song and Punishment in Early Islamic Culture,” “From Sawt to Muwashshah: A Musical Revolution,” “Abu Zayd al-Hilali: Trickster, Womanizer, Warrior, Saint,” and “Music as Desire: The Eroticism of Musical Imagery in the Muwashshah.”



**SVEN SPIEKER**’s (Germanic and Slavic Studies) activities in 2016 included the organization of two conferences: a Workshop at Berlin’s Transregionale Forum devoted to writing about contemporary art “on the margins”; and a one-day symposium, at UCSB, devoted to Vladimir Nabokov’s Translations at UCSB (with Sara Weld). Sven also edited a volume of writings on *Destruction in Contemporary Art* (MIT Press, in press). He continues his work as executive editor of the contemporary art journal *ARTMargins*, and as a member of the editorial team that publishes *ARTMargins* Online. Sven also worked on a series of publications devoted to writings by conceptual artists from Eastern Europe for MoMA’s online Post project (the first installment is online under [http://post.at.moma.org/content\\_items/939-texts-by-conceptual-artists-from-eastern-europe-poland](http://post.at.moma.org/content_items/939-texts-by-conceptual-artists-from-eastern-europe-poland)), and delivered invited lectures in Berlin, Moscow, Zürich, and Los Angeles.

**ELISABETH WEBER** (Germanic and Slavic Studies) organized together with Wolf Kittler and Julie Carlson an international conference at the occasion of the 100th anniversary of the publication of Franz Kafka’s famous text *The Metamorphosis*: “Metamorphosis. Human, Animal, Armor,” with a grant from the UC Humanities Research Center and with the support of the Program of Comparative Literature. She published a chapter in the volume *History Unlimited: Probing the Ethics of Holocaust Culture* (edited by Claudio Fogu, Wulf Kansteiner and Todd Presner, Harvard University Press 2016) entitled “Catastrophes. Afterlives of the Exceptionality Paradigm in Holocaust Studies.” Her book *Kill Boxes: Facing the Legacy of US-Sponsored Torture, Indefinite Detention, and Drone Warfare* was published by punctum books, and features an afterword by the international law scholar Richard Falk (<https://punctumbooks.com/titles/kill-boxes-facing-the-legacy-of-us-sponsored-torture-indefinite-detention-and-drone-warfare/>).



**SARA PANKENIER WELD** (Germanic and Slavic Studies) published “Eisenstein’s Bezhin Meadow: Hagiography and Puericide” in the volume “*A Convenient Territory*”: *Russian Literature at the Edge of Modernity* edited by John Kopper and Michael Wachtel (Bloomington, Ind.: Slavica) in 2015. In 2016 her book *Voiceless Vanguard: The Infantile Aesthetic of the Russian Avant-Garde* (Northwestern UP, 2014) was named a Long List Finalist for the 2016 Historia Nova Prize for Best Book on Russian Intellectual and Cultural History. In 2015-2016, Sara’s presentations included “Ideology in the Abecedarium: Alexandre Benois’s 1904 *Azbuka v kartinakh*” at the annual ASEES convention (Nov. 2015); “Nabokov’s Translations of *Alice from Ania to Ada*” at the UCSB symposium *Nabokov’s Idioms: Translating Foreignness* (Feb. 2016); “The Birth of Consciousness: Andrei Bely’s Modernist Pseudo-Autobiography” at The Humanities, Neurosciences, and the Brain IHC Conference at UCSB (May 2016); “The Native Child in North American Mythopoesis” at the IBBY 35th Annual International Congress in Auckland, New Zealand (Aug. 2016); and “The Tales of the Empress Catherine: Catherine II and the Literary Fairy Tale as Genre” at the symposium Re-Framing the Folktale at UCSB (Oct. 2016).

**DAVID GORDON WHITE** (Religious Studies) was awarded a grant from the American Council of Learned Societies for the fall of 2016 for a book project titled *European Demonology Viewed from the East*.





## Alumni & New Doctors in French & Comparative Literature



After defending her dissertation, entitled *Prose Peddlers: Tarjamah Subjects and Immigrant Struggles in Brazil* (S 2016, Committee Co-Chairs: Paul Amar and Dwight Reynolds), **Dr. Silvia C. Ferreira** joined the faculty of the School of Interdisciplinary Arts & Sciences at the University of Washington, Bothell. She is enjoying teaching new classes across the curriculum, including Interdisciplinary Writing, Arab-American Literature, and Literature in Translation. She likes living in Seattle, but at present would not mind a bit of Santa Barbara sunshine!



In Spring 2016, **S.C. "Kappie" Kaplan** completed a Doctoral Emphasis in Medieval Studies and submitted her dissertation, entitled *Transmission of Knowledge to and between Women in 15th-Century France: Agnès de Bourgogne's Education and Library* (Committee Chair: Cynthia J. Brown). In the spring, she also gave a graduate workshop on using EndNote for organizing bibliographical data. In 2016-17, she has been a Lecturer of French at UC Santa Barbara, and in 2017-18, she will be a Lecturer of French in the Center for Languages and Intercultural Communication at Rice University.



**Dr. Kuan-yeu Liu** defended his dissertation in winter 2016, entitled *The Animal-Human Analogy and the Order of Things: A Comparative Study of Victorian British and Late-Qing Chinese Darwinism(s)* (Committee Chair: Kay Young). He has been affiliated as a Research Fellow at the Interdisciplinary Humanities Center (UC Santa Barbara) and has been teaching as a Lecturer in Comparative Literature. In 2016 he published three classical Chinese poems in Twenty-Year Collection of Chien Kun Poetry Quarterly.



In 2016, **Dr. Ana Arellano Nez** defended her dissertation, entitled *Consciousness and Resistance in Chicano Barrio Narratives* (Committee Chair: Francisco Lomeli). Her areas of Specialization include Chicana/o cultural production, Theories of Resistance and Consciousness, Social History of the U.S. Southwest, U.S. Third World Feminism, Indigeneity. She has been teaching at CSU Fullerton, and served as Vice President of United Natives Inc. (Las Vegas, NV), a Non-profit for the Mentorship of Native American Students from 2008 to 2015.

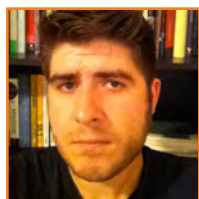


**Dr. Eliza Smith** defended her dissertation, *Literary Slumming: Argot and Fiction in Nineteenth-Century French Culture* in July 2016 (Co-Chairs: Dominique Jullien and Catherine Nesci). She is currently the Director of the French language program at the University of Colorado, Boulder. Eliza is finishing an article entitled "Performative Criminality: Victor Hugo's Chansons Argotiques" and is preparing her first book-manuscript on nineteenth-century French argot. She was also recently selected as one of twenty participants by the Cultural Services of the French Embassy to complete a week-long Business French certification program in May 2017.



**Dr. Kristie Soares** is an Assistant Professor in the Spanish and Portuguese Program at the University of Massachusetts, Amherst, with affiliations in Women, Gender, Sexuality Studies and the Center for Latin American, Caribbean, and Latino Studies. She is currently working on her manuscript *Salsa Epistemology*, and also has an article forthcoming in *The Routledge Companion to Gender, Sex and Pop Culture in Latin America* entitled "The Cuban Missile Crisis of Masculinity: Tito Bonito and the Burlesque Body."

## Updates from Doctoral Candidates



After completing his three field examinations in Literature and Media Studies, including communications, philosophy, film, video and digital culture, social media and internet-based communication, affect theory and its relationships to media, **Jeff Bellomi** advanced to candidacy as of Fall 2016 and is writing his dissertation on dark spaces within image-based and communication media. His Committee Chair is Professor Rita Raley (English). In Spring 2016, he taught as Associate Comparative Literature 101, *Literary and Critical Theory*.

**Michael Grafals** presented a talk entitled "When Coyolxauhqui Met Dionysus: Nietzsche, Psychoanalysis and Ethnic Becomings in Gloria Anzaldúa's *Theory*" at the Lusophone and Hispanic Graduate Conference at UCSB. The presentation explored the resonances between the Aztec figure of Coyolxauhqui in Anzaldúa's late writings and Nietzsche's interpretation of Dionysus as a figure of becoming. The presentation is part of a post-dissertation project that extends Michael's work with the aesthetics of transculturation in the Caribbean with multi-ethnic diasporic writers in the Americas.



**Alexandra Magearu** researches theories of the body, postcolonial phenomenology and existentialism, critical and comparative race studies, diasporic and minoritarian literature, gender studies and affect studies. Her dissertation, titled "Phenomenologies of Embodiment in Transnational Arab Women's Literature in French and English," brings together feminist theories of embodiment, critiques of Orientalism, phenomenological theories of racialization, as well as philosophies of spatiality in order to examine the manner in which Arab and Arab Muslim women's bodies become othered, Orientalized, restricted in their movement, disoriented and surveilled in dominant environments in France, Britain and the United States. Her Committee Co-Chairs are Professors Maurizia Boscagli (English) and Dwight Reynolds (Religious Studies). In May 2016 she presented a paper titled "Islam, Cultural Translation and Embodied

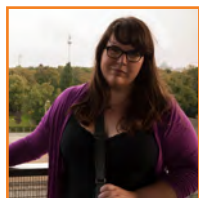


Reorientation in Leila Aboulela's *The Translator*" at The 6th Annual Islamic Studies Graduate Student Conference: "Identity, Memory & Diaspora" at UCSB. In April 2016, she presented a paper titled "The French Nation-State and Its Orientalized Islamic Other: Fantasies of Islamization in Michel Houellebecq's *Soumission*" at the IES and Social Science Matrix Conference: *A Polarizing Europe: Identity, Aesthetics and Radicalism in the Post WWII Era* at the University of California, Berkeley.



**Bozhou Men** is currently a fourth-year PhD candidate in the Program of Comparative Literature. Her academic interest focuses on the Trans-Pacific culture exchange in the late 19th and early 20th century, especially on its representations in Chinese literature and cultural products of the time. She is also interested in women's role and their agency in this process. Part of her dissertation focuses on the role of female consumers as female cannibals ("consumer" in its gastronomical sense) and female connoisseurs ("consumer" in its aesthetic and cultural senses). In addition to her dissertation, Bozhou is completing an emphasis in translation studies. She presented her paper "The Taming of Pidgins: Dialect Chinese and Pidgin English in Lin Yutang's Translation Theories and Practice" at the 5th Asia-Pacific Forum on Translation & Intercultural Studies held at the University of Hawaii, Manoa.

**Tegan Raleigh**, in addition to teaching at the University of Paris-VIII in 2015-16, was awarded an Albert and Elaine Borchard Foundation European Studies Fellowship for Dissertation Research in Europe; she thus conducted intensive research in France, England, and Germany for her doctoral project at the intersection of fairy tale studies and translation studies. Entitled *Metamorphoses and Magic: Translators and Adaptation in French, German, and English Fairy Tale Traditions*, her dissertation looks at fairy tales and exotic tales in French, English and German from the late seventeenth century to the mid-eighteenth century, focusing specifically on the role of translators and rewriters as cultural mediators between their sources and their audiences. Her article "*The Uneasy Metamorphoses of Machine Translation*," was published online in *Exchanges Literary* (Journal, The University of Iowa). Her published translations include: "A Dead Zone in the Hagiography of Death in the Middle Ages: The Sentiment of Suspicious Death," from the French text by Franck Collard, in *Death in Medieval Europe: Death Scripted and Death Choreographed*, ed. Joëlle Rollo-Koster (Routledge, 2016), and "Sale at Camaïeu," a chapter from *Stand-by-the-Hour*, from the French text by Gauz, in *The Literary Review* (Farleigh Dickinson University).



**Lacey Smith** is working on her dissertation with the working title "Collective Appropriation as Right to the City: Resistant Spatial Practices and the Making of Counter-Image in the Neoliberal Age" as a continuation of her work on spatial studies. In conjunction with developing her dissertation, Lacey has a few other projects in the works, including a conference presentation on the Post-Berlin Wall squatters' movement in Berlin and an essay proposal on the role of suburban imagery in the TV show *Stranger Things*.

**Inez Xingyue Zhou** reviewed *Uma Admiração Pastoril pelo Diabo (Pessoa e Pascoaes)* by António M. Feijó, Lisboa: Imprensa Nacional-Casa da Moeda, 2015, in *Colóquio/Letras* 192 (May 2016). She also presented "The Language of *Slippage* in Modern Poetics" at the 21st World Congress of the International Comparative Literature Association, University of Vienna, Austria, 2016.



## Welcoming New Graduate Students



**Christene d'Anca** is a medievalist, working primarily within the twelfth and thirteenth centuries. She is interested in female networks of patronage, extending beyond manuscripts to objects, monuments, and various artifacts. She also dedicates some of her time to studying her personal heritage in Eastern Europe, from the medieval period into modern times. Christene holds a BA in English Literature from UCLA, and an MA in English from California State University, Northridge. Christine presented at numerous conferences in 2015-16, including the Pacific Ancient and Modern Language Association in Portland, Oregon; the Modern Language Association conference in Austin Texas; the Medieval Congress in Kalamazoo, Michigan.

City area. She has an MFA in Poetry from New York University (2009) and a B.A. in English and Philosophy from Franklin & Marshall College (2007). Her poems have appeared in *Sixth Finch*, *Fugue*, *Epiphany*, *Tuesday: An Art Project*, *BOMBlog*, *NAT. BRUT*, *Drunken Boat*, and are forthcoming in the Brooklyn Poets Anthology. Her poetry collection, *(The Eight-Finger Concerto)* was published in Bulgaria in 2010.



**Daniel Martini** researches a wide range of topics within the overall domain of ethics and subjectivity, spanning science and technology studies, ecocriticism, queer theory and contemporary French philosophy, notably Alain Badiou, Gilles Deleuze, and Bruno Latour. He is the translator into Danish of Joan Retallack's *What is Experimental Poetry and Why Do We Need It?* (Laboratory of Aesthetics and Ecology, 2016) and the Assistant Editor of *Jewish Quarterly*. Daniel holds degrees in Philosophy (BA Hons, University College London), Comparative Literature (MA, University College London) and Creative Writing (Mst, University of Oxford). He works in English, French and the Scandinavian languages and is the recipient of a Regents' Fellowship for 2016-17.



**Margarita Delcheva** is exploring connections between psychological perspectives of aesthetic experience and portrayals of adult consciousness in children. In addition, she is interested in Eastern-European folktales, superstition, and Russian absurdism. Since 2009, she has been a co-founding editor at the literary and art online journal *Paperbag*. Margarita has taught composition, communication, and writing at several colleges in the New York



**Xiaoxue (Wendy) Sun's** primary field of study is German Literature. She is interested in Holocaust Studies especially in the reception and translation studies between Ingeborg Bachmann and Paul Celan. Her other fields of study include gender and sexuality issues in Chinese Literature, Gothic Studies in English Literature, and Translation Studies among the languages of German, English, and Chinese. She holds a BA in Chinese Language and Literature from Jilin University and an MA in Comparative Literature and World Literature from Peking University; her second MA is in English Literature from Loyola Marymount University. Her translation of a children's book from German to Chinese is forthcoming.



**Sofie Thomsen** focuses primarily on the effect of the Digital Era on the reception and production of literature as well as emerging internet-specific forms of literature. Her interests include the Digital

Humanities, Media Studies, European Literature, German Philosophy and the history of the book. Sofie studied Comparative Literature (BA and MA) at Copenhagen University in Denmark. At the moment, she works primarily in English and German, but she is striving for fluency in Spanish before she adds the Translation Emphasis to her PhD and would also like to incorporate her working knowledge of the Scandinavian languages into her future academic work.



**David Vivian** received his BA in Literature from UC Santa Cruz in 2015. He is studying in the French track in Comparative Literature, and plans on improving his Spanish to add a third language to his professional toolkit. His research interests include 19th- and 20th-century Francophone literature and theory, as well as French and English Renaissance literature. Among his theoretical interests are animal studies, gender studies, postcolonial studies, translation studies, technology and media theory, and Marxist criticism.

## Other Graduate Student Updates



**Rachel Feldman** presented a paper entitled "Blocked Consciousness in the Aftermath of the Shoah: Crises of Identity, Memory and Representation in the Fiction of Aharon Appelfeld and Patrick Modiano," at the third annual Graduate Center for Literary Research conference at UCSB in May 2016. Rachel is the Co-Lead TA for Comparative Literature in 2016-17 together with Bozhou Men. They promote a welcoming, supportive, and functional environment for teaching assistants in Comparative Literature through pedagogy workshops and creating a positive and collegial environment.

**Alexandra Garcia** holds a BA in English from Florida International University with a certificate in Film Studies. Her current work investigates contemporary questions of (dis)embodied trauma, cultural (post)memory/mourning, and "exiled" representations of nostalgia in diasporic Cuban and Cuban-American works of literature, art, and performance. Other research interests include women of color/third world feminism, critical race theory, psychoanalysis, queer of color critique, and queer theory. Her languages of inquiry include English, Spanish, German, and French.



**David Hur** completed his next doctoral examinations on Global Poetics (minor field) and on Korean literature (second major field) (Committee: Co-Chairs, Chris Hanscom, UCLA, and Yunte Huang, English; Sowon Park, English); his first field examination dealt with masculinities in Asian American literature. His work focuses on how Korean diasporic subjects negotiate conflicting worldviews through the discursive terrain, by which he hopes to contribute to the conversations about possibilities in rethinking forms of knowledge. To point to the UCI Center for Critical Korean Studies, his comparative project aims to rethink how we think and the world that we think up. In this sense, he continues to study poetics in order to rethink the exclusive discursive terrain of conversations to include the plurality of worlds that we live in.

**Katie Lateef-Jan** served as the Student Coordinator for the Graduate Center for Literary Research during the 2015-2016 academic year, and chaired its annual conference, entitled "Migrations," with Efraín Kristal (UCLA) as keynote speaker. She taught in an academic outreach program and produced the short documentary *Orgullosamente Indígena*; in May 2016 she co-presented "Collaborative Language Maintenance of Mixtec and Zapotec in a Youth Group Setting" at UCSB's annual Workshop for American Indigenous Languages. In August 2016, she co-translated with Suzanne Jill Levine an early short story by Argentine writer Silvina Ocampo, published online in *Granta: The Magazine of New Writing* 163. She completed her minor field exam, which served as the basis for "'To Find the Right Words': Student Reflections on Translation and Translatability in Spanish and English," now a chapter in a forthcoming volume edited by Mary Bucholtz, Dolores Inés Casillas and Jin Sook Lee. Finally, she finished co-editing with Suzanne Jill Levine the forthcoming volume *Untranslatability Goes Global: The Translator's Dilemma* (Routledge, 2017).



**Dustin Lovett** presented at the UCSB Graduate Center for Literary Research "Migrations" conference in May of 2016 on representations of *Heim* and *Heimweh* in the German-language writers Ilja Trojanow and Olga Martynova. He also received a special GSS grant to conduct research in Europe on the contributions of Siegfried Kracauer to the development of the feuilleton in the German press of the Weimar Republic. His research took him from Berlin to the German Literature Archives in Marbach and ultimately led him to the French Bibliothèque Nationale to locate copies of rare historical newspapers. Dustin used this research as the basis for his first field exam covering Siegfried Kracauer and the Weimar feuilleton.



**Alvaro Luna** passed his last two major field exams in Fall 2015 and Spring 2016. The first, entitled “L’emploi de la fragmentation dans l’écriture de soi contemporaine française et francophone” focused on the use of fragment and fragmentation in 20th- to 21st-century French and Francophone autobiographical writing. The second exam studied parallels between Franco-Maghrebi and Chicana/o fiction. Specifically, he explored how contemporary authors from these communities incorporate questions of multilingualism, geography and gender into their creative works. Alvaro is currently UCSB’s Anglophone Lecturer at the University of Paris-8 following Tegan Raleigh’s two-year tenure.

**Deepti Menon** finished her last field examination, on the Italian reception of Latin comedy, in Winter 2017 (Committee Chair: Jon Snyder). Her first field examination, entitled “A look in foreigners in Plautine comedy,” examined the proto-Orientalist nature of Carthaginians, Syrians, and Persians in the comedy of Republican Rome (Committee Chair: Dorota Dutsch). Her minor field exam, finished in Fall 2016, entitled “Controlling women, founding the city: the role of Prokne in Aristophanes’ *Birds*,” examined a little-discussed scene with tragic and mythological intertexts. Deepti will be presenting sections from both those papers in spring 2017, the former at the Classical Association of the Midwest and South and the latter at a conference on Greek comedy in Oxford. Currently, she is working on her prospectus, which will be extending and deepening the questions raised in her first examination.



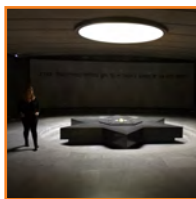
**Arpi Movsesian** passed her first major exam in English literature in the fall of 2016. The exam’s focus was Shakespeare and his sources, both Greek and Roman, as well as medieval. Arpi also presented a paper on Shakespeare and love at the PAMLA conference in Portland, Oregon in the fall of 2015, “Love and Its Complications: From the Troubadours to Shakespeare.” In the fall of 2016, Arpi presented on John Milton and the revolution, Milton’s stance on tyrants, and his complicated relationship with Oliver Cromwell; the paper, “John Milton’s *Samson Agonistes*: Negating a Tyrant,” was presented at the panel, “Literature and Religion,” at the PAMLA conference held in Pasadena, California. Currently, Arpi is preparing for her upcoming Russian literature exam, which explores holy foolishness in Kievan Rus’ and in Dostoevsky.

**Ali M. Rahman** passed his first two major field exams in Fall and Winter of 2016 respectively. His first focused on the oral traditions of the Qur’an and its remediation to various media technologies throughout history. His second explored the tradition of Islamic knowledge transmission and the digital pedagogies and methods modern scholars utilize. Ali presented at and facilitated several conferences during the 2015-16 year including “The Qur’an on Twitter: Implications of Sources, Meaning, and Form” at the Visual Provocations Exhibit in the Interdisciplinary Collaboratory at the UCSB Library; “Who are these Muslims: Using Network Visualizations to Map Islamic Discourse in America” at SyncDH: 9th Annual Digital Humanities Conference at UCSB in May 2016; and “Non-Selective Empathy: Combatting Faith, Racial, and Identity Based Bigotry through Communal Solidarity” at the Social Justice Conference at the UCSB MultiCultural Center in April 2016. Ali is also taking part in the NEH Next Generation Grant at UCSB, working with faculty and students with the goal of reflecting on and reorienting graduate student training to better prepare doctoral candidates in the Humanities for a wider array of jobs, both in and out of academia.



**John Schranck** served as a Teaching Associate to the Writing Program in the summer of 2016. In November 2015, John gave a conference presentation at the UC Cuba Conference at UC Irvine titled “Seeing Her Voice: La Estrella and Embodied Performance in *Tres tristes tigres*.” In June 2016, he successfully defended his MA thesis entitled “Trapped By Transparency: On the Mediation of Language and Music in Cabrera Infante’s *Tres tristes tigres*.” This defense additionally served as a capstone to John’s Doctoral Emphasis in Translation Studies.

## Language Studies



**Rachel Feldman:** During the summer of 2016, I was able to spend time in Paris, France, visiting specific sites for extended periods of time for research purposes - such as *Le Mémorial de la Shoah* in Le Marais. I was also able to work on my spoken French and learn to navigate the city and surrounding neighborhoods using the Parisian metro system. These skills will really prove to be quite invaluable as I will begin the next academic year engaging with the varied spatial theories of French thinkers and writers such as Michel De Certeau, Guy Debord and Marc Augé - specifically their conceptions of the city of Paris and the so-called periphery.



**Alexandra Magearu:** In the summer of 2016, I studied Arabic at the Qalam wa Lawh language school in Rabat, Morocco and travelled across the country on trips organized by the school in which we rode our camels through the rain and slept in a makeshift encampment in the Sahara, had the privilege of witnessing a performance by the “Groupe des Bambaras” in Dar Gnawa, Khamila, wandered through the narrow, labyrinthine streets of several kasbahs in Rabat and Chefchaouen, and saw the impressive, deep blue waters where the Atlantic Ocean and the Mediterranean Sea connect at Cap Spartel, near Tangiers. I was impressed with the beauty of the Moroccan landscapes, the sophisticated complexity of the Arabic language and the warmth of the people who welcomed us throughout.





**John Schranck:** A generous fellowship for summer language study allowed me to take intensive introductory French at the Sorbonne in Paris while residing with students from across the globe at the Cité Universitaire. Nights found me with flashcards in hand, or, when I was lucky, strolling along the Seine or happening on the occasional Jazz Cave.



**Inez Xingyue Zhou:** From October 2015 to July 2016, I was writing my dissertation in Lisbon on the Research Scholarship for Foreigners on Portuguese Culture by the Calouste Gulbenkian Foundation, Portugal.

## Undergraduate Honors

On May 16, 2016, we held our Honors Reception. Outstanding Students in a Comparative Literature lower-division courses were nominated by Jocelyn Holland, and Ali Rahman: **Karsten Kim, Erika Wadsworth, and Sophia Yao.**

Certificate of Excellence For outstanding work in a Comparative Literature course were awarded to students nominated by Rachel Feldman, Michael Grafals and Sara Weld: **Alyssa Creaser, Kathya Ortega, Juan Valencia, and Jeremy Zimmet.**

Awards for Distinguished Graduating Seniors in Comparative Literature were presented by Catherine Nesci & Elisabeth Weber to **Areli Balderrama, Alyssa Creaser, Jackson Hranek, Paige Livermore, and Jeremy Zimmet.**

Our reception concluded with a lecture by Professor **Pedro Serra**, Visiting Professor in Spanish and Portuguese, from the Universidad de

Salamanca: "Materialities of Avatars: **John Donne, Fernando Pessoa, and Spike Jonze.**"

**Kathya Ortega** was awarded a Travel to Conference Grant from Comparative Literature to attend the 5th Annual UC Berkeley Comparative Literature Undergraduate Research Symposium, on April 1, 2016. She delivered her paper entitled "*Migrant Women Bodies in Shailja Patel's Migritude (2010): A Materialist History and Poetic Performance.*" Her mentors were Doctoral Candidate Michael Grafals and Chair Catherine Nesci.



## Outstanding Teaching Awards

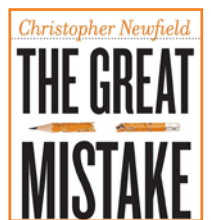
**Lacey Smith** was the recipient of the 2015-16 Outstanding Teaching Award in Comparative Literature. **Michael Grafals** is the recipient of the 2015-16 Outstanding Teaching Associate and Mentor Award in Comparative Literature.

## Interview with Christopher Newfield (English): The Investigative Humanities

by Daniel Martini

**Q: You led the project The Investigative Humanities. Can you explain a bit about its inception and purpose?**

CN: I wanted something that could bring our literary and cultural expertise to major public issues. I don't seem to avoid trying to do this myself: my first book, *The Emerson Effect*, argued that Emerson invented a new kind of subjectivity that I called "submissive individualism," which would work with evolving corporate forms. To write about this, I read in the period's literature and also its legal and economic history, not to mention texts on gender and sexuality, and did this to present insights I thought Emerson's literary essays clarified that economic historians and organizational sociologists had missed. More recently, I was co-PI on an NSF grant to study innovation theory from a cultural perspective, and have been working on higher education policy for fifteen years.



The Investigative Humanities wants to develop methods that are recognizable to non-humanists but that maintain our qualitative strengths. I'm quite sure that the world would be a better place if humanities research had a direct impact on social and economic policy, rather than trickling in through journalism, or being watered down by fields like international relations, or being ignored by fields like economics. Right now, a group at UCSB that includes Heather Steffen in Writing and Aashish Mehta in Global Studies is working with teams at Texas A&M, the University of Chicago, Swansea in Wales, and the University of Cambridge on a project called "The Limits of the Numerical," where we are investigating enhanced roles for qualitative methods in supplementing or bypassing the metrics now used in policy decisions.

**Q: In your new book *The Great Mistake*, you argue that universities should embrace their position as a public good. What led you to that conclusion?**

CN: There are practical and ethico-philosophical reasons. First there's my 25 years of front-line experience watching privatization fail, both educationally and financially. UC and other public universities have been multiplying private revenue streams for a quarter century. UC has tripled tuition since 2000 and doubled institutional debt since 2008. Public universities everywhere have sought private donations, formed research partnerships, subsidized tech startups, outsourced room and board, built new buildings with promises of future lease revenue from private firms, and so on. After years of this, we are scrambling harder than ever to cover basic costs.

At some point, we need to stop and say, we're not going to get a better result from doing the same thing, so let's try something else. Obviously the something else is rebuilding the public funding that made US public universities the amazing places they have been.

I'm aware of the pervasive view that the private-funding model will never be reversed. This is a self-fulfilling prophecy. It is also a self-condemnation to a mediocre future. The book tries to snap us out of our fatalism by detailing the damage we've done to ourselves by going along with false conventional wisdom about how the private sector does everything better, including distributing a public good like higher education. Among the ill effects, first and foremost for me has been doubling the share of teaching covered by contingent faculty. That threatens the ability of professions to continue their work and forces them to treat their younger members unjustly. Another is the falling further and further behind of the regional public colleges that most U.S. students attend. A third is the deepening poverty of the human sciences, which, given our world problems, is self-destructive. A fourth is student debt. A fifth is reduced public trust and public willingness to pay taxes to support universities that increasingly seem to regular people to be self-serving businesses. The *Great Mistake* argues that these and other problems are interlocking pieces of the same set of mostly unconscious decisions to erroneously apply private-sector models to a public good.

The book is also an example of the investigative humanities in bringing non-economic perspectives to the economics of a major public policy issue. It argues that economics has misdefined public goods, and that we can do better with a humanities tradition that goes back to the German enlightenment and runs through U.S. styles of populism. A better public philosophy would have the great practical effect of explaining to taxpayers that most of the benefit of universities is nonmarket and/or social benefits and that they get back in diffuse ways much more than they put in—that goes well beyond the “economic impacts” we do talk about. There are all sorts of great work for us to do on the meaning of public in a world where its subordination is creating disaster. I just ordered a copy of Bonnie Honig's new book, *Public Things*.

**Q: You teach a range of courses on detective fiction and Noir literature. How do these specific fields speak to your recent research project or vice versa?**

CN: Noir helps explain the election result. We had two candidates whose starting point was, “the system is hurting you”: Donald Trump, who blamed government, and Bernie Sanders, who blamed Wall Street and big business. Bernie didn't make it to the general, and the noir logic of detective fiction helped me expect trouble for Hillary Clinton. Too many people thought they were screwed by the system to give her the win that her competence etc. predicted.

Noir also assumes that the powerful will try to wreck nice stuff that nice people like. It assumes that you're either the boss, work for the boss, or are little people, and that little people don't fight and so can be squashed like bugs. Noir thinks the middle class are a bunch of suckers in that when they are getting beaten and won't fight back. That actually is close to my sense of what's happened with professionals – we are getting deskilled, precarized, and politically demoted (e.g. Trump's hostility to experts who care about things like public health and solar energy). And what are we doing about it? Well, we voted for Hillary.

Noir also thinks people are blind to their own weaknesses – there are a lot of interesting overlaps with psychoanalytic theory. There's tons of racism and sexism and homophobia in the earlier books, which at least forced it to the surface as the actual views of many people who were too polite to talk about it out loud. And the later versions analyze the destructive power of denial intersecting with racism or homophobia.

In any case *Noir* is a huge relief from the endless gales of PR, marketing, and spin that blow through all our institutions, including universities!

**Q: You recently completed a report on the role of online education in closing educational gaps. What is the actual potential of the online in terms of widening access to education? What role do you see UCSB playing in this field now and in the future?**

CN: Most likely as a customer of other peoples' online products. Contrary to earlier claims, these courses are expensive both to create and to update and manage. The big companies like Udacity, Coursera and even edX were capitalized in the \$40-\$60 million range. UCSB doesn't have the capital or the infrastructure to do that. It's also not ahead of the curve in a way that would attract the former to build the latter. Neither was UCOP, for that matter. Still, hybrid courses are very promising, and involving non-professorial staff and graduate students in course design and team teaching would be quite a bit of fun. Public universities need to match the learning standards of private research and liberal arts institutions or we reinforce class distinctions instead of reducing them. I'm very excited about being involved in getting public universities to that next stage.

## Slavic Studies News

### Nabokov Colloquium

by Sara Pankenier Weld

On February 18-19, 2016 the Department of Germanic and Slavic Studies hosted a conference on Nabokov in honor of esteemed scholar and leading light in Nabokov studies Professor Emeritus D. Barton Johnson. Entitled "Nabokov's Idioms: Translating Foreignness," the symposium was convened by Sara Pankenier Weld and Sven Spieker, with the assistance of graduate student assistant Arpi Movsesian and undergraduate assistant Robert Mkhitarian. The symposium proposed to investigate Vladimir Nabokov's writerly practice as a broadly conceived effort of translation and to show how, much more than the mere transposition of a literary text from one language into another, translation amounts to a creative principle in Nabokov's work. This symposium examined Nabokov's translational poetics – a comprehensive effort to relate to foreignness and the 'Other' as a powerful contribution to literary modernism, its media, and its critique.

The symposium was divided into various sub-themes exploring Nabokov's translations and re-translations, Nabokov as a translator and a novelist, Nabokov's contentious translations at various stages of his career, and Nabokov's poetics of translation. Speakers included

Julia Chadaga (Macalester College), Yuri Leving (Dalhousie University), R. Dyché Mullins (UCSF), Galina Rylkova (University of Florida), Julia Trubikhina (Hunter College, CUNY), and Lisa Ryoko Wakamiya (Florida State University), as well as Didier Maleuvre, Sven Spieker, and Sara Pankenier Weld from UCSB. The organizers again acknowledge the generous support of the College of Letters and Science, Department of Germanic and Slavic Studies, Comparative Literature Program, Graduate Center for Literary Research, Interdisciplinary Humanities Center, Department of English, College of Creative Studies, Department of French and Italian, Department of Spanish and Portuguese, Department of Linguistics, and the Translation Studies Emphasis.

A lively summary and detailed description of the conference was subsequently published by Arpi Movsesian in *Nabokov Online Journal* (Vol. X-XI, 2016). As part of its associated events, the symposium also included a captivating evening performance called "Devising Nabokov" staged by the student theater group the Mind Readers, which took place on February 18, 2016 and a lunchtime exhibition of archival materials from the Vladimir Nabokov Collection housed in the Special Research Collections in Davidson Library. In related news, the Special Research Collections at Davidson Library has officially announced that the Papers of Professor Emeritus D. Barton Johnson, recently donated by Professor Johnson, are now open for research.





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## Announcing the Annual D. Barton Johnson Award

The Slavic Program also wishes to announce the First Annual **D. Barton Johnson Award** for Academic Excellence and Best Critical or Scholarly Essay in Russian, East European or Eurasian Literature, Art, and Culture, which owes its creation to this Nabokov symposium. Thanks to the gift of an anonymous donor, who wishes to honor the scholarly legacy of esteemed scholar D. Barton Johnson, this \$500 award will be given annually in honor of the exemplary literary scholarship of Professor Emeritus of Russian D. Barton Johnson, renowned linguist and scholar of Vladimir Nabokov. The contest is open to UCSB undergraduate and graduate students enrolled in Russian courses and with a stated interest in an emphasis in Russian, East European, or Eurasian literature, art, or culture.



Sara Weld congratulates Juan Valencia on his Certificate of Excellence at our Honors Reception.

(On his left Elisabeth Weber and Catherine Nesci)



Erika Wadsworth gets her Certificate of Outstanding Student in a lower-division course supported by Ali Rahman.

## In Memoriam: Ernest Sturm (1932-2016)

By David Vivian

**Dr. Ernest Sturm**, a beloved professor of French at UCSB for nearly fifty years, passed away in the French Alps town of Montaimont in the early morning of October 28, 2016, with his wife Fuka at his side. Born in Vienna, he had to escape the Nazis and ended up in New York City. He graduated second in his class from Brown University (1955) and went to NYU Law School (1959). After practicing law for a number of years in NYC and Washington, D.C., he studied French literature at Columbia, earning his PhD in Romance Languages in 1967.

Dr. Sturm was a true polyglot, speaking impeccable French and German (his native language), as well as excellent Spanish and English. His first book was entitled *Conscience et impuissance chez Dostoïevski et Camus* [Consciousness and Impotency in Dostoyevsky and Camus] (Nizet, 1967); his second book, *Crébillon fils et le libertinage au dix-huitième siècle* [Crébillon Fils and Libertinage in the 18th Century] (Nizet, 1970). He also employed his language skills as a translator and notably translated into French selected criticism by René Wellek, the eminent comparatist: *De la critique: quatorze essais sur la crise des idées littéraires* (Klincksieck, 2007); he also translated into English Jean-Paul Sartre's essay on Mallarmé: *Mallarmé, or, The poet of nothingness* (Penn State UP, 1988). A Freudian, a Sartrean, and a leading expert on Crébillon fils, Dr. Sturm saw his scholarly work with French literature recognized by the French government in 1991 when he was awarded the rank of Chevalier in the Order of the Academic Palms, as well as a promotion the following year to the rank of Officer.

His academic life, at times, jarred with his fundamental principle: autonomy. He spent entire summers in Paris, and personally knew many of the leading figures in contemporary French literature and philosophy. He taught courses such as "The Power of Negative Thinking," which asked students to question authority. Such a mentality was dear to Dr. Sturm, who loved practical jokes and comedy. His love of theater led him to write his own plays, one of which was performed at UCSB by the College of Creative Studies.

For more than fifty years, Dr. Sturm was colleague and friend to Professor Ronald W. Tobin, who kindly shared his memories of Dr. Sturm. I leave him the last word on his cher ami:

It seems cruel to say someone left us at the right time. Ernest passed before the election of Donald Trump which, I am sure, he would have been happy to miss.

And he would have been deeply saddened to have learned of the death of his favorite singer-philosopher, Leonard Cohen, on November 7th at the age of eighty-two. Ernest loved the music of Cohen, this juif errant, this bard of displacement, this man of the hastily packed valise, this Montreal equivalent of the Vienna-born Ernest.

The great Lou Reed once said, "We're not aware of how lucky we are to have lived at the same time as Leonard Cohen." Well, his friends would say the same thing for Ernest and would sing out the title of Cohen's most popular song, "Hallelujah." Hallelujah, Ernest.

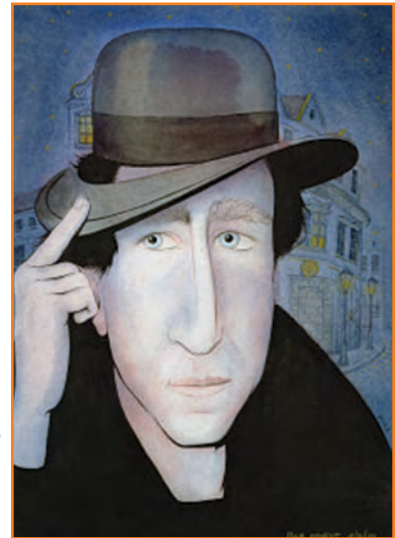


Illustration Fuka, 8/21/1988,  
gift for Ernest's birthday.

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