

UC DAVIS

Comparative Literature

DEPARTMENT NEWSLETTER

Greetings from the Chair!

The Department of Comparative Literature is deeply troubled, saddened and outraged by the egregious use of force that occurred on our campus on Friday, November 18, 2011. The brutal police action was directed at a legitimate and peaceful student demonstration against further proposed tuition hikes and police brutality on UC campuses. Comparative Literature students were among the victims of the pepper spraying. We do not and will never condone such abuse of power. I hope, however, that this terrible moment in the history of UC Davis, can be an opportunity for faculty and students to instigate needed changes and reforms within the UC system.

This said, I wholeheartedly wish to welcome all new and returning students to what promises to be an exciting year in Comparative Literature. The courage of our undergraduate students, who were in the pepper spray lineup, fills me with optimism and enthusiasm for our Department, with all of its wonderful graduate and undergraduate students, and with the belief that we will continue to thrive. The love for literature beyond national boundaries is the greatest asset that draws our students at the undergraduate level from all disciplines across the campus. The sense of fulfillment of having mastered a language other than English is one of the benefits of our program. Equally, our graduate students come from diverse backgrounds with diverse

theoretical and period interests, forging new and exciting intellectual ground as they move through their doctorate program.

As incoming Chair, I want to introduce myself to you and to welcome each and every one of you to a new academic year filled with all kinds of possibilities for you to expand your knowledge of literature. I look forward to seeing you at our intellectual and social events this academic year.



Prof. Juliana Schiesari dressed up as the Mistress of Ceremony at the 2nd Annual Small Pumpkin Decorating Contest on Oct. 31st.

FALL 2011 ISSUE
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Comparatist Ralph Hexter as the new provost

The department welcomes Dr. Ralph Hexter as the new provost on campus. In addition to this administrative position, he also holds appointments in Comparative Literature and Classics. A profile on Provost Hexter written by Megan Ammirati.

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Undergrad Charles Anderson receives prestigious Strauss Scholarship

(More on Page 6)

Faculty and Students respond to the police violence on campus on Nov. 18th

(More on Page 4-5)

Obituary for Dr. Ruby Cohn

An obituary for professor emerita Ruby Cohn who passed away on October 18, 2011. Written by Dr. Elin Diamond, a former student of Dr. Cohn and UCD alumni.

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Calendar of Events



Lecture by Dr. Val Vinukov
Assistant Professor Literary Studies and
Director of Jewish Studies
The New School (New York)

February 2012. Co-sponsored by the
Jewish Studies Program



Lecture by Dr. John Erni
Head and Professor of Cultural Studies
Lingnan University (Hong Kong)

March 2012. Co-sponsored by the Cultural
Studies Program



Lecture by Dr. Yair Lipshitz
Mandel Postdoctoral Fellow
Hebrew University of Jerusalem
(Israel)

March 2012. Co-sponsored by the
Jewish Studies Program



**Music by Sikkil Gurucharan,
Workshop and Concert by South
Indian Classical Vocalist**

March 2012. For more information, contact
Prof. Venkatesan at avenkatesan@ucdavis.edu

Congratulations to our graduating seniors!

MAJORS

John Nguyen Dao
Ehsun Forghany
Allison Nicole Frederick
Daniela G mariam
Ernesto C. Rodriguez
Vincent Anthony Ruggiero
Charles Frederick Soong
Evan Frank Loker

MINORS

Tamara Kathryn Bocash
Gerard Alexander Luster
Iris Huynh Nguyen
Elizabeth Marie Orfin
Rosalba C. Valdovinos
Greer Catherine Wilk

This list includes students who have been awarded a degree this past September and who have filed for graduation this December.

Guest Speaker: Dr. Martin Blumenthal-Barby (November 17, 2011)



Dr. Martin Blumenthal-Barby delivered a lecture on Kafka's thanatopoetics. The event was hosted by the Dept. of German and Russian and co-sponsored by the Dept. Comparative Literature.

The talk revolved around one of Kafka's longest short stories, "In the Penal Colony." It addresses the politics of execution and its peculiar relation to the human body. It explores, conceptually, the interrelation between the juridical and the corporeal and the sphere in which they intersect, namely the sphere of biopolitics. This sphere, defined by dynamics of inclusion and exclusion, coincides with a distinct zone "In the Penal Colony," a zone characterized by an ominous suspension of law and jurisdiction.



Dr. Martin Blumenthal-Barby is an assistant professor of German Studies at Rice University and currently holds an External Faculty Fellowship at Stanford University's Humanities Center. His research and teaching interests include German literature and philosophy from the eighteenth century to the present with a particular emphasis on nineteenth- and twentieth-century literature and aesthetics as well as German film and film theory.

Professor Marc Blanchard Travel Award for Comparative Literature Undergraduates

The Dept. of Comparative Literature announces the *Professor Marc Blanchard Travel Award for Comparative Literature majors and minors*. The award, instituted by a donation from Prof. Brenda Deen Schildgen, honors the memory of one of our department's most charismatic teachers. Prof. Marc Blanchard was committed to the study abroad experience, and encouraged students to seize the opportunity to travel and explore the world. He was instrumental in setting up and running the UC Davis quarter abroad program in Cuba, one of few such programs in the United States. He also led the very popular UC Davis summer course, "Americans in Paris."

The Marc Blanchard Travel Award is open to any undergraduate who is a declared Comparative Literature major or minor, or has completed at least four Comparative Literature courses. Students must demonstrate financial need. At the time of application, students must be enrolled in a study abroad program (semester, quarter or summer program). The award does not apply retroactively.

Applications will be available on Monday, January 9, 2012 from the Main Office (213 Sproul Hall). The deadline for submissions is Monday, Jan 23, 2012.

Obituary for Professor Emerita Ruby Cohn (1922-2011)



Renowned theater scholar and Beckett specialist, Ruby Cohn died in Oakland, CA, on Tuesday, 18th October 2011, after a prolonged struggle with Parkinson's disease. She was 89.

Ruby Cohn was Professor of Comparative Drama at the University of California, Davis where, for twenty years, she was a member of the Comparative Literature and Theater departments and affiliated with English and French. She taught courses on modern and experimental drama, Shakespeare's legacies

in modern drama, dramatic genres and on Samuel Beckett and his contemporaries. In earlier years, starting in 1961, Ruby Cohn was a professor of Language Arts at San Francisco State University, where she launched a comparative literature program and also joined a student strike to bring ethnic studies to the curriculum. Refusing to teach her courses on campus, Cohn resigned in protest in 1968. In 1969, she joined the faculty of the theater school of the California Institute of the Arts before moving to U.C. Davis in 1972. A recipient of Fulbright and Guggenheim fellowships, Ruby Cohn was named by her colleagues a "Faculty Research Lecturer," the highest honor accorded the University. She retired from U.C. Davis in 1992, yet continued to teach and write. At her death Ruby Cohn was the author or editor of over twenty monographs and anthologies, among which was the first of many influential books on Samuel Beckett and on modern and contemporary U.S., British and continental drama.

Born Ruby Burman on August 13, 1922, in Columbus Ohio, she later moved with her family to New York City and while in high school, saw the Federal Theater in action, including Orson Welles' *Voodoo Macbeth*. A graduate of Hunter College, she joined the WAVES during World War II. She learned to install radar on battle ships and became an accomplished marksman. She soon returned to Europe and took her first doctoral degree at the University of Paris, reveling in Paris's genial postwar ferment. One cold January night in 1953 she attended the first public performance of an obscure play called *En Attendant Godot* (*Waiting for Godot*), a work that would establish the reputation of "absurdist" theater in Paris with its heady mixture of Sartrean alienation, linguistic experimentation, music hall antics, and an emphatic refusal to pander to conventional theater audiences. Back in the U.S. Ruby Cohn took a second doctorate at Washington University, St. Louis, where her husband, the microbiologist Melvin Cohn, taught (they were amicably divorced in 1961). This time she wrote her dissertation on Samuel Beckett, which she developed into her first book, *Samuel Beckett: The Comic Gamut* (1962).

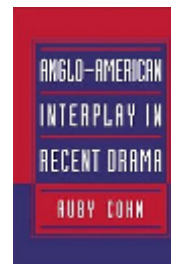
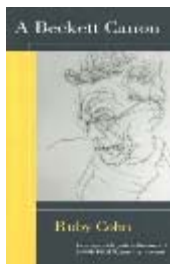
In the Irish-born, French-speaking Beckett, Ruby Cohn found a poet, novelist, and dramatist of stabbing wit and formal daring, one whose field of philosophical and literary reference encompassed the entire Western tradition. *Samuel Beckett: the Comic Gamut* was not only the first full-length study of Beckett, it also set a high intellectual bar for the vast industry of Beckett criticism that followed. With its epigraphs in French (Descartes) and English (Shakespeare), the book's thirteen chapters interweave careful analysis with biographical, translation and publishing information all of which illuminate and frankly explain Beckett's paradoxes and

arcana. Throughout, Cohn homes in on Beckett's words and the peculiar forms they take, sometimes matching his punning wit with her own. In the chapter, "Watt Knott," Cohn notes Beckett's comic couplings of, and puns on, names: "Cream and Berry, the hardy laurel, Rose and Cerise, Art and Con," and wryly adds in a footnote: "*Con* [is] a French obscenity (as I learned through its homonym Cohn)...." Beckett's credo of failure—"to be an artist is to fail, as no other dare fail"—was, for Ruby Cohn, testimony of his commitment to explore, through the discipline of art, the ludicrous ironies of human striving, the sham of sexual love, and, as Beckett himself famously put it, "the expression that there is nothing to express, nothing with which to express...no desire to express, together with the obligation to express."

That obligation betokened, Cohn felt, Beckett's deep humanity. The critic's job was not to import structures of value or theories of meaning to his texts but to read and interpret them with acuity, accuracy, and imagination. Literary theory bored and angered her, but she read a great deal of it and read everything ever written on Beckett, no matter by whom. She walked out of bad theater performances sooner than she closed another scholar's book. Her scholarly integrity is on view in her conscientiously trilingual bibliography for *The Comic Gamut* (her French was fluent, her German quite good), and in this way too she set a standard for Beckett research and criticism, although few had her comparatist's skill in languages.

As Beckett's canon unfolded, so did Cohn's: *Casebook on Waiting for Godot* (1967), *Back to Beckett* (1974), *Samuel Beckett: A Collection of Criticism* (1975), *Just Play: Beckett's Theater* (1980), *Disjecta: Miscellaneous Writings and a Dramatic Fragment* (1984), *From Desire to Godot: Pocket Theater of postwar Paris* (1987), and finally *A Beckett Canon* (2001). This latter is a beautiful book, written in the leisure of retirement, a rumination on the Beckett canon as it unfolds chronologically. It begins: "Having read nothing by Beckett, I fell in love with his *En Attendant Godot* in 1953, when it was performed at the short-lived Théâtre de Babylone in Paris." She promises not "to impose coherence upon the many threads of Beckett's tapestry" but rather writes for an engaged reader, "and I imagine her/him as one who has been drawn to Beckett in print or performance, and who is curious about other facets of his oeuvre." In other words, a

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Student and Faculty Respond to Police Violence Against Peaceful Student Protestors on Friday, November 18, 2011

Faculty and Comparative Literature students respond to the indefensible use of police violence against peaceful student protestors. Students were protesting the most recent proposed tuition hikes, and were speaking up in defense of public education. A number of Comparative Literature undergraduates have been actively involved in these non-violent protests, and we

feature in this newsletter, the responses of few of our students who were subjected to police brutality. We commend the UC Davis student protestors for their commitment to non-violent action, and stand in solidarity with them in their demands for an affordable higher education and in condemning police violence and presence on campus.

A Response by Regina Dettmer (BA '12)

Undergraduate Regina Dettmer believes that creative writing is an important form of expression and protest. Attached is a piece that she wrote in response to the violence on campus Friday afternoon.

It was a brown beetle, trying to cross the entrance hall of Storer. "I've been watching it all passing period," a girl on a bench explained to her friend. "It has been kicked and bruised and nearly stepped on. I cannot believe it is still alive." It stood like a blemish on the marble floor, immobile, fearful, panicked. "Why don't you save it!" It was not a question but a cry of pain. I moved to the insect's aid, grasped it tightly in my fingers. Together we ran to the door. The beetle was safe between my protecting fingers. To the left of the staircase is a swath of life-giving dirt, sanctuary to insects and other small creatures; there I deposited my six-legged friend. It rocked gently on its rounded back, a perfect beetle specimen. We seemed alone with the quiet day. Its little legs had stopped moving.

I looked up into his face. It was a kind face, a face I would trust to fix my bike or sell me apples at the farmers' market. His dark eyes had wrinkles around them from smiling, and even today they were not unpleasant. His hands, though gloved, I knew were soft. At night they held his wife close; during the day they helped his small son cross the street. I felt that they must be soft, even though today he held them strangely away from his body and in one he carried a shiny black stick. "You won't hit my friends, will you?" I asked him. "Those are my friends, there around the tents. You wouldn't hurt them." He stared calmly in front of him, walked calmly forward to the tents and to the circle of students.

The burning trees along West Quad and Shields Avenue in the late autumn beautifully frame the green of sagging conifers and well-trimmed grass. Today students were also in their fiery noose. I fled.

We swam beneath a crimson sky. Every three strokes I turned my head to take a breath; every three strokes the scream of sirens and of students poured down upon me. A helicopter circled, its blades beating in swift strokes. Even later, in the locker-room shower, I would hear it passing overhead. Slowly the sky darkened. The pool lights came on, shimmering white stars in a world of blue, the cool water kissing my shoulders, buoying my body, belly-up. The walls of the Death Star cut acute angles into the sky; the palm tree silhouettes to the west were the last to go. Beneath the water was quiet and bright; above the bruised sky burned.



Response by Evan Loker (BA '11)

Graduating senior Evan Loker was one of the many students who was a victim of the pepper-spray incident.

The disparate sum of encampments, city squares, and parks deemed the "occupy movement" is the least idealistic form of praxis I have yet encountered.

It literally has no demands, no ideal future state, which the present must aspire towards. It does not seek to externally reform social relations, but to seize social space and erect new forms over the fresh fossils of late-capitalism.

Occupation means nothing when confined to the stasis of political abstraction. For this reason it only acquires transformative significance when animated by the seemingly mundane, quotidian non-events in which the material, intellectual, and emotional reproduction of its participants is realized.

But nor does occupation assert the primacy of practice and the futility of theory. It was in large part the disillusioning failure of pragmatism, in its inability to adequately confront the complex hydra of contemporary social relations, which attracted many of us to a form of praxis that oscillates between the theoretical and the practical in a fluid unity.

We embrace tension and imperfection as the aesthetic of the movement; in conflict and struggle we see the substance of community.

Response by Winona Wagner (BA '13) Undergraduate Wagner starts a "Zine"

In the past week, I have felt empowered, motivated and energized by the movement that is currently rippling through the world, the nation, the universities and our very own UC Davis. I feel that I have received more education out on the quad, talking to my fellow students and other UCD community about the important issues affecting us today, than I have in any classroom. While having breakfast at the Delta of Venus, thinking about the incredible momentum I had felt at the general assembly on Wednesday night, I was inspired to start a zine for the movement. I had been surprised at

how many negative reactions to protestors had been circulating in the media, and it seemed to me to mainly be a problem of ignorance. There are so many students who still do not understand the Occupy movement, the issues that it addresses and why it pertains to UC campuses. After hearing some incredible speakers on Tuesday, I realized that it is simply a matter of educating others. So, I decided to start compiling speeches, poems, statements, photographs and other pieces of media that will convey the multi-faced nature and beauty of the occupy movement. I plan to place those pieces together in a free publication outside the bounds of copyright and currency that can be

spread to others and may be more accessible to those who are intimidated by the loud, forceful nature of protest. As part of this university, I feel the need to focus on education and hope that this zine will successfully convey information about the Occupy UCD movement to those who yet know what its core issues, motives and strategies are. I also hope that this zine will inspire some to get involved and start attending general assemblies and rallies for the cause. Keep an eye out for the zine and if you have any sort of suggestion or contribution, please send it to occupyUCD.zine@zoho.com

Response by Sophia Kamran (BA '12)

This Friday my fellow students and I attempted to create a space, in the tradition of the growing occupy movement, that would encourage students to discuss and re-imagine public education, and we were violently dispersed by the campus PD.

As a student and member of this community, I realize Friday's terrifying events are just another reason why occupation is no longer an option; it is necessary. In occupying we will create a space to re-imagine what we need to feel safe on our campus, a safety that moves past our bodily concerns and into our need for an intellectual environment where students feel safe to be critical of anything.

The reason I ask for the removal of Chancellor Katehi is not because she is the sole party responsible for the events on Friday; it is because her position, and the liberties this position gives her concerning the student body, are part of a greater problem that we can no longer ignore. The administration of the school has outgrown the faculty, and so have their salaries and this is unacceptable.

The reason Chancellor Katehi called for our encampment to be removed was not the cited safety concerns; it was a concern that students as well as faculty will unite to recreate the University without a position such as hers. Whoever replaces the current Chancellor, must be democratically elected by students and faculty and when they abuse the power granted to them by that body, must be held accountable to them. Further I believe it is necessary to work towards the disbandment of a UCPD, which will then be replaced by a student peace keeping organization that will truly look after the safety of our students, because they are part of them.

The events of this past Friday, the brutality inflicted on myself and my fellow student was not an example of the exception, but the rule. There is a deep systemic failure. At this point, the police force, as with Chancellor Katehi, must be disbanded and their departments and positions re-imagined in their entirety.

Response by Geoffrey Wildanger (BA '11)

On Friday, 18th November, at around 3pm, after a single successful night in our tent city in the quad, 35 riot police arrived to clear the area of students and tents. Holding a one page, single spaced letter they asserted came from the Chancellor, the officers ordered about 270 students to leave and take our tents with us. We did not comply. We stayed for a number of reasons. We stayed because, after Oakland and New York, we are tired of seeing occupiers attacked and evicted. We stayed because seeing riot cops on campus for the second time in a week infuriates us. We stayed because we came here to protest police brutality in Berkeley. We stayed, and 70 of us linked arms; the police lined up, and they marched on us.

At this point everything speeds up. Riot cops are scary. When facing a line of them, I cannot concentrate on the big picture. I have to try to keep myself safe, and to protect those around me. They pushed my friend Kevin to the ground. He has a cast after recent surgery, and they tripped him and threw him onto his hurt arm and threw me on top of him. Having thrown us down, some of the police started arresting docile protestors, and others turned towards our tents. Thankfully, about half of the 200 onlookers now ran into our circle. Some of them disassembled tents, and others merely stood with us. Doubling our numbers, they made it impossible for the police to arrest us all. (I learned in 2009 that the Yolo County jail can just barely handle 52 people.)

We re-arranged the circle. It was then that the police pepper sprayed us. They sprayed those of us just sitting there, chanting for them to release our friends, their prisoners. After being pepper sprayed they manhandled us out of their way, and re-formed their line. Then, in a moment of true beauty, all those present stood and marched to the police of the quad, chanting, "you can go."

Geoffrey Wildanger is currently a graduate student in the Art History Program.

COM Major Charles Anderson as recipient of the Donald Strauss Scholarship

Senior Charles Anderson is one of the recipients of the prestigious Donald A. Strauss Public Service Scholarship. The Strauss Foundation awarded him \$10,000 for his proposal to form an outreach program that will connect the homeless veterans with the entitlements, benefits, and opportunities afforded by the Department of Veterans Affairs and other agencies through the help of civic-minded volunteers.

The Strauss Foundation funds public service projects proposed by college juniors in California, which they will perform during their senior year. The Foundation was established in 1997 as a "tribute to the vision, ideals and leadership of Donald Strauss," who had demonstrated a life-long commitment to public service and education.

His motivation for the project came from his own experience as a veteran. In 2009, many veterans who could not find work began to apply for educational benefits, and the Department of Veterans Affairs (VA) payments became backlogged by almost eight weeks. Since he was using his GI Bill benefits to pay for this education while attending a community college, he was not informed of the situation until the day he had expected to be paid. Fortunately, he had family that helped him cover the expenses, but he was forced to sacrifice his car when an expensive repair was needed. Being "downwardly mobile," he had to make adjustments to continue his studies. He realized how his life might have played out under different circumstances if he did not have a supportive family to help him out. Ultimately, he began to ask the bigger question: "If I had so much trouble navigating the VA's bureaucracy, what must it be like for



someone less fortunate? "

His project will rely heavily on volunteers, who are students interested in political science, government affairs, or service-minded opportunities. According to Anderson, the volunteer base will be a small, tightly knit core of focused students. A group of five to ten highly motivated, well-informed students will be small enough to ensure competency in each member, while still allowing individuals to seek expertise in different avenues. Volunteer training will take place weekly in October and November, with sessions tapering down to an as-needed basis by early December 2011.

In the end, he envisions that by giving students a chance to help others, while showing future employers and selection committees their social awareness and integrity, the program will prove beneficial to students as well as veterans. This mutually advantageous relationship is crucial, because the program's sustainability will rely on satisfied students returning for multiple years and passing on their expertise.

Anderson is originally from Colorado and spent five years in the military. After being discharged, he chose to stay in California because of the quality of the UC schools. As an avid fly fisherman, he saw UC Davis as the perfect school due to its proximity to world famous rivers and camping. He plans to attend law school and someday work in natural resource law.

Meet this year's Academic Peer Advisors: Jeralynn Betts and Winona Wagner



After spending nearly three years studying Genetics, Jeralynn Betts is finally pursuing her passions in her fourth and final year with a double major in Comparative Literature and French, after having been converted by Prof. Schildgen's Fairy Tales, Fables, and Parable class (COM 5), and Dr. Venkatesan's course on the Ramayana (COM 156). She is particularly interested in feminist and masculinist theories in literature, along with the studies of sexuality, performative gender roles, and the representations of marginalized women, especially in French and Indian works. This year she'll be working on an honors thesis exploring the interactions of pleasure and power in turn-of

-the-century French and British colonial literature. On campus, she is the President of the Draught Horse & Driving Club and a member of the UC Davis Fencing Team. An avid nature lover, she spends her precious free time listening to music, studying classical horsemanship, drinking tea, and cooking and eating as much as possible. After graduation, she hopes to find work teaching abroad before pursuing her graduate degrees.



Winona Wagner is in her third year at UC Davis and is a Comparative Literature major. After taking just two lower division classes in the department, she fell in love with the Comparative approach to the study of literature. Encouraged by the enthusiasm and passion she saw in both department faculty and students, Winona jumped into the major and is enjoying her experience. In addition to literature, she also adores the theatre, and has either helped or performed in many of the theatre companies in the Davis and UC Davis community. (Studio 301, UC Davis Theatre and Dance, Davis Shakespeare Ensemble, etc.)

She also has an affinity for innovative living and learning, and lived at the tri-cooperatives on campus for a year. There she learned how to interact through consensus and non-violent communication, how rewarding it is to share work and responsibility and how to be aware of the food we consume and where it comes from. Winona is honored to be the Comparative Literature Junior Peer advisor this year and is eager to help anyone who is in need, confused or simply curious.

2011 Study Abroad Blurbs

Students share their thoughts about their experience

Summer Abroad Program: Florence, Italy



The Tuscan sun slowly disappeared into the horizon as I sat on the steps of Piazzale Michelangelo. I was leisurely skimming over the pages of Dante’s *Inferno* and Boccaccio’s *The Decameron*, but I was momentarily captivated by how the diminishing rays of sunlight illuminated the gorgeous architecture of Florence in a way I had never seen before. The Duomo and the Palazzo Vecchio majestically rose above the other buildings, casting shadows all around them, and this view burned itself into my memory.

Firenze (Florence) became my second home this summer and the experience was enhanced by the classes taught by an amazing professor, Professor Brenda Schildgen, whose energetic personality inspired our class to fall in love with the rich culture of this city. Class exceeded my expectations in every way; we went on hikes through the Italian countryside, climbed to the top of the Baptistery, ate pasta together, watched an opera, and delved into Renaissance literature. We even had the world’s best gelato! After class I would roam the city, walking past bustling tourists, countless gelaterias, Dante’s home, and across the Ponte Vecchio. Aromas from Florentine restaurants wafted onto the streets, beckoning to me to stop and mingle with the locals. On the weekends, my classmates and I took trains to see the Mediterranean beaches of Cinque Terre, the canals and gondolas of Venice, and the large monuments of Rome. But no matter where we traveled in Italy, I was always irresistibly drawn back to Florence, which was my home away from home.

Johnny Kuang is a fourth-year Comparative Literature major who will be graduating this spring. He attended the summer abroad program in Florence, Italy led by Prof. Brenda Deen Schildgen.

Summer Abroad Program: Pondicherry, India

Studying abroad in India was an experience that I will be able to fondly look back on for the rest of my life. The memories, mementos, and photographs I gathered from this program are priceless to me. Equally important are the changes that this trip guided me to make in myself; it was an opportunity for personal growth unparalleled in my life thus far. Choosing to go to a country with such a broad and diverse spectrum of life presented joys and challenges, and I could not imagine life without what I learned from them.

Everyone went into this trip expecting to see contrasting poverty and modernity, we read the guidebooks and were told the stories of those who had gone before us. We all had expectations of ourselves, but no one could convey the feelings we would have when directly confronted by things so seemingly impossible in our typical American lives. When these moments tested us we always found strength together. The group of

students would rally around each other, following the guidance of those who started as our teachers or peers and quickly became our mentors and friends.

I have no standard response when people ask about India, and I never feel that my words do the places, people, and learning justice; what I do say is this: “I have to go back.”

Joshua Knowles-Hinrichs is a double major in Comparative Literature and English with a proclivity for travel and exploration. He plans to graduate this spring



Year-Long Abroad Program: Barcelona, Spain

“Excuse me, where are *Las Ramblas*?” I look to where the voice came from, on my left, from a squat older man with his taller wife standing silently behind him. He’s clearly a tourist, one of the many that inhabit Barcelona for about three days – they snap photos like crazy with their boulder of a camera, drink *sangria* and marvel at its fruity qualities, coo over the absurdly small but cute *tapas*, and walk the obligatory pilgrimage route down *Las Ramblas*, which starts at the city’s heart, *Plaça Catalunya*, and runs a tree-lined course full of street artists, junk-sellers, and pick-pockets, down to Barcelona’s feet at the shores of the twinkling Mediterranean.

I started out as that tourist, a wide-eyed twenty year old on her first trip to Europe, flushed with excitement on *finally* having crossed the Atlantic. Barcelona – in a name, the sum of an incomparably amazing year. While I started out as that tourist, I grew to know the city, its people, and its culture. By the end of the year I knew the metro system upside down and inside out. On the corner of *Rambra Catalunya* I would regularly take a *café amb llet* – Catalan for “coffee with milk” – at Mauri. And I tried to avoid *Las Ramblas* like the plague. I learned Catalan, sympathized with the feelings of Catalan independence, and watched all the FC Barcelona games throughout the year. I grew to know Barcelona, and myself, and I fell in love. Now I am the one giving directions, not asking.

While having lived in the beautiful state of California for most of her life, Gabrielle has always had the travel bug, and in July it got the scratching of a lifetime when she boarded a plane at Los Angeles Airport bound for Europe. She studied Spanish Philology at the University of Barcelona, and is truly grateful to all the people she came across that one enchanted year.



The Sagrada Familia, another must-see on the Barcelona pilgrimage route, and the monument I lived literally across the street from.

Undergraduate Honors Thesis

The undergraduate program presents the honor thesis projects for the 2011-2012 academic year.

“When the Medieval Meets the Modern: An Analysis of Beowulf Adaptations in Literature and Film”

By Lisette Betsinger

Despite the large amount of scholarship exploring the epic *Beowulf*, surprisingly less attention than one might expect has been paid to the reception and development of the epic in its modern text and film variations. Since the work was rediscovered in the 19th century, *Beowulf* has been a tool for ongoing academic study of early medieval society and literature. Subsequently its reemergence has led to its incorporation into English literature curriculums and has influenced a number of novels and films in recent years. With this renewed attention, one has to wonder how the text is being treated in a post-modern light.

With films like the recent *Beowulf* (2007), one has to ask why there was yet another film that skirted away from an accurate, true to the text, recreation of the narrative. And a variety of films have set the stage for such loose interpretations. Even Benjamin Bagby's Old English performances have received criticism for attempting to revive and recreate the oral traditional aspect of the work, despite its popularity. Why then have the films strayed from the original epic and how are these variations linked to the novels that preceded them?

This ongoing pursuit of narrative adaptation only supports the idea that the epic's flexible nature makes such deviations possible. If the narrative does have pagan origins that predate its transcription, then the manuscript edition is another link in the *Beowulf* narrative's chain of adapted versions. And as much as scholarship focuses on what the narrative says about early medieval culture and literature, one has to wonder what the current variations are able to tell about the authors and filmmaker's perspectives, as well as their intended twenty-first century audiences. (Faculty Supervisor: Professor Brenda Schildgen)

Lisette Betsinger is currently a fifth-year student double majoring in Comparative Literature and Medieval Studies. Her academic interests include, but are not limited to medieval German literature, feminist literary criticism, and topics related to history, film, and classical and mythic literature. Her ultimate goal is to work in manuscript translation.

“First of All Pleasures”

By Jeralynn Betts

The courtesan is a stylistic icon, the elegant curator of high culture. Yet she is also a transgressive, immoral figure, a seductive challenge to patriarchal order. This beloved and celebrated villainess (along with her less-glamorous colleague, the prostitute) was a dangerously fashionable subject at the turn of the century, with authors and scholars occasionally appropriating the voice of the 'fallen woman', either authentically or sympathetically. But one may re-realize the majority of these works as actually projecting (or, like the courtesan herself, pandering to) masculine fantasies and client perspectives of these women, most of whose professional identities depended upon the illusion of indefinability. This thesis examines the performative roles of client and courtesan, and the male reaction to her self-representation, in turn-of-the-century French and Anglo-Indian colonial literature, with a particular interest in the attempts and resistances to commercialization of sexuality, the tensions between individual desires and communal duties, and the dynamics of control over public and private spaces (and by extension, public and private bodies).

(Faculty Supervisor: Dr. Archana Venkatesan)

Jeralynn Betts is a senior, double-majoring in Comparative Literature and French. She is also the department's academic peer adviser.

“A Comparison of Dante and Pier Paolo Pasolini”

By Carlo Ellis

My thesis is a comparative study of two of Italy's most innovative artists and intellectuals: Dante Alighieri and the poet-philosopher-film director Pier Paolo Pasolini. The two have much in common. Both were first-rate scholars and social critics. Both held strongly to a unique, sometimes self-contradictory political doctrine: Dante was a Guef with almost Ghibelline sympathies and a Catholic enraged at the Church, and Pasolini was a Marxist-Leninist out of favor with the Communist Party, as well as a homosexual upholder of traditional Catholicism and rural values. Both recognized the vital importance of language to identity, specifically to Italian identity, and studied it obsessively. Dante wrote an entire treatise on language, composed the self-consciously universal work of art in dialect, and played throughout that work with Latin and Occitan; Pasolini wrote his novels, poems, and film scripts in the dialects of the poor, and criticized the standardization of language in the television age. The other points of convergence are myriad.

More than simply chronicle their work, I intend on showing how each of these men constructed a grand vision of life – of universal existence, and of Italy as a nation – through their literary endeavors. I will necessarily have to take into account Dante's influence on Pasolini, but the final conclusion I cannot yet predict. (Faculty Supervisor: Professor Brenda Schildgen)

Carlo Ellis is a Comparative Literature and Italian double major, peer advisor for the Italian Program, and president of CIAO, the UC Davis Italian club. He is primarily interested in the reception of literature and literary culture in the 21st century and the presence and representation of myth in art. He enjoys soccer, mountain biking, shooting, writing, and consuming tremendous amounts of food.

“Narrating its ‘Forlorn Remoteness:’ Poetic Flight and the Language of a Masculinist Economy in Charlotte Brontë's *Villette*”

By Paul De Morais

This project originally began as an inquiry into how narratives of madness challenge epistemological foundations on which oppressive nineteenth-century social ideologies relied in order to reveal knowledge that went beyond a mundane view of the world or of society that may have been taken for granted. My primary text was Guy de Maupassant's *Le Horla*, which was going to be compared with Charlotte Brontë's *Villette*. However, studying *Villette* led me back towards Deconstructive theory as a lens of analysis, and I now find myself writing on how the disrupted narrative structure of this novel supports the theories of Jacques Derrida and some French feminists in challenging ideas that Western metaphysics has privileged and/or taken for granted. For example, I seek to argue that the novel is based on absence rather than presence, and that Brontë poetically subverts traditional representations of women. In doing so, Brontë fashions her text to “escape” the plot structure of traditional female narratives and feminine ontologies while saving the trace of a traumatic experience within patriarchal society. (Faculty Supervisor: Professor Kari Lokke)

Paul De Morais is currently a fourth-year double major in English and Comparative Literature who also plans to minor in French. His academic interests focus on nineteenth-century literature, especially Romantic fiction, in addition to critical theory and gender and sexuality studies. Charlotte Brontë, George Sand, and Virginia Woolf continue to haunt and inspire Paul's literary ambitions.



Lisette Betsinger



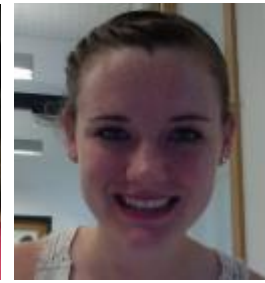
Paul De Morais



Carlo Ellis



Evan Loker



Kylie Negin



John Rosenthal

“Irony, Subjectivity, Supersession: Explorations in a Modal System of Comedy in the Fiction of VS Naipaul and Mario Vargas Llosa”

By Evan F. Loker

My thesis attempts to develop in germ form a system for theorizing modern comedic literature, based on Northrop Frye's *Theory of Modes*. I expand Frye's notion of the “power of action”—the fundamental concept of his framework—using a Lacanian analytic that reconceptualizes the former as a “desire-relation.” This enables direct analysis of the self/Other negotiation implicit to the structure and function of ironic comedy as a narrative form. The literary objects of this analysis include the work of two masters of 20th century fiction: V.S. Naipaul's early novels and the comic fiction of Mario Vargas Llosa. The system I sketch out is differentiated into three sub-modes, each of which comprises a qualitatively unique articulation of the desire-relationship, which posits self over Other (the *sine qua non* of ironic comedy). Each sub-mode reflects a type of subjective formation that structures the reader's standpoint in relation to “inferior” narrative content. This leads to an exploration regarding the function of representation—either as a form of symbolic domination, or an egotistical barrier that is superseded in the “traumatic” narrative moments. The exact formal methods of Naipaul's and Vargas Llosa's comedies differ in key ways, related to how the narrative standpoint and its corresponding form of desire are structured. Following their comparison, I try to explain this divergence with recourse to the respective historical contexts of a Caribbean colony and “postcolonial” Peruvian middle-class society. (Faculty Supervisor: Professor Neil Larsen)

Evan Loker is originally from the Bay Area, and has long had a passion for Latin American fiction, particularly 20th century novels as well as poetry. His methodologies are largely informed by Critical Theory and North/South cultural readings. Most recently he has tried to formulate ways of integrating aspects of Lacanian psychoanalysis into theory inspired by Lukacs and Adorno.

“Youth's Loss and Coming of Age in Literature”

By Kylie Negin

The loss of youth is a common theme and prominent concern in literature, especially in modern and contemporary stories. Coming of age stories have permeated all modes of entertainment and forms of expression, exploring the significance of youth's promise and import, and iterating the confusing and trying ordeal of growing up. Many coming of age stories thrust the characters into situations far beyond the capabilities and realms of youth, and these stories bring to light the implications of premature loss of youth through death or corruption of innocence. Societies see endless possibilities and the potential for growth and progression in its youth, therefore it is of utmost import to preserve and nurture children so they may continue and improve what has already been achieved. We see hope, naiveté, novelty, innocence, and innovation in our

youth, and premature loss, corruption, or destruction of these progenies is a perversion of our nature for self-preservation. Various cultures and societies view growing up and corruption of youth differently, and this begs the question of what vital characteristics distinguish youth from adult and what quality marks coming of age. In a society that is cultivating increasingly desensitized young generations, stories concerning coming of age, premature loss of innocence, and corruption of our most vital resource (young people) serve to remind us of the value of preserving youth, harnessing the supposedly limited capabilities of children, and the implications of social progression. While we see hope and the promise of progress in youth, witnessing the corruption and loss of innocence reminds us of our own impermanence and mortality, revealing the tragedy of unrealized potential. The fear of transience is ubiquitous and this is why loss of youth is so lamentable: coming of age stories, especially when maturation is rushed, emphasize the value of maintaining innocence as long as possible. (Thesis Advisor: Prof. Scott McLean)

Kylie Negin is a senior Comparative Literature and Italian double major. She is a member of the UC Davis softball club and the Astronomy club. Kylie plans on graduating at the end of spring and is in the process of applying to various graduate programs in California. She aspires to one day teach Comparative Literature at a university. Her interests include post-colonial literature, Renaissance (especially Italian) literature, and Romanticism.

“Holding the Eclipse: Staging the Self in Borges' Fiction”

By John Rosenthal

The philosophy of Friedrich Nietzsche destabilized morality during the modern era, instigating a paradigm shift that had broad effects on the politics and literature of the twentieth century. Most famously, the German (creative) self-empowerment that spurred the Second World War was inspired by this recontextualization of values, which persisted in influence beyond 1945. For my honors thesis I will trace this influence through several short stories of Argentinean author Jorge Luis Borges and explore its effect on his construction of the ‘self.’ To this end, I will use an allegorical approach to interpret the morality of Borges' short stories as outlined by Jean Franco in his article, “Utopia of a Tired Man.” This will help in locating the destabilized moral paradigm of the stories and extract the image of the self that reflects this condition. My primary texts for this essay will be three short stories: *Deutsches Requiem*, *The Immortal*, and *Averroes' Search*. Other minor works, such as parables of traditional Jewish and Korean origins, will be included in the analyses for their value as literary influences on Borges. (Faculty Supervisor: Prof. Noha Radwan)

*John Rosenthal is a senior enrolled in the Comparative Literature undergraduate program. He is currently reading Shields' new copy of the young Jung's journal, *Liber Novus*, and is very lucky to be here today. Adelante!*

Comparatist as the new provost: Dr. Ralph Hexter

Professor Ralph Hexter, the university's new Provost, holds joint appointments in Classics and Comparative Literature. He holds degrees from Harvard, Oxford, and Yale. Provost Hexter has also taught at Yale, the University of Colorado at Boulder and UC Berkeley. This classics scholar was formerly the president of Hampshire College as well as the Executive Dean at Berkeley. The Comparative Literature department is happy to welcome him back to the University of California.

Provost Hexter sat down with Comparative Literature graduate student Megan Ammirati this quarter to discuss his scholarship and opinion of comparative literature's

When asked to explain what initially drew him to literature, Provost Hexter actually thanked his 11th grade English teacher, Mrs. Randall. It was in her classroom that he made the discovery that "there were a lot of issues: religion, philosophy, etc. that could be treated in an incredibly sophisticated way. This was serious and interesting stuff."

Beyond unearthing the deeper implications of literature, the Provost also unknowingly began to explore a theme of his future work. He remarked that when Mrs. Randall assigned a historical novel by Mary Renault, it sparked a new perspective on fiction. "We read *The Last of the Wine*," Hexter remembered, "which is about the philosophical circles around Socrates and Plato: a very frank depiction of homosexuality. Interestingly enough, I didn't identify as gay at the time... But that was a precursor to understanding that you could use the study of literature to explore all sorts of minoritarian positions and social issues." He confessed, "I didn't realize then how important it would be, but in a way that was my first essay in writing about sexual orientation and the history of sexuality."

Professor Hexter's interest in literary analysis continued in higher education, but not precisely in the field in which he would later work: "I was an English major in college" explained Hexter, "and didn't know what comparative literature was. However as soon as I heard it uttered, I knew that was what I wanted to do."

The Provost also asserts that his early research was intrinsically comparative. He cited the fact that he owes his interest in becoming a professor of Medieval Literature to "the two rings: Tolkien's [*Lord of the*] *Rings* and Wagner's

[operatic cycle *The Ring of the Nibelung*]. In my senior high school English class I wrote a paper about these two rings and what Tolkien might have drawn from Wagner."

Laughing about his early forays into comparative literature, the Provost also described a passion for accruing a working knowledge of many different languages: "I studied French, but to do Medieval Literature I knew you had to have other languages so I added German. Then I added Latin." In an incident befitting a future comparative literature scholar, Hexter discovered that "every time I added a language for the purpose of being a better Medieval Literature professor, I fell in love with its entire literature. That's really what prepared me to go into Comp Lit."

The Provost's devotion to the classics, what he calls "a longer detour, or rather a very rich journey" came about later in his education. "[My] Professor asked me 'Why don't you do a classics major?' Hexter recalled: "I was a sophomore and I said 'Oh, it's too late.' He started laughing and said: 'It's not too late. I started late.'"

That fateful decision to be resilient and pursue Latin and Greek ended up shaping Professor Hexter's future research. The Provost happily reminisced: "It all came together that if I did Medieval Latin that would combine Latin and the classics with the medieval period." Professor Hexter describes himself as a "resistant reader." It is a phrase that Judith Fetterly coined in a specifically feminist framework, but the Provost sees it as an important aspect of all literary scholarship. "You should always push against the grain," Hexter recommends, "It's very important to resist, and the most interesting texts are the ones that call for the most resistance."

However he qualifies his suggestion by advocating for balance. The Provost is a firm advocate of "a wonderful phrase that comes out of religious debates, 'interpretative generosity'." As an example of its application, Professor Hexter urges that "when someone says something that seems completely off-the-wall or strange, you need to stop and say: 'Is there anything about this that I can understand? What could that mean in his or her world? What's the interpretative work that it does?'" Laughing, the Provost then added: "I might still say that I reject it, but it's a valuable step towards better discourse



at the very least.”

Professor Hexter's prioritization on the balance between criticism and empathy continued to prove useful when he started to work in university administration at UC Berkeley. He offered the example of an incident with a department chair, who was angry with the university. “I compared the university to Virgil's *Aeneid*, saying it was a complex pattern of intentionalities,” the Provost recalled.

When speaking of his value as a literary scholar to the university as a whole, Professor Hexter believes that “it's good that I can read, and read critically.” He applies the same logic to undergraduates trying to decide on a major. “If you're going to have an education as opposed to a training,” Hexter reasons, “having a deep and broad foundation in communication and understanding, critique and interpretive generosity, is incredibly valuable.”

The Provost does admit that “it's scary for a lot of students and their parents because [majoring in comparative literature] doesn't promise to predict your career; it prepares you as a generalist.” However he reminds us that a comparative literature student is “laying down a foundation for a lifetime of work,” and he or she “will be better off with a sense of history.” Professor Hexter also believes that “comparative literature has a value when it comes to getting out of what could be a sort of cultural narcissism.”

“One of the things that I also think that comparative literature in particular offers,” the Provost continued on to say “is the knowledge that it is valuable to learn a couple of languages at least (since no one can learn them all).” He believes that “there's a certain kind of modesty when scholars are working on a culture they don't know through an intimate knowledge of the language.” Based on his own

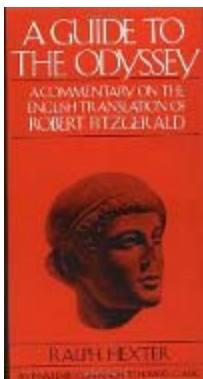
experience, Hexter cautioned: “if you don't know something about history and if you don't know different cultures by getting very close to their language, you are going to lack understanding.”

Although he is very busy with his administrative work, Professor Hexter is still active in a number of fields of scholarship. Most recently the Provost co-edited a collection of essays about Medieval Latin literature for Oxford University Press. However his current work also engages texts that range from the classics all the way to contemporary novels.

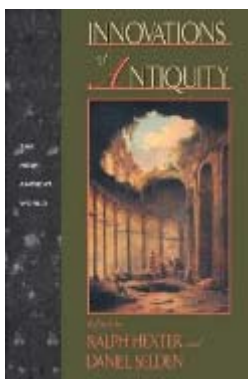
When asked to describe his work, Provost Hexter explained: “I've been doing more and more reception of the classics.” “I just published a piece on the traditions of Ovid's exile,” Hexter said, “He ran afoul of the Emperor Augustus and was exiled to the shores of the black sea where he spent the last ten years of his life. It was a cruel punishment to exile the most urbane of poets to the frontier, really a wasteland.” Hexter elaborated that Ovid's depression “became a whole tradition of poetry and Ovid became the eponymous exile.” In a demonstration of his comparative methodology, the Provost explained that his survey of Ovid's reception included a German novel published in 2007.

To learn more about his current projects and initiatives, visit <http://provost.ucdavis.edu>. The department thanks Provost Hexter for taking the time and Megan Ammirati for conducting the interview.

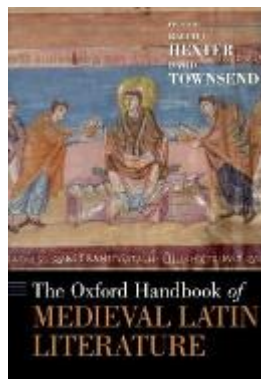
Books Written and Edited by Provost Hexter



A Guide to the Odyssey: A Commentary on the English Translation of Robert Fitzgerald (Vintage Books, 1993)



Innovations of Antiquity, edited with Daniel Selden (Routledge, Chapman and Hall, 1992)



Oxford Handbook of Medieval Latin Literature, edited with David Townsend (Oxford University Press, forthcoming - 2012)

ABOUT THE WRITER:



Megan Ammirati is a graduate student studying modern and contemporary Chinese drama. She works on literature from China, Japan, and Britain and is currently focusing on the depiction of actresses in various performing traditions.

She is also serving as this year's graduate student representative.

Welcome New Graduate Students!



Myha Do's interests in the intersection of literature and philosophy began as undergraduate student at UC Berkeley. When she started college, she had been a Buddhist nun for over a decade. She was trained in Buddhist texts and Chinese translation,

and had studied Asian philosophy, particularly the works of Confucius, Laozi, Mozi, Mencius, and Han Fei Zi. In her work, she has looked for ways to bridge Asian ideology and English literature. She is particularly interested in the ways in which the gothic genre and late imperial Chinese literature explored spirituality in its explication of inner and outer spaces, the individual and public. After reading many English gothic novels and translating Chinese literature, in particular works from Han Fei Zi, Yuan Mei and from the Zhou Zhuan, she was drawn to Mei's particular use of the "supernatural" as representative of the natural world in opposition to civilization. These issues — of the natural world becoming lost to contemporary urban man — are also dealt with in many English gothic texts that tackle feminism and moves from the romantic/ religious conceptions to a more progressive social change. In her graduate work, she intends to explore the interfacing of seventeenth-and eighteenth-century English literature and late imperialist Chinese literature.



Senovia Han was a Comparative Literature major at UC Irvine, and before she went to the University of Rochester for her master's degree in English, she attended the post-baccalaureate certificate program in Gender and Global Issues at UC Davis. She also briefly attended a conservatory for actors at Yale University to indulge her creative and intellectual interests in theatre. Her background is also in critical theory and works by British authors in the early 20th century, such as Virginia Woolf and D. H. Lawrence. Her

other areas of interest include translation studies, literary theory, and comparative literary and intellectual history of 20th century U.S. and Korea. She is particularly interested in the epistemological shifts of modern Korea, and the way they are represented in traditional and non-traditional modes of literary forms. She is also interested in autobiography, spirituality in literature, and rhetoric. She is considering a Designated Emphasis in Performance Studies.



Navid Saberi-Najafi holds a B.A. in English language and literature from Ferdowsi University of Mashhad (FUM) in Iran. He started working as an International Relations Officer at Ferdowsi University of Mashhad in 2006, which sharpened his knowledge of many cultures. After working at FUM for almost three years, Navid traveled to the states in 2009 to pursue a M.A. in English at the University of Idaho. He taught English to native and nonnative English speakers for five years. He worked

as an ESL instructor at many English institutes in Iran for three years and was a teaching assistant in the Department of English at the University of Idaho for two years. Navid is currently studying English, Persian, and Arabic literatures. He is interested in exploring the interconnectedness of the East and the West during the Middle Ages. More specifically, he hopes to focus on Geoffrey Chaucer, whose intriguing works are prime examples of the concept of intertextuality. In addition, he has also conducted research in the fields of ESL writing and text analysis.



Shira Schwartz draws from Classical, Jewish, Psychoanalytic, Realist and Postmodern literature in an application of contemporary criticism toward a deconstructionist understanding of ancient interdisciplinary texts. Her work centers on the world of the "idea," and the way it shapes, and is shaped by, the elements of rhetoric, didactics, ethics, behavior and law. Viewing knowledge as a commodity, she aims to outline the ethics of exchange in

the economics of epistemology, and the evolution of those ethics within the relationships of learning couples: the Erastes-Eromenos in Ancient Greece, and its depiction in Plato, the Rebbi-Talmid in the Babylonian Talmud, and the Analyst-Analysand in Freudian Psychoanalysis. She is also concerned with issues of gender and sexuality, and the erotic and visual cultures of the world of the intellectual. She works with Hebrew, Aramaic and English texts, and will be working within Classical Greek and French as well. Shira received her B.A. from Yeshiva University, where she studied English Literature, Jewish Studies, History and Philosophy. She also spent two years studying Bible and Talmud at Mischelet Mevaseret Yerushalayim in Jerusalem, Israel, and held fellowships in Talmud and Poetry at the Drisha Institute for Jewish Education in New York City.

Graduate Student Achievements and Presentations

Megan Ammirati presented a paper entitled “The Sun is not for us’- The Evolution of the Courtesan-Playwright Relationship in Chinese Drama” at the Rocky Mountain MLA Conference on October 6-8, 2011. It was held at Chaparral Suites Resort in Scottsdale, Arizona.

Erin Grimm presented a paper entitled “Hidden resonance: Physical Focalization in Novalis and Tiutchev” at a conference for the American Association of Teachers of Slavic and East European Languages (AATSEEL). The conference took place January 5-8, 2011 at the University of Washington.

Monica Powers Keane advanced to candidacy last spring. She is beginning to write her dissertation, “Mapping the Decameron: Boccaccio and Geography,” with Brenda Deen Schildgen as her major adviser. She also participated in the Summer Intensive Latin Workshop at UC Berkeley.



New graduate students **Navid Saberi-Najafi** and **Shira Schwartz** received Non-Resident Tuition Fellowships from the College of Letters and Science Dean’s Office.

Joshua Waggoner (picture on the left) received a 2011 Summer Research Stipend from the Davis Humanities Institute.

Chris Tong at Cornell’s School of Criticism and Theory



Chris Tong attended the School of Criticism and Theory at Cornell University this past summer, sponsored by Dept. of Comparative Literature and the Program in Critical Theory. He participated in the seminar, “Theorizing Modernism: Philosophy and Criticism,”

which focused on modern European aesthetic theories since Hegel. The seminar leaders were Drs. Robert Pippin and David Wellbery, both faculty at the University of Chicago and members of the Committee on Social Thought.

Congratulations to recent PhDs !



Shannon Hays (r.) filed her dissertation “Revolutions: Art, Science, and Subjectivity in Modernism and Irish Post-Colonialism” and will graduate this fall. The dissertation looks at the relationship of Art and Physics as they diverge and re-converge in the period between the

Enlightenment and the Modernist period. Within the works of Joyce and Woolf in particular, I identify the confluence of theoretical physics and avant-garde Art as a site of political possibilities and emergent subjectivities. Finally, I argue that this modernist hybridity has much to teach us about alternatives to the dominant modes of the present moment: Western neo-liberalism and neo-imperialism. Dr. David Lloyd of the University of Southern California served as her dissertation director, while Prof. Gail Finney (picture on the left) was the co-chair. Currently, she is a lecturer at Porter College at UC Santa Cruz, where she did her undergraduate education.

Brian Davisson graduated in September 2011 and wrote his dissertation on the intersection of exile, nationalism, and the theory of place in the writings of Miguel Angel Asturias, Alejo Carpentier, and Max Aub. He is currently a lecturer in the department this academic year, teaching a course on Caribbean literatures this fall.

Masha Boston finished her doctoral studies in September 2011. Her dissertation is titled “Cerebral Games: Modernist Critique of Rationality in Russian and American Literature and Film” and Prof. Olga Stuchebukhrov served as her dissertation director. Through the prism of Max Horkheimer and Theodor Adorno’s *Dialectic of Enlightenment*, the dissertation explores modernist concerns with the loss of a unified ‘self’ and with the formation of a new rationalized individual that appears as a result of social, political, and economic changes of the early twentieth century. She is currently a lecturer in the Russian Program.



Fei Shi, who has been teaching at Quest University in Canada, finished his doctoral dissertation and graduated in September 2011.



Brian Young graduated in September 2011. Brian’s dissertation is entitled “Cinematic Reflexivity: Postmodernism and the Contemporary Metafilm.” His work focuses on how contemporary directors use cutting-edge, experimental and meta-techniques such as breaking the fourth wall, non-diegetic musical cues and mid-action editing and how cinematography, editing, mise-en-scène and sound are used self-reflexively by these postmodern filmmakers. His writing highlights directors Quentin Tarantino, Pedro Almodóvar, Alfonso Cuarón, Alejandro González Iñárritu and Michael Haneke as auteurs that consistently employ self-reflexivity in their work.

A Busy Year for the CompLit Faculty!

The faculty has been active inside and outside the classroom pursuing new opportunities and earning accolades.



Prof. Gail Finney has two books that have been published: *Ain güt geboren edel man: A Festschrift for Winder McConnell on the Occasion of His Sixty-Fifth Birthday*, ed. Gary C. Shockey, with Clifford Bernd and Gail Finney (Goeppingen: Kuemmerle Verlag, 2011); *Literature of Fantasy and the Supernatural*, ed. Gail Finney (San Diego: Cognella Academic Publishers, 2011).

Prof. Kari Lokke has been invited to speak at a UC Davis symposium to mark the 200th anniversary of the publication of Mary Wollstonecraft's *Vindication of the Rights of Woman*. The title of her talk is, "Grasping at Immortality: Forms of Freedom in Mary Wollstonecraft's Scandinavian Letters."



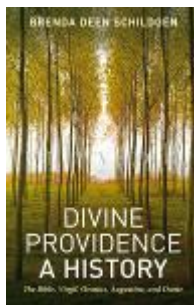
Prof. Sheldon Lu was invited to give a series of lectures overseas this past summer. He gave talks at the University of Macau, National Chung-hsing University in Taiwan, Beijing Normal University, and Capital Normal University in China. He lectured on such topics as critical paradigms in Chinese film

studies, classical Chinese poetry written in the 20th century, ecocriticism, and new developments in comparative literature in the USA. In October 2011, he was invited to speak at the conference "Chinese Visual Culture after 1989" at the University of Kentucky, Lexington. Prof. Lu also published a new book in 2011. He edited a collection of classical Chinese poetry written by a poet in mid-20th century Hong Kong.

Prof. Ana Peluffo, associate professor of Spanish published "Staging Class, Gender and Ethnicity in Lucrecia Martel's *La ciénaga*" in *New Trends In Argentine and Brazilian Cinema*, edited by Cailda Rêgo and Carolina Rocha (Chicago: Intellect, 2011) and "The Scandal of Naturalism in Nineteenth-Century Peru" in *Au Naturel: (Re)Reading Hispanic Naturalism*, edited by J. P. Spicer- Escalante and Lara Bernadette Anderson (Cambridge Scholars, 2011). She was invited to give a lecture at the Universidad Ruiz de Montoya in Lima; she presented her work on sentimental gauchos at the Latin American Studies Association, and she delivered an essay titled "Masculinidades "progres" y lacrimógenas en Historia del llanto de Alan Pauls" at an international symposium on Reading Emotions in Latin America at Washington University, St. Louis.

In mid-September, **Prof. Seth Schein** spoke at McGill University in Montreal and at the University of Toronto. At McGill, he lectured on "Divine and Human in the *Homeric Hymn to Aphrodite*" and co-taught a seminar on the diseased and penetrable male body in Sophocles' *Women of Trachis* and *Philoctetes*. In Toronto, he lectured on "Divine and Human in the *Homeric Hymn to Aphrodite*."

In October, **Prof. Juliana Schiesari** was invited to deliver a talk at the University of California, Santa Cruz. Her talk was titled, "'Rethinking Humanism: Horses, Honor and Virtue in the Italian Renaissance.'" Prof. Juliana Schiesari's book *The Gendering of Melancholia: Feminism, Psychoanalysis and the Symbolics of Loss* (Cornell University Press, 1991) was featured on the blog, <http://mubi.com/garage/posts/nyff-2011-there-will-be-no-press-conference>, in a discussion of the film, *Melancholia* (2011).



Prof. Brenda Deen Schildgen's new book, titled *Divine Providence, A History: Bible, Virgil, Orosius, Augustine and Dante*, is in press and set to be published in 2012 by Continuum Press. She also has two forthcoming articles: "Reception, Elegy, and Eco-Awareness: Trees in Statius, Boccaccio, and Chaucer," *Journal of Comparative Literature*; "Sri Aurobindo and Dante: 'The essence of poetry' across cultural divides," in *Crossroads: Encounters in the Tamil Akam*. The University of California Medieval History Seminar invited her to speak. More

importantly, after five years of being chair, Schildgen will be on leave in Winter and Spring 2012. She will be in residence at Magdalene College, Cambridge University in Spring 2012.

Prof. Archana Venkatesan received a National Endowment for the Arts Fellowship for her translation project of the ninth century Tamil poet and mystic, Nammalvar. She is an invited speaker at the 2011 Natyadarshan conference entitled, "Mad and Divine," an international conference on female poets in India. Her talk is on the ninth century female poet Antal. In November, she delivered a lecture at the University of California, Santa Cruz on visual culture in medieval South India. The title of her talk is "Of Words and Flowers: Adorning the Body of God in Tamil Hinduism." She presented a paper "Making Saints, Making Communities: The Case of Nayaki Svamikal of Madurai" at the University of Wisconsin, Madison Annual South Asia Conference.

Robert Torrance, *Dante's Inferno*



Professor Emeritus Robert Torrance's new translation of *Dante's Inferno* was published by Xlibris, Corp. Praised for its lyricism and accuracy, Dr. Torrance's translation is already being used in classrooms across the United States.

Class Notes!



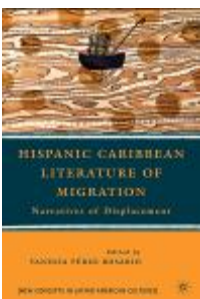
Jonathan Mayhew (BA '81) received his PhD in Comparative Literature from Stanford in 1988. He has taught at the University of Kansas since 1996 as a professor of Spanish. He is the author of four books on modern and contemporary peninsular poetry: *Claudio Rodríguez and the Language of Poetic*

Vision (Bucknell, 1990), *The Poetics of Self-Consciousness: Twentieth Century Spanish Poetry* (Bucknell, 1994), *Apocryphal Lorca: Translation, Parody, Kitsch* (Chicago, 2009), and *The Twilight of the Avant-Garde: Spanish Poetry, 1980-2000* (Liverpool, 2009). He is currently working on a book with the title *What Lorca Knew*. He remembers working with many excellent faculty members, including retired professors Robert Coe from French and Elliot Gilbert from the English Department. When he was an undergraduate student, he spent his junior year in Madrid on the UC study abroad program. The professors he remembers from Spanish are Hugo Verani, [the late] Bob Scari, and Reed Anderson.



Eric Sneathen (Minor '08) is a graduate student in the department of English back at my alma mater in the Creative Writing Program. After graduating from UC Davis, he served with the United States Peace Corps in Morocco. He was assigned to live in a medium-sized (population approximately 15,000) and work with young people in a government-

sponsored youth center. His primary projects included working directly with young people on theater, art, sports, health and English projects. Additionally, he developed and executed a \$5,000 AIDS and STI education grant project offered to youth providers from approximately 20 different communities from across the country. While HIV transmission is not considered an emergent problem in Morocco by most accounts, this country is especially susceptible to the transmission of STI's due to local (and imported) pressures on young people.



Vanessa Perez (PhD '07) published her first book, which is an edited volume titled *Hispanic Caribbean Literature of Migration: Narratives of Displacement* (Palgrave Macmillan, 2010). A paperback edition has just been approved and will be available summer 2012. She also recently completed a manuscript titled *Becoming Julia de Burgos: Feminism, Transnationalism, Diaspora* which is now under review for publication. When she was a graduate student, one of her favorite things to do was to walk in the Arboretum with other

graduate students. They did this regularly and would talk about classes, the dissertation, books, theories and life in general.



Andrew Matt (PhD '06) is an editor at *Magnificat*, based in New York and Paris. He is currently translating from Italian the 200-page book on the recently canonized Sudanese ex-slave Josephine Bakhita. On a personal front, Andy and Martha's family has grown. In addition to Sam, they welcomed Louis 5 months ago.

Matthew Potolsky (BA '90) is an associate professor of English at the University of Utah. After finishing his undergraduate career at Davis, he went to get his doctoral degree in Comparative Literature at UC Irvine.

Jason Brooks (BA '00) is currently in ABD status at Penn State University in Comparative Literature. His dissertation studies Russian Silver Age translations of Euripides with an eye toward translation studies and theory. Right now he is back in California as a Visiting Professor of Great Books at Pepperdine University. He recently published an article on Shakespeare's Sonnets in *Orbis Litterarum*, and an article on Vladislav Khoadasevich in *SEEJ (Slavic and East European Journal)*. He has an essay on Euripides and gender forthcoming in an essay collection (he and the editors are just waiting on a press). At Pepperdine, he has taught Russian literature, all four courses in the Great Books colloquium, ancient western cultures. He is poised to get a Latin class off the ground next year provided a few more stars align — fingers crossed! His fondest memory at Davis was early mornings studying at the MU, when it was still cool out and before the Quad got very busy, with a cup of coffee.



Jason Brooks in the London "Eye" this past August

Kaitlin Danssaert (BA '11) celebrated her graduation from UC Davis on June 12th of this year. Three days later, she got a phone call from a non-profit organization that she had been contacting, interviewing, and thinking about since winter quarter. *Reading Partners Plus* offered her a job as a second-grade student coordinator for a pilot program that they had only recently developed. Needless to say the opportunity to essentially teach 2nd grade without a teaching credential was a dream come true for her. She packed up her things in Davis and moved to the East Bay to serve her first year as an Americorps member working for *Reading Partners Plus*.

After a month of intensive job training and leadership development, she began working at a beautiful little elementary school in the Fruitvale district of Oakland, called Learning Without Limits. Her job is very demanding and she is learning a lot about herself and exploring possible vocational interests. In the mornings she designs curriculum for her class, organizes supplies, researches best teaching practices, goes to meetings, and serves as a reading tutor for several struggling readers. From 1:35 to 6:00PM, she has a classroom filled with twenty rambunctious seven year olds, buzzing to learn and play. *Reading Partners Plus* is an intensely academic after school program that strives to provide fun and enriching activities to children grades one through five. The curriculum is centered around our Read Aloud lessons, which promote a love for literature, art, and joyful learning.

She is grateful to have a job that allows her to bring literature and fun into the lives of children. One of her biggest personal goals for the year is for all her students to have books at home, so that they can begin to build their own libraries.

She misses the department SO much and hopes to attend a tea party at some point this year!

Feel free to contact her with any questions regarding Americorps, working with children, or how grateful she is that she studied Comparative Literature at UCD: khdanssaert@gmail.com.



Erica Johnson (PhD '00) is currently the chair of the English Department at Wagner College in New York. Her recent publications are as follows: "Provincializing Europe: The Postcolonial Urban Uncanny in V. S. Naipaul's *A Bend in the River*," *JNT: The Journal of Narrative Theory*, 2010; "Marguerite Duras's Critique of Colonial Shame," *This Self Which is Not One*, edited by Natalie Edwards and Christopher Hogarth, Cambridge Scholars Press, 2010; "Ghostwriting Transnational Histories in Michelle Cliff's *Free Enterprise*," *Meridians: feminism, race, transnationalism*, 2009; "Reframing the Void: The Cinematographic Aesthetic of Marguerite Duras's Autobiographical Novels," *Women in French Studies*, 2009 - reprinted in *Textual/ Visual Selves*, edited by Anne Miller, Amy Hubbell and Natalie Edwards, University of Nebraska Press, 2011.

Joyce S. Walker (PhD '95) is a tenured member of the English and Humanities faculty at Everett Community College in Everett, Washington, a community on Puget Sound & 25 miles north of Seattle. In her 16+ years of teaching there, she has taught various courses on diverse topics such as writing, German cinema, and German language (first and second year). Her current teaching load includes a 3-course sequence on European literature (classical to modern), Intro to Humanities (an innovative model in which several instructors teach at the same hour and combine sections once or twice a week), a course on Holocaust survivor narratives, and an honors seminar and honors symposium in the Humanities. Since arriving at Everett, she created a Humanities Center (which she currently coordinates) and an Honors program which was launched this year. She serves on the Educational Advisory Committee of the Washington State Holocaust Education Research Center in Seattle. When she is not working, she enjoys cross-country skiing, hiking, backpacking, sea-kayaking, and traveling with her husband Stephen Breithaupt (Ph.D., Civil Engineering, 1997).



Lilit Minasyan (BA '09): Moving into the city for law school has been quite an adjustment. San Francisco is a beautiful city with so much to offer. The University of California, Hastings, College of the Law is located in the Civic Center across from City Hall and surrounded by state and federal courts. Hastings had the opportunity to host California Supreme Court hearings in early September. As if that wasn't exciting enough, the extraordinary Supreme Court Justice Ruth Bader Ginsburg slid down an emergency chute and graced us with her

presence. I am still amazed that I had the chance to see her speak. Next week Justice Stephen G. Breyer will be visiting. Law school does not disappoint.

In a few weeks I will have finished my first semester. Prior to law school I was constantly told how challenging it would be, that studying law is like studying another language. They were all right, law school is incredibly challenging and given all the Latin terms we are forced to memorize, it is technically another language. I find that the unspeakable amount of reading and memorandum writing we are assigned doesn't bother me as much as it should. I can't help but think that's partly due to majoring in Comparative Literature. Nevertheless, the hard work is completely worth it. I know that I will leave Hastings with knowledge and practice that will be indispensable to me in the future, whether I practice law or not.

I am currently pursuing my interest in International Law. Next year I plan to study International and European Law through one of our exchange programs in Western Europe.

Gang Zhou (PhD '03) teaches at Louisiana State University. She is currently working a book project tentatively entitled *Translating Souths: A Search for Translators*.

Continued from page 3: Obituary for Professor Emerita Ruby Cohn

reader very like Cohn herself starting on her Beckett journey in 1953.

Even when Beckett was not her obvious subject, his astringent forms influenced her taste in other dramatists, and she was determined to give full exposure to the best modern American and British drama in her *Edward Albee* (1969), *Currents in Contemporary Drama* (1969), *Dialogue in American Drama* (1971), and *Modern Shakespeare Offshoots* (1976), *New American Dramatists 1960-1990* (1991). In the 1990s, living half the year in London, she concentrated on British theater in her books *Retreats from Realism in Recent English Drama* (1991), *Anglo-American Interplay in Recent Drama* (1995). In these years, she particularly admired the formally adventurous work of Caryl Churchill.

Ruby Cohn's lifelong effort to join the immediacy of theater performance to the careful analysis of dramatic texts made her an eager if exacting theater-goer. She developed warm friendships with the experimental directors and actors who worked on Beckett's texts, especially Joseph Chaikin and Herbert Blau, and she supported the Mabou Mines experimental theater company, when, with Beckett's permission, founding member Frederick Neumann adapted eight of Beckett's nontheatrical prose works for the

theater. Ruth Maleczek of Mabou Mines notes, "Ruby would put her finger on things very clearly. There was a level of trust between her and the company [and] she was interested in what we did even when it wasn't Beckett." This would certainly hold true of Joan Holden's San Francisco Mime Troupe of which Ruby Cohn was a faithful supporter.

Fiercely opinionated and capable at times of quite memorable rebukes, Ruby Cohn was also memorably committed to her students who benefited from her scholarship and lucid criticism, and to her legions of friends on whom she lavished her concern and loving attention. Ruby Cohn is survived by all these people and by her goddaughter Polly Richards and her family.

This obituary was written by Dr. Elin Diamond, a professor of English at Rutgers University. Dr. Diamond earned her doctoral degree in English at UC Davis, in which Dr. Ruby Cohn served as her dissertation director. The photo is taken by Dr. Linda Ben-Zvi. The Dept. of Comparative Literature gives the utmost gratitude to Dr. Diamond and Dr. Ben-Zvi.



Volume 8: Manifestations of Popular Culture in Latin America

Brújula's eighth issue will focus on the realm of popular culture in Latin America from within different fields of research that converge to discuss the formulation of identities and subjectivities, grounded on the experience of popular culture, in addition to its various embodiments. Essays will touch on the popular and its connection to, as well as, absorption into various academic disciplines. At the same time, essays will discuss the importance of the popular within Latin-American cultural politics.

Volume 9: The Beginnings of Central American Narrative: A Disregarded Tradition

With the notable exceptions of Rubén Darío and Miguel Ángel Asturias, Central American literature has only emerged in academic discourse, particularly within the academy of the United States, in roughly the past decade. In the aftermath of the civil wars of the northern Central American nations, considerable attention has been paid to the works of contemporary writers of narrative fiction and *testimonios*, while writers from the early 20th century and the second half of the 19th century have suffered from a near absolute occlusion, even despite the presence of some of Latin America's first novelists, such as Guatemalans José Milla and Enrique Gómez Carrillo (writing as early as the 1860s). With the intention of opening a discourse on the birth of narrative fiction in Central

America, the 9th volume of *Brújula* will be dedicated to studies concerning the development of novels, short stories and other forms of narrative fiction from the 1860s until the 1920s in the Central American isthmus.

Volume 10: Is it Brazil's Turn? Comparative Approximations to the Country of the Future

Even as global financial and political institutions reel from the effects of the recent crisis, Brazil continues to gain media attention for its impressive record of economic growth and institutional development, and for the internationalist and independent-minded foreign policy it has adopted under President Luiz Inácio Lula da Silva. Concurrently, the first decade of the 21st century has seen Brazil enter (or reenter) the vanguard of global culture, with films like *City of God* gaining a broad international audience, and signs of *brasilidade* (Brazilianness) as varied as Paulo Coelho's esoteric novels, Brazilian steakhouses, capoeira, açaí, and havaiana flip-flops becoming fixtures of pop culture around the world. Yet even as Lula has proposed that *agora é a vez do Brasil* (now it is Brazil's turn) – a paradigm shift seemingly confirmed in Rio de Janeiro's successful bid to host the Summer Olympic Games in 2016 – serious questions remain regarding Brazil's deep internal contradictions, and there is a lingering suspicion that the new optimism in Brazil may only be the latest manifestation of a cycle of boom and bust, of great expectations and crushing disappointments, that has plagued the country for the better part of its national life.

About the journal: *Brújula: revista interdisciplinaria sobre estudios latinoamericanos* is published annually by graduate students of the University of California, Davis, under the auspices of the Hemispheric Institute on the Americas. Visit them at <http://brujula.ucdavis.edu>.

Prof. Noha Radwan's Freshmen Seminar

The Arab Spring makes it into the Undergraduate Curricula

After making headlines in the local and international news, the Arab Spring is now the subject of a new Freshman Seminar titled *Arabic Poetry and Revolutionary Poetics*. The seminar, which is taught by Profs. Noha Radwan and Shayma Hassouna, Arabic language lecturer, looks at the role of poetry in Arab cultural and political life and how it featured in the revolutionary wave that has been sweeping the Arab world since last December. The seminar, which filled up quite fast, will be offered again in the winter quarter.



Prof. Noha Radwan (back row, second person to the left) with her Freshmen Seminar students.

UC Davis Summer Abroad Programs 2012

“Renaissance Florence and the Birth of Modern Europe Florence, Italy”

June 28 - July 28, 2012

Instructor: Prof. Brenda Deen Schildgen

Focusing on Renaissance Florence's contribution to modern European culture, this course studies the Florentine writers Dante and Boccaccio, using their major works, Dante's *Comedy* and Boccaccio's *Decameron* and supporting selections by Petrarch and Machiavelli to explore how modern institutions, politics, and society were being invented in 14th and 15th century Florence. Making full use of the artistic and cultural legacy that the city of Florence and environs offers, the course considers how institutions like banking (and early capitalism), universities, libraries, hospitals, the arts and sciences, and the struggle for free republics are represented in Florentine life and culture of the fourteenth and fifteenth centuries.

“East Meets West in Germany: Berlin Culture Before and After the Wall”

Berlin, Germany

June 23 - July 22, 2012

Instructor: Prof. Gail Finney

This course seeks to explore the political conditions which led to the construction of the Berlin Wall in 1961, the twofold circumstances it created, and the events that brought about its fall in 1989. The course will illustrate the historical and political background of the divided Berlin, as a microcosm of the divided Germany, through literary, cinematic, artistic, and musical works. Topics treated include the “Romeo and Juliet” narratives of lovers separated by the Wall, radical and even terrorist activities in the West that protest political conditions in both parts of Germany, the documentation of these and other events by contemporary German artists, the images that East and West Germans form of each other “through the Wall” by means of the media and the affirmation or repudiation of these images after the fall of the Wall, and Berlin as a center of international artistic attention, epitomized for example in Pink Floyd's concert “The Wall — Live in Berlin” and in Christo's wrapping of the Reichstag.

“Palaces of the Gods: Texts and Temples in India Pondicherry, India”

July 8 - August 8, 2012

Instructor: Prof. Archana Venkatesan

This program examines the rich textual and visual cultures of India with a specific focus on South India. Students will stay in the French colonial sea-side city of Pondicherry, the home of a cosmopolitan and international population. As India can be overwhelming for the first time visitor, Pondicherry presents a happy medium, a fact reflected in the city's urban planning. The French Quarter is European in architecture and urban design, while the Tamil quarter, like most Indian cities, is busy, crowded and noisy. Activities include several field trips to some of the most important and earliest archaeological sites in India. Many of these monuments are UNESCO world heritage sites. Students will be accompanied on field trips by world-renowned South Indian classical musician Sikkil Gurucharan.

“Cairo: Something Old, Something New Cairo and Alexandria, Egypt”

June 23 - July 22, 2012

Instructor: Prof. Noha Radwan

Visit Cairo, the city that once was among the world's largest and wealthiest medieval cities, a Mecca for scholars, artists and traders alike. Today, it is a city of over 15 million people and a palimpsest of its rich history as a hub of Greco-Roman and Coptic culture, a medieval Islamic center and a cosmopolitan capital of Modern Egypt. Students will read the novels of Cairo's raconteur and Nobel Laureate author, Naguib Mahfouz, while touring the setting of his novels. Students will also read the works of younger authors, watch the films of Egyptian film-makers and have a chance to meet these authors and artists for a discussion of the multiple representations of Cairo in literature and film. The program includes excursions to the Pyramids of Giza, the city of Alexandria and an option to visit Luxor, home of the tomb of King Tut and many other Ancient Egyptian monuments.

Preview Day (October 15, 2011)



Members of the department met on UC Davis Preview Day on October 15, 2011 to represent the major to prospective undergraduate students.

Fall 2011 Welcome (October 18, 2011)

The department hosted its annual Fall Welcome for faculty, students, and staff on October 18, 2011.



ATTENTION ALUMNI

We would like to hear from you!
 Please keep in touch with the
 Department of Comparative
 Literature by sending your news and
 updates to one of the following:

- E-mail Prof. Archana Venkatesan
 at avenkatesan@ucdavis.edu
- Mail to this address:

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 Literature, 213 Sproul Hall, One
 Shields Avenue, Davis, CA
 95616

Items may be edited for clarity and
 space purposes.

Visit our website!

complit.ucdavis.edu

SUPPORT THE DEPARTMENT

Your charitable, tax-deductible gift to the
 Department of Comparative Literature is greatly
 needed and appreciated. Your support will be used
 for the highest priority projects in the department
 to support both undergraduate and graduate
 students, faculty, programs, and facilities.

The department currently offers the following
 awards: *The Amy Lee Memorial Essay Prize* and the
 new *Marc Blanchard Undergraduate Travel Award*.

For more information, contact the Main Office at
 (530) 752-1219.

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 you have to do is to "LIKE" the page. It is a great way
 to meet fellow comparatists and stay updated on news
 and upcoming events!**