

## Where You Need to Go

An interview with Nasrin Rahimieh by Sharareh Bennett

SB: Can you tell me a little about high school?

NR: I studied high school up to and including the 11th grade in Iran, in a small city on the Caspian Sea. I went mostly to private schools including one that was founded by my parents, and I had earlier gone to an Armenian-Iranian kindergarten and primary school. In the Armenian-Iranian school, while our curriculum was in Persian, there were a lot of Armenians in the school obviously who spoke their own language, had their own time for religious courses, courses on religion. So, early on, because in that school we had Jewish Iranians, Armenian, Muslim Iranians...I really kind of assumed that everyone had their own different identity and that was the way it was. Even at home there were a lot of languages because the dialect spoken in my province in Gilan, Gilaki, is different from Persian. My parents spoke Gilaki, they wanted my sister and me to speak Persian, but my mother's own language is Turkish, Azari, so I had assumed that everyone at home had many different languages.

*continued on p. 5*



Nasrin Rahimieh, Angélique Pivoine, Charles Whitchurch

**The department warmly congratulates Dina Al-Kassim and Adriana Johnson on their recent tenure and promotion.**

## Conversing with Gayatri Spivak

By Zainab Cheema

ZC: When introducing your mini-seminar on *Old Women*, you announced that you had begun thinking about it as a five-week course and then condensed it to a 2-day lecture. Describe the arc in which your conceptualization of the material traveled.

GS: In fact what I did is run the five-week course really fast. Had I more time, I would have included in background reading some selections from Nietzsche. I would have explored the relationship between Nietzsche and Clement of Alexandria as interpreters of native tradition.

*continued on p. 4*

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### Also in this issue:

- Assessment Project for CL (pg. 2)
- Cheryl Young Retires to Austin (pg. 2)
- Major Buzz at the CTE Undergrad Theory Conference (pg. 3)
- Recent Faculty Publications (pg. 8)
- CL Graduate Student Publications, Talks, and Awards 2008-2009 (pg. 11)

## Student Profile: Angélique Pivoine

By Susan Jarratt  
May 2009

Angélique was the winner of the School of Humanities Comparative Literature Award for a continuing student this year. Coming from Golden West Community College, Angélique won a grant to begin a translation project at UCI. She worked with Professor Nasrin Rahimieh and Professor Charles Whitchurch to analyze three translations of a novel by Balzac and to place each translation within its context in the final decades of the last century. She presented the results of her study at the UROP (Undergraduate Research Opportunities Program) Symposium on May 16th, 2009. Angélique was interviewed by Susan Jarratt, Director of Undergraduate Studies.

*continued on p. 7*

## Assessment Project for CL

In 2009, the Comparative Literature department received a grant to do a pilot self-assessment of our undergraduate instruction. The project, led by Prof. Susan Jarratt, who won the grant for the department from the university, anticipates next year's general assessment of the school by WASC, the Western Association of Schools and Colleges. CL assessment activities included departmental discussion of expectations from undergraduate instruction, a workshop for faculty and graduate students to evaluate undergraduate essays, and a meeting with WASC Associate Director Prof. Barbara Wright (photo).



UCI faculty meet with Barbara Wright. Clockwise from left: Adriana Johnson (CL), Annette Schlichter (CL), Susan Jarratt (CL), Wright, Associate Dean Rodrigo Lazo. Photo Eyal Amiran (CL).



## Cheryl Young Retires to Austin

By Eyal Amiran

Comp Lit Office Manager Cheryl Young has been with Comp Lit since its founding and is now retiring from the UC system.

Cheryl started working in UCI for Athletics in 1988. "I was working for 35 coaches and it was a blast," she says. "I hated to leave but they had no money." Cheryl then took a regular position with Physics and worked there for 10 years. "They showed me the money!" She remembers in particular working with Frederick Reines, the Nobel laureate who established high-energy physics at UCI. "I used to call him the Godfather but then he became the grandfather," Cheryl recalls. Another professor did astrophysics research in Antarctica on the Ice Cube project: "in other words not plasma or solid state," Cheryl explains. "People would say 'I'm trying to get in touch with Steve Barwick,'" she recalls. "I'd say he was in the South Pole. They'd ask, 'Is that where Santa is at?' I'd say No, he's at the North Pole."

Cheryl then worked briefly for the Consortium for Integrative Health Studies. "We had human subjects.

So that was very enlightening. It complicates your life to have human subjects, as an administrator." But she missed being on campus and moved to the Dean's office at SOH, and then to Comp Lit in 2004.

The split between English and Comp Lit was "clearly in the air," Cheryl recalls. Different faculty in the joint department seemed to work with different staff. "It was obvious to me that there was a difference in the approach," she says.

Starting a new department was challenging. "You have to start everything from scratch. First we had to negotiate getting some office

*continued on p. 3*





L-R: Mark Moubarek, Christine Verango, Angelica Pinedo, Tim Wong, Michelle Cho, Vicki Hsieh

## Major Buzz at the CTE Undergraduate Theory Conference

By Jason Willwerscheid

There was standing room only in the late morning and early afternoon panels at the 2009 Critical Theory Emphasis Undergraduate Conference. The annual theory feast was organized by the year's Koehn Fellow, Comp Lit doctoral student Jason Willwerscheid, and is sponsored by Michael and Stacy Koehn. In her opening remarks at the conference, CTE director and Comp Lit Professor Rei Terada praised UCI undergraduates for their willingness to approach difficult texts and for their enthusiasm for theory.

This year's conference, held on April 30th, was the largest yet in the five-year history of the event. Twenty panelists from Comparative Literature, Drama, English, Film & Media Studies, Philosophy, Political Science, and Spanish presented on panels such as "The Cultural Dynamics of Subjection and Transgression," "Voice and the Materiality of Language," and "Transformations in Spectatorship."



At the Pub (clockwise from L): Mark Moubarek, Aaron Ponoroff, Carolyn Cosentino, Toshi Tomori, Dawn McCutcheon, Floriana Edwards-Younger, Quynh-Anh Nyugen



(Cheryl Young Retires) *continued from p. 2*

space that was separate," she recalls. Lecturers were moved to MKH from HIB320 to make room for the office. "I think it was called The Pit," Cheryl says. "Part of it is that we had two windows in the office at least." Then she had to build "the whole filing system, get new mailboxes, procure needed equipment and furnishings — the whole nine yards," Cheryl recalls. Because the split was to be "resource neutral," she even had to scrounge around for a departmental computer.

The current financial crisis is a good time to move forward, thinks Cheryl. Originally from St. Louis, she's lived in Ann Arbor and Austin before coming to the OC, and now she's heading back to Austin to be near her closest friends. "I'm not ready to stop working," she says. "I just want more personal time—to show up at work at noon or whatever. On the one hand it's like walking off the abyss—but on the other it's quite exciting. If I could get one day more off a week that would change my life. That's my theory."



(Conversing with Gayatri Spivak) *continued from p. 1*  
 My technique generally is to participate in theorizing together. I don't assign theoretical material outside of class. Rather I assume that the students will come to me having already read the necessary theoretical background, and for this reason I prefer to teach advanced graduate courses rather than introductory ones. My general approach is to teach how to apply or do criticism, rather than giving information about other people's interpretation of texts.

ZC: *What about Nietzsche's thinking do you find attractive? Also, what are the other thinkers you like to work with?*

GS: I can't really say that I'm attracted to Nietzsche. I feel deeply sympathetic toward his feeling of being out of place. If I am attracted to anyone, it is to Kant and Marx and also a little to Freud. Of course, I have been so close to Derrida's work that one can't call it an attraction. Nietzsche is interesting to me because of my thinking about the genitals of the post-reproductive woman--the post-use genitals as the figure of truth, knowing that there can be no miracle of renewal through what Hannah Arendt calls natality.

ZC: *What is your relationship with Mahasweta Devi? Your translations of her fiction have an incredible delicacy to them.*

GS: I came to her in 1979. Ranajit Guha, the head of the Subaltern Studies Group, gave me one of her stories published in a magazine in Kolkata, which I translated under the title "Breast Giver" and which I think is the best translation of her work that I've done so far. I came to Mahasweta's work because I was then just getting involved with the Subaltern Studies Group. I translated the work because I thought, perhaps wrongly, that I should go towards Bengali stuff rather than to be recognized as the expert on French feminism and deconstruction. On the other hand, nothing is ever wrong, is it? It was a good idea not to become just a specialist in European studies.

Bengali is a very developed literature. My relationship to the literary text is a relationship to the literary text; I would be hesitant to do it because I identified the story emerging from my community. English is, after all, just as much my language as Bengali.

ZC: *When you are constructing a course, how does it tie with your pedagogical philosophy? What objectives are you trying to advance when you present your work to an audience?*

GS: It depends on what audience, doesn't it? It also depends on what I feel they need and my understanding of how I can satisfy those needs. I also take into consideration how my own education can advance when engaging with these texts. In many of us, the excitement of teaching produces thoughts that the quietness of study does not produce.

Given the distractions of a life that combines full-time activism with an extremely busy academic schedule, the question of how I will be further educated is also a prime requirement when I'm planning a syllabus.

There are different educational audiences that I cater to, as well. I also reach out to elementary level students in West Bengal or Africa through my nonprofit organization, whose needs are quite different from those of advanced students. My main objective on those fronts is to bring the very poor into the educational mainstream, even as to work on improving the mainstream educational system at the same time. I'm not a fan of non-formal educational initiatives for students from the under-privileged sectors of society; I think it's a total waste of time.

ZC: *I'm interested in how the Iraq War and the War on Terror are filtering through academia, and I wanted to know whether you address these issues through selection of source material and readerly practices.*

GS: During the course of the seminar, I mentioned the emergence of survival sex, which is a direct result of the Iraq War. I'm also deeply involved with the issue of public health Ph.D.s not being allowed to think about such problems in ways that will involve the humanities. These aspects of the Iraq War, much neglected and which demand further research, find a definite place in my work.

ZC: *Your persona is interesting, because you bring your social and political activism into your academic work without compartmentalizing them as do many other academics.*

GS: I'll tell you a funny story. A student of mine, whom I won't name because he has become quite a famous professor, told me in the 1990s that the only way I would stop being intimidating through this refusal to separate politics and academics would be to kill myself because I would never change. On the other hand, things change; you're telling me that you find this interesting rather than intimidating. Seventeen years have passed, I'm speaking to a woman; I myself am older, so these things do change.

ZC: *Since you thought a lot about the audience you are teaching, what do you think of the UCI students? You have a long-standing relationship with this campus, and I'd be interested to hear what your impression is of the scholars-in-training here?*

GS: They are a select group; they have been more engaged with the active potential of theoretical work. On the other hand, there is also a way of signifying me as Asian American that doesn't always work. When I'm signified as Asian or woman or Bengali, then something doesn't work because I'm not able to respond. To respond

means to be responsible. That particular aspect of the West Coast doesn't work for me, just as the South Asian signifier on the East Coast doesn't work for me. Political code-switching is immensely important if you are going to be a citizen of the world. Other than that, I constantly say I want to be at UCI every year because it is helpful to have a community of students and scholars that is so engaged with critical theory.

*ZC: Tell us about the literary and philosophical construct of old women that you advanced during your lecture at UCI this year. How does the politics of this term relate with the theory, and what do you want to do with it in the future.*

GS: I am writing a catalogue work right now for a very exciting young artist. I was asking him how he starts a show; he told me that the first thing he thinks about is the opening and closing of lips. My work is a bit like that. One of the students here told me that what I taught him was how to keep pushing an idea like a dog worrying a bone. As to where I will go, I will let the idea dictate its own terms. I don't even remember how I began my thinking on this subject, and I'm finding that it is pushing me in directions that I had not even imagined. I have a suspicion that many intellectuals work this way. This is a rather affective answer, but this is how one relates to one's work. That is why Derrida's remark, "Here, now, thought is for me a textual blank," is so useful for me, because that is what I am describing.



(Where You Need To Go) *continued from p. 1*

*SB: How did you find your way to Comparative Literature?*

NR: Because I was interested in languages, [as an undergraduate at Dalhousie] I was taking German and French classes. It was in those classes that the professors drew me out—I must have looked very depressed. [Having come to Canada to get her B.A., Nasreen was encouraged by her family to remain there indefinitely when the revolution in Iran started.] I had wonderful professors in those classes compared to Chemistry and Calculus where it was all no-nonsense. My language professors kept asking, as a way of drawing people out, who we were. Those professors in these beginners' conversational classes made me realize there was a way in which I could handle my identity issues, my coming to terms with what was happening in Iran, the history of Iran in the world, and I became very interested in learning languages to be

able to study, say, what the French perceptions of Iran had been, how the German writers had imagined Iran, and how there were encounters over the centuries that weren't just over political questions. Through those professors, I decided that given the isolation in the Chemistry lab and the possibility of talking and writing about these things and also discovering at the same time that there was a different style of writing, that I didn't have to write about these things the way I wrote in Persian, I slowly started shifting and eventually changed my focus completely to the humanities.

*SB: Did you start university studying Chemistry?*

NR: Yes, I was a Chemistry major. My grades were so good I kept getting counseled by my professors in those classes and that I should stay and do a bachelor of science, what was I doing going to the humanities, that there were no career option and it's true that I wasn't thinking in those terms. I was just a very lost soul and sad person at that time and very confused as a youngster experiencing the revolution in this far-away land. That was the decisive thing. I never imagined I would become an academic. My curiosity drove me to find out how it was possible to be an Iranian in different moments of history. I took refuge, in a way, in French poetry and German poetry, and German translation of Persian. So I ended up going on to do a master's degree at the same university. I was encouraged by the person who became my supervisor for my master's degree to write about Goethe's West-östlicher Divan, which was poetry inspired when Goethe read translations of Hafez, the medieval Persian poet. That became a way for me to cope with the world around me.

*SB: Have you ever had someone that you think was truly a mentor?*

NR: Outside academic circles, the other person who for the rest of my life will be with me is an Iranian writer, Taghi Modarressi. When I was working on my Ph.D., I became very interested in writing by immigrant writers, people who had come from the Middle East. I was amazed that they could just switch languages, write in English or French or German. How did that happen? I was interested in it from a certain linguistic and cultural perspective. One day I came across a novel that was reviewed in one of Canada's newspapers. It was by a person with an Iranian-sounding name and it was called *The Book of Absent People*, apparently written in English. I found out later that it had been translated by the author, Taghi Modarressi, himself. I bought the book. It had all these traces of direct translations of Persian idiomatic expressions and I was very puzzled by that. I wondered

why he would do that when his readers wouldn't understand them. I mean, I could translate it back into Persian. So I decided that for my thesis I would have to find out why he wrote English in this particular way. I wrote him a letter via the publisher (there was no email back then) and it took about six months. He was living in Baltimore. He finally sent an answer back. He was a very funny man, and he said "oh my god, what kind of maze did your letter go through. Who are you and where are you." So, we connected. I interviewed him through letters.

A couple years later, when I was at a conference, I met him. Taghi Modarressi was also married to the writer Anne Tyler and we all became friends. He was a child psychiatrist and we referred to each other as each other's therapists. We talked a lot on the phone. He would phone if he heard about something about an Iranian event that bothered him or if somebody told him something about his novel. He would call and say I need to talk to my therapist. We developed these conversations in a bizarre mixture of Persian and English. He became a wonderful mentor for me in the sense that he kept urging me in a different way to look back into Iranian history. He pointed out various interesting travelogues written by Iranians, so I started reading those. So it was through his urgings that I started to work on *Missing Persians*, my book on Iranian cultural identity and travelers to the West. Unfortunately, he got lymphoma and passed away in '97. He and Anne Tyler read an early draft of *Missing Persians*, and they were very demanding critics and they said "you need to push this further; you're not really saying what you're saying." Taghi, being a psychiatrist, also pinpointed what I was doing with each of these texts that I had read. There was a moment of utter anxiety about the self in every single one of the travelogues and works of literature that I was pinpointing. And he said, "that's where you need to go."

He left a gift for me after his death. He had finished a novel called the *Virgin of Solitude*. He always wrote in Persian and translated his own works with Anne Tyler's help, but this one he had only barely finished and translated maybe five pages into English. He had asked Anne to ask me if I would translate it. That was a sweet-bitter gift. The translation came out last year with Syracuse University Press. It always makes me very sad, but it brings me back to Taghi's voice which is what I mean about him always being with me.

*SB: So...Irvine. What do you have to say about it?*

NR: I still remember the experience of flying here for the first time for my interview. I thought I had landed

in the middle of a postcard. I was so alienated. I felt this exhilaration of seeing all the colors and flowers, but everything was so manicured and so beautifully designed. I kept thinking this can't be real; there has to be a place where they have dirty streets and garbage all over the place and homeless people. Irvine is a peculiar place! Our colleague George Marcus has said that this is a place (maybe I'm getting that wrong and shouldn't quote him)...the sense that it is unhomey. The struggle has been for me to make it home. I always have such an incredible urge to get settled in a place that I have made it home and have gotten used to this manicured place. I enjoy having visitors from faraway places here and having them ask "is this for real?" I have found my own ways of connecting with it. Crystal Cove is my place of refuge where I go to get recharged.

*SB: Tell us about your dear cat, Xerxes (brother of Helga), and the story you wrote from his perspective.*

NR: Well, Xerxes, my cat, is a very interesting creature. One year when George and I were living in Edmonton, at dinner time we heard what sounded like a child crying outside in a blizzard. We thought it was odd that there would be children in the streets at that time of night, just playing in the streets, so we opened the door and we found this tiny creature. He ran away, but he came back about an hour later. It was 40 below, if that could be imagined, and George and I went out and tried to find him. I was finally able to coax him with a little bit of food and grabbed him and brought him home. We bonded. It is a mutual thing! One of the times when I was home sick and ordered not to move very much, Xerxes kept bringing me these gifts. One of the times that he brought one of these gifts, he put it in his food dish, and it was a mouse. He insisted that I get off the sofa and follow him to his dish to see what he had brought me. And I thought, if he could speak, he would tell me, "you idiot, this is what you're supposed to do. Let me teach you a few things. Why are you moping around?" This led to my writing from his perspective this story about how he was going to teach me what being Persian was all about. He is a tabby and he'd been through all these hardships and losses. He'd lost all these bits of himself: his tail had to be amputated because it was frozen solid, the tips of his ears were frostbitten. In the story he wrote about what he wanted to teach me: why I did not need to wallow in my misery and feel sorry for myself as a lost soul. He wrote this story called "The Lost Tail: On How to Become a Persian."

*SJ: When did you become interested in Comparative Literature?*

AP: I've always loved literature but started my career after high school in the arts. I graduated from Garden Grove High School in 2006 and then worked for a year as a portrait artist and an assistant curator. But working in the industry killed my idealism about art!

*SJ: So then you went to Golden West CC?*

AP: Yes. I was lucky to have good mentors--an art teacher in high school and Prof. Charles Whitchurch (who graduated from UCI in Comp Lit) at the community college. He took me under his wing. He gave me my first C in English ever!

*SJ: Huh--tough love!*

AP: I always thought that I wasn't good enough for research--that I was too artsy and creative. Then I realized I actually liked research; it doesn't have to be boring. I did research in Prof. Whitchurch's class about King Lear from an Eastern religious perspective. I presented this project at the Honors Transfer Council of California conference in 2008 and won an award.

*SJ: Where was it held?*

AP: Here at UCI. I also attended the UROP symposium that spring and heard a really good keynote speech on stem cell research. It was inspiring and made me even more enthusiastic about continuing research at UCI.

*SJ: So you started here in the fall of 2008?*

AP: Yes, as an English major, but I changed to Comp Lit.

*SJ: Why?*

AP: Because CL is more open and gives you a non-ethnocentric sense of culture, society, and the world. It helps you understand different cultures. You know, there is a lot of hostility to certain cultures right now, but when you read a beautiful work of literature--when you start out with love for something--then you can move from that love to understanding.

*SJ: You have experience with several languages, I think?*

AP: I grew up speaking three languages: French, English, Vietnamese. I read and write fluently in English and Vietnamese, but in French I only have speaking knowledge and I read in translation. Now I'm taking more French language and would like to translate French into Vietnamese. Next I'm planning to take Spanish, or even Russian, because my grandfather spoke Russian. I heard

Russian children's stories as a kid and would like to study the language. I'll stay in school forever!

*SJ: How do you like living in the U.S.?*

AP: A lot--I get to say what I want to say and to vote! When I came here in 2004, I thought that there was a knowledge [of English] that only a native speaker can have. I thought I could communicate better visually than in language, partly because of my great art teacher in high school. So I majored in Fine Arts, but then Prof. Whitchurch convinced me that you didn't have to be a native speaker to write eloquently and touch people with the power of your words.

*SJ: What is your approach to translation?*

AP: I went to an interview with a German writer and her translator, who is a professor in the German Comp Lit Department at UCLA, and they talked about an impassable barrier between languages. But I don't believe in that; there does not need to be a devastating barrier to translation. Translations can always be improved.

*SJ: What are your plans for after graduation?*

AP: I have a dream [laughing]--very far away and specific: to work for the language department of Oxford University and to put a word in the dictionary. I'd also like to teach; I might get a teaching credential, continue going to graduate school part time, and then maybe get a Ph.D.

*SJ: That was my career path! A good plan. Is there anything else you'd like to add?*

AP: When you think about people who like research, you think of them as introverted bookworms. But I enjoy lots of activities: fencing, Argentine Tango dancing, rock climbing. I don't sit behind a desk all the time. You need to get out to do physical activities and be with people. That's where the ideas come from. I also love science. If you look at Newton, for example, when the apple fell, he knew that the gravity pulled the apple down, but what's important is that he made a leap of imagination--from that tiny event he discovered the gravitational force between the planets. Research requires that creativity--an amazing power to look beyond what's already there.

*SJ: Thanks, Angélique!*



## Recent Faculty Publications

This selected list is not comprehensive, and leaves off entirely faculty presentations and panel convening. Individual faculty research and publication profiles are available at the CL website at [humanities.uci.edu/complit/faculty/](http://humanities.uci.edu/complit/faculty/)

### BOOKS:

Dina Al-Kassim, *On Pain of Speech: Fantasies of the First Order and the Literary Rant*. University of California Press, 2009.

David Goldberg, *The Threat of Race: Reflections on Racial Neoliberalism*. NY: Wiley-Blackwell, 2009.

Adriana Johnson, *Sentencing Canudos: Everydayness and Subalternity in the Backlands of Brazil*. Pittsburgh, PA: University of Pittsburgh Press (forthcoming).

Gaby Schwab, *Haunting Legacies: Violent Histories and Transgenerational Trauma*. Columbia UP (forthcoming).

---, *Literature, Power, and Subjectivity*. A critical reader. Preface by Sola Liu. Trans. into Chinese by Tao Jiajun. Beijing: China Social Sciences Publishing House (forthcoming 2009).

Rei Terada, *Looking Away: Phenomenality and Dissatisfaction, Kant to Adorno*. Harvard UP, 2009.

Ngugi wa Thiong'o, *Something Torn and New: An African Renaissance*. NY: Basic Books, 2009.

---, *Dreams in a Time of War*. New York: Pantheon Books (forthcoming 2010).

### EDITED COLLECTIONS & CONFERENCES ORGANIZED:

Eyal Amiran, ed. *Postmodern Culture* 17:2, 17:3, 18:1, 18:2, 18:3. Baltimore, MD: Johns Hopkins Journals, 2007-09. [muse.jhu.edu/journals/pmc](http://muse.jhu.edu/journals/pmc).

Susan Jarratt, "The Rhetoric Society of American Summer Institute." A conference at Rensselaer Polytechnic Institute, Troy, NY, June 2007.

Jane Newman, "Rediscovering Erich Auerbach: A Dialogue between German and American Scholars on the 50th Anniversary of his Death." The Graduate Center City University of New York, 8-9 November, 2007. Co-organized with Professor Martin Elsky, CUNY Graduate Center.

---, "The Early Modern Netherlands. An Interdisciplinary Workshop-Symposium." UC Irvine, 7 November, 2008. Co-organized with Professor Amy Powell, UC Irvine.

---, "Medievalists Across Borders." The Third Annual Spring Symposium, Group for the Study of Early Cultures, UC Irvine, 22 May, 2009. Co-organized with Professor Julia Reinhard Lupton, UC Irvine.

Rei Terada, ed. "Philosophy and Culture." *Romantic Circles* special issue (June 2008). [www.rc.umd.edu/praxis](http://www.rc.umd.edu/praxis).

### ARTICLES, BOOK CHAPTERS, and TRANSLATIONS:

Ackbar Abbas, "Faking Globalization." *Other Cities, Other Worlds*. Ed. Andreas Huyssen. Duke UP, 2009.

Dina Al-Kassim, "Resistance, terminable and interminable." *Derrida/Deleuze/Psychoanalysis*. Eds. Erin Ferris and Gaby



Schwab. NY: Columbia Press, 2007.

---, "Sexual Epistemologies, East in West." *Islamicate Sexualities: Translations across Temporal Geographies of Desire*. Eds. Af-saneh Najmabadi and Katherine Babayan. Harvard UP, 2008.

---, "Archiving Resistance: Women's Testimony at the Threshold of the State." *Cultural Dynamics* 20:2 (September 2008): 167-192. Restorative Justice Online, archive for Prison Fellowship International at [www.restorativejustice.org/articlesdb/authors/6901](http://www.restorativejustice.org/articlesdb/authors/6901).

Eyal Amiran, "Beckett's Lucky Chance: Speculation in *Waiting for Godot*." *Dialogues: Waiting for Godot*. Ed. Ranjan Ghosh. Atlanta and Amsterdam: Rodopi Press (forthcoming 2009).

---, "The Rhetoric of Digital Utopia after Sade: Utopian Architecture and the Static Subject of Digital Art." *Discourse* 30.1-2 (forthcoming 2009).

David Goldberg, "Blue Velvet: Re-dressing New Orleans in Wake of Katrina." *Vectors: Journal of Culture and Technology in a Dynamic Vernacular*, 2007. <http://www.vectorsjournal.org/index.php?page=7&projectId=82>

---, "Raceless States." *Conversations on Race and Multiculturalism, Race, Racialization, and Antiracism in Canada and Beyond*. Eds. Genevieve Fuji Johnson and Randy Enomoto. Toronto: University of Toronto Press, 2007.

---, "Racisms without Racism." *PMLA* 123:5 (October 2008): 1712-17.

---, "Racial Palestinianization." *Conceptualizing Palestine*. Ed. Ronit Lentin. London: Zed Books, 2008.

---, "Neoliberalizing Race." *Meditations on Global Citizenship, Macalester Civic Forum Volume 1* (Spring), 2008.

Susan Jarratt, "'To Recall Him Will be a Subject of Lamentation': Anna Comnena as Rhetorical Historiographer." With Ellen Quandahl. *Rhetorica* 26.3 (2008): 301-35.

---, "Classics and Counterpublics in Historically Black Colleges." *College English* (November 2009, forthcoming).

Adriana Johnson, "Everydayness and Subalternity." *South Atlantic Quarterly* 106:1 (December 2006): 21-38.

---, "Cara Feia al Enemigo: The Paraguayan Press and the War of the Triple Alliance." *Colorado Review of Hispanic Studies*. Vol. 4 (Fall 2006): 169-185.

---, "Narratives and Deep Histories: Freyre, Arguedas, Roa Bastos, Rulfo." *Blackwell Companion to Latin American Culture and Literature*. Oxford: Blackwell, 2008.

Jane Newman, "Baroque Legacies: National Socialism's Benjamin." *Nazi Germany and the Humanities*. Eds. Anson Rabin-bach and Wolfgang Bialas. Oxford: Oneworld Press. 2007. 238-66.

---, "'Hamlet ist auch Saturnkind': Citationality, Lutheranism, and German Identity in Walter Benjamin's *Ursprung des deutschen Trauerspiels*." *Benjamin Studien* 1 (2008): 171-88.

---, "Luther's Birthday: Aby Warburg, Albrecht Dürer, and Early Modern Media in the Age of Modern War." *Daphnis. Zeitschrift für Mittlere Deutsche Literatur* 37 (2008): 79-110.

---, "Enchantment in Times of War: Aby Warburg, Walter Benjamin, and the Secularization Thesis." *Representations* 105 (2009): 133-67.

---, "Periodization, Modernity, Nation: Benjamin between Renaissance and Baroque." *Journal of the Northern Renaissance* 1: 1 (2009): 27-41.

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Annette Schlichter, "I Can't Get Sexual Genders Straight: Kathy Acker's Writing of Bodies and Pleasures." *Postmodern Culture* 17.2 (2007). [muse.jhu.edu/journals/pmc](http://muse.jhu.edu/journals/pmc).

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---, "Freeing the Imagination: George Lamming's Aesthetics of Decolonization." *Transition* 100 (2008): 164-169.

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---, "Learning from Slavery: the Legacy of the Slave Trade on Modern Society." *UN Chronicle Magazine*, 2009 (forthcoming).

---, "Recovering our Memory: South Africa in the Black Imagination." 4th annual Steve Biko Memorial Lecture, University of Cape Town, September 12, 2003. *The Steve Biko Memorial Lectures Vol. 1: 2000-2007*, 2009 (forthcoming).

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## Comparative Literature Graduate Student Publications, Talks, and Awards 2008-2009

We are very pleased to announce the following accomplishments by graduate students in the Department of Comparative Literature in 2008-2009.

### Jobs:

Jian Chen	Postdoctoral Fellow, Gallatin School of Individualized Study, New York University
Jane Griffin	Visiting Assistant Professor, Department of Spanish, Indiana University
Glenn Odom	Assistant Professor, Department of English, Rowan University
R. John Williams	Assistant Professor, Department of English, Yale University

### External Awards and Fellowships:

Olivia Gunn	American Scandinavian Foundation fellowship (Alice and Corrin Strong Fund), 2009-2010
Brook Haley	Charles Bernheimer Award of the American Comparative Literature Association for best dissertation of 2008
Annie Moore	Phi Beta Kappa Scholarship of Southern California Joseph McGann Memorial Award for the best graduate student paper presented at the annual Canadian Association of Irish Studies conference, June 2009.
Toru Oda	Fulbright Fellowship, 2009-2010
Travis Tanner	Hayman Scholarship for dissertation research in psychoanalysis

### Awards and Fellowships from UCI:

Tamara Beauchamp	Nanterre Fellowship, Université de Paris-X, 2009-2010
Sharareh Farouzhesh Bennett	International Travel Grant, ICWT, Summer 2009
Anna Cavness	Graduate Essay Award, Comparative Literature: "Archaeological Semiotics and Psychic

	Inscription in the North African Colonial Archive”
Michelle Cho	Graduate Teaching Award, Comparative Literature
Margaux Cowden	James J. Harvey Dissertation Fellowship, 2008-09
Brook Haley	UC Irvine Lecturer of the Year Award, 2008-09
Emma Heaney	School of Humanities Travel Grant; Summer Dissertation Fellowship
Nasser Mufti	Koehn Fellowship in Critical Theory, Winter-Spring 2010
Alexandra Sartor	Summer Dissertation Fellowship; honorable mention, Public Impact Award, for <i>Written in Water: The Rhetoric of the Owens Valley Water Wars</i>
Travis Tanner	President’s Dissertation Year Fellowship
Kyle Wanberg	Strauss Dissertation Fellowship; Summer Dissertation Fellowship
Jason Willswerscheid	ICWT Summer Language Study Grant Koehn Fellowship in Critical Theory, Winter-Spring 2009

### Publications:

Sharareh Frouzesh Bennett	Co-author (with Nasrin Rahimieh), “The Production of Knowledge on Women, and Islamic Cultures in Memoirs, Autobiographies, and Biographies.” <i>The Encyclopedia on Women and Islamic Cultures</i> (2009).
Ben Bishop	“Reading Backwards: Constructing God the Impossible in Psychoanalysis and the Challenge of Islam.” Review of Fethi Benslama, <i>Psychoanalysis and the Challenge of Islam</i> . S. 2 (2009), special issue on Psychoanalysis and Islam, edited by Sigi Jöttkandt and Joan Copjec.
Juan Buriel	Review of <i>Perspectives on Las Americas: A Reader in Culture, History and Representation</i> , ed. Matthew Gutmann, Félix V. Matos Rodríguez, Lynn Stephen, and Patricia Zavella. <i>Material Culture: The Journal of the Pioneer America Society</i> (Spring, 2008).
Lindsay Puente.	“Voicing the Nation: El masacre se pasa a pie.” <i>Antípodas</i> (Fall 2009, forthcoming).
Erin Trapp	“Unfulfillable Wishing: Depression in the Gray Zone.” <i>MLN</i> 124, April 2009 (German Issue).

### Conference Papers:

Kristen Anthony	Discussant, “The Impossible Translation,” Center for Persian Studies and Culture, UCI, May 8, 2009
Sharareh Bennett	Participant, Johannesburg Workshop in Theory and Criticism, Johannesburg, S. Africa, Summer 2009. “Staging Authenticity in the ‘Translation’ of Culture: A Few Thoughts on Iranian Diasporic Memoir Production.” <i>Politics and Ethics of Translation: Persian Studies workshop</i> , Irvine, CA, May 2009.

- “Imagining Resistance: Guilt in the Literature of the Iranian Revolution.” Exploring Iran: Emerging Scholarship in Iranian Studies symposium, Irvine, California, February 2009.
- “Between Resistance and the Law.” Seventh Biennial Conference on Iranian Studies, Toronto, Canada, August 2008.
- “Woman Never Leaves, Justice Never Arrives: On Shahrnush Parsipur’s Women Without Men.” American Comparative Literature Association, Long Beach, CA, April 2008.
- Juan Buriel “Chicana Identity Crisis: Expectation and Statement in John Rechy’s *The Miraculous Day of Amalia Gumez*.” Politics of Crisis (Comp Lit Graduate Conference), April 2009.
- “The Legacy of Cesar Chávez: What Do We Do With This History Now?” Latino Network, Riverside, CA, March 27, 2009 (keynote).
- Anna Cavness “Disseminating Shahrazad in Postcolonial Algeria.” American Comparative Literature Association, Harvard University, March 2009.
- Michelle Cho Participant, School of Experimental Critical Theory V: “Creative Societies/Cultural Industries/ New Humanities?” August 11-22, 2008.
- Margaux Cowden “Dreadful Metaphors: Jane Bowles’s Late Modernist Travelers.” Louisville Conference on Literature and Culture, February 2009.
- “Dissident Affect: Thinking the Cosmopolitan and the Queer” (panel organized). American Comparative Literature Association, Harvard University, March 2009.
- “And romance is Useful Knowledge: Stein’s Affective Geographies.” American Comparative Literature Association, Harvard University, March 2009.
- Maryam El-Shall “The Marketing of Madness.” Politics of Crisis (Comp Lit Graduate Conference), April 2009.
- Brandon J. Granier “Overdetermination and Ideology: de Man and Marx.” American Comparative Literature Association, Harvard University, March 2009.
- Jane D. Griffin “The Deaths.” English translation of Pia Barros’s short story “Muertes,” read bilingually with Barros at the International Association of Hispanic Women’s Literature and Culture, Atlanta, October 2008.
- “Is Generic Form Material Form?: Thinking Through the Micro-Cuento During Dictatorship and Democracy in Chile.” American Comparative Literature Association, Harvard University, March 2009.
- Anna Guercio Discussant, “The Impossible Translation,” Center for Persian Studies and Culture, UCI, May 8, 2009.
- Olivia Gunn “The Master Builder’s Tragic Quotidian.” Society for the Advancement of Scandinavian Study, University of Wisconsin, Madison, May 2, 2009.
- “Singularly Bound: Ibsen and Theatrical Survival.” Twelfth International Ibsen Conference, Shanghai, June 15, 2009.
- Emma Heaney “Blooming in a Female Everyman: Dulled Husbandry and Feeling Like a Woman in Joyce’s *Ulysses*.” American Comparative Literature Association, Harvard University, March 2009.
- Erin Y. Huang “Streaming Faces: A Corporeal Landscape in Taipei.” Erratic Landscapes: The 2nd Annual Asian Visual Culture Workshop, April 5, 2009.
- Kim Icreverzi “The Sensation of Affect: Genre and Tactics of Spectatorship.” Society for Cinema and Media Studies Conference, Tokyo, May 2009.
- Polina Kroik “Gender in Local Cinema: Theories and Practices of Spectatorship” (panel organized). American Comparative Literature Association, Harvard University, March 2009.
- “Gender in Popular Soviet Cinema from the ‘Stagnation Era.’” American Comparative Literature Association, Harvard University, March 2009.
- Ali Meghdadi “Manifesting Beowulf’s Meta-Monsters.” American Comparative Literature Association, Harvard University, March 2009.
- Discussant, “The Impossible Translation.” Center for Persian Studies and Culture, UCI, May 8, 2009.
- Annie Moore “Paul Muldoon’s ‘Cauliflowers’ as Suicide-by-sestina.” Into the West: The Canadian Association of Irish Studies, Mount Royal College, Calgary, June 2009. The paper was winner of the

- Joseph McGann Memorial Award for the best graduate student paper presented at the annual conference.
- Nasser Mufti  
Mark Pangilinan “The Fronts of Civil War.” Politics of Crisis (Comp Lit Graduate Conference), April 2009.  
Discussant, “The Impossible Translation.” Center for Persian Studies and Culture, UCI, May 2009.
- Lindsay Puente “Locating Slavery in the Modern National Imaginary: The Legacy of Haiti.” UCHRI Subaltern Popular Workshop, Santa Barbara, September 2008.  
“National Heroes: The Cimarron in Caribbean Culture.” American Comparative Literature Association, Harvard University, March 2009.  
Discussant, “Cultures of Democracy in the Americas.” UC Irvine, April 2009.  
Discussant, UC-Cuba Graduate Workshop, Los Angeles, California, April 2009.
- Gaelle Raphael Discussant, “Poetics of Cultural Translation in the Arab World.” Center for Persian Studies and Culture, UC Irvine, May 8, 2009.
- Abraham Romney “Against ‘Pertinacia Fria’: Rodó’s Call for a New Rhetoric.” International Society for the History of Rhetoric, Montreal, Canada, July 24, 2009.
- Annette Rubado-Mejia “Articulations of Nature and Culture: Ecological Criticism, Ecofeminism, Environmental Aesthetics” (panel organized). American Comparative Literature Association, Harvard University, March 2009.  
“An Ethics of Use: Writing Body and Land in Álvaro Núñez Cabeza de Vaca’s Naufragios.” American Comparative Literature Association, Harvard University, March 2009.
- Engel Szwaja-Franken “Beyond the National: Limits to Reading the Costa Rican Banana Novel.” American Comparative Literature Association, Harvard University, March 2009.
- Travis Tanner “Sioux Disappointment.” Red Cents in Indian Country: Native Claims to Things, Borrego Springs, CA, November 25, 2008.
- Robert Wood “Aesthetics and Crisis: Brecht’s Approach to the Construction of the Popular.” States of Suspension: 11th Annual Conference of the Marxist Reading Group, University of Florida, March 28, 2009.

### Conferences Organized:

The Organizing Committee of the Comparative Literature Annual Graduate Conference this year, “The Politics of Crisis,” included Sharareh Frouzesh Bennett, Dan Costello, Vicki Hsieh, Polina Kroik, Mark Pangilinan, and Engel Szwaja-Franken.

Emma Heaney organized the James Joyce Work in Progress Symposium, May 11, 2009.

Jason Willwerscheid organized the CTE Undergraduate Theory Conference, April 30, 2009.

*Congratulations and thanks to all!*

The Faculty of the Department of Comparative Literature  
June 2009



## COMP LIT NEWSLETTER, I, 1 (Summer, 2009)

*Editorial Committee:*

Eyal Amiran (editor for I,2)

Alex Gelley

Nasser Mufti

Annette Schlichter