

Asia Notes

Newsletter of the Department of Asian Languages and Literature
University of Washington

Spring 2004



SANSKRIT REVOLUTIONS

— **Andrew Glass, Doctoral Student**

Last June I got a message on my cell phone asking me to call one of my brother's co-workers. A woman at his office had happened to mention to him



Andrew Glass

that she was working with a choir and wanted to do some songs in Sanskrit and, jokingly, she had asked my brother if he could help. Always willing to promote the cause of Sanskrit studies, I called the number. Of course, I knew that my brother worked for Warner Brothers, but I didn't realize that the Sanskrit singing choir was intended to be part of the soundtrack for the final installment of the Matrix. Naturally, given the close affinity between many of the ideas underlying the story of this trilogy and Indian philosophy I was happy to lend my support.

The film's writers and directors, the Wachowski brothers, had selected six verses from an English translation of the Upanishads (unfortunately not the best translation, but they

couldn't have known that) which reflected themes picked up in the story. To begin with I was asked to send the composer, Don Davis, the original Sanskrit for these verses, together with some guides to pronunciation. True to the technological spirit of the films, I was able to find the Sanskrit texts on the internet—which, of course, I then checked against a printed edition. I then spoke with Mr. Davis at some length to try and work out the details of fitting the words to his music. This was not easy as the music was very much based in the Western tradition with strong doses of Wagner and Orff. As such, concerns for vowel length and prosody had to be somewhat compromised, but otherwise we were both very keen to present the Sanskrit as faithfully as possible.

The second part of my work involved a trip to Los Angeles to advise on the choir's pronunciation during the recording sessions at Fox Studios. The recording sessions were divided in two. On the first evening they recorded a boy soprano singing just four words. This managed to take over two hours which was nothing to do with the young boy's competence as a singer and everything to do with technology, perhaps too much technology. The following day the 80-voice choir would record all six verses. My role in both cases was simply to go through the text with the singers and indicate the pronunciation. Then, during the practices and recording, I stood by to comment and correct any flaws in their delivery. This much

was clear to me, the film industry works rather more spontaneously than the academic world. Before they arrived at the studio, the choir had no idea they would be singing in Sanskrit; most didn't even know what Sanskrit was, never mind how to pronounce it! We worked through one phrase at a time, reading through first, then they sang it a couple of times before recording. I was very impressed with the speed at which they went from a tortured reading of the lines to a recordable delivery. Even so, what was scheduled to take half a day, took up the entire day.

Back in the control box, I got to hear the recording of the voices patched together with the orchestra, which had been recorded the day before. This was then superimposed over the film clip it would accompany in the final cut. The effect was quite stunning, and I was pleasantly surprised to hear how well the Sanskrit complemented the music. The verses added a very powerful layer to an already forceful score. My only reservation was to see these verses being used in the context of a fight scene, which seemed at odds with the spirit of the texts. So I chose to think of the fight as only symbolic of a deeper struggle for personal liberation rather than promoting violence. This way, I was able to leave Hollywood with my scruples intact, aided somewhat by the compensation for my time and a mention buried in the credits at the end of the film.





William G. Boltz, Chairman

FROM THE CHAIRMAN

Banquo speaks: "Thou hast it now—king, Cawdor, Glamis, all, as the weird women promis'd ..."

(Macbeth, III, i)

The "weird women" are of course the three witches who open the play and who make occasional fateful appearances throughout. They are also called the "weird sisters":

*"The weird sisters, hand in hand,
Posters of the sea and land,
Thus do go about, about:
Thrice to thine and thrice to mine,
And thrice again to make up nine:—" (I, iii)*

The phrase "weird sisters" had some currency before Shakespeare; the OED cites half a dozen uses prior to *Macbeth*, the latest of which is Raphael Holinshed's *History of Scotland* (1577), "The prophesie of three women supposing to be the weird sisters or feiries." (243/2 marg.) The significance of Shakespeare's three witches, the "weird sisters" or "weird women" who figure so

knowingly in anticipating the tragedy of *Macbeth*, is directly prefigured in Holinshed's passage, attributing to them as it does the capacity of "prophecy".¹

Students becoming for the first time acquainted with *Macbeth* in the twentieth, and now in the twenty-first, century probably read "weird" as "strange, odd, peculiar", perhaps eccentrically or even freakishly so, but they will likely not sense how appropriate the word is to Shakespeare's literary purpose until they learn that weird is akin to the common German verb *werden* "to become" and had the sense in English's earlier centuries of "pertaining to what is to become", or as a substantive, "[t]he principle, power, or agency by which events are predetermined; fate, destiny." (OED, first definition.) The "weird witches", in other words, are more than *Macbeth*'s "secret, black, and midnight hags," though when he calls them so (IV, i) he still doesn't know it. They are prophesying witches, witches who foretell what is to become:

*Witch 1: All hail, Macbeth!
hail to thee, Thane of Glamis!*

*Witch 2: All hail, Macbeth!
hail to thee, Thane of Cawdor!*

*Witch 3: All hail, Macbeth!
that shalt be king hereafter!*

Banquo: Good sir, why do you start...?

Macbeth: ... I know I am Thane of Glamis;

But how of Cawdor? The Thane of Cawdor lives,

*A prosperous gentleman;
and to be king*

Stands not within the prospect of belief,

*No more than to be Cawdor.
Say from whence*

You owe this strange intelligence? Or why

Upon this blasted heath you stop our way

With such prophetic greeting?—(I, iii)

Reading the play with even this bit of knowledge of the lexical affinities and background, what we might call a minimalist etymology, of Shakespeare's "weird", opens our eyes to one dimension of the literary depth and sophistication of the text that

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would be otherwise denied us, no matter what kinds of critical or analytical approaches we might also elect to follow. This is, of course, just one example, one word, in one of the richest stores of the English literary tradition. But my hope is that it suggests how a linguistically-slanted word history, even as briefly set out as I have done here, might contribute to an enhanced appreciation of the literary quality of a great work of literature. And, if it works for Shakespeare, it might work for the masterpieces of Asian literature, too.

This at least is the premise on which the various curricula in this department are founded. We offer not just the option of studying either literature or linguistics within our degree programs, but the opportunity to blend the study of both, in whatever proportions suit the tastes and meet the needs of the students and the texts in question, such that literature studies can be informed by an understanding of pertinent linguistic features of the language of the texts, and linguistic studies will include an awareness of how literary and textual history does not just reflect language history but sometimes affects it, too.

A fair knowledge of language and lexical history on the part of the literary scholar works also to guard against unfounded and *a priori* claims that may appear on the surface to be of the “weird” kind. No serious linguistic or literary scholar would insist, for example, that the “trouble” in

what is perhaps the witches’ best known line, “double, double, toil and trouble; fire, burn; and cauldron, bubble,” (IV, i) has anything to do with “making cloudy, turbid”, in spite of the fact that the word seems to be traceable, one way or another, to Latin *turbare* and that we might reasonably expect the contents of this bubbling cauldron to be, after all, “turbid”. Unlike the demonstrable association of “prophecy” with “weird” in texts closely contemporaneous with *Macbeth*, there is no evidence that the word “trouble” retains any vestige of its earlier meaning “cloudy” in any context remotely related to Shakespeare, and so a claim to the contrary, even when defended as etymologically valid, is easily dismissed as untenable by the Shakespeare scholar attentive to word history.

Nowhere is attention to word histories, and generally to linguistic considerations overall, more pertinent than in the study of literary manuscripts. We have in the Department a stronger than average representation of manuscript research: in Japanese, Paul Atkins’ recent work on the thirteenth-century Meigetsuki manuscript of *Fujiwara no Teika*; in mediaeval Hindi, Heidi Pauwels’ recently published book on the poetry of Hariram Vyas; in Sanskrit, the Early Buddhist Manuscript project co-directed by Collett Cox and Richard Salomon; and in Chinese, David Knechtges’

current probings of the early Han *Yijing* manuscripts and my own occasional explorations of the early *Laozi* manuscripts and related materials. None of us could be described as a “hard-core” linguist, I would venture to say, but all of us, as well as our faculty colleagues also, respect the need for a linguistically well-informed approach to the study of manuscript texts, whether literary, religious, philosophical, or something else. And this respect extends to our studies of all kinds of texts, transmitted as well as manuscript, and characterizes the message we try to convey to our students. In sum it is what would have been called “philological” in many places in earlier days. In this place, in the present day, many of us for our part do not shrink from still calling it so. ✦

¹ It is in fact generally believed that Holinshed’s work constituted the direct source for much of the historical substance of *Macbeth*.

Newell Ann Van Auken
(PhD Candidate, Chinese)
is at the Institute of History and Philology, Academia Sinica in Nan-kang, Taiwan, working on her doctoral dissertation on “The Spring and Autumn Annals.” Van Auken was a Fulbright-Hays Doctoral Dissertation Research Abroad Fellow during 2003, and currently is a recipient of an Academia Sinica Doctoral Candidate in the Humanities and Social Sciences Fellowship.

Conference Report on Bathing in the River Yi: A Symposium on Traditional Chinese Literature in Honor of David R. Knechtges

May 24-25, 2003
Madison, Wisconsin

— Chiu-Mi Lai

The allusion to bathing in the River Yi 沂 from THE CONFUCIAN ANALECTS (*Lunyu* 論語 11/24) is perhaps an apt characterization of this special symposium held in honor of Professor David R. Knechtges on the occasion of his sixtieth birthday. Professor Knechtges has not only had a profound influence on the study of Chinese literature and cultural history, he has also been a caring and devoted mentor and friend to many in the field. He has been an inspiration to his students, first at Yale and the University of Wisconsin and then, for the majority of his career, at the University of Washington. His model has helped to shape the professional, and often the personal, lives of his students. In addition to former students, those who received an invitation to the symposium had in some way been touched by Professor Knechtges through his work and through personal contact with him.

The actual occasion of Professor Knechtges' sixtieth birthday was celebrated earlier on October 10, 2002, at a festive banquet organized by former students, Alan J. Berkowitz, Robert Joe Cutter, Chiu-Mi Lai, and Madeline Spring. The celebratory dinner was held at *The Grill*, located in the historic *Hacienda del Sol Resort*, on the eve of the annual fall meeting of the Western Branch of the American Oriental Society in Tucson, Arizona. It was a testi-

monial to Professor Knechtges' influence that among those in attendance at this banquet were former students who may have left the field in practice but never severed ties with their scholarly pursuit of Chinese literature and culture. (Former University of Washington graduate students and post-doctoral students in attendance included: Steven Allee, Alan Berkowitz, David Branner, Michael Broschat, Robert Joe Cutter, Martin Kern, Chiu-Mi Lai, Robert Nylander, Jonathan Pease, Madeline Spring, Kay Tomlonovic, Ding Xiang Warner. Current graduate student Wang Ping also attended.)



Professor David R. Knechtges

Not all of the seventy-two disciples of this great master in Sinology were assembled at the spring symposium organized by Professor Robert Joe Cutter and sponsored by the Center for East Asian Studies at the University of Wisconsin. However, the array of disciples of Professor Knechtges gathered in Madison ranged from his first students through several generations up to the current generation. In auspicious observance of the occasion, distinguished scholar-gentleman, Richard B. Mather, and his wife Ginny, were in attendance, as were Professor Knechtges' wife, University of Washington Professor Taiping Chang, and their daughter, Jeanne.

The symposium ended on a festive note with a sinologist's field trip to the International Crane Foundation, in symbolic projection of wishes for the longevity of Professor Knechtges' life and scholarship.

The two-day symposium format was informal and intimate, with papers given by 15 colleagues, among which were former and current students, all of whom paid tribute to Professor Knechtges' influential body of scholarly work in Chinese literature and thought, in particular on the *fu* 賦 and on the *Wen xuan* 文選, of which his monumental translation has set new standards for scholarship.

Papers on canonical genres and texts were given by Martin Kern (Princeton University), "The Culture of Song in the Western Han," and by Mark A. Csikszentmihalyi (University of Wisconsin-Madison), "Some Examples of Early Ru Hermeneutics." Discussion of *Wen xuan* pieces, themes and genres was the focus of papers by J. Michael Farmer (Brigham Young University), "A Model Critique? Zhang Hua's 'Admonitions of the Female Scribe' and the *Wen xuan*," Chiu-Mi Lai (Harvard-Yenching Institute), "Autumn Inspirations: Some Reversals of a Conventional Motif in the *Wen xuan*," Robert Joe Cutter (University of Wisconsin-Madison), "The *Lei* in the *Wen xuan*," and Alan J. Berkowitz (Swarthmore College), "The Last Piece in the *Wen xuan*." The significance of the *fu* and the *Wen xuan*, two recurring themes throughout the symposium, culminated in discussions of anthology and tropes in papers by Wilt L. Idema (Harvard University), "Educational Frustration: *Wang Can Ascends the Tower* and the Formative Power of Anthologies,"



A Dinner for David Knechtges: From left to right: Seated, front: Pauline Yu, Mrs. Sun, Chang Taiping, David Knechtges, Sun C.W., Ron Egan; Middle, standing: Kathleen Tomlonovic, Ding Xiang-Warner, Madeline Spring, Wang Ping, Bob Nylander, Lai Chiu-mi, Steve Allee, [gap], David Branner, Joe Cutter; Rear, standing: Michael Broschat, Alan Berkowitz, Scott Waugh, Steve West, Jonathan Pease, [gap], Mike Farmer, Martin Kern, Paul Kroll. [Group photo by Michael Broschat, Asian Languages and Literature graduate and student of David's.]

and Madeline Spring (University of Colorado at Boulder), “Fictional Encounters with *Wen xuan* Goddesses and Other Divine Beauties.”

The cultural history of the Northern and Southern Dynasties was reflected in papers by Stephen Owen (Harvard University), “The Librarian in Exile: Xie Lingyun’s Bookish Landscapes,” and Scott Pearce (Western Washington University), “Court Culture of Northern Wei Luoyang.” Discussion of Tang and Song poetry and culture, especially of the *fu*, formed the prominent backbone in papers by Paul W. Kroll (University of Colorado at Boulder), “The Road to Shu, from the *Wen hsuan* to Li Po,” Ding Xiang Warner (Cornell University), “Literary Monuments and Habits of Reading,” Chris Dakin (University of Washington), “A Forgotten Link: Xie Yan and His Early Tang *Fu*,” Stephen West (University of California at Berkeley), “Ouyang Xiu’s Rhymeprose on the Sounds of Autumn: Language and Dying,” and Jonathan Pease (Portland State University), “Doubt and Faith at Yuan Jie’s Creek: What Yang Wanli Found Beneath the Wu Xi Moss.”

The symposium papers concluded in appropriate fashion

with Professor Knechtges’ own presentation, which was given at the enthusiastic urging of former students. Professor Knechtges’ “Recent Studies of the *Wen xuan*” was an extensive bibliographic presentation which conjured up for his former students many nostalgic memories of countless hours spent under his fine tutelage.

Please Note: The following special volumes in honor of Professor David R. Knechtges’ 60th birthday (forthcoming in 2004-2005):

Special Issue of Early Medieval China Volumes 10-11 (2004–2005), Parts I and II. Cynthia Chennault, Editor. “Essays in Honor of the Sixtieth Birthday of David R. Knechtges.” Guest Editors: Alan J. Berkowitz, Robert Joe Cutter, Chiu-Mi Lai.

Volumes 10-11, Part I

- David R. Knechtges, *Wen xuan* Studies
- Martin Kern, The Poetry of Han Historiography
- Robert Joe Cutter, Saying Goodbye: The Lyrical Transformation of the Dirge
- Chiu-Mi Lai, Reinvention of the “Late Season” Motif in the *Wen xuan*
- J. Michael Farmer, On the Composition of Zhang Hua’s *Nüshi zhen*

Alan Berkowitz, The Last Piece in the *Wen xuan*

Stephen Owen, The Librarian in Exile: Xie Lingyun’s Bookish Landscapes

Paul W. Kroll, The Road to Shu, From Zhang Zai to Li Bo

Volumes 10-11, Part II

Mark Csikszentmihalyi, Some Examples of Early *Ru* Hermeneutics

Madeline Spring, Recollections of a Fleeting Romance

Scott Pearce, The Progress of an Envious Wretch: Tracing the Course of Xun Ji Through Early Medieval China

Ding Xiang Warner, The Two Voices of *Wangchuan ji*: Poetic Exchange between Wang Wei and Pei Di

Stephen H. West, Ouyang Xiu’s “Rhymeprose on Autumn Sounds”

Jonathan Pease, Doubt and Faith at Yuan Jie’s Creek: What Yang Wanli Found Beneath the Wu Xi Moss

Wilt Idema, Educational Frustration, Shape-shifting Texts, and the Abiding Power of Anthologies: Three Versions of *Wang Can Ascends the Tower*.

Bibliography of David R. Knechtges.



FACULTY & EVENT NEWS



On Tuesday, May 11, 3:30-5:00pm, Christine Marran, Professor of Japanese Literature and Cultural Studies at the University of Minnesota, will speak on “Submissive Masculinity or Transhistorical Femininity?: Reading Okamoto Kanoko and the Japanese Romantics” in Communications 202.



On Saturday, May 15, 2004, 1:00-5:00pm, Mori Tatsuya, director of the ground-breaking documentaries A and A2 on the Aum Shinrikyô religion, will be visiting the University of Washington to speak before a screening of A2. His talk, in Japanese with sequential interpretation, is entitled “Recapturing Our Ability to Imagine the Other.” Introductory comments will be given by Matthew Keyes, a graduate student in Comparative Religion. The showing will be followed by a panel discussion and a question-and-answer session.

Dr. K.P. Singh, Ph.D., recently spoke on “The Outcastes in Hindu Epics: Speaking from the Margin,” Asian Language & Literature Colloquium, April 7, 2004, 3:30-5 p.m., Thomson 134. Dr. Singh also:

- Organized a workshop on **Dalit Human Rights in India, Pakistan and Nepal** at the National South Asian Law Conference, organized by the Dept of Law, Seattle University, Seattle (**February 13-16, 2004**).
- Was Chairperson of the **International Dalit Conference** on May 16-18, 2003, in Vancouver. The conference was attended by over 500 academicians, social activists, and NGOs.
- Published “**Vancouver and Beyond**,” in *The International Dalit*, October 2003, Connecticut.
- Published “**The Vancouver Vision on Diversity: A Theme Paper for the International Dalit Conference**,” May 16-18, 2003, Vancouver.
- Published “**Negotiating Dalit-hood in USA: Analysis of Identity Formation**,” in *The Dalit*, March-April, 2003, Chennai.
- Was Special Invited Lecturer on **September 9, 2003, with “The Dalits and State: Issues and Perspectives**,” Asian Studies Colloquium, Michigan State University.
- Was Special Invited Lecturer on **June 28, 2003**, with “**Human Rights and Changing Political Discourse in India**,” National Convention of Indian Muslim Council, Santa Clara, California.

A lecture sponsored by the Department was given by Prof. Philip Lutgendorf (University of Iowa, Iowa City) on the topic of “The ‘Hanumayana’: An Emerging Epic in Hindi Literature” on Friday April 2, 3:30-5:00pm in Thomson 134.

On February 20th, Paul Atkins, Assistant Professor of Japanese, gave a lecture titled “Fetishizing Medieval Japanese Texts: Fujiwara no Teika’s ‘Diary of the Brilliant Moon’” as part of the Asian Languages and Literature Colloquium. After a brief introduction outlining the accomplishments of Teika (1162-1241) as a courtier, poet, critic, and editor, Professor Atkins discussed the historical reception of Teika’s diary “Meigetsuki,” which spans a 56-year period and provides invaluable information on the politics, society, religion, art, and literature of his time. From at least the 16th century up until the present day, portions of the diary in Teika’s hand have been avidly sought by collectors, especially wealthy practitioners of the tea ceremony, who enjoyed displaying coveted scraps of Teika’s calligraphy during tea gatherings. Professor Atkins explored the provenance of a month-long segment of the diary from its original owners, Teika’s descendants, until its purchase by American collectors in the 1960s and subsequent donation to Harvard University, where it remains today, the only portion of the diary in Teika’s hand outside Japan.



NEW FACULTY



Korean Assistant Professor

Dr. Scott Swaner has been awarded the position of Assistant Professor of Korean in the Department. Dr. Swaner received a Ph.D. in Modern Korean Literature from the Department of East Asian Languages and Literatures at Harvard University (2003), and is currently working on a book-length manuscript about political poetry, aesthetics, and alternatives to West-centered versions of globalization and empire through postcolonial South Korea. Specifically, this study explores the dialectical relationship between politics and aesthetics during the three decades of military dictatorship and explosive economic growth, from South Korea's first popular revolution in April 1960 to the movements for democratic liberalization in 1987, and draws comparisons to the works of Argentine, Chilean, and Nicaraguan poets. His work draws upon the theoretical ideas of materialist aesthetics, Marxist literary criticism, Frankfurt School critical theory, and generally from language theories after the so-called "linguistic-turn" of Saussure.

In addition to literary critical work, Dr. Swaner is an active translator of 20th-century Korean poetry. His translations include essays by Paik Nak Chung and Yi T'aejin, as well as poetry by Pak Inhwan, Kim Suyông, Kim Myong'in, Pak Nohae, and Hwang Ji-Woo. He is currently a recipient of a Daesan Foundation Grant for translating Hwan Ji-Woo's recent book of poems, *Someday I'll Be Sitting in an Overcast Bar*. Subsequent translation projects include Pak Nohae's groundbreaking *The Dawn of Labor*, and, with colleague Young-Jun Lee, he is preparing to translate the *Complete Works of Kim Suyông*, poetry and prose. Dr. Swaner also did graduate work at Yonsei University, in the Department of Korean Language and Literature under the supervision of Professor Chông

Kwari. Dr. Swaner's M.A. work at Cornell University involved a study of speech act theory and the 15th century text *The Song of the Dragons Flying to Heaven*, the first work of Korean poetry written in the han'gul alphabet. He holds a Bachelor of Arts in English Literature from the University of Utah. The driving question behind all of his work is: "What, if anything, does poetry have to do with the real world we live in?"

Japanese Lecturer

Akiko Iwata was recently hired as a Lecturer of Japanese in the Department of Asian Languages and Literature. Ms. Iwata hails from Kimitsu, Japan. She earned her Bachelor of Arts in English Language and Literature at Tsuda College in Tokyo. She later attended the Georgetown University TESOL Japan Program in Tokyo. In 2001 she earned her Master of Arts in English as a Second Language at the University of Minnesota and in 2002 she earned her Master of Arts in Japanese Language Pedagogy from Columbia University. Ms. Iwata has held several teaching positions including Teaching Specialist at the University of Minnesota, Department of Asian Languages and Literatures as well as English Instructor at Chiba International Junior and Senior High School. ✦

• NEW ASIAN LANGUAGES & LITERATURE WEB BULLETIN •

In order to keep friends of the **Department of Asian Languages and Literature** informed about upcoming events, the Department has begun sending out a bulletin at the beginning of autumn, winter, and spring quarters. To see the most recent bulletin, please go to: <http://depts.washington.edu/asianll/bulletin/>. If you would like to receive this bulletin of upcoming events by e-mail, please contact us at asianll@u.washington.edu.



Professor Kôno Kensuke with Department Chair William G. Boltz

NEW FACULTY EXCHANGE AGREEMENT WITH NIHON UNIVERSITY, TOKYO

— **Ted Mack, Assistant Professor**

A signing ceremony was held on Friday, March 12, 2004, to celebrate a new faculty exchange agreement between the University of Washington and Nihon University (Tokyo, Japan). Professors Kôno Kensuke (Nihon University) and Kanai Keiko (Waseda University) were our special guests at this ceremony. Both Professor Kanai and Professor Kôno will be returning to the University of Washington as visiting scholars in the coming years (2005 and 2006, respectively).

The ceremony also celebrated the founding of a new Visiting Scholars Program in the Department of Asian Languages and Literature. The goal of this new program will be to bring a different senior scholar in modern or premodern Japanese literature to co-teach a seminar with a member of our faculty

each spring. The first of these exchanges takes place this spring, when Professor Rimbara Sumio (Kobe University) joins us to co-teach a graduate seminar on Ozaki Kôyô's novel *Konjiki Yasha* (*The Golden Demon*) with Professor Ted Mack.

In exchange for hosting these Japanese scholars, the various Japanese home institutions—e.g., Nihon University, Waseda University, and Kobe University—will host our faculty members. Professor Mack's tenure as a

visiting research fellow at Nihon University in the fall of 2003 was the first of these reciprocal visits by University of Washington faculty.

We hope that this program will grow to include a large number of top-flight Japanese universities, creating a network of connections between the University of Washington and the leading academic institutions in Japan. Not only will the program provide our students with annual high-level seminars offered completely in Japanese—an option not available at any other graduate program in the United States—it will hopefully also lead to further student and academic exchanges between the two countries.

The Department wishes to thank Vice Provost Steven Olswang, Assistant Vice Provost David Fenner, Dean David Hodge, Dean Michael Halleran, and Professor Marie Anchordoguy for their enthusiastic support of this groundbreaking program. ✦



Professors Kanai Keiko and Kôno Kensuke outside Gowen Hall

CAP AND GOWN

The Department's annual Graduate and Awards Ceremony will take place this year in the Walker-Ames room of Kane Hall. Professor William Boltz, Chairman, will host the ceremony offering awards to those students who have achieved specific academic accomplishments.

B.A.s were earned by the following students:

In Chinese Language and Literature: Sarah Christine Ankersmit, Robert Francis Brower, Ko Eun Choi, Mayli Gin Heiser, Krista Malia Yuk Eng Peoples, Joel Benjamin Schnall, Sara Ruth Stringfellow, Cheng-I Yen, Vicky Ann Wong, and Zhucheng Zhou.

In Japanese Language and Literature: Matthew Harlan Boyce, Heather Michelle Boyko, Rebecca Ruth Carlson, Rachel Lauren Cirricione, James Sylvan Davis, Zachary Louis Dizard, Matthew Lawrence Dunn, Stephen R. Edmonds, Jayoung Han, Brenda Asuka Higashimoto, Ryan Shoichi Hiroo, Katharine Mariko Huey, David M. Jansen, Russell Brian Johns, Terence Saburo Kam, Hyesung Kim, Timothy Ruey-

Kang Lee, Lam Yuk Lee, Jimmy Leachain Lin, Sally Beth Lyons-Abbot, Lindsey K. Martin, Jolin Anne Mu, Jon Kristian Nilsen, Erin Brightwell Noose, Melvin Lee Ok, Gabriel Ray Plockmeyer, Sonya Marie Ricard, Patrick Keane Robinson, Garett Yoshiharu Sakamoto, Eric Christopher Sato, Phyllis Ka Yee Ta, Jeffrey Bryan VanBoxtel, Ming-Hsuan Wang, Justin Patrick Williams, and Charles Kasem Yesuwan.

In Korean Language and Literature: Hannah Jiny Kim.

Graduate students earning Master of Arts degrees include: Jungim Chang, Chinese; Chung-Han Kuo, Chinese; Amy C. McNamara, Chinese; and Koji Tanno, Japanese.

Doctoral Candidates include: Chi-On Chin, Chinese; Meehwa Baram Lee, Korean; Fumiyo Kobayashi, Japanese; and Wang Ping, Chinese.

Graduate students earning the Doctor of Philosophy degree include: Stuart V. Aque, Chinese, "Pi Xirui and Jingxue lishi," and Megumi Inoue, "Oshichi,



Ph.D. Candidate Ekida Fusae is presented with the Wylie Scholarship Award by Assistant Professor Paul Atkins in the 2003 Convocation.

Greengrocer's Daughter: A Cultural History of Sewamono (1686-1860)."

The Department congratulates everyone on their achievements here in Asian Languages and Literature and wish them a prosperous and fruitful career.



Some of the graduates at the 2003 Departmental Convocation.



INDIAN CINEMA EVENT

— Heidi Pauwels, Associate Professor

An exciting, two-day Indian cinema event took place April 2-3. The event involved an academic conference, but at the same time it sought to reach out to the general public and was open to all, totally free of cost. The international symposium entitled “Classics on Celluloid: Bollywood Recasting the Tradition” took place at the Seattle Asian Art Museum, Volunteer Park, and was organized by the South Asia Center, Simpson Center, and Department of Asian Languages and Literature of the University of Washington.

The event kicked off on Friday night, April 2, with a screening of the classic movie “Devdas” (1955), directed by Bimal Roy with Dilip Kumar. This is a cult film in India, mentioned in a lot of modern Indian literature, such as, among others, “A Suitable Boy” by Vikram Seth. This movie was the basis of the successful recent remake of the same name by Bhansali (with Shah Rukh Khan, Aishwarya Ray, and Madhuri Dixit). Few know that it is based on a Bengali short story. The storyline is one of star-crossed lovers and involves a love triangle in colonial Bengal. The movie was introduced by Philip Lutgendorf, an expert from Iowa

University, and discussion with the public followed.

The next day an international symposium featured the famous documentary filmmaker of Channel 4 in London, Nasreen Munni Kabir, along with other engaging

and entertaining academic presenters using audiovisual material in discussing the interface of literature and film in India.

And, on Saturday night, after the symposium, there was an exclusive screening of the brand new documentary by Ms. Kabir: “The Inner World of Shah Rukh Khan.” The film follows this popular movie star (recently in “Devdas”) for a week, revealing what daily life is like for a Bollywood star, allowing him to slowly reveal his life and fears. This documentary was just released in Mumbai (Bombay) to much critical acclaim. Discussion with the director followed.

What follows is a sampling of the symposium program:

- Screening and discussion of the classic movie “Devdas” (1955) by Bimal Roy (with Dilip Kumar, Vayjanthimala, and Suchitra Sen) and introduced by Corey Creekmur (University of Iowa, Iowa City).

Symposium with Featured Speakers:

- Nasreen Munni Kabir (Channel 4 / Hyphen Films, London). “The Wisdom of Mehboob Khan, Bimal Roy, Raj Kapoor and Guru Dutt.”
- Mandakranta Bose (University of British Columbia, Vancouver). “Film Adaptations of Bengali Classics: Tagore’s Chokher bali and Devdas.”
- Philip Lutgendorf (University of Iowa, Iowa City). “Bending the Bharata: Two radically modern cinematic retellings.”
- Vidyut Aklujkar (University of British Columbia, Vancouver). “Family, Feminism and Film in remaking the Ramayana.”
- Naseem Hines (Harvard University, Cambridge). “Make over? Why not! (Purane bartan qalai kara lo!).” Included a performance with Shantha Benegal and Ramesh Gangolli.



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ANDREW L. MARKUS MEMORIAL LECTURE

8:00 p.m., Wednesday, May 12, 2004

The invited lecturer for the Seventh Annual Andrew L. Markus Memorial Lecture is *Dr. David McCann*, Professor of Korean literature at Harvard University. His lecture on the work of Korean poet Kim Sowol, entitled “What’s ‘Lovely’ About It? (Korean) Poetry’s Appeal and Survival (even in English),” will be held Wednesday, May 12, 2004, at 8:00 p.m. in the Walker-Ames Room of Kane Hall on the UW’s north campus, with a reception to follow.

