

IRENA I. YAMBOLIEV

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ACADEMIC APPOINTMENTS

Fellow, Program in Writing and Rhetoric, Stanford University, 2017-present.
Lecturer, Program in Writing and Rhetoric, Stanford University, January 2015-2017.

EDUCATION

STANFORD UNIVERSITY

Ph.D., English Literature, January 2015.

Dissertation: "Ornamental Formalism and the Victorian Anti-Novel"

Committee: Alex Woloch (co-chair), Franco Moretti (co-chair), Claire Jarvis

UNIVERSITY OF NEVADA, RENO

B.A. *summa cum laude*, English, 2006.

B.S. *summa cum laude*, Biology with minor in Chemistry, 2006.

MANUSCRIPTS IN PROGRESS

Ornamental Form in the Victorian Novel

Despite the central importance of decorative art to materialist literary criticism of the Victorian period, the novel's innovative engagements with ornamentation as a formal concept are generally unrecognized. Reading novels by A.C. Swinburne, George Meredith, George Eliot, Oscar Wilde, Thomas Hardy, and D.H. Lawrence alongside works on aesthetics by John Ruskin, Walter Pater, William Morris, Christopher Dresser, and Vernon Lee, I place ornament at the center of debates about the priorities of literary realism. Writers' conversions of decorative patterns (wallpaper, filigree, stained glass) into idiosyncratic syntaxes dramatize the tensions within the realist mode between mimesis and formal elaboration, between sympathy-generating and impersonal, non-humanistic representation.

Looking Was Not Enough: Jeffrey Eugenides's Middlesex (forthcoming from Fiction Advocate)

A critical companion to *Middlesex* (2002) tracing canonical and less-than-canonical predecessors that infuse Jeffrey Eugenides's theorization and rendering of the unconventional body. I show Eugenides "conversation" with the memoir of Herculine Barbin and Ovid's *Metamorphoses*, but also with modes of reading, describing, and narrating enacted by Roland Barthes in *S/Z* and Alex Woloch in *The One vs. the Many*.

“Color in the Novel”

A collaboration with computer scientists at the University of Toronto, combining close reading with computational methods in the digital humanities to examine the relationship between color vocabulary, sentence complexity, and genre in a large corpus of nineteenth-century texts. Do certain types of color words—basic ones such as *red* and *green*, or elaborate ones such as *hyacinth* and *ochre*—“prefer” to occur as attributive or predicative adjectives? In long or short sentences? Simple or complex? And can colors’ sentence-level distributions distinguish among Aesthetic and sensation fiction, novels and art critical essays?

RESEARCH AND TEACHING INTERESTS

Nineteenth-Century Literature (Austen to Woolf)	Gender and Sexuality
Victorian and Modernist Visual Culture	Literature and Environment
Theory and History of the Novel	Trans-Atlantic Aestheticism and Bildungs
Aesthetics and Form	Analogic Imaginaries

PUBLICATIONS

PEER-REVIEWED PUBLICATIONS

“D.H. Lawrence’s Stained-Glass Prose.” Forthcoming in *Twentieth-Century Literature* 65.3.

“Vernon Lee’s Cardiogram,” under review at *Victorian Studies*.

“A.C. Swinburne’s Sea-Prose and the Anti-Novel.” *Victorian Literature and Culture* 45.2 (May 2017).

ESSAYS AND REVIEWS

“Victorian Poetic Prose: Swinburne, Dickens, Lawrence” (forthcoming in *Poetry International*, January 2019).

“Style at the Scale of the Sentence.” Co-authored with Sarah Allison, Marissa Gemma, Ryan Heuser, Franco Moretti, and Amir Tevel. *n+1* 17 (Fall 2013): 109-68.

“Making it Transitional: *Late Victorian into Modern*, edited by Laura Marcus, Michelle Mendelsohn, and Kirsten E. Shepherd-Barr” (Review). *Journal of Victorian Culture* 23.4 (Sept 2018): 570-73.

“Kim Salmons’s *Food in the Novels of Thomas Hardy: Production and Consumption*” (Review). *Victorian Studies* 60.3 (Spring 2018): 472-73.

“Benjamin Morgan’s *The Outward Mind: Materialist Aesthetics in Victorian Science and Literature*” (Review). *Nineteenth-Century Contexts* 40.2 (May 2018): 203-05.

“A *Turkish Dictionary* by Andrew Wessels.” *Boston Review of Books*. 1 June 2017.

“Mixed and Generous: Gerald Stern’s *Stealing History*.” *Mantis: A Journal of Poetry, Criticism & Translation* 11 (2013): 149-51.

CURATORIAL AND EDITORIAL WORK

Colloquy on “Queer Environmentalities,” *Arcade: A Digital Salon*. (January 2018-present)

A curated collection of recent critical work that brings together approaches in ecocriticism and queer studies, in literary criticism spanning periods from the early modern to the contemporary, and across disciplines including women’s studies, urban studies, discard studies, animal studies, posthumanism, postcolonial studies, and the history of science.

CONFERENCES AND PRESENTATIONS

PRESENTATIONS

“Eliot’s Adornments.” Interdisciplinary Nineteenth-Century Studies (INCS) conference on “Monuments and Memory.” Southern Methodist University, Dallas, TX, March 2019.

“Excessive George Eliot.” Modern Literary Association (MLA) Convention, panel on “Excess and Constraint in Romanticism and the Nineteenth Century.” Chicago, IL, January 2019.

“Thomas Hardy’s Nervous Outlines.” North American Victorian Studies Association (NAVSA) Conference on “Looking Outward.” University of Florida, St. Petersburg, October 2018.

“*Middlesex*’s Middles: Eugenides amidst Barthes’s *S/Z*, *Herculine Barbin*, and Ovid’s *Metamorphoses*.” Litquake Literary Festival, San Francisco, CA, October 2018.

“Multigenerational Bildungsromans: Trollope, Lawrence, Eugenides.” American Comparative Literature Association (ACLA) Conference panel on “Realism and the Family.” University of California, Los Angeles, March 2018.

“The New Woman’s Formative Cycles in the Age of Physiological Aesthetics: Vernon Lee’s *Miss Brown* and George Gissing’s *The Odd Women*.” Interdisciplinary Nineteenth-Century Studies Conference (INCS) on “Serials, Cycles, Suspensions,” San Francisco State University, March 2018.

“Swinburne’s Queer Environmentality.” North American Victorian Studies Association (NAVSA) Conference on “Victorian Preserves.” Banff, Alberta, Canada, November 2017.

“Ardently Adorned *Middlemarch*.” Dickens Universe Nineteenth-Century Seminar. University of California, Santa Cruz, July-August 2017.

“Decorative Realism: A.C. Swinburne, Owen Jones, and ‘Art Botany.’” Northeast Victorian Studies Association (NVSA) Conference on “The Questions of Victorian Literature,” Georgetown University, Washington, D.C., April 2017.

“Unbecoming Name: Epithets’ Constraints in Tennyson’s *Idylls* and Meredith’s *Richard Feverel*,” North American Victorian Studies Association (NAVSA) Conference on “Social Victorians,” Arizona State University, Phoenix, AZ, November 2016.

“The Sister Arts and the Brain,” invited talk at Columbia University, Society and Neuroscience Postdoctoral Program. New York, NY, March 2015.

“Never ‘Only Two Kinds’: Oscar Wilde’s Novel in Wallpaper,” North American Victorian Studies Association (NAVSA) Conference on “Victorian Classes and Classifications,” Western University, London, Ontario, Canada, November 2014.

“Swinburne’s Sea-Prose.” Center for the Study of the Novel’s Working Group on the Novel, Stanford University, December 2014.

“Oscar Wilde’s Wallpaper.” Berkeley-Stanford Graduate Student Conference, UC Berkeley, April 2014.

CONFERENCE ADMINISTRATION

Organizer, panel on “Scale, Environments, Mentalities,” North American Victorian Studies Association (NAVSA) Conference, Columbus, OH, October 2019.

Co-organizer, “Is the Novel Democratic?” Center for the Study of the Novel Conference, Stanford University, April 2012.

Co-organizer, “Is the Novel Secular?” Center for the Study of the Novel Conference, Stanford University, April 2011.

FELLOWSHIPS AND AWARDS

ArtsCatalyst Grant, supporting pedagogy that incorporates the arts, awarded by the Vice Presidency for the Arts, Stanford University (Winter 2019).

Ford Newell Fiske Dissertation Fellowship, Stanford University, 2012-2013.

Killefer Dissertation Fellowship, Stanford University, 2011-2012.

Herz Gold Medal for highest overall academic achievement in School of Humanities and Sciences, University of Nevada, Reno, 2006.

TEACHING

Teaching experience: fiction, critical prose, and poetry from the early nineteenth century through the contemporary; history of the novel; narrative theories and forms; travel writing; detective fiction; gender and queer studies; science writing and communication; expository writing; oral presentation.

STANFORD UNIVERSITY, SOLE INSTRUCTOR OF RECORD

ENGLISH SEMINARS

“The Tragedy of Becoming an Adult.” (Winter 2018)

Literature seminar exploring how the *bildungsroman*'s concerns with identity formation across generations and nationalities intersect with social changes—increasing industrialization, migration, and diversity—in works by Charlotte Brontë, Charles Dickens, D.H. Lawrence, Henry James, Jeffrey Eugenides, Junot Díaz, and Hayao Miyazaki. Especial focus on how authors distribute readerly sympathy across multiple generations of characters.

“Love in 19th-Century Fiction and Prose.” (Summer 2013, Winter 2014)

Literature seminar interrogating conceptions and representations of love in Victorian novels by Charlotte Brontë and George Eliot, poetry and letters by Elizabeth Barrett Browning, Robert Browning, George Meredith, and A.C. Swinburne, and short fiction by Thomas Hardy, Oscar Wilde, and Henry James. Focus on romantic love's tensions with vocation, friendship, and collaboration.

WRITING AND RHETORIC COURSES

“Race, Gender, and the Detective.” (Fall and Spring 2018, Autumn and Winter 2017)

Second-year research, composition, and oral presentation course examining adaptations of the British Golden Age and American noir traditions in Japanese, Chinese, Indian, and Latin American fiction, with attention to these adaptations' commentaries on issues of gender and race, and the affordances of genres such as the graphic novel, film, and television.

“The Art and Science of Gender and its Bending.” (Winter 2018, Winter 2019)

First-year research and composition course exploring ways artistic and scientific discourses have changed conceptions of gender, gender's fluidity, and its location in the physical, the psychological, and the social. Central artifacts include texts by Havelock Ellis, Virginia Woolf, Anne Fausto-Sterling, and Jeffrey Eugenides; Louis Sullivan's 1985 handbook “Information for the Female-to-Male Transsexual” and *National Geographic*'s special issue “Gender Revolution”; and art by Camille Claudel, Andy Warhol, and Cindy Sherman.

“Rhetorics of Travel and Tourism.” (Spring 2017, Winter and Spring 2016, Autumn 2015)

First-year research and composition course exploring travel from sociological and cultural studies perspectives, and investigating the social, economic, and ethical questions raised by ethnography, study abroad, service-learning, and social entrepreneurship. Readings include Harriet Martineau, GK Chesterton, Elizabeth Gilbert, and Gideon Lewis-Kraus. Visits to Special Collections revealed how the language of travel permeates seemingly unrelated discourses, such as a pioneering research report on Victorian women's sex lives by early Stanford physician Clelia Duel Mosher—a metaphorical “journey” into the then-little-known realm of women's sexuality.

“Unintended Consequences.” (Autumn 2016)

First-year research and composition course on learning from past examples in which unforeseen effects arose from technological or policy developments, to approach future problems with an eye to potential social, cultural, environmental, economic, and ethical impacts.

“Jekylls and Hydes: The Rhetoric of the Scientist.” (Winter and Spring 2009, Autumn 2013, Autumn 2014, Winter and Spring 2015)

First-year research and composition course interrogating the ways genres such as the scientific journal article, biography, fiction, popular non-fiction, the graphic novel, and film shape the figure of the scientist in relation to imagination, gender, and power. I emphasized how close-reading non-literary works such as Marie Curie’s autobiography and E.O. Wilson’s *Sociobiology* reveals “sociologies of science” that can help us understand the pathos of a work such as Primo Levi’s *The Periodic Table*. Readings included Isaac Asimov, Stephen Hawking, Andrea Barrett, and Lauren Redniss.

Advisor to winner of the Lunsford Award for Oral Presentation of Research, Autumn 2017.

Advisor to distinction-winning Senior Portfolios in Science Communication, Spring 2017 and Autumn 2018.

Advisor to winners of the Boothe Prize for Excellence in First-Year Writing, Spring and Autumn 2016.

STANFORD PRE-COLLEGIATE SUMMER INSTITUTES, SOLE INSTRUCTOR OF RECORD

“The Art and Science of Writing About Art and Science.” (Summer 2016)

Expository writing course for high school students, taking as models John Ruskin, Virginia Woolf, Isaac Asimov, David Foster Wallace, David Sedaris, and Oliver Sacks.

CO-TEACHER, THE DICKENS UNIVERSE

On *Bleak House*. University of Santa Cruz, August 2012.

RESEARCH AND SERVICE

ACADEMIC SERVICE

Curriculum Committee (charged with developing a writing minor and an undergraduate advisory board), Stanford Program in Writing and Rhetoric. (2016-present)

Co-organizer of September Sessions (four-day professional development workshop), Stanford Program in Writing and Rhetoric. (Summer 2018).

Events & Activities Committee, Stanford Program in Writing and Rhetoric. (2015-2016)

Selection Committee for Boothe Prize for Excellence in First-Year Writing, Stanford Program in Writing and Rhetoric. (2017-2018, 2015-2016)

Member and Collaborator, Stanford Literary Laboratory. (2012-2016)

Undergraduate Coordinator for Writing in the Major, Stanford English Department. (2013-2014)

Panelist, "Critical Issues in Grad Student Life and Work," Stanford-CCNY Summer Research Program in the Humanities. (July 2013)

Co-organizer, Working Group on the Novel, Stanford Center for the Study of the Novel. (2010-2012)

Application Reader, Educational Program for Gifted Youth Summer Institutes, Stanford University. (Spring 2012)

Graduate Admissions Committee, Stanford English Department. (2010-2011)

RESEARCH ASSISTANTSHIPS

Professor Eavan Boland, for massive open online course (MOOC) titled "Ten Pre-Modern Poems by Women," Stanford English Department. (January 2014-August 2015)

Literary History Timeline (database-driven web application that presents literary history to undergraduates), Stanford English Department. (June-September 2010)

Professor Alex Woloch and Professor Nicholas Jenkins, Stanford English Department. (January-April 2007)

LANGUAGES

French (reading fluency)

Italian (reading, speaking, and writing basic)

Bulgarian (native speaking and near native reading and writing).