

dards, to Katy Larkin, the associate director, when Weintraub left his position.

This personnel change was not disclosed to Hansen until she tried to get back in touch with Weintraub and was directed to Larkin.

"I had to retell the story a bunch of times, and so many details got mixed up" as a result of her case being passed around, Hansen says.

Along with her sexual harassment claim, Hansen says another official complaint was made against the same male student in regard to verbal harassment and racially charged comments.

"There was one other young lady who made a complaint," Hansen says. The woman was another peer in her class who talked with Hansen about the male student making racist and sexist remarks. The woman decided to go the route of informal proceedings, choosing to remain anonymous and not pursue any charges, Hansen says.

"The other people I spoke to [in class], they all had similar types of experiences with his harassment," Hansen says. "The non-white students, some maybe Saudi Arabi-

an, others from Asian cultures, they've told me that they've heard him be racist towards them."

Because the male student is an older non-traditional student, Hansen says, there have been various excuses made for his behavior.

"He's openly sexist against women and he's said inappropriate sexually charged things to even other female GTFs [graduate teaching fellows] and staff members, but the attitude is that's just who he is," Hansen says. "That's why he hadn't been reported."

Hansen says there was one positive aspect with how the school handled her complaint. The school's Crisis Intervention and Sexual Violence Support Services assigned her a counselor as well as refunded the tuition fee for one of the classes she had failed due to stress from her case.

"Due to the harassment, all the meetings and the amount of stress I was suffering from, I didn't pass a required course," Hansen says. "I told them I didn't have any financial aid left and I would be unable to pay for the class I had to take again so I could graduate."

Hansen says she talked with Lori Dunnihoo, her crisis

support counselor. She told Dunnihoo, "I was not protected by the school, and I felt it was the school's responsibility to pay for the class I failed."

Dunnihoo "put in the request and told me they have a special fund for situations like this, and a few weeks later it was approved and they gave me the funds for the class," Hansen says.

EW attempted to contact Dunnihoo, but received no response before press time.

UO's Crisis Intervention and Sexual Violence Support Services offers financial aid accommodations, academic accommodations, legal support and other types of accommodations to those in the university committee, according to its webpage.

Other than this, Hansen says she just wishes the school had handled her complaint differently.

"I would have liked the school to have acted with more urgency," she says. "It was months before the school actually sat down with [the male student] in a formal setting."

She adds: "I just wanted the school to actually do what I was told they would and enforce the no contact order and keep me safe. They failed." ■



PHOTO COURTESY QUITTERIE DE FOMERVAULT-BERNARD

SAYING BONJOUR TO EUGENE'S FRENCH TRANSLATOR

Edward Gauvin receives a \$12,500 NEA fellowship for his work

Edward Gauvin sits down wearing a black shirt with white capital letters in French reading, "The children of Marx and Coca-Cola" — taken, he says, from the 1966 French film *Masculin Féminin*.

"The meaning is you get the capitalist influence, mass-market influence, but also communist," Gauvin says. "That was France in the '60s. I made the shirt myself because I always liked it."

Gauvin's shirt mirrors his career as a French translator — transcribing interesting and sometimes obscure works with the hope of relating them to at least a few readers.

Gauvin recently received a \$12,500 fellowship from the National Endowment for the Arts. This year, Gauvin was the only Oregonian to win the award. With the fellowship money, he will translate a series of flash fiction — short prose stories of a few hundred words — by the late French author and artist Pierre Bettencourt.

Gauvin took interest in Bettencourt because of his eccentric, solitary life as an outsider artist. Bettencourt is

also known for being dedicated to his craft as he cranked out stories on a printing press while Nazis occupied his family farm.

"I have been wanting to work on him for a while," Gauvin says. "He's got a very small cult reputation in France. Most of his stuff is short or unclassifiable."

To be considered for the fellowship, Gauvin submitted his own pieces, but also had to advocate and explain his interest in translating Bettencourt's work.

"The strength of your project is as important as the strength of your translation," he says. As of now, he has translated 35 flash fiction pieces out of 200.

Despite Bettencourt's small following, Gauvin is excited to translate his work to English. He says the happiest he has been about feedback is when he's helped people really understand the writer.

"For me, it's almost like matchmaking. If you can find one or two readers who have been waiting to read him, that's great," he says.

In addition to working on his project for the fellowship, Gauvin has translated a post-apocalyptic graphic novel, the late French cartoonist Gébé's *Letters to Survivors*. Gébé was one of the founders of the French satirical magazine *Charlie Hebdo*.

Growing up, Gauvin did not expect to become a translator. He took French casually in school and wanted to go to France, with little knowledge that the language would become his career. He originally went to France to teach English to college students.

Eventually, Gauvin learned fluent French and began his work translating comics and other literary works.

"The more you translate, the more you realize how vast the possibilities are. No translation is ever finished," he says.

As a freelance translator, Gauvin usually sits alone at his desk or in a coffee shop while he completes his work. His desk is messy with papers, organized chaos-ish as he describes it, but the comic translations are mostly online anyway.

"I don't drink caffeine really or have any rituals," Gauvin says. "I'm suited to being home alone with the text. I want to be a freelancer for as long as I can."

So wherever he works, Gauvin has a separate screen showing the comic or writing, and uses a laptop to type up the translations before sending them over to a publisher.

Central to Gauvin's career as a translator is his work with French comics and graphic novels.

"I did read comics as a kid, but I didn't have a geek crowd to hang out with, so I kinda got shamed out of it for a while," he says.

When Gauvin went to France, he regained his interest in comics because of their variety of subject matter and genres.

Although comics and graphic novels generally have fewer words, they pose special difficulties to translators. Gauvin has taught himself to eyeball speech balloons so the text can fit. Often, the text has to be cut back.

At the same time, he has to ensure the dialogue and voice stays the same in English as in French.

"Sometimes, puns are tied into the visual, so you have to do a lot of thinking," he says.

Gauvin and his wife, Nicole Taylor, have an 11-month-old daughter, Anouk.

Moving forward, *Letters to Survivors* comes out in November. Gauvin also hopes to speak and teach at different conferences, as well as finish the flash fiction by Bettencourt and eventually return to France. Wherever he goes, he will continue to put his voice into French comics and prose.

"You can't help but put yourself in it. It's like a cover song, and that's not a bad thing," he says. ■