

Indiana University College of Arts & Sciences Alumni Association

Encompass

Newsletter of the Comparative Literature Program

Vol. 10

Fall 1995

Journals enrich comparative literature scholarship at IU

The comparative literature program at Indiana University has distinguished itself in the academic world in part through a long history of publication. Comparative literature faculty and students have created a vast body of scholarship which reflects the many and varied interests of the discipline. However, one especially rich area of publication within the department is the group of four academic journals edited and operated by IU comparative literature faculty and students. These four journals — *The Yearbook of Comparative and General Literature*, *Chinese Literature: Essays, Articles, Reviews* (CLEAR), *Symplokē*, and *Cinefocus* — enjoy a readership stretching around the world and, as a group, cover much of the vast discursive arena comprised by comparative literature as a discipline.

The *Yearbook of Comparative and General Literature* is the most venerable of the four journals and has both reflected and actively shaped the changing interests of comparative literature as a discipline. Founded in 1952, the *Yearbook* moved to Indiana University from the University of North Carolina in 1961. Professor Horst Frenz, who was chairman of the comparative literature program from 1949 to 1977 and was associated with the *Yearbook* from its inception, served as editor-in-chief of the journal until his retirement. The *Yearbook's* original purpose was to inform comparative literature scholars about developments, issues, and events of interest or concern in this relatively new field. While this function is now filled primarily by the bulletins of comparative literature organizations such as the ACLA and ICLA, the *Yearbook* continues to offer news on conferences and the state of the field both in the US and abroad in its section on "Comparative Literature Around the World."

A variation on this journalistic function can be found in "Documents in the History of Comparative Literature," a section of each issue that presents papers on the state of the discipline or efforts to launch comparative literature scholarship here and in other countries. For example, the most recent issue featured three papers on the history of compara-



tive literature in the Arabic-speaking world. The *Yearbook* frequently presents papers about the discipline that are more than 50 years old and otherwise largely unavailable to comparatists today. Two other important features are a book review section, typically offering 15-20 critical reviews of recent publications in the field, and the "Bibliography on the Relations of Literature and Other Arts," compiled by numerous comparatists around the United States under the direction of IU comparative literature Professor Claus Clüver.

Over the past 50 years, the articles published in the *Yearbook* have increased in importance. Contributors include faculty and student scholars from around the world. According to the current editor-in-chief, Professor Gilbert Chaitin, who has been associated with the *Yearbook* for 10 years and has been general editor for five, the goal of the *Yearbook* is to offer articles covering all areas of comparative literature scholarship. Articles have focused on, for example, international, interlanguage, and intercultural comparative studies; film studies and studies in the

relationships between film and literature; literary theory as it relates to comparative topics; and translation studies. The *Yearbook* is also working to represent all areas of the world. A notable accomplishment of Professor Horst Frenz was the infusion of scholarship on East-West literary relations into the IU program (and the *Yearbook* as well). Now the *Yearbook's* international scope has expanded even further.

This wide range of specific topics and national perspectives may be reflected within a single issue, or an entire issue or section of an issue may be devoted to a specific topic. For example, the issue currently in press, titled "Mallarmé, the Arts, and Theory," will feature a series of articles based on papers delivered at the International Colloquium on Mallarmé, Music, Arts, and Letters, held at IU in September 1994. Professor Rosemary Lloyd, from the Department of French and Italian, who organized the conference, served as coeditor of the issue. Similarly, the next issue, coedited with Bileen Julien, will feature a section on African literatures.

In contrast to the *Yearbook's* broad scope, *Chinese Literature: Essays, Articles, Reviews* (CLEAR) has a much more specific focus. According to IU comparative literature Professor Eugene Eoyang, who cofounded the journal in 1979 with Professor William H. Nienhauser Jr., of the University of Wisconsin, CLEAR is the only scholarly journal in English devoted exclusively to Chinese literature. Consequently, CLEAR has enjoyed considerable success. Originally published biennially, the journal now comes out once a year, and a third editor, Robert E. Hegel, of Washington University, shares the responsibilities of principal editor. Twenty-two issues have been published in the journal's 16 years.

Each issue of the journal typically features five or six articles and 20-25 critical reviews of books. In addition to scholarship on specific literary works, articles may focus on the state of the field, exchanges between scholars, or occasionally current and pressing issues relevant to scholarship on Chinese lit-

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Comparative literature faculty organize international conferences

Faculty of the Indiana University comparative literature program were closely involved with two major academic conferences held at IU this past summer and fall. Comparative literature and East Asian languages and cultures Professor Sumie Jones chaired and organized a conference on "Sexuality and Edo Culture, 1750-1850," while the IU West European Studies National Resource Center, chaired by West European studies and comparative literature Professor Peter Bondanella, organized and hosted "European Cinemas, European Societies, 1895-1995," an international conference celebrating the 100th anniversary of the cinema.

"Sexuality and Edo Culture, 1750-1850," held August 17-20, focused on sexuality and urban culture in early modern Japanese culture from a wide range of disciplinary perspectives. More than 40 scholars from Europe, Japan, and the United States were

invited to present papers and comments during the conference. The keynote address, "Edo Sexual Humor," was presented by Howard Hibbett, a distinguished translator and critic of Japanese Literature at Harvard University. In conjunction with the conference, a special exhibition of selected materials from the collections of the Kinsey Institute for Research in Sex, Gender, and Reproduction and the Indiana University Art Museum was mounted, and an exhibit titled "The Erotic Art of Ukiyoe" is up at the Indiana University Art Museum until Dec. 17, 1995. Related exhibits, titled "The Passionate Art of Utamaro" and "Kitagawa Utamaro Exhibition," were mounted at the British Museum in London and the Chiba City (Japan) Museum of Art respectively. Sumie Jones chaired the conference as the culmination of a collaborative project sponsored by the National Endowment for the Humanities.

"European Cinemas, European Societies,

1895-1995," held Sept. 28 - Oct. 1 at IU, celebrated the 100th anniversary of the first public film screening by the Lumière brothers in Paris, and the subsequent impact of the cinema on 20th-century European culture. Conference participants included both film scholars and filmmakers, and several prominent American and European film directors, including Gianfranco Angelucci, Peter Bogdanovich, John Landis, and Ettore Scola, introduced screenings of their films. In conjunction with the conference, the Lilly Library mounted exhibitions from the archival collections of Peter Bogdanovich, Sergei Eisenstein, Upton Sinclair, Federico Fellini, John Ford, and Orson Welles. Both the comparative literature program and the film studies program were among the many co-sponsors of the conference, and several comparative literature faculty and graduate students presented papers at the conference.

Journals

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erature. *CLEAR* tries to offer a wide range of topics in every issue.

Contributors include both faculty and students, whose submissions are subject to a double blind review process (the identities of author and evaluator are kept anonymous through the review process). Only one out of four papers submitted are accepted for publication, which attests both to the success of the journal and to the editors' strict maintenance of the quality of scholarship presented in the journal. The journal also offers extended critiques of the papers accepted as well as those rejected for publication. Another significant editorial feature of the journal is its citation policy. Articles must include the original Chinese text of the work being studied, and translations are allowed only when accompanied by the original text. Recent issues have included articles on the self-image of the poet in Han Yu and Meng Jiao, traditional Chinese Xiaoshuo commentary, carnivalization in *The Journey to the West*, women's space in Amy Tan and Zhang Jie, Yang Kui's texts of resistance and national identity, and self-identity and allegory in the fiction of Yu Hua, to mention only a few.

The remaining two journals associated with the IU Comparative Literature Program, *Symplokē* and *Cinefocus*, were founded and are currently operated by graduate students. These journals give students not only the opportunity to experience the editorial and business processes of publishing a journal, but also to have their own valuable research and work made available to the academic community beyond their own institution. To encourage growth in the readership base and a wider circulation, both journals have

also solicited and published articles by faculty and students, as well as involved guest editors, from outside Indiana University. The result has been a rich and varied contribution to scholarship.

Cinefocus, which was first published in 1990, is produced primarily by students in the IU Film Studies Program. The journal has alternated between general issues to issues or sections of issues devoted to specific topics, including silent cinema; early Russian cinema; and cinema, sexuality, and representation. The journal has more recently expanded to include critical reviews of film studies scholarship.

Cinefocus is operated by an editorial board and a coordinating editor, all graduate students, who carry out both the solicitation and editing of articles and reviews, as well as the business aspects of journal publishing. According to PhD student Cim Kearns, the current coordinating editor, the next issue of *Cinefocus* will be produced in collaboration with the international film conference "European Cinemas, European Societies, 1895-1995," held at IU this fall. *Cinefocus* will devote a special issue that will include selected articles submitted and presented by professors and graduate students at the conference.

The youngest of the four journals is *Symplokē*, whose name is a Greek word meaning "intermingling." Founded in 1993, *Symplokē* seeks to incorporate its newness into its scholarly goals. The journal is especially interested in exploring the constantly changing and evolving identity of comparative literature as a discipline. According to PhD student Jeffrey DiLeo, editor of the journal, the function of *Symplokē* is to occupy the space between comparative literature journals on the one hand, and philosophy, theory, cultural studies, and intellectual history journals on the other. *Symplokē* endeavours to

inermingle the interests of the comparatist with those of the philosopher, theoretician, intellectual historian, and cultural critic, while demonstrating the continuing significance and relevance of comparative criticism.

In addition to presenting the scholarship of IU comparative literature faculty and graduate students, *Symplokē* publishes the work of scholars from many other institutions. *Symplokē* typically features articles on a broad selection of comparative topics, with a portion of each issue devoted to a specific theme. Topics explored in recent issues include the post-theory generation, Wittgenstein and art, the relationship of philosophy and literature, and presentations of the subject.

All four journals associated with the IU comparative literature program enjoy submissions and circulation on an international scale. As with any academic journal, circulation and visibility have varied with changes in editorial direction and in the field of comparative literature in general, as well as in the technologies of publishing. The development of computer support for the comparative literature program over the past decade, especially in the form of a desktop publishing center readily accessible to faculty and students, has greatly enhanced the operation of these journals. However, the success of each journal, in terms of its academic goals and its continued publication, ultimately depends on subscriptions. The editors of *Encompass* urge comparative literature alumni to support these journals by encouraging their institutions to subscribe. More important, the editors of these journals invite alumni to explore, use, and enjoy the continuing scholarship that their journals have to offer.

For specific information about subscriptions or submissions, write to Comparative Literature, Ballantine Hall 402, Indiana University, Bloomington, IN, 47405-6606.

Departmental update

Graduate student **Peter Bixby** presented "Fictitious Intertextuality as a Contextualizing Device" at the Fourth Annual Graduate Student Conference at the University of Missouri, and "Are Science and Literature Studies Really 'Higher Superstition'?" at the 1995 American Comparative Literature Association Conference.

Graduate student **Christine Bolus-Reichert** presented "Beginnings in Vico and Carlyle" at the Second Annual Meeting of the Group for Early Modern Culture Studies, and "Imaginary Geographies: The West African Films of Annaud, Demis and Tavernier" at the Kent State University Conference on Cinema and the Post-Modern, both in the fall of 1994.

While a visiting professor at the University of Rome in December 1994, Professor **Peter Bondanella** presented "The Critical (Mis)Fortunes of Luchino Visconti in America" and lectured on Federico Fellini at an international exhibition commemorating the late director's work. His book *Cinema of Federico Fellini* has recently been translated into Italian.

Graduate student **Katrina Boyd** presented "Cyborgs in Utopia: The Problem of Radical Difference in *Star Trek: The Next Generation*" at the 1995 annual conference of the Society for Cinema Studies.

Graduate student **Beau Case** published articles on "The Second Annual Albert Bates International Conference on Oral Tradition: Writing and Oral Tradition" in the *Yearbook of Comparative and General Literature* 41, "PBS ONLINE: Linking Teachers and Students to Educational Television and Instructional Resources" in *Indiana Media Journal* 17, and "Guess Who's Coming to Dinner: A Note on Catullus 13" in *Latomus* 54.

Graduate student **Jeffrey DiLeo** presented three papers at conferences in 1994-95, including "The Literary Turn in Ethics" at the 1995 National Association for Humanities Education Conference and "Rhetoric in Exile" at the Nineteenth Annual Meeting of the Semiotic Society of America. He published five articles in 1994-95, including "The Divine Structure of Gottfried von Strassburg's *Tristan*: God, Reality, and *Coincidentia Oppositorum*" in *Tristania* 20, articles in *Southern Review* 27 and *Semiotics* 1993, and articles on Charles S. Peirce in *Semiotics* 1994 and *Studies in the Logic of Charles Sanders Peirce* (Indiana University Press, 1995). He also received an Indiana University College of Arts and Sciences dissertation year fellowship for 1995-96.

Graduate student **Huang Chia-Yin** published an English-to-Chinese translation of Bernard Duyfhuizen's "Epistolary Narratives of Transmission and Transgression" in the *Chung Wai Literary Monthly* 22.11.

Graduate students **Margaret Ervin** and **Cim Kearns** presented "Under the Sway of the Image" at the 1995 annual conference of the Society for Cinema Studies.

Professor **Eugene Eoyang** presented

"Metaphor in Science and Literature: Logic, Rhetoric, Heuristic?" at the 1995 annual conference of the American Comparative Literature Association, where he also assumed the duties of president of the ACLA, and "Neglected Ancestors: Bilingual Pioneers in U.S. History" to a meeting of the Association of College and Research Libraries, Rare Book and Manuscript Section. Beijing University invited him to give two lectures in May 1995, one on East-West comparative literature, the other on translation studies. He also gave several radio interviews about his book *Coat of Many Colors*.

Professor **David Hertz's** book *Frank Lloyd Wright: In Word and Form* was recently published by G.K. Hall/Macmillan.

Professor **Harry Geduld** published a chapter of his autobiography-in-progress in a volume of autobiographical essays. Geduld's essay is titled "Yes, Virginia, I really did see the Battle of Britain."

Graduate student **Zhijie Jia** presented "Eroticism against Pleasure: The Paradox of the Representation of Sexuality and Body in *Fei Du* and *Bai Lu Yuan*" at the 1994 South Atlantic Modern Language Association Annual Convention.

Professor **Oscar Kenshur's** keynote lecture for a conference on Pierre Bayle at the Ecole Normale Supérieure de Fontenay-St Cloud in Paris was published earlier this year under the title "Sincérité oblique chez Bayle: Le scepticisme et la foi dans le *Dictionnaire*." He also delivered papers to the Society for Literature and Science in November 1994; the 1995 American Comparative Literature Association Conference; and the 1995 American Society for 18th-Century Studies, as well as two papers at the New York Academy of Science's special conference on "The Flight from Science and Reason" in spring 1995.

Professor **Barbara Klinger** published *Melodrama and Meaning: History, Culture, and the Films of Douglas Sirk* with Indiana University Press, and "'Local' Genres: The Hollywood Adult Film in the 1950s" in *Melodrama: State, Picture, Screen*, edited by Christine Gledhill and published by the British Film Institute.

Graduate student **Colin Landrum** was awarded a fellowship by the Japanese Ministry of Education to write his dissertation at the University of Tokyo in 1995-96.

Graduate student **Monique LaRocque** presented four conference papers in 1994-95, including "The Aesthetic Space of the Late 19th-Century Aesthete/Dandy in Huysmans' *Against the Grain* and Wilde's *A Picture of Dorian Gray*" at the 1995 Florida State University Conference on Literature and Film; "The Violation of Women's Space in Three 19th Century French Plays" at the Graduate Student Organization Colloquium of the Indiana University Department of French and Italian; "The Solipsistic World of Des Esseintes in Huysmans' *Against the Grain*: An Ecofeminist Reading" at the First Annual Conference of the Association for the Study of Literature and the Environment in June 1995; and a paper on cultural identity

in women's autobiographies at Northern Illinois University's 1995 Graduate Conference on Language and Literature.

Graduate student **Neepa Majumdar** received a dissertation fellowship from the American Institute of Indian Studies for 1995-96 to do research in India. She presented "The Self as Other: Ethnography and Self-Representation in Popular Indian Cinema" at the 1995 annual conference of the Society for Cinema Studies.

Graduate student **Millicent Manglis** was elected to be graduate student representative to the Society for Cinema Studies for 1995-97, as well as chair of the film studies section of the Midwest Modern Language Association for 1995. She also co-chaired a panel on "Periodizing the '80s: Thatcher and the Politics of Representation" with graduate student **William Elliott**, from the English department, and presented "The Politics of Paranoia Post-Hitchcock: Brian DePalma's *Dressed to Kill* in the Context of Reaganism" at the 1995 annual conference of the Society for Cinema Studies.

Graduate student **Eric Metzler** presented "The Power and Danger of Interpretation: The Case of the Guglielmitic Heretics" at the Eighth Annual Medieval Symposium at Indiana University in March 1995, and on "Maimed Birth Rites in the Pregnant Abbess" at the 1995 International Congress on Medieval Studies. The latter paper was presented in honor of the late C. Clifford Flanigan.

Graduate student **Christian Moraru** published "Mimesis and Anamnesis: Deconstruction of Metaphysics and Reconstruction of Psyche" in *The Play of the Self* (SUNY Press); "The Collapse of Distance: (continued on page 4)

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This newsletter is published by the Indiana University Alumni Association, in cooperation with the Comparative Literature Program and the College of Arts and Sciences Alumni Association, to encourage alumni interest in and support for IU. For membership or activities information, call (800) 824-3044 or e-mail (iualumni.indiana.edu).

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THE
COLLEGE

Alumni news

Poet **Michael J. Phillips**, MA'64, PhD'71, is recognized in the recently published *Dictionary of the Avant-Garde* as an innovator in the concrete poetry movement. More than 1,700 of Phillips's works have been published, including his master's thesis and doctoral dissertation. A full-time poet for the last 15 years, he has done post-doctoral work at Oxford, Harvard, and Cambridge Universities. He lives in Bloomington.

Linda Becker Weinstein, BA'67, is the library director for Bunker Hill Community College, Boston. She writes: "I'm looking for James Kretz, who was at IU 1963-? If he sees this, please get in touch." Weinstein can be reached by e-mail at (weinstein@noble.mass.edu).

John K. Gillespie, MA'70, PhD'79, is director of the New York office of the Clarke Consulting Group, a company "engaged in the strategic management of culture in business." He is also the author of a chapter on Japanese theater in *Japan: A Literary Overview* and is co-author, with Sugiura Yoichi, of the bilingual book *Nihon bunka o eigo de shokaisuru jiten (Traditional Japanese Culture and Modern Japan)*.

Helen Fogarassy, BA'72, is a free-lance writer based in New York. She has been writing for the U.N. since 1990 and was recently assigned to Somalia as head of the print and special projects unit of the media department.

Geta LeSeur-Brown, MAT'75, PhD'82, is an associate professor of English and women's studies at the University of Missouri, Columbia, Mo. She is the author of a book about Caribbean women writers and also of an account of the history of a black town in Arizona. In 1993, she spent two weeks in South Africa as part of an exchange program between the University of Missouri and the University of Western Cape, Capetown, South Africa. She and her husband, Edward, live in Columbia, Mo.

Nancy Ann Watanabe, PhD'75, has taught French, English, and comparative literature at IU, Boise State University, the University of Alaska at Fairbanks, and the University of Oklahoma at Norman. The National Endowment for the Humanities awarded her a faculty fellowship to help her finish an academic monograph, *Beloved Image: The Drama of W.B. Yeats 1865-1939*. Watanabe lives in Seattle.

In October 1994, as part of the Bunting Institute of Radcliffe College Colloquium Series, **Nancy A. Jones**, BA'77, spoke about her research on female lament in St. Augustine's *Confessions* and the correspondence of Abelard and Heloise. Jones is the author of *Embodied Voices: Representing Female Vocality in Western Culture*, published by Cambridge University Press.

Jeremy Hobart Smith, BA'76, MA'79, PhD'85, is a professor of English at Otterbein College, Westerville, Ohio.

The Radical Faces of Godard and Bertolucci is a new book by **Yosefa Loshitzky**, PhD'87, a lecturer at Hebrew University, Jerusalem.

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Post Office Box 4822
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Departmental update

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Postmodern Reality and the Politics of Disenchantment in Baudrillard and Lyotard" in *Euphorion* 5.1-2; and "Time, Writing, and Ecstasy in *Speak, Memory: Dramatizing the Proustian Project*" in *Nabakov Studies* (Spring 1995), as well as several book reviews. He also presented "Inappropriate Splendor: Compositional Power, the Textual 'Other,' and the Logic of the Uncontrollable in Poe" at the 1994 Modern Language Association Convention; "Zonal Ethics: *Gravity's Rainbow* and Infernal Technology" at the 1995 American Comparative Literature Association Convention, and "William Burroughs and the Technology of Reading" at the 1995 College Language Association Annual Conference.

Professor **James Naremore** presented his 1994 Tracy Sonneborn Prize lecture, titled "Film Noir: the Origins of an Idea," at Indiana University in November 1994.

Graduate student **Liedeke Plate**'s article "From Reading 'Against' to Reading 'With': Feminism and the Subject of Reading" was published in *Reader 30*. She presented "Rewriting *Robinson Crusoe*: The Female Castaway Post-Master Narrative" at the 1994 American Comparative Literature Association Conference; "Towards a *réécriture féminine*: 'Feminine Writing' and Rewriting in the Work of Hélène Cixous" at the 14th Annual Conference on Romance Languages and Literatures; and "Is There an Author in This Text? Hélène Cixous's *The Book of*

Prometha" at the 1994 Midwest Modern Language Association Conference.

Graduate student **Veronica Pravadelli** presented "Becoming Woman: Nomadic Trajectories in Chantal Akerman's *Les rendez-vous d'Anna* and *Nuit et Jour*" at the "m., f., pl.: sexes et sexualités" conference at Duke University in February 1995. She also received the Indiana University Film Studies Dissertation Fellowship for 1995-96.

Graduate student **John Stone-Mediatore** presented "Sound, Sense, and Psychology: Cognitive Poetics versus Psychoanalysis" at the 1995 American Comparative Literature Association Conference.

Graduate student **Paula Willoquet** presented six conference papers in 1994-95, including "Aimé Césaire's *A Tempest* and Peter Greenaway's *Prospero's Books* as Ecological Rereadings and Rewritings of Shakespeare's *The Tempest*" at the First Conference of the Association for the Study of Literature and the Environment in June 1995; "Greenaway's Postmodern Visual Essay on Modernity and the Hegemony of Vision" at the 1995 annual conference of the Society for Cinema Studies; and "The Construction of Masculinity in Godard's *Hail Mary*" at the 1995 Florida State Conference on Literature and Film. She also published "African Animism, *Négritude*, and the Interdependence of Place and Being" in *Interdisciplinary Studies in Literature and Environment* 3.1 and "Federico Fellini's *E la nave va* and the Post-Modern Shipwreck" in *Romance Languages Annual* (1995).