

DEPARTMENT OF COMPARATIVE LITERATURE  
**HONORS THESES**  
2016-present

**2016 HONORS THESES**

**AMY ANDREWS**

“The Witch: A Translation of the Novel by Marie NDiaye”

Translation of a substantial excerpt from contemporary French author Marie NDiaye’s 1996 novel *La Sorcière*, which follows Lucie, a witch with mediocre powers tasked with initiating her adolescent twin daughters into the art of witchcraft. The introduction examines the feminist impetus to translate works written by women, the novel’s themes, and the challenges of the translation process.

*Director & Second Reader:* Prof. Ravindranathan, Prof. Freed-Thall

**BETSY CARTER**

“THE WORDS AGAIN(ST)”

A translation of selected works from *WIEDERWORTE* (2011), a collection in which German poet Ulla Hahn pairs her older pieces with newer pieces in response. The introduction to the thesis, “A Musical Dialogue Across Time,” examines the musical nature of this call and response dialogue and the political significance of women writing about women’s experiences.

*Director & Second Reader:* Prof. Sng, Prof. Gander

**HANNAH RACHEL COLE**

“A Gaveta of One’s Own: The Enclosure and Exposure of Bodies and Texts from Havana to Miami”

The thesis traces the spatial metaphors that confine bodies and texts in the contemporary fiction of Cuban writers Dazra Novak and Ena Lucía Portela. In comparison, the works of diasporic Cuban writers Achy Obejas and Guillermo Rosales subvert expectations of literary and sexual freedom outside Cuba, presenting exile as a new enclosure.

*Director & Second Reader:* Prof. Whitfield, Prof. Rodriguez

**ANDREW COLPITTS**

“ALIVE/EVERYDAY: Translation of the Novel *En Vie* by Eugène Savitzkaya”

A translation of the novel *En vie*, in English *Alive*, by the Belgian author Eugène Savitzkaya. The critical introduction to the translation analyzes the theme of the everyday as a structural and poetic concept. This includes a discussion of genre and how Savitzkaya challenges the generic conventions of the novel in the late twentieth-century.

*Director & Second Reader:* Prof. Wills, Prof. Freed-Thall

**NINA PERROTTA**

“The Demons of the Tongue: A Translation of *Los demonios de la lengua* by Alberto Ruy Sánchez”

A translation of a novel by contemporary Mexican author Alberto Ruy Sánchez. Ruy Sánchez’s 1987 novel blends historical facts with fiction, raising doubts in the reader that mirror those the characters face. The critical introduction discusses the influence of Jesuit tradition on Ruy Sánchez’s “prose of intensities” and his interest in the eroticism that underlies religion.

*Director & Second Reader:* Prof. Merrim, Prof. Gander

**JACQUELINE KIRKLAND RICE**

“Tentative Nations: Identity, Gender, and Foundational Poetics in Vergil’s Aeneid and Derek Walcott’s Omeros”

The thesis examines the ways in which Vergil’s Aeneid and Derek Walcott’s Omeros craft provisional national identities for Rome and St. Lucia. A work of classical reception, this thesis acknowledges that the construction of contingent national identities arises out of contrast with other civilizations and analyzes the distinctly gendered implications of both poems’ identity constructions.

*Director & Second Reader:* Prof. Reed, Prof. George

**ELIZABETH SALEE STANFIELD**

“Write Over Me: Nancy Huston’s Self- Translation”

This thesis examines how self-translation manifests in the bilingual novels of contemporary Canadian writer Nancy Huston, elaborating a critical approach to Huston’s work that challenges the hermeneutics of Translation Studies and enables a re-envisioning of linguistic exile in a global context. Chapters explore selftranslation from various angles, including that of the third space Huston creates between languages.

*Director & Second Reader:* Prof. Freed-Thall, Prof. Wills

**ANGÉLICA BELÉN WANER**

“Countercultural or Counterrevolutionary?: Cuban Readings of El Puente and the Beats”

This thesis explores the Cuban literary project Ediciones El Puente and its closing by the government in 1965. Reading El Puente in comparison to countercultural writing elsewhere, the thesis addresses how translations of Beat Generation poems in Lunes de Revolución, a literary journal also forced to close, furthered the Revolutionary cause in a new fragile nation.

*Director & Second Reader:* Prof. Whitfield, Prof. Rodriguez

**2017 HONORS THESES**

**MATTEO CAVELIER RICCARDI**

“Dreaming with the Great Helmsman: Negotiating Representations of Socialist China in Two Italian Travel Narratives”

The thesis explores the literary and political intent of the travel narratives of Curzio Malaparte and Tiziano Terzani in the PRC. Written at the two ends of the Maoist era, the narratives trace the changing status of Socialist China in the Italian imaginary. Both texts evaluate Chinese socialism as a possible antidote to Italy’s Cold War binary.

*Director & Second Reader:* Prof. Chin, Prof. Riva

**CHRISTINA FLYNN**

“Transcending Domesticity: The Resonance of the Female Form in the Romantic Novel”

This thesis is an exploration of the way that the female form embodies music and bridges the chasm between the official and domestic sphere within Romantic discourse on art. In comparison are Lebens-Ansichten des Katers Murr by E.T.A. Hoffmann, Corinne, ou l’Italie by Madame de Staël, and George du Maurier’s Trilby.

*Director & Second Reader:* Prof. Bernstein, Prof. Sng

**RACHEL GUTMAN**

“Runaway Women: A Translation of Poetry by Roxana Crisólogo, Victoria Guerrero, and Mónica Carrillo”

Contemporary Peruvian poets Roxana Crisólogo, Victoria Guerrero, and Mónica Carrillo's works are each concerned with aspects of political, gender-based, and racial violence in Peru. This translation includes critical introductions to each section that discuss the multiplicity of women's voices in Peru across time and the ways in which each author's generational and social identities inform her work.

*Director & Second Reader:* Prof. Kuhnheim, Prof. Smith

**SALLY HOSOKAWA**

“Dream Cosmologies: An Experimental Translation”

An experimental translation of 夢宇宙論 [Dream Cosmologies] (2012), a collection by contemporary Japanese poet Yanagiuchi Yasuko. Yanagiuchi explores numerous cosmological theories and the (in)significance of human life within the vast universe. The critical introduction offers a Benjaminian approach that prioritizes multiplicity and co-inhabitation, not semantic accessibility, when translating from Japanese into English.

*Director & Second Reader:* Prof. Sng, Prof. Fidler.

**BRENDA SARAI JARAMILLO ZAMBRANO**

The World, the Devil, and the Flesh: A Translation of the Novel Mundo, demonio y carne by Michaelle Ascencio” & A partial translation of Venezuelan author Michaelle Ascencio’s novel Mundo, demonio y carne. Ascencio’s 2005 novel utilizes historical fact to foreground a young woman’s journey of empowerment in an otherwise repressive society that seeks to strip her of autonomy. The critical introduction focuses on language and spirituality as tools of feminist power.

*Director & Second Reader:* Prof. Merrim, Prof. Rodriguez

**CATHERINE KELLY LIU**

“Tostala: A Translation of Four Short Stories by Abdul Hadi Sadoun”

Translation of curated short stories from Abdul Hadi Sadoun’s 2014 collection, Tostala, which in metanarrative form disputes the legitimacy of pan-Arabism. The critical introduction provides a survey of thematic material, grounded in the concept of exile, and launches into a longer discussion about challenges of translation. In particular, it explains Arabic grammatical systems involving syntactic instability that problematize word-for-word translation.

*Director & Second Reader:* Prof. Faiza, Prof. Drumsta

**DANIEL RAPUANO**

“The Dread of the Opening Line: A Translation of Short Stories from L’Angoisse de la première phrase, by Bernard Quiriny”

Translation of selected short stories from L’Angoisse de la première phrase, the first published collection of short stories by the Belgian writer Bernard Quiriny. The translations are prefaced by a critical introduction, which addresses the usefulness of Todorov’s definition of the fantastic for reading the stories. Specific translation challenges and the choice of stories to translate are also addressed.

*Director & Second Reader:* Prof. Ravillon, Prof. Haynes

**LAURA VALLE-GUTIERREZ**

“From El Barrio to La Banlieue: Fictions of Identity in Nuyorican and Beur Literature”

The thesis treats four foundational novels of Nuyorican and Beur literature--Down These Mean Streets, Le Gône du Chaâba, When the Spirits Dance Mambo, and La Seine était rouge--that examine how second generation migrants construct cohesive subjectivities. Constantly negotiating the unifying and discriminatory forces of language, race, and space, the texts nuance readers' understanding of a need for strategic essentialism.

*Director & Second Reader:* Prof. Drumsta, Prof. Alvarado

**2018 HONORS THESES**

**BRESNICK, ELIAS ABRAM**

An 'Other' Predicament: The Problem of the Other in Erving Goffman and Jean-Paul Sartre, as Staged by Patricia Highsmith and Albert Camus

*Director & Second Reader:* Drayton Nabers, Suzanne Stewart-Steinberg

**DEBRE ISABEL**

To Dwell in Memory: Rethinking Trauma in Paslestinian Refugee Camps

*Director & Second Reader:* Emily Drumta, Ariella Azoulay

**ELLIS, KELTON**

DADDY'S GOT TO EAT: A Play By Marie Ndiaye (translated from the French, with an Introduction)

*Director & Second Reader:* Justin Izzo, Emily Drumsta

**GALLAGHER, DUNCAN**

Yerma: A new translation of the play by Federico Garcia Lorca

*Director & Second Reader:* Michelle Clayton, Sarah Thomas

**HALLIDAY, DEVON**

White Mink: A translation of Adelaide de Clermont-Tonnerre's Fournure

*Director & Second Reader:* Kenneth Haynes, Arnold Weinstein

**KANE, JOHN**

THE PALE FOXES: Translation of Selections from Les Renards Pales by Yannick Haenel

*Director & Second Reader:* Lewis Seifert, Stephen Foley

**KLIGLER, ANNA (MIKA)**

The Curse: A Translation of Hyam Yared's *La Malédiction*

*Director & Second Reader:* Ariella Azaoulay, Forrest Gander

**LAGUATAN, TANNER**

ANIMAL LONELINESS

*Director & Second Reader:* Sarah Thomas, Esther Whitfield

**LLOYD, EMMA**

Of Pearls and Scars: A translation of Selections from *De Perlas y Cicatrices* by Pedro Lemebel  
*Director & Second Reader:* Michelle Clayton, Esther Whitfield

**MAMOURIAN, MARCUS**

Systems, 2049: Paranoid Networks of Antihumanism Kittler-Schreber-Pynchon  
*Director & Second Reader:* Susan Bernstein, Peter Szendy

**MARTIN, ISABEL**

The Eye of Upheaval: Legacies of Revolution In American & Italian Radical Feminist Manifestos  
*Director & Second Reader:* Denise Davis, Caroline Castiglione

**McMENAMIN, PATRICK**

The Promise of Literary Empathy: The Ethics & Politics of Feeling in Coetzee & Fictional Form  
*Director & Second Reader:* Amanda Anderson, Marc Redfield

**MONK, GRACE**

Voices of the Concrete Jungle: Street Art in Valparaíso and Athens  
*Director & Second Reader:* Johanna Hanink, Michelle Clayton

**MUKAND, JACOB**

Shipwrecked Yearnings: Black Masculinity, Interracial Desire and the Critique of Modernity in Herman Melville's Billy Budd, Adolfo Caminha's Bom-Crioulo & Tayeb Salih's Mawsim al-Hijrah ila ash-Shamal  
*Director & Second Reader:* Luiz Valente, Anani Dzidzienyo

**QUAH, NICHOLAS**

The Singaporean Idiom: Rehabilitating and Contesting the Postcolonial Nation  
*Director & Second Reader:* Tamara Chin, Dore J. Levy

**ROCKEFELLER, LILY WHIPPLE**

THE MODERN ROMANTIC: The Question of Transcendence In German Romanticism & Virginia Woolf's To the Lighthouse  
*Director & Second Reader:* Susan Bernstein, Arnold Weinstein

**TSANG, NATALIE**

READING SUBJECTS: Resistances to Subjectivity & Interpretation in L'Innommable & "Bartleby, the Scrivener: A Story of Wall Street"  
*Director & Second Reader:* Susan Bernstein, Kristina Mendicino

**2019 HONORS THESES**

**CAMILA GUILLAMA CAPELLA**

*Nation Language: Translating Selvon Into Spanish*

A translation of 4 of Trinidad's Samuel Selvon's short stories, selected from his collection *Ways of Sunlight*. Selvon was central in the literary boom in Trinidad and other Caribbean islands during the mid-20th century, crucial to legitimizing Creole or dialectal English as literary languages. The critical introduction examines the origins and significance of this use of non-Standard English, and explores challenges that emerged in the translation process.  
*Director & Second Reader: Esther Whitfield, Mercedes Vaquero*

### **ANNA MAGAVERN**

*Writing the World through the Self: The Autobiographical Novels of Édouard Louis*  
This thesis concerns contemporary French author Édouard Louis, whose sociologically-engaged autobiographical novels have found fame and controversy in France. The thesis unpacks, contextualizes, and examines Louis' mission of speaking social truth through autobiographical literary construction, with a focus on the ethical stakes of representation in Louis' work.  
*Director & Second Reader: David Wills, Susan Bernstein*

### **IVÁN HOFMAN**

*Economies of the Infinite: Between Hegel and Borges*  
A comparatist reading of Hegel and Borges' ideas on the presentation of infinity. Following Borges' belief that metaphysics is one more branch of fantasy fiction, this thesis attempts a "fantasizing" of Hegel's philosophical rhetoric to dismantle the genre distinction between philosophy and literature, while attending to economical presuppositions, metaphors, and assumptions that structure their texts.  
*Directors & Readers: Adi Ophir, Leela Gandhi, Peter Szendy*

### **MAKEDAH HUGHES**

*Mauve (2010): Translating an Afro-Futurist Rhetoric of Color*  
The thesis is an annotated translation of the text *Mauve* (2010) written by Fatou Diome and illustrated by Titouan Lamazou. The translation is preceded by an introduction that analyzes the Afro-futurist ways in which Diome uses mauve to create a space of belonging and to transcend the French language. The project features annotations, which act as a space for dialogue between the translator, the author/artist, and the reader.  
*Directors & Reader: Justin Izzo, Esther Whitfield, Françoise Simasotchi-Bronés*

### **GABRIELA RIPPER NAIGEBORIN**

*The Enigma of the Story: Kabbalah and the Mystery of Clarice Lispector*  
Through a Kabbalist reading of a short story by Brazilian modernist writer Clarice Lispector, I attempt to shed light on the encounters between narrative and mysticism.  
*Director & Second Reader: Nathaniel Berman, Nelson Vieira*

### **KEVIN MADOIAN**

*Fatal Femininity: Transgressive Wives and the Tainted Female Body in William Shakespeare's Hamlet and Lope de Vega's El castigo sin venganza*  
This thesis adopts a feminist lens to scrutinize the primary and secondary female characters in two seminal works of early modern English and Spanish tragedy. Using the literary principle of poetic justice, I argue that Shakespeare's Queen Gertrude and Ophelia and Lope's Duchess Casandra are tragic victims of male-contrived femininity punished unjustly through death. At the

same time, I attribute the survival of Lope's Aurora to her demonstrable commitment to patriarchy.

*Director & Second Reader: Laura Bass, Stephen Foley*

### **AYLEEN SANCHEZ**

*She's Still Traveling: A Translation*

A translation of six short stories from contemporary Mexican author Luis Felipe Lomelí's book *Ella sigue de viaje* which explores loss and the breakdown of relationships through the lens of travel, movement and migration. The accompanying introduction examines the unifying themes throughout the stories as well as the challenges of the translation process.

*Director & Second Reader: Julio Ortega, Esther Whitfield*

### **REBECCA BUXBAUM**

*Myth and Emasculation: Roaring Twenties Masculinity in José Eustasio Rivera, Philippe Soupault, and D. H. Lawrence*

This thesis explores conceptions of emasculation—physical, literary, and socio-emotional—in three Roaring Twenties novels: José Eustasio Rivera's *La vorágine* (1924), Phillippe Soupault's *En joue!* (1925), and D. H. Lawrence's *Lady Chatterley's Lover* (1928). Adopting a lens of critical theory on myth and mythmaking, this thesis seeks to deconstruct depictions of masculinity and its absence for 1920s novelists in Colombia, France, and England.

*Director & Second Reader: Maan Alshoufi, Michelle Clayton*

### **ANDREW ROBBIN**

*Maricas and Pédés in Exile: Modern Orientalist Pederasty in the Autofictional Works of Juan Goytisolo and Abdellah Taïa*

A comparative analysis of the autofictional works of two queer writers, Juan Goytisolo and Abdellah Taïa. This thesis situates both of their writings within a tradition of (post)colonial, Mediterranean sex tourism in order to examine the overlaps and disconnects between the authors' sexual, racial, and national politics.

*Director & Second Reader: Ourida Mostefai, Sarah Thomas*

### **IRIS CRONIN**

*Antigone in Antioch: A Translation of Antioche by Sarah Berthiaume*

A discussion of the translation process for the play, including the nuances of theatrical translation and the singularities of Canadian French. This presentation will be followed by a brief reading from the play.

*Director & Second Reader: Stéphanie Ravillon, Stephen Foley*

### **DEVON CARTER**

*The Cambridge Songs: A New Translation*

A translation of a Latin medieval song anthology, the *Carmina Cantabrigiensia* (*Cambridge Songs*). It is the second complete English translation of the Songs and the first designed for readers without access to the original text. Also includes several reconstructed tunes from a collection of music associated with the Cambridge Songs around the time of their copying, c. 1050.

*Director & Second Reader: Joseph Pucci, Susan Bernstein*

## 2020 HONORS THESES

### **JULIA BENNANI-SMIREs**

*Writing Silence: Literature and Film in Translation*

This thesis theorizes film adaptation of literature as a process of translation, and employs translation theory to analyze the spirit of interplay between three novels—Madame de Lafayette’s *Princesse de Clèves*, Antonio di Benedetto’s *Zama*, and Louisa May Alcott’s *Little Women*—and their contemporary film adaptations—Christophe Honoré’s *La belle personne* (2009), Lucrecia Martel’s *Zama* (2017), and Greta Gerwig’s *Little Women* (2019), respectively.

*Director & Second Reader:* Laura Odello (French Studies), Peter Szendy (Comparative Literature)

### **GIA DAO**

*A Butterfly Dreams of Heaven: Translation of the Novel Hồn Bướm Mơ Tiên (1933) by Khái Hưng*

*A Butterfly Dreams of Heaven* is written by Khái Hưng and published in 1933 during the Vietnamese cultural revolution, a revolution which unsettled the French colonial regime due to the surge of nationalism, communism, anti-colonialism, and feminism. At a pivotal point in its history, Vietnam was grappling with (re)defining old and emerging socio-cultural and political values in an effort to conceptualize its independence and nationhood. The novel offers a glimpse into that discombobulated world as it examines the revolutionary conflict between tradition and innovation through the male-male love story of Ngọc and Lan, a scholar and a young monk.

*Director & Second Reader:* Samuel Perry (Comparative Literature & East Asian Studies), Kenneth Haynes (Comparative Literature & Classics)

### **ABIGAIL HABER**

*The Cry of the Hourglass : Translating Trauma in the Feminine Body*

This work proposes a partial translation of the autofictive novel *Le Cri du Sablier* (2001), written by French author Chloé Delaume. This book, never before translated into English, begins at the murder-suicide of Delaume’s parents, and describes the author’s attempts to reckon with her trauma in the months and years to follow. The critical introduction explores the history of autofiction, as well as the challenges of and processes behind translating trauma. Accordingly, the translation proceeds through an approach that values co-inhabitation and creativity as a way to render the remarkable and inventive prose style characteristic of Delaume’s project.

*Director & Second Reader:* Stéphanie Ravillon (French Studies), Arnold Weinstein (Comparative Literature)

### **ALEJANDRA MENA**

*Afterlives of the Text: an encounter Between Jacques Derrida and Valeria Luiselli*

This thesis is a comparative analysis of the work of the Algerian French philosopher Jacques Derrida and the Mexican novelist Valeria Luiselli. It studies the concept of *survie* as it appears in the work of Jacques Derrida as the text’s ability to propagate itself beyond the means of its author. By turning to Valeria Luiselli’s novel *Los ingravidos* it considers how a reader, engaged by the responsibility of inheritance, responds to and intervenes in the *survie* of a text.

*Director & Second Reader:* Laura Odello (French Studies), Michelle Clayton (Comparative Literature & Hispanic Studies)

**ALAN MENDOZA SOSA**

*Queer Sor Juana? Power Relations in Courtly Love Poems by Sor Juana Inés de la Cruz and Two Contemporary Novels*

This thesis analyzes power relations in the forms of asymmetries and hierarchies of gender and race. The analysis falls on three texts, Sor Juana Inés de la Cruz's courtly love poems (ca. 1725), Mónica Lavín's novel *Yo, la peor* (2009), and Alicia Gaspar de Alba's novel *Sor Juana's Second Dream* (1990). I center my study of these texts on how they represent the relationship between Sor Juana and the vicereine María Luisa Manrique de Lara y Gonzaga, Countess of Paredes, Marchioness of la Laguna. Alongside with many of the studies on this relationship, my thesis considers the possibility of a love affair between the two women and explores the implications of such a possibility in the context of power relations

*Director & Second Reader:* Stephanie Merrim (Comparative Literature & Hispanic Studies), Luis Miguel Estrada Orozco (Hispanic Studies)

**2021 HONORS THESES**

**SHIRA ABRAMOVICH**

*A translation of Anne Savelli's Saint-Germain-en-Laye*

This thesis is a complete translation of *Saint-Germain-en-Laye* (132 pages; 2019), an experimental prose autobiography by contemporary French writer Anne Savelli. *Saint-Germain-en-Laye* continues Savelli's exploration of space, transit, memory, and the chance encounter. The translation is prefaced by a critical introduction which interrogates Savelli's literary geographies, as well as a translator's note investigating the "untranslatable" as a space of possibility.

*Director & Second Reader:* Maan Alsaoui (Middle East Studies); Stephen Foley, (Comparative Literature & English)

**CLARE ARLINGTON BOYLE**

*"Words Are Savage Birds:" The Violent and Liberatory Potential of Language in the Works of Nina Bouraoui, In Conversation with Assia Djebar*

Nina Bouraoui's autofiction carves out a radical space for her identity as a gay, mixed race, Arab Algerian person. This thesis traces the resonances (time travel, extended metaphor) between her work and that of noted Algerian Feminist writer Assia Djebar. It also juxtaposes Bouraoui's critical reception with that of the Groupe du 6 Novembre to excavate homonationalist impulses in Bouraoui's oeuvre.

*Director & Second Reader:* Emily Drumsta (Comparative Literature); Emily Owens (History)

**JOËLLE DONG**

*Of Tea and Smoke: (De)Orientalizing China*

This thesis coins the term Oppositional Cultural Relativism (OCR) to articulate how British, French, and American orientalisms of China evolve along a continuous misconception of East-West polar difference. Beginning by tracing modern Asian American stereotypes back to Enlightenment polemics, this thesis proceeds past the reductions of OCR by integrating postcolonial literary theory with TV crime thriller tropes to create an original series titled *Of Tea and Smoke*, a female-driven Opium War epic set in The Pearl River Delta.

*Director & Second Reader:* Vangelis Calotychos (Comparative Literature); Robert G. Lee (American Studies)

### **YUANYUAN FANG**

*The Ghost Of Lucretia: Seduction and Consent in Samuel Richardson's Clarissa and Jean-Jacques Rousseau's Julie*

A ghost is haunting the eighteenth-century novel – the ghost of Lucretia, the chaste Roman matron who killed herself after being raped by Tarquinius. The Lucretia myth was reiterated in the eighteenth-century novel, including in Samuel Richardson's *Clarissa* and Jean-Jacques Rousseau's *Julie*. Both novels rehabilitate the virtue of a supposedly “fallen” woman and provide new models for feminine virtue and female heroism.

*Director & Second Reader:* Ourida Mostefai (Comparative Literature & French Studies); Marc Redfield (Comparative Literature, English, & German)

### **MARYSOL HOPE FERNÁNDEZ HARVEY**

*Translating The Nation: A Translation Of Ana Lydia Vega's Esperando A Loló*

In *Esperando A Loló*, Vega sets out to tell the story of her Puerto Rico, indulging in complexity, contradiction, and exploration. In the process of translation, we must reckon with the fact that so much of what makes Vega's text beautiful, also resists translation in many ways. Vega's untranslatability is not a fatalistic untranslatability, but rather one that invites engagement. It is an untranslatability that is defined by an unapologetic commitment to the history and structure of the original language and culture. This translation strives to preserve this commitment and to lean into the ways Vega's specificity draws us closer to a certain Puerto Rican truth.

*Director & Second Reader:* Andrew Colarusso (Literary Arts); Esther Whitfield (Comparative Literature & Hispanic Studies)

### **AVA HOLL**

*Literature of Exile: Anna Seghers, Clarice Lispector, and James Baldwin*

This project considers selected works by Anna Seghers, Clarice Lispector, and James Baldwin, each of whom wrote in exile and explored the intersections of belonging, displacement, and memory. An overarching theme of this project is that experiences of exile, seen through the lens of literature, can provide a way to think of identity outside of state structures and to interrogate collective fantasies. Seghers, Lispector, and Baldwin contend that interiority can inform conceptualizations of national identity and history, asserting the truths found in subjectivity.

*Director & Second Reader:* Marc Redfield (Comparative Literature); Patrícia Sobral (Portuguese and Brazilian Studies)

### **DIVYA MANIAR**

*Life-Writing: Representing Consciousness through Radical Forms in Woolf, Faulkner, and Beckett*

This thesis places work by Virginia Woolf, William Faulkner, and Samuel Beckett side-by-side. This is done more specifically in relation to texts that exemplify progressions toward radical experiments with narrative structure. To that end, *To the Lighthouse* is compared to *The Waves*, and *The Sound and the Fury* to *Absalom, Absalom!* Beckett's trilogy is brought in as a final challenge to conventional modes of signification and storytelling. Through these texts, this thesis argues that a truer representation of subjective experience is what these authors seek, each in their own way, to attend to using the emotive logic of their radical structures.

*Director & Second Reader:* Arnold Weinstein (Comparative Literature); Peter Szendy (Comparative Literature)

**ALEXIS ROMAN***A Translation Of Lucila Grossman's Mapas Terminales*

This thesis translates Lucila Grossman's novel *Mapas terminales* from the original Argentinian Spanish into a version of English that relays the author's cybernetic, colloquial, and chaotic narration of an alien birth gone wrong. Translated in a time of rampant social isolation, Zoom life, and doomscrolling, Lucila's cyber-poetic narrative underscores the tensions and (dis)connections that arise from traumatic ruptures and ostensibly secure modes of digital symbiosis.

*Director & Second Reader:* Michelle Clayton (Comparative Literature & Hispanic Studies); Felipe Martínez-Pinzón (Hispanic Studies)

**NICK SMITH***The Something Else (Who Killed Layla al-Haye?): An Arabic-English Literary Translation*

An English translation of Palestinian author Ghassan Kanafani's previously-untranslated murder-mystery novella, originally serialized in Arabic in 1966. While telling the story of a man unjustly convicted of murder, the book melds together genres like courtroom drama and police procedural, intentionally flouting many traditional mystery tropes in the process. The preceding critical introduction explores these choices, as well as the ways in which this work represents a notable departure from the author's usual object of study, Palestinian nationalism.

*Director & Second Reader:* Emily Drumsta (Comparative Literature); Stephen Foley (Comparative Literature & English)

**CAL TURNER***The Virtue of the Virago: Gender-Crossing Difference and the Social Life of the Early Modern Female Crossdresser*

This thesis analyzes female crossdressers in the Spanish and English seventeenth century as relational subjects marked by difference. Focusing on Thomas Middleton and Thomas Dekker's *The Roaring Girl* (1611) and Catalina de Erauso's *Vida i sucesos de la Monja Alférez escrita por ella misma* (1625), I examine the ways in which crossdressers relate through morality in spite of their categorization as other. In so doing, I both draw on trans theory as a hermeneutic for understanding the social existence of marked subjects and draw from early modern texts as portraits of trans sociality.

*Director & Second Reader:* Stephanie Merrim (Comparative Literature & Hispanic Studies); Alani Hicks-Bartlett (Comparative Literature & French Studies)