



Brown University  
Department of Comparative Literature

**SENIOR HONORS THESIS FORUM**

April 21, 2021  
2:00-3:30 pm



**SHIRA ABRAMOVICH**

A.B. in Comparative Literature: Literary Translation (English, French) & Computer Science

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**

A.B. in Comparative Literature with Two Languages (English, French)

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

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 Djébar. 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**

A.B. in Comparative Literature with Two Languages (English, French)

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**

A.B. in Comparative Literature with Two Languages (English, Japanese)

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**

*A.B. in Comparative Literature: Literary Translation (English, Spanish) & Economics*

*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**

*A.B. in Comparative Literature with Three languages (English, German, Portuguese)*

*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**

*A.B. in Comparative Literature with Two Languages (English, French) & Philosophy*

*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.B. in Comparative Literature: Literary Translation (English, Spanish)*

*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)*

**NICHOLAS SMITH**

*A.B. in Comparative Literature: Literary Translation (Arabic, English)*

*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 trope*

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**

*A.B. in Comparative Literature with Two Languages (English, Spanish)*

*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)*