LITERATURE AND COMPARATIVE LITERATURE
SENIOR THESIS TITLES

2005-2020

An asterisk (*) indicates that the thesis is available via Hollis. If you have difficulties accessing a thesis, please contact Archive_Reference@harvard.edu. A (T) indicates a translation thesis and a (C) indicates a thesis with a creative component.

2020

Mara and Chinese Modernity: Anachrony, Memory, and the Literature of Crisis, ALEX COHEN
S–G: History and Immediacy through Kafka and Celan, CARL DENTON

Nervous Animals: Aesthetic Nervousness and the Deconstruction of the Nature/Human divide in Ananda Devi’s *La Vie de Joséphin le Fou* and Moi, L’interdite, IRIS FELDMAN

*Le poisson d’Avril,* or, April’s-fish: Hearing Echos of Deleuzoguattarian becoming in “Die Forelle” ("The Trout") and *One Fish, Two Fish, Red Fish, Blue Fish,* (C: Included a live musical performance for violin by the student), ANNA LEE

Childhood/Adulthood: Generational Liminality in Quino’s *Mafalda,* CLAIRE PARK

Observing Opposites: Optics, Character, and Narrative in Return of the Native and Bouvard et Pécuchet, MAY WANG

2019

Authoring Curation: Museumized Spaces in Orhan Pamuk and Harvard University, MAHNOOR ALI

Voyages of an Oceanless Boat, (C: Includes a work of auto-fiction that has recently been published), JOSE CORONADO-FLORES*

Seeing Isn’t Believing & Other Tales in Love and Exile: Unravelling the Aesthetics of S.Y. Agnon's Disappointment, MICHAELA DiLORETO

From the Cold to the Soul: The Ch’an Postmodern in Gao Xingjian’s *Lingshan,* EDITH ENRIGHT*

Thinking through the Archipelago: Migrant’s Search for Inclusion, KIEREN KREEVIC SALAZAR*

*The Tempest:* A Musical, (C: Includes a 45-minute musical with original lyrics, written by the student), MATEO LINCOLN*
Breaking the Silence: Irony, Narrative and Time-Travel in War Writing, **Adrian Magaña**

Branding Nostalgia: Memory, Nationalism, and *Chef’s Table*, **Irioven Ojo**

With the Stars: A Translation of the Poetry of Joe Young-chul (1938—), *(T)*, **Faith Pak**

Feeling as Seeing: Representations of *Embodied* Sight in *Homo Faber* and *The Unbearable Lightness of Being*, **Joseph (Pepo) Zivny**

2018

From Tango to Text: Male-Male Intimacy in Argentine Literature by Jorge Luis Borges and Manuel Puig, **Sarah Blatt-Herold**

A Case to Stand On: The Popular Evolution of the Medical Case History from Freud to Contemporary Memoir, **Jonathan Galla**

Welcome to Trump Country: The Language of Hospitality in America’s Refugee Capital, **Sophie Iosue**

*Un Fragment d’Exécuté*: Echoes of *Le Livre* in Mallarmé’s *La Dernière Mode*, **Tarpely Hitt**

From Mise-en-Scène to Mise-en-Page: Intermedial Representations of the Urban Imagination, **Victoria Kwok**

The Art of Living Creation: Self-Fashioning in the Autobiography of Salvador Dalí, **Emily Oliveira**

Women Weaving the World: Text and Textile in the *Kalevala* and beyond, **Hanna Psychas**

Breaking χαράκη: The Creation of Character in Hellenistic Literature, **Anjali Raghunathan**

A Virtual Address, *(C: Includes an installation that uses video and sculpture to meditate on how individuals enter virtual space)*, **Lily Scherlis**

Proust as Architect: Notre-Dame d’Amiens and the Task of Criticism, **Elizabeth Wiener**

They Call Me Mignon: Expanding Narration in the Instrumental Performance of Goethe’s Mignon Lieder, *(C: Includes a live musical performance and recording of various compositions based on the figure of Mignon in Goethe’s *Wilhelm Meisters Lehrjahre)*, **Annie Wu**

2017

“That Other World”: Norms of Realistic Representation in Lukács and Joyce, **Matthew Barrieau**
“In the Form of a Dwelling”: Translating the Self in Alejandra Pizarnik’s *Diarios*, **CHRISTINE LEGROS***

World Is a Stage and Life Is a Dream: Metatheatricality in *Peach Blossom Fan*, **JIANG LI***

Arrows, Cones, and Dough: Subjectivity and Irreversibility in Time and Memory, **ANJIE LIU***

Speed, the Sea, Midnight: An Adaptation of Françoise Sagan’s *Bonjour Tristesse* for the Screen, **(T), JULIANA SASS***

2016

A Hundred Sights Of Hell: A Translation and Analysis of Albert Londres’ *Au Bagne*, **(T) NIKKI ERLICK***

“Dieses Gesetz kenne ich nicht”: Composer as Reader in Gottfried von Einem’s *Der Prozess*, **SAMANTHA HEINLE***

“Whack ‘em in the Outhouse” the Rhetoric of the Cleansing of an Enemy in Post-Soviet and Contemporary Russia, **ANASTASIA SNETKOVAt**

The Hermeneutics of Authorship in Copyright Law and their Subversion in Darius Kazemi’s Computer-Generated Cultural Criticism, **BENJAMIN SOBEL***

Digitzing Literature: An Ethnography of the Offline Workings of an Online Literary Magazine, **RACHEL THOMPSON***

Refolding the Folds of the Antigone Myth: the Frustration of Withness, Catharsis and Time in Anne Carson’s *Antigonick*, **LAURA TROSSER***

The Modern Quest for Meaning: Narratorial Control and Distance in the Epic Novels of Cervantes and Tolkien, **HANNAH UMANSKY-CASTRO***

Oeufs à la Madeleine: A Timely Approach to the Intertext in Marcel Proust and Milorad Pavić, **COLTON VALENTINE***

Into the Techno-Urban: Rewriting the Human in the Contemporary City-Text, **JOY WANG***

Art, Absence, and the Critique of Nostalgia in Proust and Picasso, **VICTORIA ZHUANG***

2015


Mirage on the Desert Island: Guilt, Forgiven, **LORENZO BARTOLUCCI***
Lesbian Against the Law: Indian Lesbian Activism and Film, 1987-2014, **Reina Gattuso* 

"A single satirical facsimile of me": Character and Author in the Work of Philip Roth, **Jason Hellerstein* 

Split in Two: Dilemmas of authenticity in the content, form, and translation of Maxie Wander's *Guten Morgen, Du Schöne*, (T), **Louisa Kirk* 

Idols and the Ideal: Representation and Divinity in the Isis Book of Apuleius, **Benjamin (Rausing) Koerner* 

Moving with the Dead: *Omeros, Mumbo Jumbo* and the Vodoun Poetics of American Pasts, **Julian Lucas* 

Dialectics of a Feminist Future, **Indiana Seresin* 

Almost Myself: Pessoa, Nabokov, and the Autobiographical Impulse, **Victoria Tarpley* 

Creating Alternative Histories - Meaning, Mythology and Memory in Narratives of the Post-Mao Era, **Tian Zeng* 

2014 

Telling a Life in Steps: The Moving Body and Writing as Creative Agents, **Zachary Connerton** 

*Living for Addition*: Translating Carmine Abate’s Italo-Albanian Fiction, (T), **Michelle Dimino* 

The Unsayable: Roberto Bolaño and Raul Zurita’s Search for a Language of Violence, **Rebecca Elliott* 

"over there is over here": Politics, Gender, and Authority in Contemporary Arabic and English Performance Poetry, **Cassandra Euphrat Weston* 

Logos and Performance: Or, You're Nobody (Till Somebody Kills You), **Nathan Hilgartner** 

The Bees and the Corps de Ballet: Discipline and Vulnerability in Virgil's *Georgics* and Balanchine's *Serenade*, **Alice Kenney* 

Storytelling Spaces and Traumatic Time: Analyzing Narrative Techniques in Marjane Satrapi’s *Chicken with Plums*, **Didar Kul-Mukhammad** 

Au bout du monde: Theatre and its Environments in the Era of Climate Change, **Benjamin Lorenz* 

The Early Modern Ambassador: Diplomatic Critique Through Literary Representations in Torquato Tasso’s *Gerusalemme Liberata* and Luis Vaz de Camões’ *Os Lusiadas*, **Brittanie Maxwell**
Finding Francophone Equiano (in All the Wrong Places), **Nicholas Rinehart**

John Cage: Specters of Representation, **Nicolas Schwalbe**

Patient Rights, Patients Write: Communication, Representation and Perspective in the McLean Psychiatric Hospital Archive, **Sofia Tancredi**

Revolutionary Women: Exploring the Legacy of Female Leadership in Representations of Joan of Arc, Louise Michel, and Olympe de Gouges, **Celenya Tyler**

2013

“The Words of Our Mouths, the Meditations of Our Hearts”: A Lacanian Study of Symbolic Constructions and Their Function in the Text of the Anglican Liturgy, **Marina Connelly**

"Wo ich bin, da ist Deutschland": Cultural Letters in Exile from Mann Adorno, Benjamin, and Auerbach, **Katherine Damm**

Subjectivity and the Rhetoric of the Veil, **Amrita Dani**

Ethics Responsibility in the Works of Jacques Derrida, **Michael Feeney**

Eloquencies of the Negative: Allegory in the Late Works of Adorno, **Ricky Fegelman**

Animals and Angels: Constructions of Idiocy in Medicine and Literature in the Nineteenth Century United States and Europe, **Cat Flynn**

The Difficulty of Metaphor, **Giulio Galliani**

Performing Responsibility: Musical Writing in Beckett, Berg, and Rilke, **(C: This thesis on performance in both verbal and musical media included a video documenting a musical performance), Keir Gogwilt**

“I love you so much I could burst into flames”: Violence, Trauma, and Memory in Philip Ridley’s Plays, **Emily Hyman**

Transformed Voices: Projecting Fantasies of the Transgender Other in Middlesex, Habibi and Immaculate Conception, **Nur Ibrahim**

An Ethical Engagement with the Treatment of Reading Literature in Marcel Proust's À la recherche du temps perdu, **Susie Kim**

In Between: The Hotel in Postwar German and American Cinema, **Patrick Lauppe**

Practicing literature and reading medicine in Guadeloupe: An approach to ethics, **Sarah McCuskee**
Good Saint Manuel, Martyr: A Critical Introduction and Annotated Translation, (T), **KIERNAN MICHAU**

Mystical Memes: Exploring the "stabilizing" irony of Internet memes, cyber-expression, and Web 2.0 communication, **JOSEPH MORCOS***

Speak, *Lolita*: Nostalgia and Nabokov's Female Heroines, **ANNA ONDAATJE**

Exploring Alternative Spaces: Spatial Orders, Heterotopias, and Secret Spaces in Schnitzler’s *Traumnovelle*, Musil’s *Törless*, and Kafka’s *Das Schloss*, **KEVIN STONE***

Missing Author(ity): Futile Searches and Silent Voices in Roberto Bolaño's 2666, **LIZZIE THOMPSON***

Écrivains par Eux-Mêmes: The Death of the Author and Work of the Reader in the *Auto-portraits* of Beckett, Markson, and Barthes, **XANTHIA TUCKER***

2012

Gregor Samsa, c'est moi: Taste, Social Mobility, and the Aesthetics of Metamorphosis in the Works of Franz Kafka, **CHRISTINE AN**

Duras and Resnais's *Hiroshima mon amour*: Postwar Aesthetic and Ethical Complexities, **JOHN CARPENTER***

How to Contain World War III, Chemical Toxins, and American Suburbia or, Cinematic Threat in the Environments of Marker, Tarkovsky, and Haynes, **LAUREN IANNI**

Towards The Essence Of Poetry, by Micah Yosef Berdichevsky - Translated, Annotated and with a Critical Introduction, (T), **TALIA LAVIN***

Tzara/Borges - Combinations, Recombinations, and the Grid in "Pour faire un poème dadaïste" and "the Library of Babel", **NOAH MADOFF**

Colonial trauma, *unidad deseada*: narrative constructions of traumatic magical realities in Carpentier and Asturias, **DIANA MCKEAGE***

'A Language All Its Own': Comics Art as Trans-Cultural Communication in Marjane Satrapi's *Persepolis*, (C: The conclusion to this thesis on the graphic novel *Persepolis* was written in the style and format of a graphic novel), **VICTORIA PALANGE***

Reading Realities: Approaches to Reading the “Incomprehensible” in Hasan Muṭlak’s *Dāḥādā* and Yoel Hoffmann’s *The Shunra and the Schmetterling*, **BETTY ROSEN***

Efficacious Language in the Poetry of Gerard Manley Hopkins, **SARAH ROSENBERG-WOHL**

**SARAH***
COMPARATIVE LITERATURE CONCENTRATION

2011

Quo Vadis? The Life and Literary Philosophy of David Foster Wallace, (C: This thesis on the creative non-fiction writing of David Foster Wallace includes an original non-fiction personal essay on cheerleading camp), BECKY COOPER*

Between the Flying Mountain and the Stone Sea: Lostness, Landscape and Narrative in Two Novels by Christoph Ransmayr, SOPHIE DUVERNOY

From Excess to Engagement: Reading as Process in the Work of Zadie Smith, AMA FRANCIS*

Mourning and Healing: Self and Nation in the Elegiac Poetry of Aida Cartagena Portalatín and Excilia Saldaña, CHELSEA GLOVER

Bhasa's Karnabharam: A Bold Look At A Beloved Hero, HAWLEY NELL*

“Displacement, Travails, Redemption, Success”: Searching for the Traditional Immigration Paradigm in The Works of Aleksandar Hemon, PELIN KIVRAK*

Making Artistic Overtures: Pacific Overtures’ Challenge of American Nationalism and the Conventions of American Musical Theater, ELIZABETH KRANE

The Third Dimension: The Role of Technology in Distinguishing Cinema and Television, CHARLETON LAMB

"O tall tree in the ear!": Creative Receptivity and the Senses in the Poetry of Rainer Maria Rilke, HANNAH LINCOLN*

Reading to Pull the Trigger: Seeking the Limits of Active Readership through Crime Narrative, CHRISTOPHER MAGLIOZZI*

Georgette !: A Translation with Commentary, (T), MOLLY O’LAUGHLIN*

Speaking the Silence: Foreword and Translation of Paco Zarzoso's Mirador, (T), JULIANNE ROSS*

"The Body and the Image: Power, Performance, and Détournement in Genet's Le Balcon", MATTHEW STONE

The Web on the Wall, the Moon in the Sea: Reality, the Imagination and Modernist Aesthetics, OLIVER STRAND*

Displaced Relics: Zhang Zao's Post-Misty Poetics — A Critical Study and Translation, (T), LUZI YANG*

2010
"Eine lautlose Detonation": Ingeborg Bachmann and the Violence of Language, SOPHIE ALEXANDER*

Art of the Novel: Text and Image in William Makepeace Thackeray’s Vanity Fair, ANNA BARNET

Nuyorican Newness: A website presenting an examination of the aesthetic and ideological tropes of the Nuyorican movement from the 1960s to date, (C), ELIZABETH BROOK*

Sonic Playgrounds: Music and the Problem of Representation in Alejo Carpentier's Los Pasos Perdidos and Miguel Angel Asturias' Hombres de Maíz, MARIO ANDRES CAMACHO*

Chick Lit and Why it Works: An Exploration of the Genre from its History to its Literary Conventions and the Strong Female Characters at its Helm, SYLVIA CASTILLO

Coloratura in quotation marks: how 20th century opera approaches its aesthetic past, VICTORIA CRUTCHFIELD*

Beyond Longing: The Aesthetics of Self-Interpretation in Nietzsche and Proust, DANIELA JOFFE*

Fidelity among the unfaithful: preserving characterization and text-music relationship in a singable translation of Mozart's Don Giovanni, LILY KASS

Hölderlin and the Problem of Analogy, CLEMENCE KAVANAUGH

Handling the Foreign: A Translation of Nizami Ganjavi's Khusru va Shirin as Literature, Craft, and Artifact, (T), SARAH MORRELL*

When Imagination Fails: The Posthumous Life of Dolls in the Works of Heinrich von Kleist, Rainer Maria Rilke, Edward Gordon Craig, Angela Carter, Alexander Blok, and Alexander Grin, OLGA MOSKVINA*

On Silence and the Right to Remain (A study of narrative silence focusing on Shakespeare, Beckett, and J. M. Coetzee.), ROBERT NILES

Home at Last: Apocalypse and Nostalgia in the Films of Andrei Tarkovsky, DANIEL NORMANDIN*

Twentieth-Century Eve: Damned Daughters from C. S. Lewis to Philip Pullman, ANNIE STONE

Stellar cannibalism: Stars, Mandelstams, stamps and Stalin's camps in Danilo Kis's 'Red Stamps with Lenin's Picture', MARIA VASSILEVA*

2009

Achieving the Whole: Serialization in Television and the Novel, RICHARD BECK*

Becoming Entheos: Reuniting the Reader with the Dionysus of Drama, ALEXANDRA BELL
‘To Be Watched’: Reinscribing Black Agency after Rodney King, **Kameron Collins**

The Two Sins of Robinson Crusoe, **Mark Davis**

A La Recherche D'Herculine Barbin: Re-Writing Sex and Gender in the Memoirs of a Nineteenth Century French Hermaphrodite, **Joe Geschlecht**

Sozzini's Jerusalem: Civic Autobiography and the 'City as She' in Alessandro di Girolamo Sozzini's *Diario delle cose avvenute in Siena* (1587), **James Goldschmidt**

Textual Description, Musical Response: History and Practice of the Program Notes of the Boston Symphony Orchestra, **John Kapusta**

The Glass Stories: an Amateur Reader's Interpretation of J.D. Salinger's Fiction, **Taro Kuriyama**

Two Visions of Anger: Brontë's *Jane Eyre* and Woolf's *Mrs. Dalloway*, **Lucy Mackinnon**

“There Can Be No ‘Innocent’ Art”: Ethics in the Novel, **Kyle McAuley**

The Death of Satire: Satiric Atrophy and Bulgakov's *The Master and Margarita*, **Emmet McDermott**

Love in Writing: Memory, Time, and Anticipation in Nabokov and Proust, **Juli Min**

Disembodied Voices: Horror In American Radio Plays, 1934-1949, **Jon-Mark Overvold**

Illuminating Spaces: Aesthetic Perception in *Mrs. Dalloway* and *To the Lighthouse*, **Anna Resnick**

From the Tie Snake to Treng Treng: The Figure of the Serpent in the Poetry of Three Indigenous Women, **Jessica Righthand**

From the Poet to the People: Resistance, Criticism and Palestinian Identity in the Writing of Mahmoud Darwish, **Alice Speri**

A Love That Ruined Cities: A Foreward to and Translation of *Qing cheng zhi lian* by Eileen Chang, **(T), Sarah Tseng**

2008

“Your Friend and Comrade, Ernesto”: Translating Difference in Hemingway’s *For Whom the Bell Tolls*, **Aliza Aufrichtig**

Patients and Professionals: Gender, Medicine, and Literary Styles in Postbellum American Fiction, **Elisabeth Bloomberg**
Fantastic Happenings and Gory Adventures”: Metamorphosis, Identity, and the Atom in Ovid and Ted Hughes, **ALWA COOPER**

The Screen Translator’s Dilemma: An Analysis of Issues Unique to the Translation of Audiovisual Media, **EIKE EXNER**

Confronting Corpses in the Poetry of Benjamin Fondane and Paul Celan, **ARIELLE FRIDSON**

Laughing at the Loony Bin: Laughter and Humor in *One Flew Over the Cuckoo’s Nest*, **CHELSEA GRATE**

Theater and the Assassin. Presenting Absence in Theatre East and West, **ARLO HILL**

“The Inventive Art of the Human Soul”: Heidegger’s Etymology as Discourse of Truth, **DAN HOWELL**

The City and the Poem, **CARMEN JAMES**

How is an Elephant Like a Grand Piano: Nabokov’s Translated Wonderland, **OLGA KAMENSKY**

Language and Lies: Moving from Text to Performance in a Translation of Olivier Py’s *The Conquerors*, **KARA KAUFMAN**

The Poetry of Ilhan Berk: Translation and Critical Commentary, **(T), ECE MANISALI**

Writing the Jewish Short Story, **ALLIE PAPE**

Fiction and Testimony: 20th-Century Shanghai in History and the Imagination, **TONY QIAN**

Fiction as Phenomenological Experiment: Methods for Establishing Boundaries Between Narrator and Character—Featuring James Joyce’s *Ulysses* and Alfred Döblin’s *Berlin Alexanderplatz*, **JACK RASMUS-VORRATH**

The Theater of (Dis)enchantment: The Making and Remaking of Victorian Pantomime, **AILEEN ROBINSON**

“This Inscrutable People”: Hesitancy, Anthology, and Repetition in Elizabeth Bishop, **GABRIEL ROCHA**

Reading Space and Place Between *Morro* and *Asfalto*: An Itinerary through the Contemporary Zona Sul of Rio De Janeiro, **GREGORY SCRUGGS**

“Following the Shadow, One Comes to the Body”: Allegory in *La Divina Commedia*, **CHRISTOPHER VAN BUREN**
In the Eyes of the Artist: Perception and Visual Representation in Honoré de Balzac’s “Unknown Masterpiece” and Selected Works by Paul Cézanne, XIMENA VENGOECHEA*

FLASH, ROAR, DREAM: A Reading of the Dream Imagery in the Hiroshima and Nagasaki Atomic Bomb Testimonial Literature alongside Freud, Lacan, and Coleridge, YOSHITAKA YAMAMOTO*

2007

Kaddish as Code: Sitting Shiva with Sholem Aleichem, Allen Ginsberg, Leonard Bernstein and Imre Kertész, KYLE BERKMAN*

A Film Without Bread: Fact, Fiction, and Allegories of Viewing in Luis Buñuel’s Las Hurdes, CHRISTOPHER BLACK*

Insecure Communication: René Pollesch on the Stage and in Translation, ALEXANDRA BUSH*

The Text on the Horizon: Cycles of Literature and Life in Proust, Woolf, Deleuze, and Sebald, CARA EISENPRESS

Stranger in a Strange Land: the Quest for Identity in Works by Bellow and Ellison, ANDREW ESENSTEN

Come Vidiamo: Spectatorship and Navigation in Two Graphic Sonnet Albums, ROSS HALBERT*

“The Greatest Show on Earth”: Staging Authorship at the Circus, CASIANA IONITA*

Difficult Women, Exiled Heroes, Old Men: Reconstructing the Chinese Ideological Novel, MINYANG JIANG*

The Wounded Voice: Philoctetes’s (In)felicitous Language and its Reception in Dario Fo’s Political Theater, DAN MACH

Hysterical Detection, Hysterical Criticism: Psychoanalysis and Poe’s Stories of Detection, JEFF NAGY

L’écriture se vide: The Space of Writing in Blanchot and Beckett, TIM PIERSON

“Learning To See”: Phenomena and Engagement with Artworks in the Writings of Rainer Maria Rilke, RYAN RILEY

Pierre Klossowski: A Philosopher in the Bedroom, MICHAEL SANCHEZ*

Spaces and Uses of the Line: Reading Motion, Gesture and Form in Jackson Pollock, Jack Kerouac and Allen Ginsberg, LARA SCHWELLER
Typographical Modernism and New Media in the Weimar Republic; or, How El Lissitzky and László Moholy-Nagy Made the Printed Page a Vision of Social Hope, **Benjamin Tarnoff***

Gelobt seist du, Niemand”: Ineffability, Ich-Du Structures, and the Poetics of Witnessing in Paul Celan, **Emily Vasiliauskas***

“In These Delicate Vessels...”: Mothers, Jews, and Language in *Daniel Deronda*, **Sarah Watson***

Understanding Frames/Framing Understanding: Camera, Character, and Viewer in Three Films by Marguerite Duras, **Ariel Westerman***

‘Camp’ing Buddies and Bodies: Politics, Camp, and *Cursi* in *El beso de la mujer araña* and *Tengo Miedo Torero*, **Arie Zakaryan***

2006

Problems with Authority: The Romantic Irony of Futurism and Punk, **Andy Asara***

The Invitation to Reading in T.S. Eliot’s Letters and Poetry, **Sara Bartel***

Historical Trauma and the Ting-Qing Dynastic Transition. Collecting and Connoisseurship and the Rhetoric of Irony: Examinations in *Liaozhai zhiyi* and *Xingqing ouji*, **Anais Borja***

The Opposite of Television: David Foster Wallace on the Relationship Between Television and Fiction, **Francisco Brito***

Ineffable Experience: Girlhood Trauma in *Persepolis* and *A Child’s Life*, **Michelle Dellatorre***

Death, Performance, and Visual Play: Three Dramatic Works of Jean Genet, **Amanda Gann***

Virginia Woolf’s Symposia: Ideas of Unity in the Parties of *Mrs. Dalloway*, *To The Lighthouse*, and *The Waves*, **Evan Helpler-Smith***

Present: Poems, Paper, Ink, **Abigail Miller***

What’s in Charles Wright’s Back Yard? (Working in the Synapse), **Catherine Moore***

Purveying Literature: Literary Eclecticism in the Romanian Calendar-book and the Creation of a Late Nineteenth Century Reading Public, **Mihaela Pacurar***

Desperate for Dialogue: A Bakhtinian reading of Christian Ideas in Dostoevsky’s *Notes from Underground* and “Krotkaja”, **Tulita Papke***

A Residence of Resonance: The Role of Sound in Selected Poems of *Residencia en la tierra II* by Pablo Neruda, **Alexandra Russell***
In Translation: Performance and Production of Difference in and Around Ha Jin’s *The Crazed* and J. M. Coetzee’s *Disgrace*, **Jannie Tsuei***

Writing: The Urban Calligraphy of New York City, **Stephanie Tung***

2005

Dimensions of the Lacanian Mind: Implications of Split Consciousness for Narrative and Metaphor, **Charlie Black***

Proust Terminable and Interminable: Repetition, Revelation, and Conclusion in Marcel Proust’s *À la Recherche du Temps Perdu*, **Patrick Blanchfield***

Genealogies of Catastrophe in Yehuda Amichai’s *Lo Me’Achshav*, *Lo Me’Kan* and Ricardo Piglia’s *Respiración Artificial*, **Irin Carmon***

The Comparative Study of Solitude in the Music of Jackson Browne and the Poetry of T.S. Eliot, **Matthew Corriel***


Unsay Void, **Kevin Holden***

Ornamental Disolution: The Aesthetics of Objects in *Mrs. Dalloway*, **Margaret Hsieh***

Reading Sex In and Out of Text: The Politics of Mario Vargas Llosa’s *In Praise of Stepmother* and The Notebooks of Don Rigoberto, **David Jenkins***

“Self-Substantial Fuel”: Economic and Medical Metaphors of Self-Consumption, **Andrew Karas***

Floating in Time: Suspended Communication in the Cinema of Federico Fellini, **Joanna Karlin***

Disfigured/Disarticulated: Witnessing *The Elephant Man*, **Andrews Little***

The Problem of (Re)Writing: Intertextuality, Gesture and Sound in *The Adventures of Telemachus*, **Raluca Manea***

Stirring the Text into Motion: Translating Manuel Ramos Otero, **Jackeline Montalvo***


Omnia Vincit Amor, **Robert O’Donnell***

Phenomenology and the Enigma of Meaning, **Rasheed Sabar***
Remembrance of Words Past: Translating the Drafts of the Madeleine Episode in *A la Recherche du Temps Perdu* by Marcel Proust, **TEYMOUR SHAHABI***

From Poetry to Propaganda: Film and Zionist Ideology, **ILANA SICHEL**

Dossier D. How to: Dis/gust/member/appear: Harry Gamboa Jr. & Asco, **JENNIFER STERNAD***

Ravelling: Exploration of Preservation and Loss in the poetry of Emily Dickinson and Wislawa Szymborska, **SASHA WEISS***

Exhausting the Possible: A Study of Artistic Form in works by Samuel Beckett and Alberto Giacometti, **PALOMA YANNAKAKIS**

Spectatorship as Masochism in Giacomo Puccini’s *Tosca*, **OUSSAMA ZAHR***