LITERATURE AND COMPARATIVE LITERATURE
SENIOR THESIS TITLES

2005-2021

An asterisk (*) indicates that the thesis is available via Hollis. If you have difficulties accessing a thesis, please contact Archives_Reference@harvard.edu.

A (T) indicates a translation thesis and a (C) indicates a thesis with a creative component.

2021

L’Âme en bourgeon — The Soul in Bud: A Translation of Selected Poems from Cécile Sauvage’s Poetry of Motherhood, (T), ALICE DONNELLAN

Dharma as Saṃkṣāta: Reading Crisis Across South Asian Literature, PRANATI PARIKH

Translating the Poetry of Cristina Peri Rossi, (T), AVRIL SAAVEDRA

Apocalyptic Reading: Dostoevsky, Ellison, and Wright’s Underground Visions ANASTASIA SOROCHINSKY

A Preliminary Rhetorical Analysis of Passages in Shakespeare’s Cymbeline, SOPHIE WANG

Poetics of the 'Sciential Brain': Medical thought in John Keats's Poetry, PIPER WINKLER

Selected Poems from Ovid’s Tristia — Prefaced with a Poetics of Translation, (T), MUHUA YANG

Future’s Past, Pasts Present: Displacement and Time in the Poetry of Rokhl Korn and Joan Naviyuk Kane, WILFRIED KUUGAURAQ ZIBELL

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 Josèphin 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*, **CLAIRED PARK**

Observing Opposites: Optics, Character, and Narrative in *Return of the Native* and *Bouvard et Péchuchet*, **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 KRESEVIC 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*, **IRIOWEN 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’Exécution*: Echoes of *Le Livre* in Mallarmé’s *La Dernière Mode*, **TARPLEY HITT***

From Mise-en-Scène to Mise-en-Page: Intermedial Representations of the Urban Imagination, **VICTORIA KWOK**
Comparative Literature Concentration

The Art of Living Creation: Self-Fashioning in the Autobiography of Salvador Dali, **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 Snetkova***

The Hermeneutics of Authorship in Copyright Law and their Subversion in Darius Kazemi’s Computer-Generated Cultural Criticism, **Benjamin Sobel***
Digitizing 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 Past, 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
Comparative Literature Concentration

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-Mukhammed

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, Celeena 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*

Elocuencies 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 Rilsey’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 Dābādā and Yoel Hoffmann’s The Shunra and the Schmetterling, Betty Rosen*

Efficacious Language in the Poetry of Gerard Manley Hopkins, Sarah Rosenberg-Wohl

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 *Khusrv 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 Kamenisky**

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 Esenstein**

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**

Hysteric Detection, Hysteric 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, **ANNAIS 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**

What’s Beautiful and What’s Mine: The Violence and the Joy of Disidentification in Stephen Frears’ and Hanif Kureishi’s *My Beautiful Laundrette*, **ROBERT HODGSON**

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***