

**LITERATURE AND COMPARATIVE LITERATURE
JUNIOR ESSAY TITLES**

2007-2022

An asterisk (*) indicates that the writer of the thesis received the Barbara Johnson Prize.

2024

All Wrapped Up: Horror and Disgust in Lillian Lee's "Dumplings" and Fruit Chan's *Dumplings*,
EMMA FANG

Dis(b)ordered Lives: Time, History, and Identity in the Baltic Borderlands, **RICARDS UMBRASKO**

2023

In Search of the Self-less Self: The Literary (De)construction of the Self in Haruki Murakami and Hermann Hesse, **LARISSA BARTH**

Rabbits, Beggars, Ironists: The Unanswered Question in Updike and Mahfouz, **SOPHIE COOPER**

2022

Forming and Re-forming: Genre in Stephen King's *Misery* and Pyun Hye-young's 窟 (the Hole),
LINA CHO

Les lieux de minorité: memory, minority, and identity in Pierre Nora, Gilles Deleuze, Nathalie Sarraute and Georges Perec, **TESSA HAINING**

Uttering the Unutterable: An Exploration of Wittgensteinian Philosophy in Two Works of Experimental Anglophone Literature, **HENRY JONES**

Hysteria as Performance: Searching for Desire, Disgust, and Meaning in the Portrayal of hysteria in *Masks and Faces* and *Marat/Sade*, **ELAINE KIM**

A Vision of Being: the secular mysticism of Clarice Lispector's *The Passion According to G.H.*,
MADELEINE KLEBANOFF O'BRIEN

Intermedial Usage of Music in Film, **ETHAN LABOUISSSE**

Fool Studies: The Shlemiel's Role in Modernist Narratology, **EZRA LEBOVITZ**

Battling the Tiger: Hybridity and Coloniality in the Works of Jose Martí and Pablo Neruda, **BEN ROBERTS**

"It all started with memory": The body on stage as a protest against the state's narrative power in Lola Arias' *El Año En Que Nací* and Wojtek Ziemilski's *Mala Narracja*, **KASIA ZARZYCKA**

2021

Not Alone: Narrative Healing and Communities of Care in Isabel Allende's *Paula* and David

COMPARATIVE LITERATURE CONCENTRATION

Sheff's *Beautiful Boy*, **ALIA ABIAD**

Bridging *La Novela de La Selva* and Science Fiction, **NATE HAEFELIN**

What's Love Got to Do With It? or Two Thousand Years of Solipsism

Comparative Erotology: Pausanias' Speech from *The Symposium of Plato*, the First Book of Andreas Capellanus' *Art of Courty Love*, and Chapter Five of Nabokov's *Lolita*, **FELIPE MUÑOZ**

Art Song as an "Enhanced Poem"? Exploring the Relationship between Poetry and Music through *Lieder* of Gustav Mahler and Franz Schubert, **SYDNEY PENNY**

COMPARATIVE LITERATURE CONCENTRATION

Slowly Running Through Time: Moments of Crisis, Revolution, and their Aftermath in Amos Oz's *Judas*, **ADAM SELLA**

Growing Up In/As France: Learning through Affect in Contemporary Autofictional Bildungsromane, **SHRUTHI VENKATA**

Existentialism and Character Development in *Tokyo Story* and *The Godfather*, **STEPH YAO**

Adapting a Chinese Cinderella Tale for Children, **AMANDA ZHANG**

2020

Subversion of the "Sublime" and the "Beautiful" in Anna de Noailles and H.D.'s WWI Poetry, **ALICE DONNELLAN**

Above, Between, and Within: New Ways of Mediating Intergenerational Trauma in Yiyun Li's Short Fiction, **JERRICA LI**

Classical Modernism: Reading the Paintings of Cy Twombly in the Epigram and Emblem Traditions, **SAM LINCOLN**

Responding to Religion and its Textual Invitations: A Story, a Rule, a Life, **PRANATI PARIKH**

Fractured Taipei: Taiwanese Identity in *Taipei People* and *The Old Capital*, **CALEB RAK**

The Pursuit and Pitfalls of Education as a Societal and Individual Aim, **AVRIL SAAVEDRA**

Understanding Sudden Understanding: Epiphany in the Russian and American Undergrounds, **ANASTASIA SOROCHINSKY**

The Function of Praise Poetry in Shakespeare's *Cymbeline*, **SOPHIE WANG**

Untethered: Asian-American Male Cultural Suspension in Tao Lin's *Taipei* and John Okada's *No-No Boy*, **ETHAN WHANG**

A "bribed tool of reactionary intrigue": Marx's proletariat and the limits of representation, **PIPER WINKLER**

Out of the Present: Poetry, Language and Time in Jean-Luc Godard's *Alphaville*, **MUHUA YANG**

Love and Coalition: Tradition and Trauma in the Poetry of Joan Naviyuk Kane, **WILFRIED ZIBELL**

2019

Searching the Past, Finding the Timeless: Trauma, Tradition, and the Modern in the Works of Luo Fu and Bei Dao, **ALEX COHEN**

Flattening a City: Space and Dimensionality in Modern Viennese Literature and Art, **NATALIE COHEN**

COMPARATIVE LITERATURE CONCENTRATION

On the Surface: Reflections on Kathy Acker, **CARL DENTON**

Disabling Narratives, **IRIS FELDMAN**

An Essay Against Time: Borges and Benjamin in the Shadow of World War II, **BYUNG JOON LEE***

Ineffable Experience: Girlhood Trauma in *Persepolis* and *A Child's Life*, **CLAIRE PARK**

Comparing and Defining: A Critique of Aristotle's *Poetics* against 3D Short Animated Films, And Their Own Implications as A New Genre, **AVILA REYNOLDS**

The Geography of Variation: Earth, Water, and Island in *On The Origin of Species* and George Eliot's *The Mill on the Floss*, **MAY WANG**

A Series of Parallels: Poe's "The Mystery of Marie Roget" and Ludwig Boltzmann, **XILIN ZHOU**

2018

Reading Spaces Instead of Lines: How Spatialized Bodies Become Text in *Lolita* and *The Remains of the Day*, **ALI MAHNOOR**

The Soul of the Child: Abstract Representations of Children in Contemporary Hip Hop, **JOSE CORONADO**

From Bialik to Yeshurun: The Revitalization of the Hebrew Language and the Question of Linguistic Martyrdom, **MICHAELA DILORETO**

The Liberatory Potential of Testimonio: Testimonies of Refugee Detention within Australia's States of Exception, **KIEREN KRESEVIC SALAZAR**

The Well-Tempered Identity: Music's Influence on Character Identity in "Josefine, die Sangerin oder das Volk der Mause," "Rat Krespel," and "Скрипка Ротшильда" ("Skripka Rotshil'da"), **ANNA LEE**

Ballets Proust or Diaghilev's Nexus: Performing Movement and Sexuality in *À la recherche du temps perdu*, **MATEO LINCOLN**

Soldiers and the Sublime: *Slaughterhouse Five*, "FRAGO", and the Inversion of the Classic Wartime Revelation, **ADRIAN MAGAÑA**

The Future of Throwback: Repurposing Nostalgia in "Mr. Robot", **OWEN OJO**

The Ocean is Nothing—on Water, Woman, Music, **FAITH PAK**

Circling the Lighthouse - A Paper on Playing in the Search for Self, **JOSEPH ZIVNY**

COMPARATIVE LITERATURE CONCENTRATION

2017

A Cellblock Liberation: Imagining Freedom in Manuel Puig's *The Kiss of the Spider Woman*, **SARAH BLATT-HEROLD**

The Bumpy Paths of Shu: Space and Modernity in two 20th-Century Chinese Travel Narratives, **EDITH ENRIGHT**

Écriture culinaire: the borderless relation among food, signs, and the narrative, **JON GALLA**

Implicated Narratives: A Refugee Crisis, **SOPHIE IOSUE**

Intermedia and Intercultural Transformation of the Urban Imagination, **VICTORIA KWOK**

Memory Makes the Narrative: Writing as Remembrance in Welty and Lispector, **EMILY OLIVEIRA**

The Birth of Tragicomedy, **ANJALI RAGHUNATHAN**

Non-Orientable Surfaces: Space & Perception in Maya Deren and Alain Robbe-Grillet, **LILY SCHERLIS**

Bebop Sounds: Understanding Bob Kaufman's Jazz Poetry through Rhythmic Score, **ANNIE WU**

2016

Text/ile: Reading the Derridean "Hymen" in Mallarmé's *La dernière mode*, **TARPLEY HITT***

Freedom Beyond Words: Literary Characters and the Possibility of Extra-Textual Existence, **CHRISTINE LEGROS**

Dreams in Early Medieval Chinese Anomaly Accounts, **JIANG LI**

Experimental Narratives: Omniscience, Fabula, and Performativity in Einstein's Thought Experiments, **ANJIE LIU**

Le cri d'Antigone: Liminality, theatricality, and posterity in the writing of Henry Bauchau, **HANNA PSYCHAS**

(Un)Fulfillment of Narrative Desire in the Endings of Shakespeare's *A Winter's Tale* and Molière's *Le Misanthrope*, **EMILIE ROBERT WONG**

"This Beautiful Contexture of Things:" Poetry as Monument in Keats and Yeats, **JULIANA SASS**

Creating an Aesthetic System: Marcel Proust on John Ruskin, Society, Objects, and the Self, **ELIZABETH WIENER**

COMPARATIVE LITERATURE CONCENTRATION

2015

A Portrait of the Reader as a Young Man: Epiphany and Irony in Joyce's *Portrait*, **MATTHEW BARRIEAU**

Unreadable Books and Inaccessible Lanterns: Examining the Intersection of Flânerie, Fragmentation, and Inaccessibility in Virginia Woolf's "Street Haunting", **NIKKI ERLICK**

Control versus Creative Genius: A Faustian Bargain, **SAMANTHA HEINLE**

Seeking Security in the Womb: A Metaphor for the Postcolonial Environment, **ANASTASIA SNETKOVA**

The Best Carriage-Makers Didn't Make the Best Cars: An Analysis of Three Literary Magazines and Their Relation to the Digital, **RACHEL THOMPSON**

A Race Towards Dissatisfaction: Hegel in Anne Carson's *Antigonick*, **LAURA TROSSER**

Social Ties of *Soledad*: Women as Anchors of Historical Time, **HANNAH UMANSKY-CASTRO**

Haunted Words: The Ghost of *Hamlet* in *Mrs. Dalloway*, **COLTON VALENTINE***

Transcending the Real: The Hero and Enchantment in *Les Misérables*, **JOY WANG**

2014

"One Day Your Eyes Will Open": Relationships and Revolution in Third Generation Nigerian Novels, **OPEOLUWA ADEBANJO**

"Where there is pleasure, there is agency": Reading for a Political Countertext in Tarun Mansukhani's *Dostana*, **REINA GATTUSO**

Metafiction and Autobiography in Philip Roth's Nonfiction, **JASON HELLERSTEIN**

The *Mouvance* of the Medieval Woman: Gender and Agency in *Das Nibelungenlied* and *Die Klage*, **LOUISA KIRK**

HooDooing the Bodies of History: The Grotesque Aesthetics of Ishmael Reed, **JULIAN LUCAS**

The Function of Myth in the *Völsungasaga*, **BENJAMIN RAUSING KOERNER**

"We are up early and we are up late": Artistic Production, Autobiographical Experimentation, and Lesbian Experience in Gertrude Stein and Tove Jansson, **INDIANA SERESIN***

On Retweeting: Attribution as Metalinguistic Device on Twitter.com and in the Work of Jorge Luis Borges, **BEN SOBEL**

Éden Éden Éden as Non-Narrative: A Comparative Study of the Montage and Spatio-Temporal Relations in the Novel and Chris Marker's "La Jetée", **VICTORIA TARPLEY**

COMPARATIVE LITERATURE CONCENTRATION

Breaking Free from Mao's Rhetoric – the Collapse of Linear History and Universal Identity in Han Shaogong's "Pa Pa Pa", **TIAN ZENG**

Putting the Head Back on: Severance, Social Critique, Redemption, and the Grotesque in European Narratives, Using *The Master and Margarita* as a Centerpiece Text, **VICTORIA ZHUANG**

2013

The Kernel of the Problem; Addressing the Subaltern in Asturias's *Men of Maize*, **ZACH CONNERTON**

Shaped by Place: Melancholic Incorporation in the Neapolitan Narratives of Elena Ferrante, **MICHELLE DIMINO**

The Political as Work of Art in Roberto Bolaño's Chilean Narratives, **REBECCA ELLIOTT***

Exposing Rifts, Finding Refuge: Poetic Resistance in the Work of Lenelle Moïse, Michelle Tea, and Cherríe Moraga, **CASSANDRA EUPHRAT WESTON**

Bilingualism and Exile: Language and History in the autobiographies of Guillermo Cabrera Infante and Ariel Dorfman, **DAVID GRIEDER**

“In dem tönenden Schall”: Paradox and Resolution in *Tristan und Isolde*, **NATE HILGARTNER**

Manifesting the Imagined through Discipline and Grace, **ALICE KENNEY**

Recreating Child Perspectives in *Persepolis*, **DIDAR KUL-MUKHAMMED**

To Speak a Word for Nature: Language and Landscape in America's National Parks, **BEN LORENZ**

The Witness and the Participant; Or, Frederick Douglass's Pushmi-Pullyu, **NICK RINEHART**

Gilles Deleuze's *Difference and Repetition* or the Noisy Voice of Being, **NICOLAS SCHWALBE**

Self Constructed: Metaphors of Selfhood in Science and Confessional Poetry, **SOFIA TANCREDI**

Female Madness as Dis-ease With Confinement in the Public and Private Sphere, **CELENA TYLER**

2012

'The Shattered World': Fragments as Mimetic in Modernity, **KATHERINE DAMM**

Art and Society in Michel Houellebecq's *Plateforme*, **MICHAEL FEENEY**

Two Valences of the Politicized Sublime: Preliminary Notes Towards an Investigation, **RICKY FEGELMAN**

“Told By An Idiot, Full Of Sound And Fury”: Cognitive Exceptionality And The Politics Of Literary Narrative, **CAT FLYNN**

COMPARATIVE LITERATURE CONCENTRATION

Literary and Philosophical Expression, **GIULIO GALLIANI**

Performing Musical Writing, **KEIR GOGWILT**

Tragedies of Marginalization: A Mother's Path to Destruction for two of Federico García Lorca's Tragic Heroines, **EMILY HYMAN**

"*A good time for love is also/ a good time to place a bomb:*" Partition and partitioning in the writing of Manto and Amichai, **NUR IBRAHIM**

The Dangers and Advantages of Continuous Space: Liminal Spaces in German Expressionist Film and American Film Noir, **PATRICK LAUPPE**

Detours from traffic: Materterine relation(s) as alternative to filial systems in Le Livre d'Emma and Cereus Blooms at Night, **SARAH MCCUSKEE***

What We Know: Narrative Voice and Subjectivity in Realism, **KIERNAN MICHAU**

Raising Lolita: How Readers and Critics Fail to See Nabakov's Heroine, **ANNA ONDAATJE**

Diagnosing Adultery: Adultery and the 'Disease' of Female Consciousness on the Cusp of Modernism, **KEVIN STONE**

Mots d'Enfance: Words, Books, and the Representation of Reality in Sartre and Sarraute's Memoirs, **XANTHIA TUCKER**

2011

Stéphane Mallarmé: Language and the Death of the French Poetic Tradition, **JOHN CARPENTER**

Words for God: a study of religious text as psychoanalytic transitional phenomenon, **MARINA CONNELLY***

"Ecological Poetics: Understanding Heidegger's "What are Poets For?" and Carson's Autobiography of Red", **EVA DELAPPE**

Literary Technologies: Materiality and Material Design in Kleist, Giedion and Zamyatin, **LAUREN IANNI**

Opening the Windows: Micah Yosef Berdyczewski And The Development of Modern Hebrew Literature. A Critical Study, **TALIA LAVIN**

Laughter and the Moment of Ambivalence in The Killing Joke, **SUSIE KIM**

Un Ecrivain Original?": Originality and Iteration in the Collage Poetry of Tristan Tzara, **NOAH MADOFF**

Angel, *Duende*, and Dream: Converging Approaches to Reconciliation of Trauma in Rainer Maria Rilke's *Duino Elegies* and Federico García Lorca's *Poema del cante jondo*, **DIANA MCKEAGE**

COMPARATIVE LITERATURE CONCENTRATION

What We Know: Narrative Voice and Subjectivity in Realism, **KIERNAN MICHAU**
Cynic's Utopia: Sloterdijk, Zizek, and Two Different Fictions of a Cynical Era, **JOSEPH MORCOS**

The Art of Theatre as "Le Feu Nouveau": Understanding Apollinaire's Definition of Surrealism in *Les Mamelles de Tirésias*", **VICTORIA PALANGE**

At Home in the Passage of the Sand: Unfolding Possibilities and Reading Nomadically in Ilyās Farkūh's "Secrets of the Hourglass", **BETTY ROSEN**

Auden and the Apocalypse in the Everyday, **SARAH ROSENBERG-WOHL**

Broken Spaces: Fragmentation and Insanity in Fictional Narratives of Incest, **LIZZIE THOMPSON**

2010

"Today is the Tomorrow for Those Who Died Yesterday"¹: Aesthetic and Artificial Representation of History in Younghill Kang's *The Grass Roof* and Hwang Sok-Yong's *The Guest*, **CHRISTINE AN**

The Importance of Being Ended in *The Portrait of Dorian Gray*, **LORENZO BARTOLUCCI**

Negative Existences: Reclaiming Traumatized Identity and Loss through Narration and Imagination in Twentieth-Century German Fiction, **SOPHIE DUVERNOY**

The Torn Web: Overreading Colette's *La Naissance du jour* and Virginia Woolf's *To the Lighthouse*, **AMA FRANCIS**

Non-Creative and Creative Responses to Race/Gender Oppression in Black and Latina Short Fiction, **CHELSEA GLOVER**

The Game of the Five Nights: Comedy, Renunciation, and the Ironic Perspective in the *Mahabharata* Story, **NELL HAWLEY**

The City, His City: Time and Space in Borges' *Fervor de Buenos Aires*, **PELIN KIVRAK**

Beginning to Mean Something: The Derivation of Purpose from Relationships and Love in the Works of Arthur Miller and Samuel Beckett, **LIZ KRANE**

The Reality Series: Television and its Reflection of Reality, **CHARLETON LAMB**

William Blake and the Shamanic Tradition: Aspects of Shared Spiritual Experience, **HANNAH LINCOLN**

Effectual Truth: Classifying How Fraud Shapes Narrative, **CHRISTOPHER MAGLIOZZI**

Novel Forms of Commentary, **MOLLY O'LAUGHLIN**

A Comparative Study of Metonymy and Female Desire in Federico García Lorca's *La casa de Bernarda Alba* and Tennessee Williams' *A Streetcar Named Desire*, **JULIANNE ROSS**

COMPARATIVE LITERATURE CONCENTRATION

The Body Problem: Divorcing Gender from Character in Contemporary Theater, **MATT STONE**
Which Remains?: the Abstract and the Concrete in John Ashbery's "Definition of Blue", **OLIVER STRAND**

Negotiating the Self, Cultivating the Self, or Denying the Self: The encounter of existentialism with the ideal of Bildung in Camus' *Caligula*, **LUZI YANG**
2009

The theoretical martyrdom of Luce Irigaray: a return to feminine suffering, **SOPHIE ALEXANDER**

Off the Grid: Art Spiegelman's *Maus* and W.G. Sebald's *Austerlitz*, **ANNA BARNET**

How does Nuyorican Poetry relate to the American Canon?, **ELIZABETH BROOK**

Literary Technologies: Materiality and Material Design in Kleist, Giedion and Zamyatin, **ANDRES CAMACHO**

The Child World and the Adult World: An Exploration Through *Alice in Wonderland* and *Pan's Labyrinth*, **SYLVIA CASTELLO**

"What it is to be a Fucking Human Being": A New Look at David Foster Wallace's Nonfiction, **REBECCA COOPER**

Perhaps I will reveal nothing, even to myself?: The Ethics of Interpretation in Susan Sontag's Diaries and Early Works, **VICTORIA CRUTCHFIELD**

"Exaltation of a Voice": Singing Characters and Barthes' Grain, **LILY KASS**

Holderlin, Nietzsche, Empedocles, **CLEMENCE KAVANAUGH**

Foreignizing Fiction: Authenticity in James Morier's *The Adventures of Hajji Baba Ispahani* and its Persian Translation, **SALLY MORRELL**

The Poetry of Aleksandr Blok as a Shared Psychic Space, **OLGA MOSKVINA**

Shades of Gray: Towards a Poetics of Aging in Nabokov and Markson, **ROBERT NILES**

The Seed of Death and the Glass of Eternity: Mythological and Religious Conceptions of the Poetic Task in Mandelstam's Early Verse, **DAN NORMANDIN**

Hélène Cixous' Active Writing and Female Yearning: Narrating the Self in *The Awakening*, *Their Eyes Were Watching God*, and *Rubyfruit Jungle*, **ANNIE STONE**

Shovels and Smoke: An Introduction to Miljenko Jergovic's *Sarajevo Marlboro*, **MARIA VASSILEVA**

2008

Writing in a Crowd: Serialization in the Works of Émile Zola and David Simon, **RICHARD BECK**

COMPARATIVE LITERATURE CONCENTRATION

Violence-ing the Gaze: Queerness, Masculinity and Victimhood in Gus Van Sant's *Elephant* and *Gerry*, **KAMERON COLLINS**

Teaching For a Lifetime: Towards a Definition of Education in the *Bildungsroman*, **JAMES GOLDSCHMIDT**

The Partial Presence of Hellenicity, **JAMES HIRSHFELD**

Something to Listen For: Towards a Modern Practice of Program Notes, **JOHN KAPUSTA**

Character and Women's Reality: Three Cases by Woolf, Glaspell, and Cixous, **LUCY MACKINNON**

Lines of Beauty: Ethics and Aesthetics in *Anna Karenina*, **KYLE MCAULEY**

The Legacy of Satire: An Investigation of the Residual Satirical Purpose in *The Master and Margarita*, **EMMET MCDERMOTT**

Being and Time through Virginia Woolf, **JULIE MIN**

"The Shadow" and His Shadows: The Role of Medium in Narrative Reception, **JON-MARK OVERVOLD**

On the Threshold: Woolf's Portrayal of the Self in *Mrs. Dalloway*, **ANNA RESNICK**

From Eve to the Machi: Eroticism and Spirituality in the Poetry of Two Contemporary Mapuche Women, **JESSICA RIGHTHAND**

2007

"It Sounded Wonderful in Spanish": Feigned Translation and Hemingway's Authorial Hand, **ALIZA AUFRICHTIG**

Odd Couple: The Socio-Political Goals of Flaubert and Zola in *Salammô* and *Germinal*, **ALEXANDRA BELL**

Charming Creatues and Professional Ladies: Women Doctors in Late Nineteenth Century American Novels, **LISA BLOOMBERG**

Mutata servat: The Problem of Metamorphosis Pre- and Post-Atomic Bomb in Ovid's *Metamorphoses* and Ted Hughes, **ALWA COOPER**

Train Man: Critical Translation Commentary, **EIKE EXNER**

Discovering Interruption: Inger Christensen's *Sommerflugedalen* and Rainer Maria Rilke *Duineser Elegien*, **ARIELLE FRIDSON**

The Woman, Destroyed: Representations of Femininity in Two Melancholic Works, **CHELSEA GRATE**

COMPARATIVE LITERATURE CONCENTRATION

The Double and Dialectics: Metaphysical Theater in Artaud, Beckett, Hegel, **ARLO HILL**

On Etymological Play in James Joyce's *Ulysses*, **DAN HOWELL**

In the Footsteps of Borges and Cavafy: The Real and Imagined Cities of Modernist Poetry, **CARMEN JAMES**

The Many Lolitas: Translation and Character Creation in Nabokov's Novels, **OLGA KAMENSKY**

Narration and Invention in *To the Lighthouse*, **KARA KAUFMAN**

Writing "I" in Another Tongue: Answering the Question of Identity in Multilingual Language Memoir, **ASLIHAN ECE MANISALI**

Il/visible: Sade and Klossowski, **MIGUEL MORCUENDE**

"What Do You Do About Death?": Judaism, Assimilation, and Identity in 20th Century Anglo-American Literature, **ALEXANDRA PAPE**

The Uncanny "Re-vision": Derridean Hauntology in *Lianbuantao* and *Changbenge*, **TONY QIAN**

THE THE, **JACK RASMUS-VORRATH**

A Doll's House: Dramatic Essence and Production, **AILEEN ROBINSON**

"Pássaro Pássaro": Modes of Repetition in Gullar's "O Trabalho das Nuvens", **GABRIEL ROCHA**

Banlieue Zéro: Filling the Images of Parisian Empty Space, **GREGORY SCRUGGS**

Parallel Narratives of Awakening: E.B. White and Annie Dillard, **SARAH TSENG**

In Res Ipsas: Theological Allegory in the Commedia, **CHRISTOPHER VAN BUREN**

What the Weather Brings: Clouding Reality and Fogging the Mind in Julio Cortázar's "Las Babas del Diablo" and Maria Luisa Bombal's "La Última Niebla", **XIMENA VENGOECHEA**

Déjà Vu: Repetition and Loss at a Dome by the River, **YOSHI YAMAMOTO**