

**LITERATURE AND COMPARATIVE LITERATURE
SENIOR THESIS TITLES**

2007-2024

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.

A (+) indicates that the writer of the thesis received a Hoopes Prize.

2024

ITAMAR BAZ

The Will to Speak: An Absurd Approach to Cinematic Stuttering

CARLI COOPERSTEIN

“Travail d’un seul homme”: Legacy Building and The Role of the Creator in the Palais Idéal du Facteur Cheval

EMMA FANG

All Wrapped Up: Horror and Disgust in Lillian Lee’s “Dumplings” and Fruit Chan’s *Dumplings*

MIA HAZRA

Joint History II, Literary Peronism, Borges in Politics, and the Struggle for Symbolic Space in Argentina

NOSA LAWANI

The Dresses of Homer’s Helen in the *Aeneid* and *Faust*

SOPHIE LUCAS

Applied Math Dbl, “Voicing silence, voicing *le pays*, voicing bodies”: A translation of Marie-Hélène Lafon’s *Les Sources*

MAI NGUYEN

Language in a Loop: Literature(s) of Vietnamese Diasporic Identity

JOEL SABANDO

Joint Math II, On Lateness; or, Towards the End of Time, *A dispatch on the archive, the image, and experience in the twenty-first century*

EILEEN TUCCI

Joint AFVS II, Invisible Games: Structure in the Works of Italo Calvino and Maya Deren

2023

LINA CHO*

Kinship in the Apocalypse: The Zombie Politics of Korean Film and Television

TESSA HAINING*, Joint Chemistry I

Whose Kafka? a reading of Gilles Deleuze and Félix Guattari's *Kafka: pour une littérature mineure*

HENRY JONES

Joint Philosophy I, Changing the Subject to Changing the Subject: A Sympathetic Critique of Richard Rorty's 'Meta-Vocabulary'

ELAINE JIWON KIM*

Joint TDM II, The Metaphysics of Metamorphosis: Applying Conway and Cavendish's Theories of Inter-Species Change to Han Kang's *The Vegetarian* -accompanied by an Original Play- (C)

MADELEINE KLEBANOFF O'BRIEN*

The Stone Remembers: The search for prehistory in Francis Ponge and Jean Dubuffet's *Matière et Mémoire ou les lithographes à l'école*

ETHAN LABOUISE

A Seagull in New York
Movie production: *A Seagull in New York*

EZRA LEBOVITZ*

An Aesthetics of Refusal: Polyvocality, absence, and the resistant text in *Nightwood* and *Opgang*

BENJAMIN ROBERTS*

Joint History II, Sculpting the Future: The Final Three Films of Andrei Tarkovsky

KATARZYNA (KASIA), ZARZYCKA*

Joint TDM I, *A Story From a Room with a Window Overlooking a Cemetery*: The Impact of Historical Narratives on Intergenerational Memory Transmission (C)
(Recording of the play available [HERE](#))

2022

Care and Coloniality: A Comparative Analysis of Memoirs of Healers from the Philippines and

Mexico, **ALIA ABIAD***

The Vortex: Narratives of Environmental criticism in Latin American Literature, **NATE HAEFELIN**

Modern Machines, Modern Ghosts: Intention, Creativity and Artificial Intelligence in Postwar American Literature and Philosophy, **JOON LEE***

This New Planetary Reality: On the Borders of Genre in Chinese Diasporic Fiction, **JERRICA LI***

Layers of Antiquity: An Epigraphic Analysis of Cy Twombly's Poetic Inscriptions, **SAM LINCOLN***

"Vor Das Folk": A Translator's Commentary of an Original English Translation of Richard Strauss' Opera, *Der Rosenkavalier*, **(T, C)**: Included a recorded sang performance by the student, Creative Component (Aria Performance): <https://youtu.be/cJaY6NT47c0>, **SYDNEY PENNY**

Translating Zhou Zuoren: The Vernacular Essay and the Individual, **(T)**, **CALEB RAK**

Reading Photos, Seeing Text: Understanding the Enigmatic Relationship between Photography, Narration, and Nature in W.G. Sebald's *The Emigrants*, Edward Said's *After the Last Sky*, and Jennifer Croft's *Homesick*, **ADAM SELLA**

Media-ated Space: Narrative, Art, and Technology in Reconstructing Times Square, **SHRUTHI VENKATA***

The Automatization of Reading: A Study of Fiction from the Underground to the Internet, **ETHAN WHANG**

Why Did You Come to Harvard?: And Other Questions for the Asian American Bildungsroman, **AMANDA ZHANG**

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 Saṃkāta: 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 'Scientific 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, Past's 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 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 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'Exécuté: 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**

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 χαρακτήρ: 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***

<type="title">Digitizing Literature:</type> An Ethnography of the Offline Workings of an Online Literary Magazine, **RACHEL THOMPSON***

Refolding the Folds of the Antigone Myth: the Frustration of Witness, 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

Love in the Time of Globalization: Global Voice and the Future of African Literature in Chimamanda Ngozi Adichie's *Americanah*, **OPELUWA ADEBANJO***

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-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 Lusíadas*, **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, **SOPIA TANCREDI***

Revolutionary Women: Exploring the Legacy of Female Leadership in Representations of Joan of Arc, Louise Michel, and Olympe de Gouges, **CELENA 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 *Dābādā* and Yoel Hoffmann's *The Shunra and the Schmetterling*, **BETTY ROSEN* +**

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

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***