

ABSTRACTS OF COMPARATIVE LITERATURE HONORS THESES, 2011:

Emma Berry

"Estació de França/ Estación de Francia by Joan Margarit. Translated from the Catalan and Spanish"
A translation of contemporary Catalan poet Joan Margarit's bilingual collection from the original Catalan and Spanish. The introduction situates the text within the linguistic circumstances of Catalunya after the Spanish Civil War and addresses the theoretical and practical issues that these circumstances bring to bear on the work's translation into English.

Director: Carlota Benet Cros

Reader: Esther Whitfield

Megan Elizabeth Brattain

"To the End of the Land: A Translation of David Grossman"
This thesis presents an original translation of a selection from Hebrew novelist David Grossman's work *Ishash Borachat Mibesorah*, in English titled *To the End of the Land*. The translation attempts to remain as faithful to the original Hebrew as possible, in grammatical form, word choice, and idiomatic allusion.

Director: David Jacobson

Reader: Marc Redfield

Juliana Friend

"Markers of Speech: Magic, Orality and Historicity in the Folktale Reinventions of Patrick Chamoiseau and Charles Chesnutt"
Separated by an ocean and a century, Patrick Chamoiseau and Charles Chesnutt appropriate oral folk tales to contest racial marginalization. Their folktale inventions--one advocating hybridity and the other advocating influence on the white majority--testify to the range of avenues through which oral tales become tools for political change.

Director: Lewis Seifert

Reader: Réda Bensmaïa

Jing Yi Hon

"The Cuckold: A Comparative Study of the Role of the Adulteress' Husband in Modern Literature and Film of Female Adultery"

My thesis explores the role of the adulteress' husband in modern works of female adultery. I argue that the marginalization of the victim of adultery plays a crucial role in the adulteress' centrality and agency in Gustave Flaubert's *Madame Bovary* (1857), D.H. Lawrence's *Lady Chatterly's Lover* (1928) and Wong Kar-Wai's *In the Mood for Love* (2000). It also considers the trajectory in time (from the nineteenth to the late twentieth-century), in media (from literature to film) and in tradition (from French to English and, finally, to Chinese culture).

Director: Ipek A. Celik

Reader: Peter K. Saval

Benjamin Hyman

"Writing Home to Mother: Tahar Ben Jelloun and Jamaica Kincaid in Exile"
Examines recent novels and memoir by Jelloun and Kincaid, both writers in exile. This study focuses on the ways in which the exilic relationship to motherland is substantiated, challenged, and transformed by the interplay of distance and proximity in these works' representations of mother-child relationships, particularly with regard to questions of identity, memory, and time.

Director: Réda Bensmaïa

Reader: Maud Mandel

Margo Claire Irvin

"Life Sentence: A Translation of Ricardo Piglia's 'Prisión perpetua'"

This project entails a translation of Argentine writer Ricardo Piglia's 1988 novellas "Prisión perpetua" and "Encuentro en Saint-Nazaire." An accompanying critical introduction explores the way in which the novella trouble the distinction between history/fiction, original/translation, and center/periphery.

Director: Forrest Gander

Reader: Esther Whitfield

Harry Eli Kashdan

“Contextualizing Tragedy: Fiction and History in Holocaust Narrative”

Giorgio Bassani’s *Il giardino dei Finzi-Contini* and Alessandro Piperno’s *Con le peggiori intenzioni* work to complicate the presentation of World War II delivered in the popular mass of Holocaust literature. Bassani and Piperno reject traditional stories of survival in the Lager and flight from the SS in favor of a historicized view of the Shoah that situates the war in a context beyond 1939-1945.

Director: Suzanne Stewart-Steinberg

Reader: David L. Kertzer

Taylor Anne Lane

“Enterprise & Habit, or, How to Talk to Your Neighbor: Reading Alcoholics Anonymous”

If I reckon that the social relations model that Alcoholics Anonymous manifests functions on a level superior to quotidian interactions among non-members, I must consequently examine the stakes of this model’s instigation and the consequences of its ineffectiveness. Using David Foster Wallace’s novel *Infinite Jest* as a case study and French theory as an anchor, I consider the fellowship’s rhetorical strategies, issues of governmentality, and modes of cohesion.

Director: Suzanne Stewart-Steinberg

Reader: Hervé Vanel

Pablo Juan Larios

“Friedrich Hölderlin as a Stumbling-Block

The thesis investigates the figure of the *skandalon*, or stumbling-block, and related tropes in the works of Friedrich Hölderlin and his critics.

Director: Susan Bernstein

Reader: Zachary Sng

Dong Li

“Night Eyes: A Study and Translation of Modern Chinese Poetry from the 1980s to the Present”

This thesis provides an anthology of modern Chinese poets selected from the late 20th and early 21st centuries and translated into English. I read this body of poetry as emerging from traditions of classical Chinese poetry and Western modernism, a hybridity generated in part from the influence of the signal poet Gu Cheng.

Director: Forrest Gander

Readers: Keith Waldrop and Dore Levy

Emily Segal

“The Ignitability of the World: Archive Fever in Derrida, Freud, Goethe and Canetti”

This project explores the burning down of libraries and archives in the novels *Wilhelm Meister’s Apprenticeship* by Johann Wolfgang Goethe and *Die Blendung* by Elias Canetti in relationship to the issues of psychoanalysis, memory, anxiety, and legacy in Jacques Derrida’s *Archive Fever*.

Director: Susan Bernstein

Reader: Michael Gottsegen

Benjamin Slater

“Illusions of Life Beyond Reach in Marcel Proust and Jorge Luis Borges”

In the works of Proust and Borges, characters think they are trapped in themselves and they endlessly pursue a mysterious and enticing life just beyond their own. Yet ultimately they find that they have been part of that real and meaningful life the whole time. Why do these false divisions of trapped self and meaningful world arise, and how are they overcome? Finally, does the belief in a life beyond reach enhance one’s appetite for life?

Director: Arnold Weinstein

Reader: Peter K. Saval

Louisa Hills Smith

“Translation as Poetry, Poetry as Translation in Carlos Drummond de Andrade”

The translation of a selection of poems by Brazilian modernist Carlos Drummond de Andrade, selected from the entire span of his career and varying in form and style. The introduction examines Drummond’s relationship with the art and act of poetry through these poems as well as the translator’s attempt to approach those ideas through the lens of translation.

Director: Luiz Valente

Reader: Keith Waldrop

Alexander Silk Verdolini

“Savage Renderings: Hölderlin’s Pindar”

A translation (into English) of Friedrich Hölderlin’s translations (into savage German) of nine fragments, attributed to Pindar, in Greek. The Greek and German are presented together, along with Hölderlin’s prose commentaries, with English renderings *en face*. Accompanied by a foreword on the problem of fragmentation, a set of critical-methodological glosses, and an afterword on translation in the second degree.

Director: Forrest Gander

Reader: Zachary Sng

Yana Catherine Vierboom

“Uplighting: 91 Contemporary German Poems by
Female Poets in English Translation”

A collection of contemporary poetry by six German-speaking female poets compiled in English translation and preceded by an introduction. There are roughly fifteen poems by each poet and the poets vary in level of previous translation into English. The introduction explores the process of the project and applies translation theory to investigate some of the challenges faced during translation of the poems.

Director: Thomas Kniesche

Reader: Keith Waldrop