Amy Andrews
“*The Witch*: A Translation of the Novel by Marie NDiaye”
Translation of a substantial excerpt from contemporary French author Marie NDiaye’s 1996 novel *La Sorcière*, which follows Lucie, a witch with mediocre powers tasked with initiating her adolescent twin daughters into the art of witchcraft. The introduction examines the feminist impetus to translate works written by women, the novel’s themes, and the challenges of the translation process.
✔ Prof. Ravindranathan, Prof. Freed-Thall

Betsy Carter
“THE WORDS AGAIN(ST)”
A translation of selected works from *WIEDERWORTE* (2011), a collection in which German poet Ulla Hahn pairs her older pieces with newer pieces in response. The introduction to the thesis, “A Musical Dialogue Across Time,” examines the musical nature of this call and response dialogue and the political significance of women writing about women’s experiences.
✔ Prof. Sng, Prof. Gander

Hannah Rachel Cole
“A Gaveta of One’s Own: The Enclosure and Exposure of Bodies and Texts from Havana to Miami”
The thesis traces the spatial metaphors that confine bodies and texts in the contemporary fiction of Cuban writers Dazra Novak and Ena Lucía Portela. In comparison, the works of diasporic Cuban writers Achy Obejas and Guillermo Rosales subvert expectations of literary and sexual freedom outside Cuba, presenting exile as a new enclosure.
✔ Prof. Whitfield, Prof. Rodriguez

Andrew Colpitts
“ALIVE/EVERYDAY: Translation of the Novel *En Vie* by Eugène Savitzkaya”
A translation of the novel *En vie*, in English *Alive*, by the Belgian author Eugène Savitzkaya. The critical introduction to the translation analyzes the theme of the everyday as a structural and poetic concept. This includes a discussion of genre and how Savitzkaya challenges the generic conventions of the novel in the late-twentieth-century.
✔ Prof. Wills, Prof. Freed-Thall

Nina Perrotta
“The Demons of the Tongue: A Translation of *Los demonios de la lengua* by Alberto Ruy Sánchez”
A translation of a novel by contemporary Mexican author Alberto Ruy Sánchez. Ruy Sánchez’s 1987 novel blends historical facts with fiction, raising doubts in the reader that mirror those the characters face. The critical introduction discusses the influence of Jesuit tradition on Ruy Sánchez’s “prose of intensities” and his interest in the eroticism that underlies religion.
✔ Prof. Merrim, Prof. Gander

Jacqueline Kirkland Rice
“Tentative Nations: Identity, Gender, and Foundational Poetics in Vergil’s *Aeneid* and Derek Walcott’s *Omeros*”
The thesis examines the ways in which Vergil’s *Aeneid* and Derek Walcott’s *Omeros* craft provisional national identities for Rome and St. Lucia. A work of classical reception, this thesis acknowledges that the construction of contingent national identities arises out of contrast with other civilizations and analyzes the distinctly gendered implications of both poems’ identity constructions.
✔ Prof. Reed, Prof. George
Elizabeth Salee Stanfield
“Write Over Me: Nancy Huston’s Self-Translation”
This thesis examines how self-translation manifests in the bilingual novels of contemporary Canadian writer Nancy Huston, elaborating a critical approach to Huston’s work that challenges the hermeneutics of Translation Studies and enables a re-envisioning of linguistic exile in a global context. Chapters explore self-translation from various angles, including that of the third space Huston creates between languages.
♂ Prof. Freed-Thall, Prof. Wills

Angélica Belén Waner
“Countercultural or Counterrevolutionary?: Cuban Readings of El Puente and the Beats”
This thesis explores the Cuban literary project Ediciones El Puente and its closing by the government in 1965. Reading El Puente in comparison to countercultural writing elsewhere, the thesis addresses how translations of Beat Generation poems in Lunes de Revolución, a literary journal also forced to close, furthered the Revolutionary cause in a new fragile nation.
♂ Prof. Whitfield, Prof. Rodriguez