"A Creator between Two Worlds: Exploring the Limits of Film in the Works of Fernando León de Aranoa"
This interdisciplinary study of the filmic and literary work of Fernando León de Aranoa highlights a reversal of the common pattern in which literature serves as the basis of a movie. In the case of Aranoa, his first movie Familia (1996) precedes his 2013 literary publication Aquí yacen dragones. Though the two works initially seem unrelated in structure and content, the theory of transduction allows for both to be compared as a type of adaptation that has undergone a transformation. That is to say, Familia (1996) served as inspiration for Aranoa in the creation of Aquí yacen dragones. By using transduction as a theoretical base, it becomes clear that the book of short stories is a type of literary reflection in which Aranoa enriches and solidifies the messages that he originally communicates throughout the movie. In this way, the two productions that span two different media are not rivals; rather, they complement each other and serve as a type of cross-fertilization and dialogue.

First, an analysis of the themes spanning the two works reveals many similarities and initiates the first part of transduction: translation. Second, a further examination of the techniques associated with film and those of literature expose the transformations that took place which fulfills the second condition of transduction. Third, an investigation on the semiotic level, of word versus image, reveals that the two signifiers act as a two-pronged strategy of verbal and visual persuasion. Therefore, the translated / transformed work, Aquí yacen dragones, offers viewer / readers even more insight into the artistic world of Fernando León de Aranoa.

"Alcanzando el Cielo de la rayuela: Rayuela como contranovela y obra 'abierta'"
The interpretation of Rayuela (1963), by Julio Cortázar, as an “open” work and a counter-novel accentuates the modern features that originate from the cultural and social agendas of the Latin American literary Boom of the 1960s. Although many critics have perceived Rayuela as an anti-novel, such classification would reject of any recognizable features of the archetypical novel. In addition, the said rejection would negate the possibility of relishing the multiple interpretations that Cortázar offers and put its ability to be received as intended at risk. In this way, Cortázar labels the said classification as venomous and admits that he strove to create a work that embraces reader reception by crafting a literary structure full of “openness.” Furthermore, he creates unique amalgamations of certain
elements of the archetypical novel, such as the narration, characters, plot, setting, and chronology. By constructing a counter-novel, Cortázar encourages readers to take an especially active role that enables them to convert themselves into players and co-authors that eventually help to finish the work. By doing so, the readers move through the text as if in a metaphorical game of hopscotch. As the title suggests, the readers are challenged to realize their true selves all while directly experiencing an intensely personalized reimagining of the traditional novel.

Teresa Gelardo-Rodríguez, Hispanic Studies
Advisor: Professor Elisa Rhodes
"Sunstroke(s): The Sun in the Novels Insolación by Emilia Pardo Bazán (1889) and La insolación by Carmen Laforet (1963)"

Spanish author Carmen Laforet published the novel La insolación (Sunstroke) in 1963 with a title that mimics Insolación, the novella published by Emilia Pardo Bazán seventy-four years earlier. Despite of the striking coincidence of the titles, Pardo Bazán and Laforet executed two works that differ greatly in plot and style. However, the intertextual analysis performed in this study reveals that Laforet embraces many of the Pardo Bazán’s ideas to create and structure her own book. Following Pardo Bazán, Laforet uses the sun not only as a symbol of life and enjoyment, but also of irrational behaviors. Excessive exposure to the sun functions in both novels as a motif for impulsivity, emancipation and liberation for the main characters: the passionate widow Francisca de Asís (in Insolación) and the sensitive adolescent Martín Soto (in La insolación). Foremost, in both, sunstroke leads to catharsis and self-consciousness for both protagonists. Thus, Laforet reinterpreted elements of Pardo Bazán’s work to reveal the ambiguous limits of madness and lucidity in her character.

Roser López Cruz, Hispanic Studies
Advisor: Professor Elisa Rhodes
"Columbus in El Nuevo Mundo de Lope de Vega: A New Heroic Paradigm"

In the very end of the 16th century, one hundred years after the Spaniards reached the Americas, Lope de Vega wrote El Nuevo Mundo descubierto por Cristóbal Colón, which is the first play that deals with the historic figure of Columbus in Spain. In this work, Lope depicted Columbus in a way that his audience would interpret as a parody. Instead of the traditional hero who holds martial and feudalistic values toward lords, ladies and land, Lope’s Columbus is completely detached from these values. At the same time, it is not weapons or strength that make Columbus stand out; rather his status of diplomat and prophet, as well as his knowledge of science. Through this study, all the elements that shape the “hero” and his “heroic” deeds are analyzed and contrasted with traditional heroic values, making evident a parody. However, through the parody, a new kind of hero arises. This new hero indicates an important shift in values in the 17th century, that money
and bureaucracy introduced. Therefore, Lope’s Columbus could be interpreted as one of the first heroes of the early capitalist era.

Laura Mir Rodríguez, Hispanic Studies
Advisors: Professors Irene Mizrahi / Ernesto Livon Grosman

"Ficción, realidad y compromiso en Juan Carlos Onetti y Rodolfo Walsh" (Fiction, reality and commitment in Juan Carlos Onetti and Rodolfo Walsh).
The article aims to analyze the relationship between fiction and political ideals in the work of Juan Carlos Onetti and Rodolfo Walsh. With this purpose, the article explores the works of these Latin American writers who lived in a very turbulent period: the sixties, in which the spirit of the Cuban revolution struggled with the emergence of new military dictatorships. Both authors are committed in their real lives to politics, but they have different perceptions about the importance of the social reality in their writings. By analyzing and comparing some of their short stories like La novia robada (Onetti) and Fotos (Walsh) it is conclusive that, despite having different aesthetic principles, the two authors cannot avoid exposing the social reality in their fictions.

Tara Nahill, Hispanic Studies
Advisor: Professor Elisa Rhodes

"The Islamic Mysticism in 'Llama de amor viva' by St. John of the Cross"
“Llama de amor viva,” a poem by the Christian mystic St. John of the Cross, shares content, structure and descriptions with Poem X of the Sufi poet Ibn al ‘Arabi, which indicates an Islamic influence on the aforementioned Saint. The two poems have a common subject matter: the path to union with God, and both describe it in four similar stages. The stages are: firstly, a period of desire for the union, secondly, the shock and confusion during the union, thirdly, a cleansing of the soul, and lastly, the euphoria of infinite knowledge and love. The descriptions of these stages are also similar: the desire to unite with God as erotic, the final barrier to God as a veil, and the union as a metaphorical death. Therefore, it is probable that there is an Islamic influence on John of the Cross. The Saint lived during the Spanish Inquisition in which the church was working to redefine itself in opposition to Protestantism, Judaism and Islam by expelling non-Christians and censuring any literature that seemed heretical. John himself was incarcerated, tortured and forced to burn many of his manuscripts. Therefore, if he were conscious of a Muslim influence in his mystical poetry, he would have been motivated to obscure any such influence in his work. The Spanish crown sought to control mystics, but also used their link to God as proof of the crown’s own divine authority in its conquest of the Americas. Ironically, it was likely that these Islamic ideas bolstered Catholicism’s pursuit of religious authority.
"The Lovely Snare in the Aura Sonnets: Francesco’s Dilemma"
A close study of sonnets 194, 195, 196, 197 and 198 of Francesco Petrarca’s *Rerum vulgarium fragmenta*, as well as an analysis of their relationship to the frame of the overall work, reveal the protagonist’s true disposition regarding his state of being in love. Francesco is a prisoner of a conflict between divine and carnal love, where the imprisonment manifests itself in his stasis and intellectual paralysis. This tension is communicated by the contrasting elements in the *aura* sonnets, such as the sweetness and the suffering he experiences. During his life, Francesco has not cultivated his free will to accustom himself to choosing the good; therefore, he continually fluctuates because of the lack of a firm volition, recognizing freedom through conversion but desiring his beloved. Francesco is imprisoned by his love for Laura; however, he is not the helpless victim of Love that he portrays himself to be because he is complicit in his entrapment. His collaboration in his own slavery due to the ambivalence that is born from the conflict between his will and his intellect, make present the irresolvability as the principle of the composition of the *Rerum vulgarium fragmenta*.

"Si tu m’avais bien connue: La répression de l’individu dans les Lettres persanes"
As an epistolary novel, Montesquieu’s *Persian Letters* responds to and rejects certain conventions of “Oriental” despotism as they are described in Alain Grosrichard’s *Structure du sérail*. One character’s declaration, “Si tu m’avais bien connue, tu y aurais trouvé toute la violence de la haine,” [“If you had known me well, you would have found in me all of the violence of hatred”] captures the way in which the individual is undermined in the seraglio, the structure of which, according to Grosrichard, makes it the site *par excellence* of despotism. As the *Persian Letters* is a travel novel, the only way that the characters are able to communicate is through the letter. In this paper, I examine the way in which the epistolary form valorizes the individual while the universe of the *Persian Letters* is one that represses it. While the three principal inhabitants of the seraglio – the despot, his slaves, and his wives – have atypical relationships with their individuality, the epistolary form is nevertheless one that affirms it.

"Le corps nu comme site de commentaire anti-établissement? Une lecture féministe de la nudité du film Le Mépris"
Jean-Luc Godard’s 1963 film *Le Mépris* is a French New Wave treasure that invites viewers to reflect upon topics such as artistic integrity, the perils of commercialism,
cross-cultural communication… and Brigitte Bardot’s nude body. Lead actress Bardot’s 
corps nu appears so frequently in the film that Le Mépris was playfully referred to by the 
French press as a «film en fessecolor» (film in “ass-color”). Godard was required by the 
film’s producers to display Bardot’s body; the producers had paid the world’s most 
sought-after starlet an astronomical salary, and therefore wanted to attract as many 
viewers as possible. Godard’s difficult relationship with the “powers that be” of the 
commercial film industry is elegantly woven into the fabric of the film’s plot. 
Many film critics and scholars insist that the film’s portrayal of Bardot’s nude body is an 
act of rebellion by Godard: they argue that Godard succeeds in critiquing the commercial 
film industry by deliberately rejecting its objectifying conventions and instead presenting 
the nude female body in jarring, desexualized ways. I argue, however, that the film does 
not present a consistently strong critique of the commercial film industry. Through an 
analysis of four key scenes, in which I consider both what appears on the screen and a 
“reading” of the film as a critique of the film industry, I assert that the depictions of 
female nudity (particularly in relation to the male nudity) often present a vulnerable and 
powerless image of women. I additionally explore how several moments in which nudity 
is featured represent fumbled opportunities for a hard-hitting critique of the industry. 
However, I also acknowledge and develop how the film’s final displays of nudity perhaps 
prove correct the critics’ claims that this is a powerfully subversive film.

Thea Diklich-Newell, French Studies
Advisor: Professor Kevin Newmark

"Droit et responsabilité dans La Nausée de Sartre”.
In his 1938 novel La nausée, Jean-Paul Sartre presents us with a character who finds 
himself face to face with the bleak nakedness of existence after he picks up a small rock 
on the beach and loses all the points of reference by which he previously related to the 
object world. He then begins to question the importance placed on possession, power and 
“right” (droit) by society, and the role that society plays both in creating the systems that 
allow people to find meaning in life, and in maintaining the values that cause people to 
search for meaning in the wrong pursuits. Roquentin, suddenly aware of the 
meaninglessness of the quotidien and faced with the contingent, or absurd, nature of 
existence, must decide what to do with this discovery, and with his own existence; how 
does one live responsibly knowing that life’s only governing property is absurdity? 
Without attempting to combat or deny this contingency, without supposing that his 
discovery of the true nature of existence gives him any certain right towards it, and 
without supposing that an act of creation (in this case a journal) renders his life 
significant, Roquentin nevertheless finds a responsible way to live for himself and for 
others despite the absolute absurdity of life: through creation.