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An Overview of Ph.D. Dissertations in Spanish and Portuguese at UCLA (1980-1986)

The following are summaries of dissertations written in the fields of Hispanic and Luso-Brazilian literatures and linguistics and are based on information in *Dissertation Abstracts International*, 1980-1986. The Department of Spanish and Portuguese holds most of these dissertations, and they are also available on interlibrary loan from the University Research Library at UCLA. The synopses are intended to give a brief overview of recent work in the Department of Spanish and Portuguese. They are divided into the categories of Literature and Linguistics and are listed alphabetically.

LITERATURE

Akers, John Charles. *José María de Pereda and the Craft of Literary Regionalism*. 1982. 180 pp. Chair: Rubén Benítez. DAI 1983, 3330-A.

Nineteenth-century Spanish novelist José María de Pereda's regionalism is seen both in a European context and as an individual effort to establish a regional vision of Spain. Novels discussed are *Pedro Sánchez*, *Sotileza*, *La puchera*, *Peñas arriba*, and *Pachín González*. An annotated bibliography of critical works is included.

Amadei de Pulice, María Alicia. *Hacia Calderon: Las bases teórico-artísticas del teatro barroco español*. 1981. 271 pp. Chair: Carroll Johnson. DAI 1981, 1655-A.

The influence of techniques found in Italian theatrical forms and the native Castilian *comedia del corral* in the creation of Calderonian theatre are discussed in this study. An examination of the vocal, musical and visual elements in Calderon's theatrical works is presented and it is affirmed that these extratextual elements must be considered in any attempt to understand them fully.

Cantú, Roberto. *La invención de América: Historia y filosofía de la historia en la obra de Edmundo O'Gorman*. 1982. 403 pp. Chair: Anibal Sanchez-Reulet. DAI 1982, 1159-A.

This dissertation examines the historical writings of Edmundo O'Gorman and his philosophy of history based on his theoretical works. His work is analyzed in three categories: philosophy of history, history of Mexico and the *invention* of America. Included is a discussion of the impact of Martin Heidegger and José Ortega y Gasset on O'Gorman.

Chiodi, Olga Delia. *Pasado y futuro en los personajes de La Celestina: causa y efecto*. 1981. 210 pp. Chair: Enrique Rodríguez-Cepeda. DAI 1981, 206-A.

The past life of each of the principal *dramatis personae* of *La Celestina* is studied in relation to its influence on the characters' behavior as the work unfolds, relating past and present to the principle of causality. The dissertation concludes that the characters are destined to personal failures because their carefully constructed identities offer them no hope for solutions to their problems in the *tragicomedia*.

Di Stefano, Onofre. *La Prensa of San Antonio and its Literary Page, 1913-1915*. 1983. 446 pp. Chair: John Crow. DAI 1984, 196-A.

This study details the history of the initial years of *La Prensa*, a Spanish language newspaper widely read in the Southwest. Discussed are the social situation from which arose the need for the paper, the life of its publisher, Ignacio E. Lozano, as well as two columns written by him under a pseudonym. The final chapters document the literature of the period as presented on "La página literaria," which provided an important cultural forum for *La Prensa's* readers.

Ellis, Robert Richmond. *Unamuno as Precursor of Sartre*. 1984, 290 pp. Chair: José Rubia Barcia. DAI 1985, 2893-A.

An analysis of the relation between the existentialist thought of Unamuno and Sartre is undertaken in this dissertation. The philosophical, novelistic, poetic, and autobiographical works of the authors are compared and relationships in their thinking are examined.

Greenberg, Irene F. *The Woman of the Romance viejo novelesco: Her Presentation and Purpose*. 1982. 203 pp. Chair: Stanley Robe. DAI 1982, 1966-A.

The female characterization of the *romance viejo novelesco* is investigated in this dissertation. It concludes that the women in the *romance* are strong, honorable and forthright. Through their sexuality, trust and commitment to loving relationships, which are positively presented in the *romance*, they add some degree of stability to fifteenth-century Castilian society moving from feudalism to capitalism that caused isolation and alienation for the first time.

Horwinski, Linda Jean. *Enrique Gómez Carrillo, Connoisseur of La Belle Epoque: His Prose Works, 1892-1927*. 1981. 396 pp. Chair: Anibal Sánchez-Reulet. DAI 1982, 3620-A.

Based on the body of available works of the Spanish writer Enrique Gómez Carrillo (1873-1927), this study focuses on the man and his times as revealed through his writings. It offers an analysis of the period of the *belle époque*, including his life in Paris, Bohemianism, travels, women, war, literature, dance, theater and journalism which appear in his works. It concludes that the introduction of cosmopolitanism into Spanish literature was part of Gómez Carrillo's personal crusade to breathe life into what he considered the dull and narrow-minded Spanish letters of his day.

Lira, Gloria Gálvez. *María Luisa Bombal: Realidad y fantasía*. 1981. 183 pp. Chair: John Crow. DAI 1982, 3620-A.

The fictional works of María Luisa Bombal (1910-1980) are seen as a reflection of a socio-economic period in Chilean life, with particular emphasis on her use of fantasy as a compensatory and sublimating counterpart to the unsatisfied desires and emotional needs of her protagonists. In examining the fusion of reality and fantasy, the author concludes that the interplay of these two elements is the cornerstone of Bombal's creative capacity.

MacKenzie, Malcolm Scott. *Emilio Carballido: An Ideational Evolution of his Theatre*. 1981. 357 pp. Chair: Gerardo Luzuriaga. DAI 1981, 1654-A.

The ideational evolution in Emilio Carballido's dramatic career is presented; this development is divided into five periods: 1948-1955, 1955-1957, 1956-1962, 1962-1970, and the 1970s. Previous attempts to classify Carballido's work as either "realism" or "fantasy" are rejected, and an unchanging essence in his theatre is identified.

Neumann, Dwight Keith. *The Inferiority Complex in the Characters of Juan Ruiz de Alarcón*. 1980. 258 pp. Chair: Carroll Johnson. DAI 1980, 1625-A.

An Adlerian approach is employed in an analysis of Alarcón's eight dramatic efforts (*La industria y la suerte*, *Las paredes oyen*, *La prueba de las promesas*, *La verdad sospechosa*, *Ganar amigos*, *Los pechos privilegiados*, *La crueldad por el honor* and *No hay mal que por bien no venga*). The dissertation offers a discussion of the author's handicap relating to the inferiority complex and the goal of his superiority as played out in the characters.

Pianca, Marina. *El teatro latinoamericano frente a la historia: 1959-1980*. 1984. 502 pp. Chair: Gerardo Luzuriaga. DAI 1984, 854-A.

The emergence of the New Theatre Movement in Latin America is explored in relationship to important historical events in the periods 1959-1968; 1968-1974; and 1974-1980. The study aims to offer an understanding of the origins, development and continuity of socially conscious theatre.

Ramírez, Oscar Michael. *La trayectoria narrativa de Eugenio Cambaceres*. 1984. 637 pp. Chair: John Skirius. DAI 1984, 1770-A.

This dissertation offers an analysis of the works of the 19th century Argentine novelist Eugenio Cambaceres, of the "Generación del '80." The introduction includes biographical, socio-historical and stylistic studies, while the latter chapters study each work and its place in the author's literary production. The conclusion elaborates the close relation between art and idea in Cambaceres' narrative.

Reigadas, Haydee Tyrell. *Juan Filloy, narrador: "El talento que eligió el silencio."* 1982. 198 pp. Chair: Richard Reeve. DAI 1982, 177-A.

This dissertation analyzes the works of the twentieth-century Argentine writer and magistrate Juan Filloy, in particular his novels: *Op Oloop*, *Caterva*, *¡Estafen!* Unable to release them to the general public for professional reasons, many of his

works were published in private editions. The study discusses his use of language, his psychological theories and the universality of his works, as well as examining them as an expression of the Argentine spirit.

Rusciolelli, Judith Laury. *Gregorio Martínez Sierra: Between Two Worlds*. 1981. 178 pp. Chair: José Rubia Barcia. DAI 1981, 1658-A.

The dramatic production of the Spanish poet, playwright and theater director Gregorio Martínez Sierra during the first three decades of the twentieth century is the basis for this study, which explores and categorizes his plays and offers a discussion of theme and structure. Placing his work within its theatrical and social circumstances, the investigation reveals tensions between the realms of art and commerce and the author's intent to unify these worlds.

Schaffer, Susan Carol. *Prose Fiction of the Onda Generation in Mexico*. 1981. 269 pp. Chair: Richard Reeve. DAI 1982, 3621-A.

The emergence of a new type of fiction, characterized by an unconventional, humorous view of adolescent themes is examined in this dissertation. The success of young writers such as Gustavo Sainz and José Agustín in the mid 1960s led to a search for other aspiring writers of this "adolescent" literature; the works of these so-called Onda writers traces the development of the Mexican youth movement.

Tiihonen, Lasse Tapani. *Imagética, Alegoria e Simbolismo: Sua Função na Criação de um Universo Mítico-Poético em Duas Obras de Auran Dourado*. 1983. 201 pp. Chair: Claude Hulet. DAI 1984, 197-A.

An allegorical perspective is employed in this analysis of the intricate web of myths and archetypes in *A Barca dos Homens*, and *Os Sinos da Agonia*. The study demonstrates how, through independent use of Biblical and Classical iconographies, there is a "reorganization of the universe, reconstructed around a clear determination of the meaning of being."

Velasco, Ana María. *Función de lo mítico en Cien años de soledad*. 1982. 250 pp. Chair: Ruben Benitez. DAI 1982, 177-A.

Using aspects of Northrop Frye's approach to literary criticism, this study offers an analysis of the function of mythical elements in Gabriel García Márquez's *Cien años de soledad*. Following the novel's biblical structure, the analysis focuses on the mythical history of Macondo in three periods: *Génesis*, *Babel* and *Apocalipsis*.

Wilson, Alan Michael. *Adonias Filho's Cacao Trilogy*. 1981. 234 pp. Chair: Claude Hulet. DAI 1982, 3621-A.

The internal coherence in the novels of Adonias Filho's Cacao Trilogy is identified and examined. In each text the role of a mysterious "force" in the lives of the characters is studied, with the conclusion that "the trilogy is unified by a common theme, the struggle between determinism and free will."

LINGUISTICS

Campos, Héctor Ramiro. *Inflectional Elements in Romance*. 1986. 265 pp. Chair: Carlos Otero. DAI 1986, 2143-A.

The various inflectional elements examined in this study include epistemic modals, passive and impersonal *se*, and negation, in Chapter One; and enunciative articles in Gascon in Chapter Two. Chapter Three is a comparison of Hungarian and Spanish, and "argues for a node under INFL' which is used as an escape hatch by interrogative *wh*-elements and by elements which function as contrastive foci." The final chapter discusses subject clitics in Northern Italian dialects, Friulian, and Francoprovençal.

Domínguez, Miguel. *Social Context and Lexicon in Los Angeles Spanish*. 1983. 141 pp. Chair: Stanley Robe DAI 1983, 1466-A.

The factors under which a bilingual Mexican or Chicano residing in Los Angeles will use Spanish rather than English are examined in this dissertation. It "focuses on (1) the social contexts in which these bilinguals use Spanish and (2) some of the lexical devices that are employed when [they] use Spanish."

Eguzkitza, Andolin. *Topics on the Syntax of Basque and Romance*. 1986. 298 pp. Chair: Carlos Otero. DAI 1986, 1306-A.

Despite the syntactic freedom of Basque, this study rejects the notion that it is a non-configurational language, and suggests that configurationality is probably not a parameter of Universal Grammar, but rather measures syntactic freedom. Phenomena in Spanish are examined which indicate that COMP is not its only focus position.

Kempchinsky, Paula Marie. *Romance Subjunctive Clauses and Logical Form*. 1986. 374 pp. Chair: Carlos Otero. DAI 1986, 2144-A.

Government-binding syntax is the theoretical basis for this study of subjunctive clauses in Romance. The presumed tenseless nature of subjunctive clauses is rejected; evidence is given in Spanish. The principal proposition suggests that "the subjunctive complements to volitional predicates are characterized by the existence of a subjunctive/imperative operator in COMP." Chapter Four discusses coreference and disjoint reference, while Chapter Five studies properties of object control structures.

Piera, Carlos José. *Spanish Verse and the Theory of Meter*. 1980. 251 pp. Chair: Carlos Otero. DAI 1981, 197-A.

This dissertation is on the foundations of the theory of syllabo-tonic meter, taking a generative approach. Spanish data dominates the study, but research results on other Romance languages, English, German and Russian are also considered. The second chapter includes an analysis of Garcilaso de la Vega's *endecasílabo*.

Randeri, Martha Garza. *The Use of Clitics in Spanish Between the Ages of Five and Nine*. 1980. 256 pp. Chair: Carlos Otero. DAI 1980, 1571-A.

Based upon speech samples collected from twenty-five Spanish speaking children in Southern California, this study concludes that the internalized grammar

of clitics, reflected in the speech of the subjects in this study, was productive and well developed between the ages of 5:0 and 9:7. The theoretical framework used in this study of Spanish syntax is generative grammar.

Underwood, John Harvey. *Chomsky, DeSauzé, and the Computer: A Humanistic Approach to Language Teaching (with Special Reference to Spanish)*. 1981. Chair: Carlos Otero. DAI 1982, 3586-A.

This study examines applications for classroom and computer-assisted language instruction based on a "humanistic" approach to teaching techniques rooted in transformational generative grammar theory. The dissertation offers a series of experimental computer-assisted language instruction programs.

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