



# II CONGRESO INTERNACIONAL DE TEORÍA DE LA LÍRICA Y POÉTICAS COMPARADAS 2ND INTERNATIONAL CONFERENCE ON LYRIC THEORY AND COMPARATIVE POETICS

Área de Teoría de la Literatura y Literatura Comparada  
Departamento de Lengua Española  
Facultad de Filología  
Universidad de Salamanca

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## THEMATIC SECTIONS

### 1 Theory and Poetry

Hermeneutics; Phenomenology;  
Aesthetics; Semiotics

### 6 Time

Duration; Anacrony; Instant

### 2 Cognition and Poetry

Perception; Emotion; Memory;  
Consciousness; Empathy

### 7 Intertextuality

Art; Science; Complexity

### 3 Hybridizations

Hybrid Forms and Intermediality

### 8 Comparative Poetics

Forms; Languages; Epochs; Contexts

### 4 Rhythm

Voice; Breathing; Performance

### 9 Translation

Poetry Translation in Theory and Practice

### 5 Space

Ecocriticism; Geopoetics;  
Architecture

### 10 Poets on the Ground

Creation-Investigation;  
Publishing; Cultural Management

#### Cuotas de inscripción / Registration Fees

PhDs and general participants with communication: 110 €  
Doctoral students with communication: 80 €  
Poster participants and attendees without paper: 40 €

#### Envío de propuestas / Submission of Proposals:

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# WHAT ARE POETS FOR?

## DESCRIPTION

The 2nd International Conference on Lyric Theory and Comparative Poetics aims to bring together current research from the field of poetry with a theoretical and comparative perspective. The interdisciplinary, multicultural, and inclusive inclination that characterises contemporary poetological investigations has led to a variety of theoretical and analytical approaches that are exceptionally fruitful and valuable to literary studies.

This second conference intends to give continuity to the debate at both the national and international levels on poetry research on a theoretical level, while providing space to address issues concerning the production, the translation and the circulation of poetry at present. The conference will include the following thematic sections, to which the proposed papers should adhere.

## SECTION 1. THEORY AND POETRY

What questions does a poem raise today, and to what extent is theory able to provide answers to them? Is it fruitful to approach poetry in terms outside of itself? One of the challenges that lyric theory faces nowadays is finding in the poetic expression a fertile terrain yet to be explored by using original concepts and methodologies related to poetic practise. Lyric Theory, Poetic Theory, or Poetology are terms describing a wide range of methodologies to poetry that are characterised by their interdisciplinary. This broad section is open to a variety of approaches to the poetic from the perspectives of Aesthetics, Semiotics, Hermeneutics, or Phenomenology that can be applied to several literary traditions. Lyric Theory deals with questions such as what defines poetry, how poetic thought operate and what dynamics of reading and interpretation it fosters. Other poetological problems that we encourage participants to discuss in the context of this Conference are what materials the poem is made from, who speaks in the poem, how the levels of subjectivity are configurated in the poem, what contents of consciousness can be thought in a poem, how the linguistic deviation can be explained and how meaning is generated in poetry. This section welcomes proposals which think poetry through theory, either by using conceptual or methodological frameworks, or by studying specific cases.

Lyric Theory also questions the distinction between the lyric and poetry, two terms that used to describe different phenomena in their classical origins but which are utilised almost equally in the paradigm of modern literature. Nevertheless, the increasing experimentation in poetry since the end of the 19<sup>th</sup> century has consolidated the departure of the poem from many of the formal conventions that characterised the lyric as a genre in premodern Europe. The concept of the lyric as such is defied by events like the growing tendency to employ visual and plastic strategies over prosody and linguistic musicality, the emergence of conceptual and minimalist poetics, the intersection of genres or relatively recent phenomena such as performative poetry and digital poetry, leading us to question the adequacy of traditional genre categories to explain these new practices and forms properly. What features of the lyric can be still recognised in these poetic manifestations and what new definitions could describe the protean nature of contemporary poetry are problems that demand a deep poetological reflection. In this sense, pursuing research in the field of Lyric Theory implies to conceive of poems as manifestations from which a series of transversal aspects can be abstracted which, taken together, contribute to a better understanding of the literary operations that allow to recognise a text as poetry. In dialogue with the poem, theory allows to examine how its composition establishes a meaning, generates knowledge, produces sensations and introduces new uses of language.

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## SECTION 2. COGNITION AND POETRY

The intersections between cognition and poetry have not been overlooked lyric theory. Cognitive Poetics or Cognitive Literary Theory entered the field of literary studies as a key framework for articulating interdisciplinary perspectives on the phenomenon of literature. Whether focusing on the expression within the text, the dynamics of reader reception or the creative process of a poet, Cognitive Poetics views literature as a rich material for the exploration of the diverse cognitive processes of the human mind.

Therefore, the poetic imagination has become the object of studies in the fields of neurobiology, cognitive linguistics, phenomenology, or the philosophy of mind. Each discipline offers different instruments and methods for the study of cognitive processes that operate when a literary text is created or read. Sometimes, this discipline takes the form of experiments with highly specified objects of study (metaphors, oxymorons, prosody, mental imagery). The processes of poetic imagination involve, among others, perception, emotions, empathy, memory, or consciousness. Similarly, other investigations examine the relationship between imagination and a sense of agency, artificial intelligence, or hallucinations and dreams thanks to the impulse of the poetic imagination to anticipate or predict as well as to invoke what is not present in the perceptive field. Related to this last aspect is a variety of studies focusing on the notions of embodied cognition or embodied simulation in poetic language. Therefore, this section invites papers on the role that the body plays in the creation and reception of poetry, as well as on the inscription of the body in poetic language. Furthermore, alongside these theoretical and analytical approaches of Cognitive Poetics, a vast field of empirical studies about literature has also emerged, which are equally welcome in the context of this Conference. Additionally, this section is also open to proposals about the ways in which cognitive sciences inform and are informed by poetic cognition.

Moreover, the interdisciplinary and epistemological openness of this section also includes epistemocritical proposals that examine the relationship between knowledge and literature, underlining the epistemological value of poetic language. Science and poetry are understood as different forms of knowledge in contact where the very diverse sciences place scientific concepts within poetic texts whose literary function is as diverse as the corpus. Finally, this section will also include proposals situated in the field of the Medical Humanities that address the intersections between poetry and medicine, understanding poetry as a form of scientific inquiry and medicine, for its part, as closely related to poetic thought. Studies that explore the imprint of illness on poetic language are encouraged, as well as those that analyse how poetry can contribute knowledge to medicine.

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## SECTION 3. HYBRID AND INTERMEDIAL FORMS

The theoretical crisis that has been affecting poetry since the end of the 17<sup>th</sup> Century has led to a dissociating process between poetry and verse that gained more importance in the second half of the 18<sup>th</sup> Century. As of then, the poetic began to occupy a wider variety of spaces diversify, which favored formal experiments that in the following centuries intensify the interaction between artistic practices and literary genres. The poetic element runs across new media and genres, whereas verse takes on unprecedented functions in previously unrelated fields of literature, generating innovative literary forms. These transgressions give rise to hybridisations and intermedial forms that do not only pose questions about the definition of the poetic, but also about the spaces it occupies, thus encouraging reflection about the validity of the concept of literary genres and of the system that sustains it.

Intermedial studies have provided a novel approach to poetic phenomena that understands the shape of format as a key factor in their aesthetic development. This conception can not only be associated with the formal and linguistic constraints of poetry but also with other media that make use of dissimilar forms and features, to which a different conception of “the poetic” belongs. This occurs through processes of intermediality or transmediality, considering them an intersemiotic transfer from one medium to another or as the confluence of several media according to a multimodal semiotics able to combining different sensorial modalities (Oja, 2023).

Apart from music, which has historically been associated with lyric poetry, the image is another crucial medium in contemporary poetry, which is not only static but also dynamic—and can be combined with sound in videos, as a *medial variant of nuclear modes* (Stöckl, 2004)— generating audiovisual semiosis that can bring together heterodox poetic notions (González de Ávila, 2016). This kind of practices, among other possible ones, allows us to reconceive the poetic from an integrative, intermedial and multisensorial semiotic perspective that goes beyond genre boundaries.

A manifold variety of literary hybridisations emerges from the dissociation of poetry and verse, with the verse novel and the long poem are particularly notable examples. The first, a paradoxical form, reflects the modern tensions between the epic, the narrative and the lyric (Addison). This modality combines the narrative nature of prose with the characteristic condensed character of poetic language, questioning how poetic rhythm can sustain the narrative scope and at the same time preserve the thematic cohesion of a novel. Similarly, the long poem, in contrast with short lyric forms, extends itself both in temporal and spatial terms and incorporates narrative, epic or philosophic elements. This expansion allows a synthesis between reflection and narration and blends the boundaries between the lyric and the narrative genre. In addition, it also creates a space where the poetic intuition and epic or narrative structures coexist (Kambourelis). On the other hand, the shorter forms of hybridisation include the poetic essay, the prose poem and the fragment. The convergence of poetry and essay challenges the distinction between critical reflection and lyric language. The poetic essay presents itself as an open discursive form in which the poet also assumes the role of the thinker and critic, bringing lyric subjectivity and intellectual analysis closer to each other (Manara). The prose poem, however, breaks with genre conventions by situating itself in a “third space” where the poetic rhythm and the prosaic fluidity interact with each other, which leads to new possibilities of expression (Caldwell). Lastly, the fragment challenges in its brevity aesthetic and metaphysical axioms and it has become an integral part of the poetic tradition since Romanticism (Agudo). As an autotelic form, the fragment rejects a fixed theoretical definition (Elias) and opens the way for both inductive and deductive hermeneutic explorations.

This thematic thread welcomes contributions about the hybrid and intermedial forms mentioned above, although there is no limitation to these, leaving space for explorations of other related theoretical perspectives.

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## SECTION 4. RHYTHM

The sonic dimension of poetry has been of interest for theories of poetry since Formalism, Structuralism and even in Psychocriticism or the current studies on voice and performance. The vigour of studies on rhythm, voice or literary sounds can be witnessed in several literary and poetological traditions, covering aspects ranging from its semiotic-anthropological importance (Meschonnic) to its cognitive value (Tsur, Lilja). Rhythm is understood as a principle of meaning organization in poetry (Attridge) or as an articulation of stability and variation in a poem, as shown in studies about voice (Zumthor, Reents, Meyer-Sickendiek, Böhme, Mistrorigo) or the representation of sounds in literature (Snaith, Colonna) and in those about respiration (Heine), attention (Alford), imagination or performance of poetry —be it on-site (English & McGowan) or digital (Benthien)—. The sonic dimension of poetic language underlines the capacity of rhythm to amplify, diversify or discretize ideas, but also its anticipatory value brought about by patterns of repetition and variation that simultaneously cause both expectation and surprise. Moreover, the prosodic aspects of language structured by versification have the potential to contribute to the iconicity of a poem (Hancil & Hirst, 2013). Thus, the poetic rhythm is an indicator of meaning embedded in the form and it participates in the epiphany which poetry sometimes provokes. This line of work is open to a diversity of theoretical or methodological contributions about prosody and the sonic aspect of poetic language, its verbalisation or the relation between versification and memory, emotions and consciousness.

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## SECTION 5. SPACE

The relationship between poetry and space is rooted in a long-standing tradition and remains highly relevant today, having generated a wide array of concepts and theoretical tools for exploring the connections between language, the subject, and the world. Whether called Ecocriticism or Ecopoetics, this section is grounded in the assumption that literary thought is inseparable from space. The landscape, nature, and matter are key components of the notion of geopoetics, which sometimes takes a phenomenological perspective (Collot, Szuba), and in other cases follows an ecocognitive approach (Lattig) that reveals how language is rooted in the world through its different (iconic or prosodic) ways of imagining certain geography. The idea that the landscape has its own *logos*, which thought deciphers through language, aligns with the principle that the thought itself unfolds as a new landscape in every poem (Collot).

Other than approaching poetry from this phenomenological perspective, the Environmental Humanities also follow anthropologically oriented paths, interested in how relationships between humans and non-humans are reflected in poetry. Among these studies are the so-called Plant Studies (Ryan) and Animal Studies (Oerlemans) that focus on the relationship between the subjectivity of non-human beings and poetic language. In this section we invite to present research on the impact of natural catastrophes on contemporary poetry, analysing how the vision of the natural world affected by them has led to a critical questioning of ecological limits and crises that leaves its traces in poetic forms and language (Ronda).

Recently, there has also been an upsurge of studies on the relationship between poetry and ecological thought. Some perspectives celebrate an idealized, sublime nature as a stable source of life (*Naturlyrik*) while others treat poetic language from the standpoint of environmental concerns (*Ökolyrik*) that react to the ecological crises of the second half of the twentieth century, directing attention to the destruction and pollution of natural spaces. At the same time, since the end of the 20th century, poetry has followed a different direction that challenges our conception of nature through contemplative practices and problematizes the conditions of coexistence of societies with nature. Thus, this line provides a space to analyse the relation between nature and the lyric in the age of the Anthropocene (Kopisch, Bristow).

On the other hand, this section will also receive proposals about the ways in which the space and writing are related in an urban context through theoretical and practical reflections on the presence of poetry within urban spaces (Brouillette, Benthien) and the manifold dynamics of its reception. Finally, we also look for contributions that explore the relationship between architecture and poetry understood as experiences that share notions such as “atmosphere” (Zumthor, Böhme), ambient (Schröter), presence, or movement, as well as research interested in poetic forms that react to specific works of architecture or architectural practices inspired by poetic imagination.

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## SECTION 6. TIME

What is the time of poetry? Since language has a temporal aspect, every poetic work encapsulates and modulates an experience of time. For this reason, it is interesting to ask how the aesthetic dimension of the poem affects time as a phenomenon. Is the duration of a poem simply equal to the duration of the reading or does the poem possess a more complex temporal structure? Do we think about and perceive time in the same way when we read a haiku and when we read a hymn? What is the impact of rhyme, enjambments or metaphorical juxtaposition on our temporal consciousness? In this section on the relations between poetry and temporality we welcome proposals that examine specific forms of time in poetry as a problem—in dialogue with or in opposition to other possible theoretical approaches, e.g. from the perspective of philosophy, physics, anthropology, historiography, etc.—through the study of the structural elements and aesthetic procedures that contribute to the configuration of the temporal experience.

This section is open to reflections on a wide range of possible questions from a formalist, sociological and/or cognitive perspective. What theoretical conceptualisations can lead to a better understanding of lyric temporality? To what extent does the poetic imagination reinvent the way we measure and compartmentalise time? What aspects of poetic language can contribute to found heterotemporal realities in the text? The plurality of lyric structures encourages a rich debate that provides room for various considerations, from the interest in a cyclical present time emerging from usual generic features such as lineation, repetition, or apostrophes, to the study of narrative time in less conventional compositions such as long poems, verse novels, prose poems, and lyric sequences.

The problem of poetic temporality is especially suggesting from a phenomenological point of view as the poem presupposes a subject placed in space and time and thus creates situatedness. To put it differently, the poem establishes a *when* that allows for the perception of the instant as an event, which is why it is interesting to study how poetic language understands and configures the impermanence of this moment or, in short, the experience of such event (*Erlebnis*). On the other hand, temporal perception arises from embodied consciousness, which means that it is inseparable from the subject's bodily and emotional processes into which their experience of the world is translated. Consequently, we should ask how poetic language, characterised by its plasticity and its capacity to evoke the sensible world, modulates and aesthetically affects the perception of subjective time.

Whether in the form of theoretical formulations, through the analysis of concrete poems from this perspective, or by comparing different poetics, we invite participants interested in these questions to discuss these and other related issues.

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## SECTION 7. INTERTEXTUALITY

*Intertextuality* (Kristeva, 1967), in its broadest sense, is that which allows not only the extension and repetition of discourses, motifs, themes and forms throughout literary history, but also their transformation and evolution, adapting to different periods, movements and aesthetic tendencies through changes that make literary evolution progress towards new formal and meaningful frameworks. Focusing attention on the reformulation of textual aspects that extend to other texts, this section on intertextual and/or hypertextual phenomena (Genette, 1982) within the poetic field contains two main branches that distinguish between discursive or content relations and formal/structural relations.

On the one hand, adaptations and citing, discursive or thematic appropriations. As opposed to the mere referentiality of *erudite* or *authoritative quotations* (Martínez Fernández, 2001: 84), in the context of phenomena of citing or allusion it is particularly interesting how new authors modify, adapt or subvert verses, discourses or motifs from previous works to speak of new issues or to reverse previous meanings according to more current ones – they can even parody, subvert or revise them from an opposite perspective –, which allows to adapt them to contemporary concerns, idiosyncrasies, values and ideologies. For this type of intertextual strategies, appropriation (understood as adaptation and transformation of a previous aspect into something equivalent but also new, as if it were one's own) is an essential tool for creating texts whose full understanding depend on others. These texts indirectly condense their information in the pre-texts through an *intertextual memory* that plays an important role during the cognitive and hermeneutic processes of reading: "the ways in which the causal consistencies and the mutational inconsistencies of the *programs of intertextualization* associate [...] with the short-term/long-term systematic tensions of *memory*" (Ruprecht, 1991: 72).

From this point of view, phenomena of citation, allusion, discursive or thematological phenomena where we can observed «[a] dialogical deep structure of the monological surface text, so to speak, motivating the *connectives*» (Brandt, 2020: 58, 63) are analysed as processes not only of imitation and reiteration but also of appropriation, adaptation and as a kind of creativity that is rather relational and transitive than substantive and *ex-nihilio*: «the aim is in part to move us away immediately from any rigid concepts of fidelity or infidelity in the adaptive process and towards more malleable and productive concepts of creativity» (Sanders, 2016: 9).

On the other hand, Transformation and evolution of formal, structural or generic aspects: Another key aspect, in this case completely associated with the hypertextual framework, concerns certain evolutionary aspects related to the formal, structural or specific issues of the poetic (sub)genres that constitute renovations or functional changes of previous models or conventions. These variations can occur through casual transformations in specific texts or through "sustituciones [que] observan según las épocas un ritmo lento o brusco y no suponen [...] un reemplazo repentino y total de los elementos formales, sino la creación de una nueva función de dichos elementos" (Tynyanov, 1978: 98). As with superstructural drifts, "these movements do not [always] follow a linear development, they are disjointed [...] this shift of systems or genres is not only dynamic, but agonal" (Schahadat, 2023: 922). Such evolutionary phenomena can be reflected both in the strophic or poetic forms and in the literary genres or styles themselves, sometimes emerging from structural transformations or functional adaptations that, after being successful and reproduced, settle as new formal codifications. Accordingly, his part of the section seeks proposals that analyze the evolution of the formal, structural or generic aspects of lyric poetry throughout its history from a theoretical and diachronic, hypertextual and comparative perspective.

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## SECTION 8. COMPARATIVE POETICS

Comparative research into poetry provides a broad field of exploration that spans cultures, languages and periods, regarding the poetic discourse as an articulator of a diversity of cultural realities. This section welcomes case studies of poetry from a comparative perspective, focusing on Lyric Theory across different languages or periods in order to shed light on aspects of poetic language by connecting different poetries (through similarities or contrasts). Likewise, this section includes studies on poetic corpora that prioritise close readings and contrasting readings over thematic arguments, and it also allows room for the review of historical, contextual or sociocultural conditions that might have a tangible impact on the texts. We strongly encourage participants to discuss texts from diverse literary traditions that highlight the stability or the intermittence of the connections among the literary systems of different cultures.

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## SECTION 9. TRANSLATION OF POETRY

In this section, we invite participants to propose theoretical and practical approaches to poetry translation. The contributions may discuss a wide range of issues, such as the relations between translation and interpretation, as well as those between translation and creation. Another relevant matter concerns the hermeneutical problems that may arise from the ambiguity and the prosody of the translated poem, considering the conflict between “adequacy” and “acceptability” (Toury, 1980). Put differently, the dilemma lies in choosing between prioritizing semantic and stylistic similarity to the original text or enhancing comprehension for the archetypal reader of the translated poem by adapting it to the idiosyncrasies of the target language and culture. These problems of translation are even more pronounced in the context of poetry as poems that present high linguistic condensation and obliqueness require a translation with an equivalent level of deviation.

Furthermore, translation is inherently linked to the notions of sacrifice and loss since the translator often renounces to the ideal of the perfect translation in order to effectively communicate a specific meaning. The assessment of loss and the residue, their forms of recovery and their transformation within the host culture (Torop) is therefore one of the potential issues in this section. To translate means to engage in the subjectivity of the language that the poem deploys and to mitigate the limits that a certain language imposes by coming up with audacious solutions that work on the sub-symbolic level of language. This section provides a space for discussions of idiomatic dilemmas and strategies of adequacy and effectiveness in translated poems.

Likewise, this section encourages to propose case studies, i.e. original translations in combination with comments and semiotic or structuralist analyses. Similarly, comparisons of several translations of the same text (in the same or different languages) are also welcome. Given the specificity of poetry translation, proposals may also cover a broader scope by focusing on practices and theoretical reflections that have been developed in conjunction with creative activities and that constitute translation poetics (Buffoni, Taravacci), aiming to assess their impact on the literary production of an author.

Additionally, contributions may also focus on the reception of translated works, taking into consideration aspects such as their degree of integration and impact in the target literary system (Kelletat), their reception by literary critics or the elaboration of several translations of the same work through time. In this context, the section is also open to studies from the perspective of the polysystem (Even-Zoar), i.e. studies concerning the impact of the translation of an author, a work or a genre within a given literary landscape. Furthermore, we invite to submit proposals about the poetics of self-translation both in its traductological (Grutman) and contextual dimension, analysing in the latter case the circumstances that condition the translation of works by their author (Gentes). Similarly, an ongoing translation project may be presented from a theoretical perspective, providing reflections on the translation process. Equally welcome are proposals that examine the dialogue between authors and translations, which can focus on translations derived from an intense exchange and the complexity of this process or the degree of collaboration (Patrick Hersant). And, finally, we are also looking for case studies about poets translating other poets.

Likewise, this section provides space for proposals that consider poetry translation in its professional dimension. The process of poetry translation forms part of the editorial circuit and, consequently, it includes interaction with the other actors of this circuit (editors, correctors, literary agents, journals, foundations, etc.) while being itself inevitably affected by extraliterary factors. Furthermore, we invite contributions that address matters such as the role of translators within cultural systems, translation as a profession and its conditions, or translation understood as an instrument of intercultural dialogue. Translators and editors of translated poetry are invited to participate in this debate, which concerns the social role of the lyric, its current surroundings, its economic value and its social (dis)credit.

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## SECTION 10. POETS ON THE GROUND

### Creation-investigation

The field of creation-investigation (also known as *création-recherche*, *recherche-création*, *recherche/création*) is an area of dynamic research and work in which theoretical reflections are inseparably bound up with the creative practice. With its interdisciplinary methodology, the field gained recognition and was institutionalized in the second half of the 20th century in countries such as the United States, Great Britain, and Canada, largely due to the integration of artistic practices into academia (Gingras, Provost). This field prioritizes creative practice as a unique source of knowledge and as a dynamic space for ongoing theoretical development (Gosselin & Le Coguiec). In the last decades, this legitimisation has favoured the configuration of a new social identity of the "academic artist", "theorizing artist", "researching artist" or "creating researcher" (Landry), whose profile is academic as well as creative and who merges in his works theoretical considerations and artistic creation as two interdependent elements that interact in a single process. This theoretical and practical reflection is based on language, but also on the experiences that encode the signs of the poem, as much as on the semiotic processes or the conceptual transfers that a work displays.

This section is open to contributions that deal with processes of creation-research in which a theoretical reflection is accompanied by the elaboration of a literary work; or creative processes nourished by previous research that informs the conception of the work. In this context, we encourage proposals that focus on poetic processes of practice-led-research or research-led practice (Smith, Dean) that are not auto-poetics nor merely a methodological report about a created work. Thus, this section is looking for contributions that give an account of the interdependence of theoretical reflection with the creation of an own poetic work.

### Poetic Entities

Moreover, the conference will also consider non-academic approaches to poetry. In this section we invite poets, publishers, cultural affairs directors, and government agencies (not necessarily) associated with poetry to discuss the circumstances of the literary profession. Aspects addressed within this section may be related to editing and production, commercialisation, management and circulation of poetic texts, the organisation of poetry festivals or the launch of programmes oriented to foment the presence of poetry in society. We expect that this will provide material for a constructive dialogue, highlighting challenges as well as successful strategies and experiences, and related sociological, socio-political or socio-cultural matters. The proposals will follow the same format as those of the rest of the conference, but priority will be given to the originality of the contributions to the debate on the practical life of poetry in society.

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- Title of the proposal
- Section(s) to which the proposal belongs (one or two)
- Language of the contribution: Spanish or English
- Abstract (300 to 500 words excluding references), including 3 to 5 theoretical references
- Bibliographical note (200 to 400 words)
- Submission deadline: **01.02.2025**.
- Deadline for notification of participants: **20.03.2025**.
- Registration deadline: **15.04.2025**.

## MODALITIES

**Communications** will have a duration of **20 minutes** and will be delivered exclusively face-to-face. Shared proposals of two authors will be subject to the same time limit and both participants must pay their registration fee individually.

Proposals for **panels** and **round table discussions** with a maximum of four participants will be accepted if they are justified by a common theoretical approach, rather than being based on a common literary corpus. The acceptance of the panel as a whole is subject to the acceptance of each of the individual proposals that make up the panel as well as the theoretical proposal that forms the core of the panel.

We also invite proposals for **posters** by early researchers that will be exhibited during the three days of the conference and presented at flexible times.

## REGISTRATION FEES

- PhDs and general participants with communication: 110 €
- Doctoral students with communication: 80 €
- Poster participants and attendees without paper: 40 €

## PUBLICATION

A proposal for a publication resulting from the Conference will be prepared and addressed to a leading publisher or journal, subject to the necessary quality assessment procedures.