

III CONGRESO INTERNACIONAL DE TEORÍA DE LA LÍRICA Y POÉTICAS COMPARADAS 3RD INTERNATIONAL CONFERENCE ON LYRIC THEORY AND COMPARATIVE POETICS

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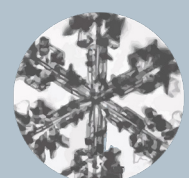
Área de Teoría de la Literatura y Literatura Comparada
Departamento de Lengua Española
Facultad de Filología, Universidad de Salamanca

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Aesthetics | Epistemology |
Mysticism | Event | Negativity
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WHAT ABOUT POETS FOR?

CALLFORPAPERS

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UNIVERSIDAD DE SALAMANCA
1-3 | 07 | 2026

DESCRIPTION

As a poetic organism, language expands itself through space and time, preceding thought and rendering it possible. The third edition of the COPOS Conference conceives poetry as a body belonging to everybody. A principle of plurality marks both the lyric and the theory which goes along with it, which contemplates it. To theorise is to contemplate; it means to look from a certain perspective and with an open and focalised attitude, both rooted and light. Thus, 'theōría' (θεωρία) implies slowing down to observe language as a fluid organism, as a creation that is simultaneously dialogical and introspective, individual, and shared. With its more multicultural, more interdisciplinary, more hybrid, more plural vocation, COPOS III wants to reach every corner where poetry strives to build a renewed space from which one can see. As a primary way of interaction, the body of poetic language reaches all the arts and forms of expression. The original drive of imagination is poetic: an enactive organism.

The 3rd Conference on Lyric Theory and Comparative Poetics will welcome paper proposals developed within the following thematic sections.

SECTION 1. POETIC THEORY

What does a poem elicit? How can theory bring us closer to the poem? Contemporary lyric theory regards the expression of the poem as a fertile ground, still largely unexplored, open to original concepts and methodologies for understanding poetic practice. Theory of the Lyric, Poetic Theory, or Poetology are denominations that currently refer to a wide spectrum of research on poetry characterised by their interdisciplinarity. This broad field of study comprises a variety of approaches to the poetic from aesthetics, semiotics, hermeneutics, or phenomenology, and encompasses diverse literary traditions. Poetic theory asks what defines poetry, how poetic thought operates, or what reading and interpretation dynamics it promotes. Accordingly, some of the poetological issues this Conference welcomes are what material the poem is made of, who speaks in the poem, how the lyrical subject's levels of enunciation are constructed, what contents of consciousness are susceptible to being thought about in the poem, how to explain its linguistic deviations, or how poetic meaning is established. The proposals in this section invite to think poetry through theory, whether based on conceptual or methodological frameworks, or through the analysis of particular cases.

Theory allows to think, through and with the poem, about how its composition establishes meaning, generates knowledge, produces sensations, and inaugurates new uses of language. It allows us to see what manifests itself in the poem, what is made present. In this regard, it can be fruitful to incorporate the philosophical dimension into poetic thought. Poetry and philosophy share a questioning root: both intend to understand experience, explore the limits of language, and question established categories of knowledge. Poetry, understood as a non-discursive form of thought, can operate where logical reasoning is interrupted, articulating intuitions, paradoxes, or silences that constitute new modes of knowing. From this perspective, the poem is understood as a space of reflection that, rather than merely illustrating philosophical ideas, incarnates them and tests them through form, rhythm, and images. Philosophy, in turn, finds in poetry a privileged field to examine how meaning, truth, or the experience of being are shaped beyond traditional conceptual systems.

The confluence of poetry and philosophy invites to consider the poem as a practice of thought that is not limited to expressing emotions or representations but rather produces knowledge through its own linguistic materiality. This intersection opens way for the study of the philosophical poem and other hybrid forms in which poetic and reflective discourse are intertwined, to approach contemporary questions about language, identity, action, or perception. Hence, poetry presents itself as a laboratory of thought, capable of formulating ethical, ontological, and epistemological questions, and of offering—thanks to its aesthetic specificity—alternative answers to cultural and cognitive crises of our time.

Moreover, the interdisciplinary nature of this section also gives rise to epistemocritical perspectives on the relationships between knowledge and literature that highlight the epistemological value of poetic language. Science and poetry are understood as forms of knowledge that are in contact with each other, so the different sciences introduce concepts within poetic texts whose literary functions are as diverse as the corpus analysed. The relationship between poetic language and knowledge manifests itself in various ways, and it raises the question whether the poem can be regarded as a form of knowledge—whether it knows or not, and, if it does, what it knows and how it knows it. At times, knowledge from other disciplines inhabits the poem: physics, history, geology, botany. Therefore, this section is also open to epistemocritical perspectives that examine the relationship between knowledge and literature and underline the epistemological value of poetic language.

However, sometimes the poem admits itself as a form of intuitive knowledge, as a form of not-knowing-that-approaches-the-world, and in doing so it opens new possibilities and discoveries. This question also opens room within this section for traditions such as mysticism, in which the poet or the language engages in a continuous search to grasp the meaning that defines his ontological relationship with an absent yet ever-present otherness. In the act of poetic creation, the resulting poem constitutes a thinking entity in and of itself; it is nothing but a form of extended consciousness that longs to reveal the unknown. Language, then, in its modulation as intuitive consciousness is what seeks, intuit, and reinstitutes the unrevealed, that which remains hidden. For this reason, this first thematic section provides a space to consider the poem through notions such as absence, silence, ambiguity, or negativity, which examine indeterminacy and the possibility of meaning. By means of these procedures, the reader is required to partake in the construction of meaning, which unfolds and transforms to disclose that which is omitted. In the apophatic—saying what is not—, as well as in the hidden, and in the ways of expressing the unsaid, poetry takes on a hollow quality and opens itself as a space that stimulates thought.

Along with all this, the notion of the event is equally interesting. How can the poem create the impression that something happens here and now? This section accepts proposals concerned with what is made present in the poem, and whether the event of the poem is inherent to being or to time. That which occurs in the poem establishes a time in which the event takes place, but which, in turn, extends in thought during reading. Portraying the event allows to know and remember it, to narrow it down, and make it transmissible; but the event does not only take place through what occurs in the poem, as in this process language reveals its faculty to bring an event to the surface or to consciousness, be it as an instant or as a prolongation. Furthermore, in its epiphanic dimension, the event is the unexpected or unforeseen that introduces a qualitative change in the natural state or manifestation of things. Here, we propose to reflect on the particularity of *poetic* happening: what does it mean that the poem *happens*, that it *creates* an event, and through which phenomenological, semiotic, or linguistic processes is the event established as such? We suggest, then, that the poetic event can be understood through different modulations and enunciative strategies of the emergence in the poem as *aesthesia*. Thus, for example, through synaesthesia the event comes into being by means of an unexpected reattribution of sensory properties that establish a presence in the poem. As kinaesthesia, the event emerges because of the irruption of a gesture or unforeseen movement in a space of quietness; in relation to hyperesthesia, the event occurs due to the accumulation and exaggeration of evoked sensations. Lastly, as anaesthesia the happening irrupts through a negative way by means of disappearance and generation of an absence. Finally, poetic language is characterised by its ability to say and simultaneously do that which it says. This way, the event occurs both in the text and in the act of reading, which expands it. This makes the poem a linguistic space capable of expressing events that affect the lyrical subject, while at the same time establishing an event capable of addressing the reader. The reader experiments the poetic happening *with*, *through*, or *by means of* the lyrical subject. Thus, the time of reading extends the event.

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SECTION 2. COGNITION AND POETRY

The intersections between cognition and poetry have not been overlooked by lyric theory. Cognitive Poetics or Cognitive Literary Theory entered the field of poetological studies as a framework for articulating interdisciplinary perspectives on the phenomenon of literature. Tightly linked with neurobiology, cognitive linguistics, phenomenology, or philosophy of mind, Cognitive Poetics regards literature as a rich material for the exploration of the diverse cognitive processes of the human mind. Dealing with the notions of Embodied Cognition and Embodied Simulation, each of these disciplines provide concepts and tools that allow to examine the variety of cognitive mechanisms operating during the creation and reception phases of a literary text, both in theoretical and empirical ways—taking an interest, for example, in metaphor, oxymoron, mental image, or prosody. Therefore, this 2nd section of the Conference welcomes theoretical and analytical proposals, as well as proposals based on experiments.

Poetic imagination involves mental faculties such as emotion, memory, empathy, consciousness, or perception, and inscribes them into language. The forms of consciousness in poetic language appear as an expression of the cohesion of mental processes, the abstraction of images, or slips of memory. Phenomenology proposes that consciousness is always directed toward *something*: it has ‘intentionality’, which allows the subject to differentiate himself from that of which he is conscious and to become conscious of himself. Likewise, phenomenology is interested in the unifying structure of consciousness, i.e. in the way the subject gives coherence to perceptive experience. Consciousness provides cohesion to the past and allows thought to achieve a sense of unity. Moreover, it is governed by a principle of unity that grants meaning to perceptions, memories, and emotions that occur in the subject, always from a single point of view: human consciousness is ‘localised’, situated in an *I*. Nonetheless, consciousness also unfolds toward the exterior world, toward others. As a faculty of recognition of the environment and of the dynamics of the exterior world, it gives rise to empathy and the notion of community, at the very core of the construction of the ‘we’.

In the field of lyric theory, studies have taken an interest in the ways in which human consciousness manifests in poetic language: consciousness of time, consciousness of presence, self-consciousness, and consciousness of the other. The question is, then, how the poem offers valuable material for understanding human consciousness. This research line considers studies of theoretical lyrical as well as cognitive and philosophical nature that approach the poem in an interdisciplinary way, not only as materialisation of a conscious subject, but also as a catalyst of consciousness, in its interplay with several cognitive processes (such as emotions, memory, or perception). Even though each of these phenomena could be considered individually, they can also be integrated and related with other processes, such as action or movement, given that our ability to know is mediated by dynamic patterns. From a cognitive perspective, movement is profoundly linked to perception, body gestures, and senses of agency, proprioception, or kinaesthesia that organise the subjective experience of space and of the own body. Poetry, with its ability to alter the linearity of discourse and generate internal rhythms,

has shown to be a privileged material in which thought takes shape. Consequently, this research line proposes to reflect on the ways poetry incarnates perceptive or emotional dynamics, making movement a cognitive and aesthetic structure that activates poetic thought.

In this regard, attention should also be paid to studies empathy, understood not only as a cognitive mechanism that allows sharing the emotions represented in the poem, but also as a simulation of the described situation. While empathy has been exhaustively studied in the context of narrative, especially in terms of the identification of the reader with the character, poetic empathy is not necessarily based on the same principles. Instead, a dynamic unfolds in which empathic reactions are partly facilitated and partly impeded by the poem. Some of the factors that favour an empathic access to the text are, for example, the reader's immersion or the coherence of images, and at a neuronal level, the relevance of mirror neurons to empathy has also been emphasised. On the contrary, other characteristics such as ambiguity, juxtaposition of images, enjambments, or unexpected changes in rhythm can limit the possibility of empathic readings. Moreover, the degree of empathy a poem elicits in a reader depends on the attitude with which the reading is carried out, so that in this context studies and experiments on readers' attention gain relevance.

Likewise, dreams, understood as an active production and a stream of consciousness, allow to track the ways in which imagination disorganises and reconfigures experiential schemes. Hence, for example, episodes arise that may challenge ordinary sensorial coherence, or images that fluctuate between precision and perceptive indistinction. In this way, the significance of the oneiric lies less in the content of the dreams themselves than in the questions they raise about their own epistemic status. This section seeks non-representational proposals about the oneiric in poetic language, which examine both the form of the dream and its cognitive value.

Finally, we also welcome proposals related to the Medical Humanities that tackle the intersections between poetry and medicine, understanding poetry as a form of scientific investigation, and medicine as tightly related to poetic thought. A particularly fertile area for research is the relationship between the formal characteristics of the poem and the diseases that progressively affect language, such as frontotemporal dementia, progressive aphasia, some neurodegenerative disorders, and certain types of psychosis. Poetry, which often detaches itself from daily discourse—by employing fragmentation, rhythm, and metaphorical condensation—, can give rise to representations and expressions of experiences that capture aspects of a loss of speech, memory, and identity. Additionally, poetic practice and interventions based on poetry have been object of studies pointing at benefits in people with dementia or cerebral damage (improvements in communication, activation of memory, emotional regulation). Contributions to this section may therefore include examinations of how poetry conveys subjectivity in illnesses with language impairment, qualitative or quantitative studies on poetic interventions in dementia and aphasia, and clinical poetic projects co-constructed with patients and caregivers. Another equally relevant path of research would be poetry about mourning, the experience of those who accompany ill people during long processes of sickness, and ultimately their loss.

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SECTION 3. HYBRID AND INTERMEDIAL FORMS

From the point of view of Poetic Theory, the distinction between the lyric and poetry should be questioned. Although in their classical origins the two terms referred to different phenomena, they have become practically synonymous within the paradigm of modern literature. Nevertheless, the progressive experimentation found in lyric production from the late nineteenth century to the present has consolidated the formal rupture of the poem with many of the conventions that once defined lyric as a genre in premodern Europe. The increasing tendency toward visual and plastic strategies at the expense of prosody and linguistic musicality, the rise of conceptual and minimalist poetics, the intersection of genres, and relatively recent phenomena such as performative and digital poetry all call into question the very concept of the lyrical and compel us to ask to what extent these new practices and forms can be adequately explained through traditional generic categories. The questions of which features of the lyric can still be traced in these poetic manifestations, and of what new definitions can account for the protean nature of contemporary poetry, are theoretical questions that demand deep poetological reflection. In this sense, theorising about poetry involves thinking of poems as manifestations from which it is possible to abstract a set of transversal aspects that, taken together, contribute to a better understanding of the literary operations that allow us to recognize a text as poetry.

Although the crisis of poetry is more commonly associated with modernity, we may think the poetic as that element which, by its very nature, has always been in search of a new form of expression. The "crisis of verse" would only serve to intensify an inherent movement, a certain way of experiencing the poetic as that which questions its own forms, modes, and means, refusing to settle either into preconceived moulds or within its own disciplinary territory. Consequently, the following research questions are posed: What distinguishes poetry from other literary genres, especially from artistic modernity onward? Where, then, do those inter-generic boundaries lie, and how might they be bent, interwoven, or blurred within contemporary poetic phenomena? In addition, how have the digital expansion, performativity, and the emergence of intermedial concerns affected the constitution of poetry today? Does the poetic exist outside the text and language, or must it always remain tied to the latter? How far do these limits extend under a current and renewed conception of "poetry"? And how can traditional conceptions of the lyric and its modes of writing mingle with other medial, semiotic, and cognitive forms?

Particularly from the nineteenth century onward, the spaces of the poetic diversify, encouraging formal experimentations that intensify the interaction between artistic practices and literary genres, while also calling their boundaries into question. This fosters what we may call “inter-genericity,” “generic hybridity,” or “inter-semioticity.” The poetic element runs through new media and genres, while verse takes on unprecedented functions in literary domains where it previously had not occurred, generating innovative literary forms. These experimentations lead to hybridisations and intermedial forms that do not only question the nature of the poetic and push it beyond previously established margins, but also challenge the spaces it occupies, prompting reflection on the relevance of the concept of literary genre and the system that sustains it. This way, the material determinations of the medium over the very formal disposition of that art or literary genre become visible.

The literary hybridisations that have emerged from the dissociation between poetry and verse are diverse, as can be observed in the verse novel, the long poem, the prose poem, or the poetic essay, to mention just a few examples. Artists’ books likewise constitute a hybrid work in which text and visuality can no longer be separated. “Concrete poetry” is another case of a genre without borders, proposing a “verbivocovisual” art that is at once verbal, vocal, and visual. To these experimentations we may add performance, already present in the phonetic poems of the Futurists and Dadaists as well as in medieval and Renaissance literary practices. A hybrid genre by nature, performance would be increasingly embraced by poets—whether in the early Sound Poetry of the 1950s or today, with the new wave of “poet-performers”.

In our century, with the rise of digital technologies, intermedial and interartistic studies have experienced both a statistical increase and new challenges in response to poetic phenomena that regard the determinations of format as a key factor in their aesthetic development. This conception may be associated not only with the formal or linguistic delimitations of poetry but also with other media that employ distinct forms and properties, under which another conception of “the poetic” may be inscribed through intermedial or transmedial processes—understood either as an intersemiotic transfer from one medium to another, or as the convergence of several media within a multimodal semiotics. In this way, one may find lyrical creations that draw on music, image, or even video, as well as visual-auditory semiosis capable of integrating heterodox poetic notions within themselves—through various means of generating symbolic connections that do not adhere to an absolute ontological division between different medial formats, but rather to a relative difference, insofar as they are “mixed” or “plurisemiotic” media. Such practices allow us to rethink the poetic from an integrated, intermedial, and multisensory semiotic perspective, granting access to a vast range of extensive mechanisms that transcend the traditional boundaries of the poem.

Accordingly, this section seeks contributions that explore the inter-generic boundaries between poetry and other literary genres, as well as intermedial and transmedial studies addressing the material connections or divergences and convergences among different media of expression or semiotic formats from a theoretical, practical, or comparative perspective.

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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 in current studies on voice and performance. The vigour of studies on rhythm, voice or literary sounds can be witnessed in several poetological traditions, from seemingly distant perspectives such as semiotic, anthropological, or cognitive ones. Rhythm is understood as a principle of meaning organization in poetry or as an articulator of stability and variation in a poem. This has been highlighted by studies on the voice as well as those on the representation of sounds in literature, and even by those on breathing, attention, acoustic imagination, or poetry performance. These find in rhythm, among other qualities, a generator of meaning and atmosphere, whereas others see in the voice a potential means for investigating the impact of ageing or illness on the prosody of the poem.

The sonic dimension of poetic language underlines the capacity of rhythm to amplify, diversify or discretize ideas, but also its role as a source of expectation and anticipation arising from patterns of repetition and variation that simultaneously shape an experience of waiting and wonder. Consequently, this correlation between the meaning of the poem and its rhythmic modulations, between meaning and sound, is structured around two interrelated tensions: on the one hand, it seeks to anticipate and reaffirm the reader's expectations towards this rhythmic flow; on the other, it also attempts to circumvent or elude them, so that the poem is capable of predisposing expectations in this progression between rhythm and meaning, while at the same time breaking or destabilising them to generate surprise and novelty. Breath is therefore a compositional principle of the poem.

Furthermore, poetic rhythm is not merely a synchronic and stable phenomenon, but rather a diachronic one, anthropologically variable according to the coordinates of space and time. This enables us to pose research questions such as: In what ways do the metrical and rhythmic standards of one language and literary tradition differ from those of others? How are they affected by other sociocultural variables external to the literary field? What variations occur in the configuration of rhythm throughout the history of a given literary tradition?

Lastly, the prosodic aspects of language structured by versification also have the potential to contribute to the very iconicity of the poem: the sound gives rise to the image. Poetic rhythm thus functions as an index of meaning rooted in form and partakes in the epiphany that poetry at times generates. This thematic section welcomes the most diverse theoretical and methodological contributions on prosody and the sound aspect of poetry, on its verbalisation, and on the relationship between versification and memory or between rhythm and the emotions a poem elicits. We invite discussion on these and other issues related to the rhythmic aspect of poetic language, whether through theoretical formulations, analysis of specific poems, or comparative studies of different poetics approached from this perspective.

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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 may sometimes take a phenomenological perspective, and in other cases follows an ecocognitive approach that reveals how language is rooted in the world through its different (iconic or prosodic) ways of imagining certain geographical forms. The idea that the landscape has its own *logos*, which thought deciphers through language, aligns with the principle that thought itself unfolds as a distinct landscape in every poem.

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 and Animal Studies, which focus on the relationship between the subjectivity of non-human beings and poetic language. Therefore, in this section we also 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.

In resonance with this approach, the French tradition has also delved into the relation between poetry and space and provided a perspective that integrates nature, culture, and language. According to the notions of *mésologie* and *géopoétique*, the poem is understood as a symbiotic medium to be dwelt in, where landscape is not represented but co-inhabited. These perspectives propose an aesthetics of the earth that considers the material, energetic and cultural dimensions of poetic space in dialogue with contemporary ecological philosophy. For example, the Niche Construction Theory has shown that organisms actively modify their environment, transforming the material and symbolic conditions of their evolution. Poetic space can thus be regarded as a medium shaped by creative practice, where the poem takes part in the co-evolution of form, environment, and experience. This section is open to proposals approaching the poetic space from the perspective of biology, ecology, or the theory of complex systems, and regarding the poem as a way of inhabiting and transforming the world through the interplay of matter, energy and language.

Recently, there has also been an upsurge of studies on the relationship between poetry and ecological thought. Some perspectives celebrate an idealised, 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. Since the end of the 20th century, poetry has followed a different direction that challenges our conception of nature through contemplative practices and problematises 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.

On the other hand, this section will also receive proposals about the ways in which space and writing are related in urban contexts through theoretical and practical reflections on the presence of poetry in the city. This perspective examines how poetry inserted into public urban spaces—facades, sound interventions, poetic installations—becomes a way of producing space. Consequently, poetry is not a mere reflection but an agent that reconfigures the urban materiality and the way how inhabitants read, experience, and move through the city. Here, the poem does not limit itself to describing landscape or nature, but it becomes space itself: space of performing, of reading, of memory, of transit, where the poetic language weaves together real and imaginary topographies, presence and horizon, the intimate and the collective.

Lastly, this section also welcomes contributions that explore the relation between architecture and poetry as experiences connected by the notion of “atmosphere”, ambient, presence, or movement, as well as research interested in poetic forms that react to specific works of architecture or architectural practices inspired in poetic imagination. In this sense, the architectural and urban space and its multisensorial perception offer a fertile ground for examining how poetic space is constructed both cognitively and poetically. Studies may thus not only focus on the structures or places that are represented, but also on the question how spatiality is created in the poem, how the reader moves mentally and affectively through these realms, and how the space in the poem can operate as an architecture of memory, silence and the unsaid.

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SECTION 6.

TIME

What is the time of poetry? Language occurs in time, and therefore all poetic composition contains and modulates an experience of temporal nature. This raises the question of how the poem impacts time as a phenomenon on an aesthetic level. Does the poem last as long as it takes to read it, or is there a more complex temporal organization underlying the poetic structure? Do we think about or perceive time in the same way when reading a haiku as when reading a hymn or a sestina? What effect do rhyme, enjambment or metaphorical juxtaposition have on our temporal consciousness? In this thematic section, focused on the relationships between poetry and temporality, we welcome proposals that question the specific ways in which poetry embodies time as a problem—in dialogue or in contrast with other possible theoretical approaches, such as those 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. What remains of the poem?

Papers within this section may propose reflections on a wide range of possible questions approached from formalist, philosophical, or cognitive perspectives. What theoretical conceptualisations can lead to a better understanding of lyrical temporality? To what extent does poetic imagination reinvent the ways in which we measure and compartmentalise time? What aspects of poetic language contribute to establishing heterotemporal regimes in the text? The plurality of existing lyrical structures allows for a rich debate that welcomes a diversity of approaches, ranging from examinations of the functioning of a cyclical present tense based on common generic features, such as versification, repetition or apostrophe, to the interference of narrative time in less conventional compositions, such as the long poem, the verse novel, prose poems or lyric sequences.

Likewise, the topic of poetic temporality can be approached from a metaphysical dimension, asking how poetry can deal with the instant, presence, eternity, or the ecstasy of time. In this sense, poetry can be understood as an implicit ontology of time, where duration and persistence are expressed in aesthetic experience and formal structure. These ideas of duration and persistence help us to see how the poem can live in a flow or remain a stable unit, in direct relation to formal aspects such as rhythm. Theories on perdurantism and endurantism allow us to analyse the poetic instant as an extended entity or as a persistent totality, clarifying the relationship between continuity, form, and aesthetic event.

On the other hand, the temporality of the poem is a particularly intriguing problem from a phenomenological point of view, since the lyrical utterance presupposes a subject situated in space and time and therefore creates a sense of situatedness. In other words, the poem establishes a “when” from which the instant is perceived as an event, so it is interesting to study how poetic language apprehends and configures the ephemerality of the event or, ultimately, the experience (*Erlebnis*). Temporal perception emerges from embodied consciousness, which means that it is inseparable from the subject’s attention to the bodily and emotional processes that translate their experience of the environment. For this reason, time materializes in the poem, moving from being a mere concept to a percept, as it is endowed with sensory properties that embody it through senses such as sight or touch. It is worth asking, then, how the language of the poem, characterized by its plasticity and its ability to evoke the sensible world, modulates and aesthetically affects the perception of subjective time.

Within this framework, the discussion may likewise be expanded to include a rhythmic and phenomenological dimension of time, linking the poetic experience with natural cycles. The temporal phenomena of natural reality respond to a periodic temporality, where recurring processes—diurnal, seasonal, or cyclical—shape a phenomenological experience of becoming. This rhythmic dimension reveals an awareness of time based on phenomenological events, where perception and memory are synchronised with the life cycles of the environment. The observation of these rhythms constitutes a poetic attention to biological time, a sensitive expression of vital continuity through natural periodicity, thus leading to what could be called an ecological awareness of time.

Finally, reflecting on the poem as an event requires paying attention to its temporal dimension. It could be said that poetry has a special kairological quality in that the poem tends to represent moments of opportunity in which the subject’s temporal experience is transformed. Language allows to establish a duration in the poem. Often, the inventive nature of the poem is based on the unpredictable and unexpected, leading to a moment of poetic estrangement in which the subject’s notion of time is impacted by a revealing event that interrupts and alters their experience of chronological time. We welcome proposals aimed at studying the ways in which poetic language constitutes this moment of *kairos* on which the literary event of the poem is based.

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SECTION 7. INTERTEXTUALITY

When it comes to intertextuality—in contrast with analogies or the differences established according to a comparatist methodology—we are referring to all those relationships, echoes, traces, and influences that certain conventions, models, and previous—or contemporary—texts leave upon the new texts, insomuch as the transformations and rewritings that those new texts may enforce onto the paradigms—formal or of content—of the precedent ones. In such phenomena, it is important to highlight both the relational category, related to how one text connects with another and what implications that form of relationship entails, and the transformative one, regarding how a textual element or motif may be transformed from one text to another. Therefore, this last procedure begets a “surplus value», which is not only relational, but transitive too, thus allowing theoretical and practical analysis on how these processes—extensive, and usually strained—can be developed. In this regard, we must not forget as well the importance of reading reception with respect to the detection and processing of the inter-texts, since “the reader must discover why the author employs a particular reference if they want to understand the meaning it acquires when integrated into the new work. Reading becomes productive because the reader must extract the significance created by the interaction of the two sign systems that come into contact. This produces an added meaning, and the reading is modified and enriched”. (Sirvent Ramos, 2008: 646)

Both a sharp weapon and a prolific mechanism within the poetic genre, due to its high semiotic condensation, intertextuality does not only respond to specific connections that refer to another text—quotes or allusions—. Instead, it expands far beyond, towards semiotic frames related to appropriation, the reproduction or transformation of thematic or formal elements, the reversal of previous discursive and ideological models, intertextual irony and parody, the evolution of metrical-rhythmical patterns or lyrical subgenres, and of the history of poetry itself, which is always developed through these relational and transformative mechanisms. Accordingly, each poetic enunciation encompasses and resorts to previous ones—even transcending textual boundaries, thus turning the inter-textual into inter-medial or inter-discursive—, whether in a more or less explicit way, or according to different modes and degrees that should be studied, broken down, and categorized: “The subject which speaks in a text is constructed in and by the specific transposition of signifying systems which make up the text [...] depends upon the transposition (arrangement, appropriation, structuring) of the threads of previous signifying systems which it weaves into this text”. (Allen, 2000: 54-55)

We encourage proposals, either from a theoretical framework or from a practical one—although in the latter case, certain conceptual or methodological standpoints must be taken into account—, that are focused on the study of these intertextual echoes, relationships, rewritings and transformations, which can be developed between specific texts (direct), or from precedent models and conventions (indirect), always bearing in mind that all of these approaches shall differ from the mere comparative analysis between poetic texts. In addition, the aim is not only to foster the theoretical development and practical analysis of this concept within the lyric genre, but also to study the implications that these procedures, phenomena, or mechanisms provoke in literary history and other correlated fields, as well as discussing the approach to poetic intertextuality in accordance with other disciplinary, epistemic, methodological, or semiotic paradigms.

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SECTION 8. COMPARATIVE POETICS

Comparative studies in poetry offer a wide research field that encompasses societies, languages and historical periods, maintaining poetic discourse as a mediator of diverse sociocultural realities. In this way, it fosters a kind of analogical and dialectical thinking that allows us to move beyond a close logic regarding the analysis of a single text or literary tradition, thereby enriching our analytical tools about literary phenomena. The 8th section of COPOS III provides space for case studies from a comparative perspective—considering this praxis as a broad “method” involving a diversity of procedures instead of a single school or approach—that deal with different poetic models across the coordinates of time and space. Consequently, we invite proposals that aim at clarifying aspects of lyrical language through its relationship—by correlation or differentiation—with other poetic forms, including comparative perspectives from an international and intercontinental angle.

Similarly, this thematic line welcomes studies about poetic corpora that emphasize close or contrastive readings over thematological analyses, and that focus on the examination of historical, contextual or sociocultural aspects whose impact on the texts is verifiable. Likewise, this section suggests following a comparative approach to contrast different theoretical schools, methodologies and perspectives in the study of poetic texts, which will lead to comparative analyses of different theoretical traditions and their impact on the evolution of lyric theories. Contributions may also include readings of poetic and/or theoretical texts from diverse literary lineages, highlighting both the convergences and divergences between these traditions and conventions—seen from a historical-diachronic or a contemporary-synchronic perspective—. Proposals can therefore focus on the stability or intermittence of the relations and differences that link the different (poly)systems across diverse cultures and periods, as well as on the “interferences” with other semiotic fields within the wider sociocultural sphere.

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SECTION 9. POETRY TRANSLATION

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. 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 poems that are linguistically condensed and oblique, requiring 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 is therefore one of the potential issues in this section. To translate means to engage with 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, contrastive analyses 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, 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, their reception by literary criticism 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, 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 and contextual dimension, analysing in the latter case the circumstances that condition the translation of works by their author. 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. 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. We also invite contributions that address matters such as the role of translators within cultural systems, translation as 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

The field of creation-investigation, known by various denominations, 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 institutionalised 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. This field prioritises creative practice as a unique source of knowledge and as a dynamic space for ongoing theoretical development. 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", 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 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.

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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SECTION 11.

POLITICS AND POETICS

The relationship between the individual and the collective in poetry can be approached from the perspective of phenomenology, considering theories that have been proposed regarding different forms of collective intentionality and social ontology. According to them, a group is more than just the sum of its individual members and possesses a consciousness and memory that transcend the limits of the individual subject while influencing the experience, identity, and emotions of the individual. Following this “phenomenology of the we”, poetry presents itself as fertile material for examining the nature of intersubjective dynamics in social groups and the reciprocal impact between the individual and collective experiences from a phenomenological point of view. “Being us” involves a way of thinking literary language from the macro dimension of the human species as a construct that brings together visions of singularity and plurality in the constitution of an aesthetic material that reveals the ways in which language integrates these intersubjectively shared emotions, memories, and consciousness.

The 11th section of COPOS III addresses how sociological, political, and ideological elements are embodied in poetry. Can poetry have some sort of transformative agency on social reality? The radical creativity of poetic language, both in its semantic and morphosyntactic dimensions, has the potential to broaden imaginative and expressive horizons, as well as to denaturalise, challenge, or reinforce the dominant meanings of words and thoughts, enabling poetry to express in “another way”—thanks to its obliquity and linguistic deviations—what is repressed or subordinated, opening up new spaces of perception, freedom, and creativity. In this regard, poetry offers two perspectives: in its horizontal gaze, it allows us to recognise and empathise with others, opening its space to testimony and vindication; while in its vertical orientation, it reveals itself as a gateway to the interstices and cracks hidden beneath everyday life. All in all, it acts on reality through its propositional capacity of being an “ideological sign”, given that every word or discourse embodies socio-political struggles in its historical development, and that ideology is not separable from the formulation of language itself but rather inherent in its very execution. In this manner, poetry manages to put into words the ineffable feelings, intuitions, and thoughts of its historical moment, synthesising social antagonisms and providing a space for otherness in its own formal arrangement or the different voices in conflict within the textual setting of the poem. Consequently, poetry also appeals to the sociological through the expression of the lyrical subject, also through language, rhythm, iconicity, or oblique form. Contrary to classical notions that distinguish the lyrical as individual and the epic or narrative as collective, the latter axis must also be considered under the codification of poetic forms, given that the political dimension is not attenuated but reinforced by the intensification of subjective force.

Historically, there has been a tendency to view the political dimension of poetic texts as a mere exposition of ideological content. This has led to the absence of a theoretical tradition surrounding the sociopolitical conditions of poetry, which this section seeks to rescue and promote, since the analytic methods used in the sociological study of narrative have also been applied to poetry ignoring the structural variations under this intergeneric contrast, prioritising narrative over poetry, and therefore relegating its study to the mere exposition of explicit sociopolitical content. Rather than confining ourselves to the explicit vocation of the languages and poetics of commitment, which have been widely developed since the 20th century, this section aims to direct theoretical reflection from poetry to the sociopolitical—and not the other way around. Consequently, proposals that address the intrinsic relationship between poetic forms and the political dimension of works will be welcome, also among those poetics that, despite not recognising themselves as such, arise from, focus on, resonate with, manifest, or intervene in social reality through their artistic and linguistic work or their sensory configurations, regardless of their geographical and temporal origin.

Taking into account the theses that emphasise that the personal is political, as well as other approaches that, based on a historical materialistic perspective, have delved into the economic and material nature of social change, this research line seeks to reflect, collectively and through poetic language itself, on its capacity to restore the political from amidst all textual marks, limits, and silences in literary writing. In this regard, we can examine the impact of sociopolitical factors on poetic discourse and forms, considering how material and economic infrastructure reverberates in ideological superstructures; and, at the same time, how these return to the eidetic infrastructure of the poem and are catalysed in its own formal and enunciative disposition. Furthermore, we can raise various questions

of interest for the study of the socio-political in poetry: what distinguishes the political thought of the poem from other generic or discursive forms? What does this medium offer in comparison to others in terms of its form of socio-political expression? Is poetry capable of anticipating or surpassing more explicit political thought? How does a poem allow for the construction of conditions of possibility for political thought from its own epistemic structures?

This section intends to provide a space for discussion on the possibilities that the poetic genre offers for reflecting on politics from its own frameworks of enunciation and imagination, as well as from its specific expressive resources for the aesthetic, intellectual, and emotional elaboration of the political. In this sense, proposals that transcend mere thematic or content analysis will be prioritised, in order to theorise about the possibilities and intrinsic qualities of the poetic genre for the expression and articulation of the political, as well as for intervening in and modulating our social and communal experience.

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Víctor Bermúdez
(Universidad de Salamanca)



SUBMISSION OF PROPOSALS

Proposals should include the following information:

- ☐ Name and surname(s)
- ☐ Institutional e-mail address
- ☐ Institutional affiliation
- ☐ Title of the proposal
- ☐ Section(s) to which the proposal could belong (propose 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: **10.02.2026**.
- ☐ Registration deadline: **22.04.2026**.
- ☐ Proposals to be submitted through the following form: <https://form.jotform.com/253131877381359>

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.

In addition to **communication** proposals, proposals for **panels** on specific or related topics are also accepted, as well as **round tables discussions** with a maximum of four participants that are justified by a common theoretical approach, rather than based on a specific literary corpus. Acceptance of the panel as a whole is subject to the acceptance of each of the individual proposals that comprise it, as well as the underlying theoretical proposal, and will be structured in the programme according to what the Organising Committee deems appropriate.

REGISTRATION FEES

PhDs and general participants with communication: **110 €**

Doctoral students with communication: **80 €**

Attendees without paper: **40 €**

ECTS CREDIT

Students enrolled in the following degree programs at the University of Salamanca who attend at least 80% of the Conference will be offered 1 ECTS credit: Grado en Estudios Alemanes, Grado en Filología Hispánica, Grado en Estudios Ingleses, Grado en Estudios Italianos, Grado en Estudios Portugueses y Brasileños, Grado en Lenguas, Literaturas y Culturas Románicas, Grado en Estudios de Asia Oriental, Grado en Estudios Árabes e Islámicos, Grado en Filología Clásica.

PUBLICATION

A proposal for a publication resulting from the Conference will be prepared and addressed to a leading publisher or journal, subject to the selection of the editors and the peer-review process of the publisher.

COPOS

Cognition in
Comparative
Poetics

