

I Congreso Internacional de Teoría de la Lírica y Poéticas Comparadas 1st International Conference on Lyric Theory and Comparative Poetics



3-5 / 07 / 2024

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

THEMATIC THREADS

1. Theory of Poetry / 2. Cognition and Poetry / 3. Imagery / 4. Rhythm / 5. Space / 6. Time
7. Intertextuality / 8. Comparative Poetics / 9. Poetry Translation / 10. Poets on the Ground

Hermeneutics; Phenomenology; Aesthetics; Semiotics **1**

6 Duration; Anachronism; Instant

Perception; Emotion; Memory; Consciousness; Empathy **2**

7 Art; Science; Complexity

Image; Iconicity; Metaphor **3**

8 Themes; Forms; Languages; Epochs; Contexts;

Voice; Breathing; Performance **4**

9 Translators and translations in theory and practice

Ecocriticism; Geopoetics; Architecture **5**

10 Creation-research; Publishing; Cultural management

Cuotas de inscripción / Registration Fees

Doctores con comunicación: 90€

Investigadores en formación con comunicación: 70€

Asistentes sin comunicación: 30€

Envío de propuestas

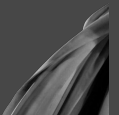
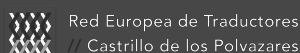
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1st International Conference on Lyric Theory and Comparative Poetics

Universidad de Salamanca

July 3-5, 2024

Description

The 1st International Conference on Lyric Theory and Comparative Poetics intends to bring together research that is currently being carried out in the field of poetry from a theoretical and comparative perspective. The interdisciplinary, multicultural, and inclusive inclination that characterises contemporary poetological investigations has led to a diversity of theoretical and analytical approximations with which poetry is approached and whose attention is inevitably fruitful.

This conference aims to bring together and debate national and international research about poetry on its theoretical and methodological levels, while providing space for practical and sociological issues concerning the production, translation, circulation and teaching of poetry at present. The conference will include the following thematic threads, although it is not limited to these nor necessarily restricted to the organisation described here.

1. Theory of Poetry

The Theory of the Lyric, Poetic Theory or Poetology are rubrics that at present refer to a wide array of theoretical approaches to poetry that range from Classical Hermeneutics (Gadamer, Heidegger, Szondi) to its contemporary formulations (Cuesta Abad, Hasse, Vitiello). This wide line of work includes very diverse approaches to poetry from Aesthetics (Böhme), Semiotics (Fontanille, Ouellet), or Phenomenology, both in its foundational (Husserl, Merleau-Ponty, Dufrenne) and contemporary modulations (Zahavi, Gallagher, Sheets-Johnstone) with particular attention being placed on their application to studies of poetry in different traditions (Culler, Thain, Weber). Questions such as “What defines poetry?”, “How does poetic thought operate?”, or “What dynamics of reading and interpretation does it promote?” have been causing a complex web of poetological concerns in the past and the present of poetry. The proposals within this thematic thread invite to think about poetry through theory and may choose to elaborate conceptual or methodological frameworks, as well as to focus on the analysis of specific cases that exemplify their proposal.

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2. Cognition and Poetry

The intersection of cognition and poetry is not unknown to literary theory. The so-called Cognitive Poetics or Cognitive Literary Theory broke into the poetological studies as the articulator of interdisciplinary perspectives surrounding the literary phenomenon. Be it by focusing on the expression of the text, on the dynamics of readerly reception (Burke) or even on the production itself that a poet carries out, Cognitive Poetics have seen in literature a valuable material for the exploration of the various cognitive processes of the human mind. Through the integration of instruments from Neurobiology (Damasio, LeDoux, Zeki), Cognitive Linguistics (Turner, Stockwell), Phenomenology (Zahavi) or Theory of Mind (Johnson), the processes of poetic imagination include, among others, perception (Gamoneda), emotions (Freeman), empathy (Mellmann), memory (Nalbantian) or consciousness (Skillman). The theoretical and analytical approaches developed from the perspective of Cognitive Poetics have also led to empirical studies of literature (Kuiken & Jacobs). This section also welcomes proposals on the way the cognitive sciences both inform and are informed by poetic cognition, and on what is the role of empirical research in dealing with poetic texts. Finally, this thematic thread fosters contributions dealing with poetry's biological value, and encourages a genuine interdisciplinary and epistemological openness. Finally, this section also provides space for epistemocritical perspectives that examine the relations between knowledge and literature by emphasising the epistemological dimension of poetic language.

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3. Imagery

The function of the image in poetry has been a subject of lyric theory from Aristotle to Russian Formalism, in US-American New Criticism or in 20th century French-language Semiotics. What the poem shows, makes us see; what it condenses or unfolds through its use of visual percepts is still the object of theorisations of poetry today. Close to this, the term iconicity describes the relationship between sign and meaning in hermeneutics, phenomenology or linguistics, based on the principle that thought operates with images and that these traverse poetic languages. The concept of poetic iconicity includes aspects of the theories that have been developed in these fields, and it arises when a poem points to something that lies beyond the mere meaning of the words. For Freeman (*The Poem as Icon*, 2020), poetic iconicity occurs when the poem reveals a hidden part of reality to its readers, a primordial experience that is always present in the experience without the subject being aware of its presence. When reading a poem, this experience is recreated in a way that allows the reader to notice that hidden experience.

In the context of poetic iconicity, Gilles Fauconnier and Mark Turner's Conceptual Blending Theory (*The Way We Think*, 2002) and George Lakoff and Mark Johnson Conceptual Metaphor Theory (*Metaphors We Live By*, 1980) suggest that it can play an important role. The metaphor compresses an experience in a blended mental space that enables a linking of bodily experience to an abstract entity that is discovered through the metaphor. By reading the reader decomposes this blend into its source and target domains, and part of this process is the stimulation of the sensory, motor and affective bases of ordinary experience. In this way a possibility arises for the experience captured in the poem to be re-established.

Furthermore, this thematic line also addresses the image as an instrument of abstraction and the neurobiological perspective of the "mental image" (Varela), as well as the notion of "cognitive analogy" (Gamoneda, 2015) which emphasises the plasticity of the analogy to express the somatic complexity of language. Proposals for analysis of the ways in which iconicity emerges in a chosen corpus and its function as an organiser of meaning, as

well as its intertwinement with processes of the poetic imagination such as memory, emotions or perception, are welcome here.

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4. Rhythm

The sound 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 from its semiotic-anthropological importance (Meschonnic) to its cognitive value (Tsur, Lilja). Rhythm is understood as a meaning-organising principle in poetry (Attridge) or as an articulation of stability and variation in a poem. From studies about voice (Zumthor, Reents, Meyer-Sickendiek, Böhme, Mistrorigo) or the representation of sounds in literature (Snaith, Colonna) to those about respiration (Heine), attention (Alford), imagination or performance of poetry —be it on-site (English & McGowan) or digital (Benthien)—. The sound dimension of poetic language underlines the capacity of rhythm to amplify, diversify or discretise ideas, but also about its anticipatory value brought about by patterns of repetition and variation that simultaneously shape both expectation and surprise. On the other hand, the prosodic aspects of language that are structured by versification have the potential of contributing to the iconicity of the poem (Hancil & Hirst, 2013). Thus, poetic rhythm is an indicator of meaning that is embedded in the form and that participates in the epiphany which poetry sometimes produces. This line of work is open to a diversity of theoretical or methodological contributions about prosody

and poetic sound, its verbalisation or the relation between versification and memory, emotions or consciousness.

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5. Space

The relationship between poetry and space responds to a long tradition and as well as it presents great relevance today, for it has produced a wide range of concepts and theoretical tools to think about language, the subject, and the world. Whether under the name of Ecocriticism or Ecopoetics, this panel is based on the principle that literary thought is inseparable from space. The landscape, nature, and matter are key to the notion of geopoetics, sometimes from a phenomenological perspective (Collot, Szuba), and others from an ecocognitive approach (Lattig), and they show 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 the thought deciphers through language, aligns with the principle that the thought itself unfolds as a new landscape in every poem (Collot).

Besides, this panel also welcomes proposals where the relations between space and writing take place 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, and movement, as well as those interested in poetic forms that react to specific architectural works and, equally, architectural practices inspired by poetic imagination.

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6. Time

Consubstantial to the human experience, time is one of the most fruitful topics in every poetic tradition. In this panel, centred on the relations between the lyric and temporality, we welcome paper proposals that examine the particular and specifically poetic forms through which poetry addresses time as a problem—in dialogue with or opposed to other theoretical approaches, such as those carried by philosophy, physics, anthropology, or historiography—by discussing the structural features and aesthetic devices involved in the shaping of the temporal experience.

Proposals are expected to reflect on a broad range of issues related to this question from formalist, sociological and/or cognitive perspectives. What theoretical conceptualisations lead to a better understanding of lyrical approaches to temporality? Is the poetic imagination able to reinvent the way we measure time? Do poems intervene in our perception of temporal duration in forms like suspension or acceleration? Can poetry outline political alternatives to the organisation of material time constructed by dominant discourses?

The plurality of lyrical structures permits a rich discussion that welcomes diverse foci, 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 lyrical sequences. Does poetry endorse a lineal, closed, and teleological concept of time or is it possible to find a way out of eschatological time and glimpse vanishing points at the end of poems?

The perception of the instant in poetry expresses, sometimes, the immediacy of happenings. The writing can occasionally grasp the ephemeral condition of an event taking place in front of the subject and figure such temporality within language, even if it is a time that might be multiple and unfold through different scenarios. Since the instant links a certain time and a certain space, it establishes a “when” within the poem, which places the subject: the poem grants them a spatiotemporal position thus creating the consciousness of ‘situatedness’.

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 this realm to discuss these and other related matters associated with this aspect of poetic language.

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7. Intertextuality

Since its terminological creation, *intertextuality* (Kristeva, 1967) has been a widely used concept in contemporary literary theory, but not always from the same perspective: some uses of the term have been broader or more generic, for they consider every influence or relation between texts as an intertextual phenomenon; other ones are more restrictive, as they take into consideration only citation or direct allusion phenomena. In any case, as the comparatist Tiphaine Samouyault pointed out: *intertextuality* "is the memory that literature has of itself" (2001: 10), which permits its progressive concatenation and sophistication through time.

This is especially true when it comes to the lyric genre, given its short length and high semiotic condensation, which allows for encompassing quotes, metric-rhythmic patterns, thematic elements and even generic or stylistic features fully integrated into the text. Regarding any of these aspects, direct and explicit relations between texts or upon previously generalised canonical schemes can be established, either to feature them through imitation or rather to transform, subvert and sophisticate them in different ways. In this sense, we may take into account lyrical relations through 'direct contact,' such as quotations, allusions or references; relations by means of 'interdiscursive relations,' when these intertextual operations are taken from previous generalisations, structured in a certain collective frame; and relations through 'modality' mechanisms, that is, ironic-parodic outputs which operate in between both previous modes (Baños Saldaña, 2022).

This panel looks for theoretical proposals that deal with intertextual possibilities within the lyric genre, or practical proposals that interrelate texts with other texts or with lyrical canons through intertextual dialectics: either from a scriptural or from a receptive

point of view, responding to a genetic criterion (scriptural theory), as well as to a semantic one (reception theory). Following these criteria, there would be texts which derive from others even if they do not depend on them semantically to be understood; texts derived from earlier texts that need to be read to make sense of the later ones; and derived texts where the palimpsest reading may be more or less relevant in order not to lose, increase, or enrich their meanings (Quintana Docio, 1990).

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8. Comparative Poetics

This panel is open to the study of poetry from a comparative perspective based on the discussion of several themes and motifs across languages and periods while trying to enlighten aspects of poetic language through the relationship (by likeness or by contrast) among different poetics. This is also a place to question the notion of genre and examine the value of the so-called prose poetry and the proximity between the essay and poetry. In addition, this panel welcomes proposals related to any of the previous thematic lines as long as they offer analytical commentary of a body of poetic texts, favouring close readings or contrasting readings instead of theoretical reasoning as such, in order to reveal historical, contextual, or social aspects with a verifiable impact on the texts. We strongly invite participants to discuss texts from diverse literary traditions that may highlight the stability or the intermittence of the connections among the literary systems of different cultures.

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9. Poetry Translation

In this panel, we invite participants to propose theoretical and practical approaches to poetry translation. We expect participants to 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 has to do with 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); in other words, the dilemma of whether to favour semantic and stylistic closeness to the original or a better understanding for the archetypical reader of the translated poem by adapting the text to the idiosyncrasy of the language and the culture of the receptor. These problems of translation intensify when it comes to poetry, for in the case of poems that present high linguistic condensation and obliqueness it is required a translation with an equivalent level of digression. Furthermore, translation is not alien to the notion of sacrifice and loss since the translator often gives up the ideal of the perfect translation as the price to communicate a specific meaning. 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 with the sub-symbolic dimension of language. This panel provides a space to discuss idiomatic dilemmas and strategies of adequacy and effectiveness within translated poems.

Likewise, we welcome contributions that address matters like the role of translators within cultural systems, translation as a profession and its conditions, or translation understood as an instrument of intercultural dialogue and its impact upon the literary system of the reception language. 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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- Zach, Matthias. *Traduction littéraire et création poétique: Yves Bonnefoy et Paul Celan traduisent Shakespeare*. Tours: Presses universitaires François-Rabelais. 2013.

10. On the Ground

The field of creation-research (*création-recherche*) has enjoyed a certain degree of institutionalisation in the United States, Canada or the United Kingdom, but its practice extends to all literary systems. This panel embraces contributions that address processes of creation-research in which a theoretical reflection accompanies the elaboration of a literary work, as well as processes of creation conceived on the basis of prior research that sustains the making of the works. This theoretical-practical reflection is sometimes 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.

Finally, the conference will also consider non-academic approaches to poetry. In this panel we invite poets, publishers, cultural affairs directors, and government agencies associated with poetry, to discuss the circumstances surrounding 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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- Thematic line(s) in which the proposal is inscribed
- Modality: face-to-face or virtual
- Proposal (maximum 500 words)
- Biographical note - CV (maximum 400 words)
- Proposals for communications (English or Spanish)
- Deadline for submission of proposals: **15.03.2024**.
- Deadline for notification of participants: **25.04.2024**.
- Deadline for registration: **20.05.2024**.

Registration fees

PhDs with communication: 90€

Doctoral and Master students with communication: 70€

Attendees without paper: 30€

Publications

The possibility of proposing a publication derived from the conference will be considered, in accordance with the quality peer-reviewing procedures established by the journal or publishing house. If the number of conference participants allows it, two publications will be prepared; one in Spanish and the other in English.

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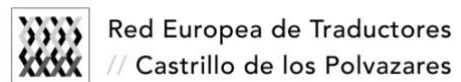


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