

Day 1: Monday 25th March

10.00-11.30am

WOMEN'S VOICES AGAINST VIOLENCE

Daniela Omlor, Lincoln College, University of Oxford, 'The intersection of violent histories in Marta Sanz's *pequeñas mujeres rojas*.'

This paper proposes to analyse Marta Sanz's *pequeñas mujeres rojas* (2020) from the point of view of intersecting histories of violence. I argue that the final volume in her detective trilogy represents an innovative attempt to reinscribe violence against women into the recovery of historical memory. In so doing Sanz raises important questions about the interconnectivity of gendered violence, political oppression and capitalist expansionism. In Sanz's novel the excavation of the 'fosa común' is not treated as a fossilized lieu de mémoire. Instead, it becomes an actualized crime scene where fresh violence is perpetrated. This could be interpreted as the reenactment and repetition of historical trauma that has not been worked through. However, it stands to reason that Sanz wants to draw the reader's attention to the legacy of gendered violence that has not sufficiently informed the historical debates, reminding us that it is still alive and well. This is underscored by her original take on the historical memory novel. While the spatialization of memory is of note here, the reader is also faced with an anti-detective novel in which the sleuth ends up as the principal victim and the historical victims form something akin to a Greek chorus.

Hannie Lawlor, University College Dublin, 'Connecting women's voices against violence: Dialogue as a strategy of resistance in Dulce Chacón's *La voz dormida* (2002) and Cristina Fallarás's *Ahora contamos nosotras* (2019).'

Giving voice to women's responses to violence in the face of long-standing silences is a key current of twenty-first-century life-writing in Spain. Milestone projects Dulce Chacón's *La voz dormida* (2002) and Cristina Fallarás's *Ahora contamos nosotras* (2019) conjoin individual and collective articulations of violence in a way that brings to light histories that have been suppressed or sidelined in the public sphere. *La voz dormida* tells the story of the subjugation and resistance of Republican women imprisoned under the Francoist dictatorship, and *Ahora contamos nosotras* testifies to the terrifying scope of machista violence against women in Spain and Latin America. Each text has at its source a collection of testimonies, but while Chacón fictionalises first-hand accounts of violence, hybridising parts of the testimonies she receives with her own creation, Fallarás produces what she describes as a historical document, 'una nueva memoria colectiva [...] narrada en palabras de las propias mujeres'. Their amalgamation of stories nonetheless shares the same aim: connecting women's voices as a means of collective resistance. Across these fictional and testimonial representations, the staging of dialogue through

writing emerges as a key strategy to pierce through the silence in which these histories of violence have long been enshrouded.

Agnes Fanning Merton College, University of Oxford *Life-writing as a method of surviving gendered violence in Salvadora Medina Onrubia's *Mil claveles colorados* and Patrícia Galvão's *Paixão Pagu: A autobiografia precoce de Patrícia Galvão.**

Salvadora Medina Onrubia (Argentina) and Patrícia Galvão (Brazil), were writers whose output was heavily influenced by the Anarchist and Communist movements of their respective countries. Onrubia's *Mil claveles colorados*, written in the late 1960s and published in 2019, tells stories of her and her comrades' involvement in early twentieth-century anarchism. Galvão also wrote a text that placed her political activism, in Brazil's communist circles, at its centre. This autobiographical letter was written in 1940 and published in 2005 as part of *Paixão Pagu: A autobiografia precoce de Patrícia Galvão*. While both texts are autobiographical, this paper aims to redress the genre and gender-based limitations of autobiography by situating these works within the expansive genre of 'life-writing'. This method of writing serves as a survival tactic for both Onrubia and Galvão to verbalise the violence they experienced using humour, in the case of the former, and graphic testimony, in the case of the latter. Considering both texts as works of 'life-writing' sheds light on the different methods these authors employ in order to write political texts, how these undermine traditional genres, and the way in which it allows them to conceptualise and express gendered violence in the context of political activism.

GALICIAN STUDIES

Lucia Cernadas, University of Oxford: *'Understanding the field of poetry translation from English into Galician: 2010 to 2019.'*

This paper aims at establishing an overall view of poetry translation from English in the Galician publishing field over the last years. After selecting a corpus, resorting to the databases of both the academic project 'Editorial Field and Autonomous Culture: Institutionalization and industrialization of the book in Galicia (1978-2026)' and that of BITRAGA (Universidade de Vigo), it will deal with topics such as the type of publication (monograph, anthology, journal...) in which these translations are featured, the presence and the use of bilingual or plurilingual editions, the network of professional and institutional agents involved in this activity (paying special attention to the intersections between the poetry translation subfield and the academic field), the repertoires they import and, eventually, to what extent poetry is affected by what Laura Linares (2022) coined as the 'performance of translation'.

Mario Regueira, Universidade de Santiago de Compostela, *'A Galiza poscolonial, a sombra do imperialismo posíbel na historia alternativa da narrativa galega.'*

As posibilidades de analizar a historia contrafactual ou ucronía na narrativa galega están enormemente limitadas pola escaseza dos seus exemplos. Desde a aparición na narrativa breve no relato "O leito" de Nacho Taibo en 1978, a súa práctica está limitada a exemplos ocasionais que en moi poucos casos abordan un proxecto que faga deste subxénero a súa

principal calidade. Practicamente até Nordeste de Daniel Asorey (2016) non temos outro exemplo que coloque a cuestión dunha historia alternativa e posíbel da comunidade galega como elemento protagónico dun proxecto narrativo. O feito de que nas dúas obras se aluda a un imperio colonial galego, a forma de representalo e os acontecementos que se lle atribúen, permiten, porén, colocar unha análise coa que interrogar sobre determinados elementos próximos. En primeiro lugar, a calidade ucrónica de parte dos textos programáticos do galeguismo. En segundo lugar, o papel que os colectivos marxinalizados teñen nesos soños e que vai desde a ausencia absoluta até a reivindicación dunha realidade transversal próxima á comunidade queer, pasando pola enunciación conflitiva de ámbitos teoricamente afastados da historia como a sexualidade. Finalmente, cabe reflexionar tamén sobre o intercambio de papeis entre opresores e oprimidos que formulan estas narracións a medio camiño entre a historia e o fantástico.

MEDIEVAL HISTORIOGRAPHY IN SPAIN

Aengus Ward, University of Birmingham, 'Old texts and new tools: analysing inks of medieval manuscripts.'

As part of an ongoing collaboration with the German Federal Institute for Material Science and Testing, the University of Birmingham carried out an analysis of British Library manuscript Res. 20787 in July. The current talk reveals the results of this analysis and points to possible future research developments in the same vein.

Elena Caetano Álvarez, University of Birmingham: 'The Empire's Crib: Tracing Motherly Imperial Foundations in the Estoria de Espanna.'

Motherly figures have consistently played pivotal roles in history, frequently transcending their traditionally assigned boundaries. This paper delves into the strategic use of motherhood as a tool for political legitimisation in the works of Alfonso X, with a particular emphasis on the *Estoria de Espanna*. King Alfonso X of Castile and Leon (r. 1252-1284) was intrinsically connected to the Staufen imperial dynasty through his mother, Beatriz of Swabia (1205-1235), a lineage that profoundly influenced his political narrative and historiographical works. This study aims to unravel the complex intersections between motherhood and maternal lineage with power dynamics and historiographical composition, particularly in the context of Alfonso X's reign and literary legacy. Through an in-depth exploration of the historical context around Alfonso X, paired with a detailed textual analysis of the *Estoria de Espanna* and additional Alfonsine texts, this paper will compare and contrast various portrayals of motherhood. The aim is to assess their influence in shaping Alfonso's imperial ambitions. This study represents an initial exploration into the broader discourse of how gender, particularly through the lens of motherhood, intersects with and influences power structures in Medieval Castile.

LATIN AMERICAN LITERATURES I

Andrew Robertson, University of Liverpool, 'Ayni and Ayllu in Andean Testimonio: The Depiction of the Values of Reciprocity, Mutuality and Communalism in the Latin American Testimonial Narrative, and their Contribution to an Effect of "Polyphony."

In 1989, John Beverley stated that: "each individual testimonio evokes an absent polyphony of other voices, other possible lives and experiences." "Polyphonic" has remained a popular adjective for scholars describing the narrative voice in examples of Latin American testimonial writing, no doubt influenced by Beverley's assertion. At the height of its success, testimonio was considered an original medium through which amplify subaltern experiences could be amplified, through a first-person account; theoretical ideas have developed to suggest that the stories told belong to a community, and not just an individual narrator. Through this paper, I posit that an effect of polyphony must be created during the recording, editing and publishing processes of testimonio, and that a subject's narrative voice can only speak for their community if strategies are followed to facilitate this. A study of *Nosotros los humanos* (1992), a Peruvian source narrated by two Quechua-speaking agricultural workers, demonstrates how textual references to regionally specific cosmology are a contributing factor in achieving testimonio's polyphonic purpose. The representation of the Andean values of Ayni and Ayllu in the text are extensively analysed, utilising the work of Arguedas and Mariátegui regarding Inka philosophy, to show how culture is a key for collectivism.

Maria del Mar Delgado Ricci, University of Barcelona: 'The Novel of the Second State in Colombia'.

Decades of persistent violence in Colombia involve a fundamental strategy: violence against women and girls, fostering war and male violence. Since the beginning of the literary genre in the country, Colombian women have been writing about violence, war, and inner conflict through intricately woven narratives. These narratives not only match Colombian criminal literature but also resemble classical crime and detective fiction by women in Europe and the United States, a possibility overlooked by the Colombian literary canon. This paper examines the novels *La mujer que sabía demasiado* by Silvia Galvis and *Marina y el caso de plata* by Veronica Villa, both exemplars of detective writing by Colombian women, which correspond to a distinct phase in Colombian criminal narrative, which I propose to term 'The Novel of the Second State'. This novel category, primarily authored by women, offers an accurate portrayal of Colombian society by incorporating the depictions of misogyny and systemic male violence against women and girls, crucial element for sustaining the patriarchal parallel structure that rules the territory. Simultaneously, these authors reshape Colombia's accustomed criminal narrative, challenging traditional perspectives until very recently.

Cynthia Stephens, Independent Scholar: 'Passionate Thinking: Borges and the Metaphysicals.'

Borges, libros y lecturas (2017), by Laura Rosato and Germán Álvarez, was published in Buenos Aires by the Biblioteca Nacional. Alberto Manguel and Horacio González write prologues to this volume, where they praise the work of the two research librarians who discovered a vast number of Borges's books, often with handwritten annotations, which had been donated by him to the library and lost for many decades. This is a major resource for Borges scholars, for understanding the extraordinary range of Borges's reading matter, and the particular passages that caught his attention. Borges comments on a number texts by twentieth-century English literature critics, including L.C. Knights, Herbert Grierson, T. S. Eliot, F.O. Matthiessen, and E.M.W. Tillyard. He also comments on some seventeenth-century English writers who these critics discuss, including Shakespeare, Ben Jonson, John Donne, John Milton, Cyril Tourneur, John Webster and John Ford. Herbert Grierson writes: "Passionate thinking is always apt to become metaphysical, probing and investigating the experience from which it takes its rise." Borges references this (with page number) in his annotation: "Passionate thinking: XVI". I will explore Borges's engagement with the Metaphysical Poets and other seventeenth-century English poets and dramatists.

11.30am-12.00pm:

Break, Tea & Coffee: Alan Walters Building Foyer Area

AHGBI PUBLICATION PRIZE

Matthew Hilborn, King's College London, 'Film Comedy and Spain: Humour, Genre and the Nation 1970-2020.'

This paper introduces Matthew Hilborn's forthcoming monograph, *Film Comedy and Spain*, which examines the prevalence of humour in Spanish cinema across the past half-century (1970-2020). Through close-readings of filmic "movements" and sagas, it traces how Spain found itself funny through its transition(s) from dictatorship into democracy, developing a characteristically Spanish – or self-consciously, self-mockingly "Spanish", or Spanish™ – onscreen humour that both mirrored and moulded sociocultural anxieties out of Francoism (1939-1975). Problematising the very notion of "nation(al)" in Luis García Berlanga, Juan Antonio Bardem, "early" Pedro Almodóvar, Bigas Luna, Álex de la Iglesia, Santiago Segura, Emilio Martínez-Lázaro, and Javier Ruiz Caldera, it investigates how explicitly "national" funniness worked to soothe and, at times, to exacerbate political tension during Transition desencanto, turn-of-the-millennium Aznarismo, through to post-ETA trauma, separatist anxieties, and the expansion of far-right Vox. This paper, by way of example, summarises Chapter 5's reading of surfeit, extinction, and legacy in the Torrente saga (Segura, 1998-2014), developing new theoretical concepts of "comic-kazi"

and “premature ejakulation” as laughter – indebted to, derivative of, and dependent on familiarity with cultural codes – is exploited to (mis)shape national identities in powerful ways. Tackling seriality’s ‘inherent excesses’ (Jess-Cooke 2009: 46), it deconstructs Segura’s enduringly relevant, un-killable clown, scrutinising its underexamined videogames, Film-Books, and haptic overspill as Torrente throws everything at the screen: seeping and leaking his way into (unnervingly complicit) immortality. Fundamentally, this monograph investigates Spain’s sardonic approach to its own self-image, historical memory, and nation-branding, connecting questions of cultural identity to evolving styles (sex-comedy, pastiche, slapstick, superhero spoofs) that emerge during pronounced political tension. Such networks reveal wider geopolitical concerns with gender norms, family models, and democratic consolidation, interrogating which relations of power, offence, and violence both license and emerge from humour.

Victoria Adams, University of Bristol: ‘From navigating to glitches to building alternative networks: creative engagements with digital media in rural Rio de Janeiro.’

This paper departs from doctoral research that considers the afterlife of *Passados Presentes*, a project that has produced a memory tourism app to explore the history and memory of sites related to the slave traffic and post-abolition period in the Quilombo de Santa Rita do Bracuí. Drawing on fieldwork in this Quilombo, it considers how Brazil’s agrarian and slaveholding past and the uneven provision of infrastructures inform and are materialised in the project, arguing that the figure of the glitch is key to understanding its navigation of historical erasure, material endurance and affective impact. Then, building on this work and current postdoctoral research as part of the AHRC-funded project ‘Contesting Algorithmic Racism in Brazil through Digital Cultures’, the presentation elucidates how organizations such as Baobáxia, a project employing autonomous infrastructure and federated networks to preserve the audiovisual archives of Quilombo communities, and Silo, which stimulates and disseminates work on art, science, technology and agroecology in rural and peripheral areas of Brazil’s southwest, are working to address infrastructural inequality and produce creative and critical appropriations of technology in their communities. Together these examples shed light on the particular material challenges that face rural communities in Brazil as they seek to engage digital technologies in equitable ways, as well as the paradoxes of efforts to overcome them.

PERFORMING SPANISH THEATRE BEYOND SPAIN

Maria Bastianes, University of Leeds, ‘The Stage Legacy of Federico García Lorca in the UK. An Undergraduate Research Project.’

Defined by the US Council on Undergraduate Research (CUR) as “a mentored investigation or creative inquiry conducted by undergraduates that seeks to make a scholarly or artistic contribution to knowledge”, undergraduate research only recently began to take hold in the Humanities. Particularly slow has been the incorporation of undergraduate research in Modern Language studies, with most of the cases analysed up to date occurring in the field of English Studies (see Grobman and Kinkead, 2011; and

Kinhead, 2021). In this paper I would like to share my experience running a research oriented undergraduate course on the stage legacy of the Spanish playwright Federico García Lorca in the UK. I will show how through these kinds of initiatives, the study of literature and theatre can be revamped, keeping a healthy balance between the contemporary quest for social relevance and more traditional values associated with the disciplines (such as the question of artistic value or the exploration of times differing from our present).

Simon Breden, Universidad de Deusto, 'Domesticating The House of Bernarda Alba for the British stage.'

This paper will examine the translation decisions surrounding the 2023 production of *The House of Bernarda Alba* by Federico García Lorca at the National Theatre, directed by Rebecca Frecknall and adapted by Alice Birch. Although this paper will defend that all production teams should have absolute freedom in interpreting, adapting, and staging any pre-existing text that they are working on, some of the choices in relation to the adaptation and marketing of this production, and indeed other English-language productions of *The House of Bernarda Alba*, clearly reflect what Venuti has termed an “ethnocentric reduction of the foreign text to receiving cultural values”. If we consider domestication an “ethical effect”, as Venuti argues, then it is worth reflecting on the position of the cultural other in this instance, particularly when Lorca’s theatre has long been seen as challenging for the British audience precisely because of its ‘otherness’. The production in question, for instance, is billed as “by Alice Birch”. If Venuti has convincingly questioned the translator’s invisibility (the translator is not mentioned at all in the online promotional materials), then we must in this instance also query the playwright’s displacement and consider the ethical dimension of translating for the stage in terms of what role the source culture plays.

Alma Prelec, RCSSD, University of London, 'Rafael Alberti in Yugoslavia via: An unofficial premiere of *Noche de guerra en el Museo del Prado*.'

This paper will discuss a lost version of Rafael Alberti’s *Noche de guerra en el Museo del Prado*. Published from exile in Argentina (1956), the play had its formal world premiere in Italy in 1973, and famously was only staged in Spain following the death of Franco, at the María Guerrero in 1978. However, archival records held in Croatia confirm that a Yugoslav version was filmed for television in 1965, significantly predating the official premiere. Directed by experimental artist Bogdan Jerković (previously based in Italy, concurrently with Alberti) and adapted by puppet-theatre expert Borislav Mrkšić, it featured some of most renowned actors of the region. The footage was later taped over, and permanently destroyed.

Drawing from extant reviews, I will revisit the production, placing Jerković’s dramaturgy in conversation with Alberti’s later comments on the play’s screen potential. While connections between Alberti and the Soviet Union have been well documented, less attention has been paid to his relationship with the Socialist Federal Republic of Yugoslavia, a nation particularly friendly to the Republican cause and Spanish artists in exile. Situating this production within a broader network of Ibero-Yugoslav relations, I will also offer a hypothesis as to its origins and backstory.

WOMEN IN EARLY MODERN LATIN AMERICA

Nicolas Vivalda, Vassar College, 'La construcción simbólica de la lechuza aceitera: Nictimene abre el juego de la transgresión en la noche de Primero Sueño.'

Sor Juana Inés de la Cruz utiliza en *Primero Sueño* (1692) múltiples estrategias de construcción espacial y codificación temporal que han llevado a este peculiar texto a ser leído e interpretado desde muy variadas ópticas. Esta comunicación propone un análisis específico del escenario cognitivo trazado al comienzo mismo de la obra, espacio poético que invita a la inmersión del lector en una atmósfera de nocturnidad y percepciones suspendidas. Con el advenimiento de la noche, Sor Juana siembra los primeros indicios de una identidad psíquica e intelectual de género, sutil demarcación del terreno poético que resultará crucial para estructurar la totalidad del poema. En el uso de una figura mitológica como la de Nictimene—ligada a una transgresión de comportamiento, pero también de intelecto—, Sor Juana cimienta referencias a la templanza y la persistencia en la búsqueda del conocimiento, estableciendo una reflexión no solo filosófica sino también política sobre el difícil proceso de acceder al saber desde una posición cognitiva limitada. El objetivo ulterior del ensayo es entonces partir de una revisión de las lecturas feministas de la transgresión (Sabat de Rivers, Luiselli, Arenal, Merrim, Grossi) para acentuar los beneficios ontológicos de la noche en tanto escenario ideal de ciertas empresas cognitivas.

Louise Evans, University of Liverpool, 'Sor Juana and Elvira Sastre - Ecological Advocacy and the Female Voice as Witness in Patronage Economies.'

Sor Juana Inés de la Cruz is frequently hailed as Latin America's first feminist, in whose writing activism and art converge to advocate for education for all (Merrim 1999). Throughout her literary corpus, knowledge is connected with light and divinity, and one's connection with the natural world further strengthens a philosophical relationship with God. In Sor Juana's writing, the destruction of the land in post-conquest Latin America becomes an assault on the self, where the poetic voice both observes and critiques ecological and patriarchal violence. In the modern day, the social media platform Instagram is employed by a new generation of Spanish poets for the publication and promotion of their work. Elvira Sastre engages with rhetoric surrounding the climate crisis whilst negotiating her own personal expression through representation of the body as Earth. Again, by observing the literal destruction of the Earth, Sastre's poetic voice rises above this violence, self-fashioning as an advocate for change. The ensuing paper therefore explores ecological advocacy in both female authors' work and positionalities, underscoring how they both use their positions as writers within their respective creative patronage economies to reconcile (male) violence with the female voice.

Luis Castellví Laukamp, University of Manchester: 'Adultery and Penalty: The Story of Inés de Hinojosa.'

In a conservative society where marriage was considered a pillar of an unstable order, it is unsurprising that several stories in *El carnero* (1636-1639) revolve around adultery. The case of Inés de Hinojosa (an unfaithful Creole wife in New Granada) has been celebrated for its humorous and erotic qualities. However, Juan Rodríguez Freyle condemns

unfaithfulness in the strongest terms. Through an analysis of this case, this paper aims to explore El carnero's representation of women and adultery. My first thesis is that the author incorporates this story into his crónica as a cautionary tale. The second thesis is that El carnero's hostility towards women goes hand in hand with an essentialist discourse about them. These two theses are interrelated, as the cautionary tale serves to alert readers to purported dangers: namely, the innate wickedness of women (as perceived by the author) and the necessity of controlling them. The point of my analysis is not whether Rodríguez Freyle really hated women, nor to argue that the antifeminist content detracts from his literary merits, but rather to explain the functions of this content within the text. This antifeminism sets *El carnero* apart from the *Decameron*, to which it is often erroneously equated.

PERIODICALS, DIGITAL CULTURES, AND MASS MEDIA

Henriette Partzsch, University of Glasgow, 'Translational and Transnational Connectedness in Spanish Fashion Magazines from the Nineteenth Century.'

Periodicals in nineteenth-century Europe operated in an intertextual environment with relations ranging from awareness of, to direct translations from, publications from abroad, with a broad range of less straightforward types of rewriting in between. The extent of these translational connections can be difficult to establish because it was not always in the interest of periodicals to recognise them openly. This difficulty is exacerbated by the frequent lack of sources that could illuminate the nature of connections, such as business archives or estates of writers, editors, and publishers. However, studying the intertextual connectedness of periodicals across borders and languages is indispensable for developing a better understanding of the ways in which periodicals operated in an expanding print market under capitalist premises, and to question assumptions about how they contributed to public discourse in their areas of distribution, for instance about the nation, gender, or social questions. This paper will analyse fashion journalism in the arguably most successful Spanish fashion magazine, *La Moda Elegante / Ilustrada*, to trace the complex and dynamic relations crossing linguistic, national and cultural borders. I will draw on elements of Actor-Network Theory to disentangle the interactions between "physical, human and linguistic vectors" (O'Connor 2022:17).

Ricardo Fernández Romero, University of St. Andrews, 'Ramón Gómez de la Serna, una crítica de los medios de comunicación de masas.'

Ramón Gómez de la Serna (1888-1963) no sólo mantuvo una desbordante presencia en los medios de comunicación desde 1904, sino que, además, desarrolló una interesante crítica de los mismos. Esta ponencia analizará las aportaciones de Ramón acerca de los límites y posibilidades del periodismo, la radio e incluso la televisión. El eje central de la visión de Gómez de la Serna es imaginar y proponer formas de comunicación en las que la tecnología esté al servicio de una distribución lo más amplia e inmediata posible de contenidos culturales. Al mismo tiempo, las visiones utópicas de Ramón se complementan con una crítica de las condiciones que convierten la información y los contenidos culturales en mercancías para el consumo masivo.

Lauren Rea, University of Sheffield, 'Research and Practice in the Billiken Centenary Project.'

Children's Culture and Citizenship in Argentina: A History of Billiken Magazine (1919-2019) published in English in late 2023 with a Spanish version to follow in 2024, is the result of a decade-long archival research project. Billiken accompanied generations of Argentine childhoods and, through its educational material, told the story of the nation cyclically and repeatedly until it became part of the nation's story itself. The paper will outline the project's findings and will reflect on the project itself which, in recent years has switched from working on Billiken to working with Billiken. The historical research underpinned the institutional narrative around Billiken's centenary as well as the transition from print magazine to digital brand. Situated within the context of the UK academic 'impact' agenda, the paper explores the ethical and logistical considerations at play when we move from operating at a critical distance from our object of study to transforming our object of study.

LATIN AMERICAN CINEMA AND LITERATURE

Katarzyna Stepien, Trinity College Dublin, 'Analysis of the dichotomous approach to Latin American cinema.'

In my presentation, I will comment on the dichotomy between the representation of Latin Americans from different ethnic groups in contemporary visual arts. I will focus on the issue of representation within the public sphere and how misrepresentation, known from late 20th century movies, clashes with the reality of the indigenous in nowadays circumstances. I will analyse why "indigenous peoples have been portrayed as inferior or uncivilised subjects" (Rodriguez 3) and how it relates to the financial pressures faced by the filmmakers due to producing an end product that would be "eligible for financial, post-production and distribution support" (Rodriguez 5). Subsequently, I will comment on how, as acknowledged by Hacking, human beings have a natural inclination to describe and manipulate reality: not as homo faber, but rather as a homo depictor (Hacking 1983, 132-38), and how this quality can be said to impact the current attitude towards the indigenous. To sum up I will analyse how indigenous misrepresentation or how one should rather say an un-representation influences the socioeconomic and cultural inequalities faced by the native Americans.

Ivan Kenny, University of Galway, 'Reír sin ganas: The Translation of Entropic Humour in La Ley de Herodes by Luis Estrada.'

This paper examines the relationship between "entropic" humour and the translation of dialogue from Spanish to English in the film *La ley de Herodes* (1999) by Luis Estrada, which satirises political corruption in Mexico in the late 1940s. The translation of black humour has been attracting significant scholarly attention in recent years. However, to date, there have been no studies on the translation of entropic humour. Evolving from black humour, O'Neill (1990) suggests that entropic humour highlights the disintegration of ordered systems, such as political structures, in a given society. I contend that an understanding of how this type of humour functions in the source text directly affects the translation of dialogue in the film. The approach is threefold: firstly, I will demonstrate

how entropic humour functions with respect to the narrative trajectory of the film as a whole. I then contrast this broad view with the dramatic structure of each individual scene. Finally, I analyse the translation of the scene to determine if there are any internal inconsistencies arising from the application of the first two steps. The aim of the analysis is to propose a methodological framework to help overcome the challenge of translating humour in this film.

Axel Pérez Trujillo, Durham University, 'Anthropocene Temporalities in Liliana Colanzi's *Nuestro mundo muerto* (2016) and *Ustedes brillan en lo oscuro* (2022).'

Taking my cue from the work on Anthropocene narratives by Adam Trexler and Erin James, I will analyse the layered temporalities in the short stories of Bolivian writer Liliana Colanzi that are collected in *Nuestro mundo muerto* (2016) and *Ustedes brillan en lo oscuro* (2022). More specifically, I will argue in this paper that Colanzi deploys a series of econarrative strategies to embed complex and multiple temporalities present in the Anthropocene: (1) stratifying different timescales in a single setting and (2) deploying different scenes as time-lapse frames to dilate a single timescale. The aim of my paper will be to offer a nuanced discussion of how Colanzi engages with the Anthropocene as a voice that raises significant questions on how the slow violence of climate change is imagined and experienced in contemporary Latin America.

1.30-2.30pm: Lunch Break

2.30-4.00pm

Early Career Researcher Workshop: 'Early Career Academics in Leadership Roles'. All delegates are welcome to share their experience and exchange ideas.

1.50-2.50pm: INSTITUTO CERVANTES PLENARY ADDRESS

Dr Luis Medina Córdova, University of Birmingham:

'From Poso Wells to The Country of the Blind and Back: Extremely Local, Incredibly Global Contemporary Ecuadorian Literature.'

With the background of an internal armed conflict against drug-related crime in Ecuador, this presentation brings attention to contemporary literature in the Andean country. I position literary creation in Ecuador as a key element not only to understand the context in which the local violence of the transnational drug trade develops but also to see an alternative imagining of the world construed from an enunciation point firmly rooted in

the Ecuadorian experience. To explore this idea, I discuss Gabriela Alemán's novel *Poso Wells* (2007) and the dialogue it sets up with H. G. Wells' short story *The Country of the Blind* (1904) to posit that Alemán's work should be considered world literature and local literature at once. I argue that by addressing how worldliness coexists with the novel's highly localised literary life, it is possible to locate the roots of contemporary violence in the inequalities of the North/South divide of the world created by capitalist globalisation. More importantly, it is possible to see hope for a better future for Ecuador and other countries resisting transnational violence as, in this light, the novel enables an alternative imagining of the world where community action triumphs over transnational capital.

5.00pm: Transport to wine reception and conference dinner.
