

Day 2: Tuesday 26th March

9.00-11.10am

SPANISH AS A LANGUAGE OF SCIENCE AND RESEARCH.

Perspectives from the Society of Spanish Researchers in the United Kingdom (SRUK/CERU)

Irene Echeverria Altuna, President of SRUK/CERU, University of Oxford, 'The Society of Spanish Researchers in the United Kingdom (SRUK/CERU)'.

Carlos Soler Montes, University of Edinburgh, 'Spanish as a language of Science and Research. The SRUK/CERU Language Policy Committee'.

Roundtable discussion: Science, Language and Communication. Language policies to support research and Science in Spanish. Igor Arrieta, University of Birmingham Marta Domínguez Prieto, De Montfort University Fernando Gomollón-Bel, Agata Communications Mara Fuertes Gutiérrez, Open University.

About the Society:

Society of Spanish Researchers in the United Kingdom (SRUK/CERU):
<https://sruk.org.uk/>

An association of Spanish Researchers working in the UK and sharing professional and life experiences!

GLOBAL LATIN AMERICAS, GLOBAL LATIN AMERICANISMS

Axel G. Elías Jiménez, Universidad Nacional Autónoma de México, 'Claims to Universality: Heritagisation of Mexican and Peruvian Cuisine in the Twenty First Century.'

In 2010, both 'cocineras tradicionales' and Mexican institutions managed to inscribe traditional Mexican cuisine in UNESCO's List of Intangible Cultural Heritage. Other culinary expressions soon followed, such as those of France, Malawi, and Japan. Peru is another Latin American country that has tried to place its culinary field in the international arena. Perú's request to include ceviche as an expression of traditional cuisine is currently under discussion, and it seems that it will be included soon. Both

Mexican and Peruvian requests place emphasis on "traditional" and local culinary knowledge and practices. Nevertheless, the narratives, practices, and discourses around these culinary expressions also try to highlight global synthesis and assimilation. In this paper, I analyse the bidding documents of Perú and Mexico for UNESCO's list of Intangible Cultural Heritage, as well as the different ways in which public figures have used these narratives. I argue that the heritagisation of the culinary field in Mexico and Peru has served as a way to position messages of these countries as historical regional and global leaders. UNESCO has been a platform for Latin American countries, but is not the only channel for these claims.

Andrea Espinoza Carvajal, University of Exeter, 'National and transnational tensions in the Ecuadorian delegation to the 1975 World Conference on Women.'

This paper aims to discuss the national and transnational tensions around the Ecuadorian delegation to the World Conference on Women. It aims to identify the delegation's agenda, the meaning given to this international trip by the Ecuadorian media, and the immediate aftermath of the conference participation. This work aims to place the Ecuadorian delegation and the tensions surrounding it within the national aims of internationalisation and the global popularisation of the women's rights agenda. In 1975, Ecuador was living in a military dictatorship and a group of women –an elite group– decided to ask for permission to organise a delegation to participate in the event. This effort demonstrates a growing interest in increasing participation in political life. However, in the national interest, the delegation competed for attention with the "Miss Ecuador" competition, which had significant space in the most prominent newspapers. This work analyses publications from *Diario El Universo*, *El Comercio* and *El Telegrafo*. The discussion untangles the elements that interact with women's building a national presence aiming to be integrated into spaces of power, making international connections, and representing the nation in the global stage.

Mario Madroñero Morillo, Universidad de las Artes, Ecuador, 'Locus de enunciación y transculturalidad narrativa: Glosas sobre literatura latinoamericana y literatura mundial.'

A través de una relectura de la noción de "locus de enunciación" en diálogo con el concepto de "transculturalidad narrativa" (Ortiz, Rama, Hoyos) se propone una glosa sobre la literatura latinoamericana y la literatura mundial (Cheah, Casanova, Prado) que se delimitará a través de las dimensiones: ontológicas, éticas, poéticas, estéticas, epistémicas, pedagógicas, políticas, de sus concepciones. Las dimensiones se proponen por la concepción de una polifonía que singulariza el locus de enunciación de la composición del texto literario latinoamericano y que se presenta en conceptos como ch'ixi (aymara) y Nepantla (náhuatl) que permiten una relectura del locus de enunciación y de las nociones de mimesis, arquetipo y paradigma que sustentan un "modelo mimético dominante" (Ranciere) que es cuestionado por locus plurales de enunciación que exponen el multinaturalismo (Viveiros de Castro) de la narrativa de otros mundos por venir.

Sebastian Bustamante-Brauning, University of Bristol, 'Activism without borders: Calls for global justice through digital Funas in/from Chile.'

My paper looks at the naming, shaming and outing practices of Funas in Chile whereby the names and details of known repressors of Chile's civic-military dictatorship (1973-1990) are published to address perceived impunity in the country by human rights activists. I look at this phenomenon in light of what in the Anglophone world is referred to as doxing. The term *funa* in Chile has become synonymous with this more global phenomenon since the digital turn. I suggest that using the term *funa* to describe some practices of doxing does not fully account for the histories of *funas* on the streets of Chile starting in the late 1990s and with a genealogy which can be traced back to transnational strategies emanating from Argentina during the Age of Impunity in the early 1990s. I look at how *funas* have taken on a significant global component through sharing, remixing and broadcasting on social media and the internet. Calls for *funas* with a global reach have led to actions being undertaken by exile communities in Australia and Europe to track down repressors evading justice abroad. This fulfills the activist slogan: "A DONDE VAYAN LXS IREMOS A FUNAR !!" (wherever you go we will expose you!!)

TESTIMONY, CENSORSHIP, AND HISTORICAL MEMORY IN SPAIN

Blanca Gómez García, University College London, 'Testimony or fiction? Two perspectives on the Spanish Civil War in Arturo Barea's *La llama* and Ilsa Barea-Kulscar's *Telefónica*.'

Arturo Barea's trilogy *La forja de un rebelde* chronicles his life from childhood to the Spanish Civil War, aiming to unravel the roots of the latter. Despite being published in exile, the trilogy has secured its place in the Spanish literary canon. Particularly, *La llama*, the final book, has been considered a remarkable testimony of the Spanish Civil War. Recent attention has focused on the Austrian journalist Ilsa Barea-Kulscar, Arturo Barea's wife, whom he met in Madrid during the war. She translated most of Barea's books – and those of many other exiles –, she co-authored political essays with her husband, and many of their discussions inspired his writings. In 2019, her own *Telefónica* was translated into Spanish for the first time. *Telefónica* merges fiction and testimony to narrate how she experienced the same events portrayed in *La llama*. This paper will analyse the literary strategies and techniques employed in both narratives such as the fusion of genres, the creation of fictional characters, and the shifts in perspectives. Through this comparison, we aim to gain insight into the Civil War from a unique perspective—an often-overlooked female and non-Spanish viewpoint—and explore the literary innovations Ilsa Barea-Kulscar employed to convey it.

Isabel Cawthorn, University of Birmingham, 'Historical memory and representing the 'nation' in Clarín's *Doña Berta*.'

In this paper Clarín's short story 'Doña Berta', published in 1892, is explored as a prism through which to examine fin-de-siecle nation-formation and modernity. Specifically, I argue that the representation of the historical past through the medium of art allows this

story to be read as an allegory for a nation's management of its past in line with the formation of modern subjects and citizens. In the same way tradition is invented and sacralised as a cultural and mythological artefact which aims to determine or fix understandings of the nation, so too is modernity an invented system which manufactures cultural understandings of nationhood. In this paper I argue that the painting that Berta believes depicts her son's death in battle represents the exportation and fetishisation of the historical past in a system that ultimately denies the recuperation of historical memory. The historical flux caused by modernity is approached in 'Doña Berta' as a process of myth-creation, as Berta's memory and subjectivity cede to a new, and exclusionary, semiological and mythological system. This story tells an important tale of memory retreating into myth, and national history becoming defined by modern values of observation and representation.

Laura Lonsdale, University of Oxford: 'Going Underground: 'La verdad de las sepulturas' in Valle-Inclán, Lorca and Zambrano.'

In recent years Spanish dramatists have engaged with Historical Memory by setting their plays underground, giving voice to characters who are in or beyond the grave. This paper will look back to three earlier attempts to bring theatre underground in a context where past and future are in the balance. The cultivation by Valle-Inclán of a 'perspectiva de la otra ribera' indicates the role of the underworld in his esperpentic world view, and in this light we might think of *Luces de Bohemia* as a descent into the underworld that is also a quest for knowledge. Lorca's *El público* distinguishes between a 'teatro al aire libre' and a 'teatro bajo la arena,' the latter unleashing a powerful but ambiguous 'verdad de las sepulturas.' Zambrano's *La tumba de Antígona* gives us the tomb of Sophocles' heroine as 'nuestra propia conciencia oscurecida,' exploring this space between life and death in relation to necropolitical memory. Taking into account the 'tension between past and future' that forms the 'conceptual core of katabatic narratives throughout the ages' (Scherer 2019, 3), this paper will begin to ask how these dramatists use subterranean spaces and underworld imaginaries to explore the relationship between theatre, memory, and truth.

POETRY AND POETICS

Josué Humberto Brocca, University of Cambridge / UNAM, 'Silence, absence, and politics in Luis Cernuda's *Desolación de la quimera*.'

The representation of silence and absence through self-referential mechanisms in intermedial works of art is an aesthetic topos that has been strongly operative since Mallarmé's "Un Coup de Dés" and which became commonplace during the 1960s. Throughout this paper, I aim to posit the argument that in the Iberian and Latin American context, the works of art and literature that adhere to this aesthetic can also be read as statements of dissensus against the reproduction of ideology with political and ontological implications. Such a practice becomes relevant against the context of exclusionary development and military interventionism that defined Spain and the Spanish Americas throughout the latter half of the twentieth century. The close reading

of Luis Cernuda's final book, *Desolación de la quimera*, written in his years of Mexican exile, illustrates this point.

Jennifer Wood, Prifysgol Aberystwyth University: 'Todo es un cuento roto': Carmen Martín Gaité's Poetic Approach to the World of Children.'

Martín Gaité's poetry has been little studied compared to her other cultural productions and is often considered a poor cousin to her narrative and expository writings, yet it holds an important position within her own conceptual expressive framework, as Teruel (2023) notes. Poetry was the first form she used to encapsulate her sense of the fantastic and uncanny inherent in the everyday, and a sense of the poetic remained at the heart of her writing. In *Pido la palabra* (2002: 109) she speaks of interpreting "poeticamente al mundo", which she links to dreaming, seeing and imagining the world in one's own way and the child's expression of selfhood since poetic form allows doubt, mystery and possibility to enter into the text and into the pact between the reader and the writer. Poetry is also closely tied to oral expression and the point at which fantasy and reality interconnect in the telling of stories: those rhythms and patterns within and through which the story takes place. My paper will consider Martín Gaité's poetry in relation to her depiction of the world of children, with a focus on *Caperucita en Manhattan* (1990) and the poem 'Todo es un cuento roto en Nueva York'.

Carlos Iglesias Crespo, University of Cambridge: 'To know a word is to sense the world: Fernando de Herrera and early modern embodied semantics.'

Fernando de Herrera's *Anotaciones* (Seville, 1580) is the most important work of poetic theory published in sixteenth-century Spain, and arguably one of the major vernacular poetics of the early modern period. Building on the poetry of Garcilaso de la Vega, Herrera crafted an encyclopedic poetics which combined poetic theory with other fields of knowledge, such as philosophy, medicine, politics, history, and so on. This paper examines a long-neglected aspect of Herrera's thought: his theory of linguistic meaning. In the *Anotaciones*, Herrera took great care in defining what is a word and in exploring the embodied and cognitive bases of meaning. Far from an erudite aside, I argue that Herrera's notes on semantics are of capital importance on two accounts. First, because they offer a window into the vernacular currency of humanist ideas about language in early modern Spain. And second, because they are at the very heart of the *Anotaciones*, where the commentary of Garcilaso's poetry is ultimately propelled by a theory of language designed to bridge the gap between the word and the world.

Manus O'Dwyer, University of Oxford, 'Like Lichen on Stone: Ecological Time and the Poetry of Aníbal Núñez.'

Spanish poet Aníbal Núñez's (1944 - 1987) commitment to environmental issues has been noted by critics. In this paper, however, I historicize Núñez's ecologism, reading him as a "world-ecological" poet whose position in a "semi-peripheral" space undergoing rapid modernization allows for insights into the ecological and cultural traumas provoked by capitalist modernity, registering these traumas on both a thematical and a formal level. I will argue that the destabilization of poetic voice that marks his work, his use of irony,

collage, and allegory, relate to the disorientating effects of rapid modernization, reflecting a profoundly critical view of the ways in which human and natural resources are set to work in capitalist economies, a perspective that radically decentres human temporal scales in ways that are pertinent to what is often termed the “Anthropocene”.

11.00am-11.30am:

Break, Tea & Coffee: Alan Walters Building Foyer Area

11.30am-1.30pm

INNOVATIONS IN LANGUAGE TEACHING AND LEARNING

Alba del Pozo García, University of Leeds, ‘Students’ perspectives and expectations about the use of Spanish in cultural content modules.’

Most of the Modern Foreign Languages (MFL) degrees in British Higher Education are divided into language modules that use the language as object and medium of instruction, on the one hand, and content modules, where students are expected to study cultural aspects of the countries that speak that language, on the other. However, in the latter English tends to be to teach the content and assessment is often conducted in English.

Previous research have shown that this division affects students’ capacity to develop cultural and intercultural awareness about the language and culture they are learning; it also motivates a utilitarian vision of language as a tool for communication that excludes cultural differences. Furthermore, with limited contact hours in language modules, it is a common issue in student feedback, including Module Evaluation Reports, and students demand more opportunities to be in contact with the language. While the field of Language and Content Integrated Learning (CLIL) has exponentially grown in the last ten years, mainly in the context of teaching English in primary and secondary schools, there is a significant lack of research incorporating student voices in the field of MFL in HE.

In this context, this project aimed at investigating how do year-1 MFL students perceive the use of the target language in their cultural content modules. To answer this question, 7 participants finishing their first year of Spanish Single-Honours, Joint-Honours or Spanish with another language degree at a Russell Group university were interviewed. The transcriptions of these interviews have been coded and analysed from qualitative perspective using a thematic approach (Braun and Clarke).

This paper will present the results of this analysis. They indicate (1) a sense of reward and improvement when the Target Language (TL) is used in content modules by staff and students; (2) a feeling of closeness and emotional attachment to the object of study when the TL is used to study cultural content. Following these themes, the presentation will suggest critically evaluate current barriers to the successful integration of language and content in MFL degree programs.

Mariela Knowles, University of Birmingham, 'Innovative language teaching and learning: Digital First Spanish courses and hybrid learning at the University of Birmingham.'

This talk will focus on how Languages for All at the University of Birmingham has adapted traditional language teaching and learning to suit the preferences of our predominantly "digital native" student population.

We will explore the new innovative Digital First courses in Spanish – a hybrid language learning experience, which combines the convenience and flexibility of remote digital learning with the interactive and communicative benefits of the traditional classroom setting.

Gisele Tyba Mayrink Orgado, University of Birmingham, 'Enhancing Digital-First Language Learning: Scaling Improvement Across the Department of Modern Languages at the University of Birmingham.'

Building on the successful implementation of the Digital-First framework in the Languages for All programme at the University of Birmingham, with the Portuguese language as the pilot for its application in 2022, this follow-up proposal explores the broader implications and potential applications of this innovative approach in higher education across distinct modules within the Department of Modern Languages, with a specific focus on the language learning. As the education landscape continues to evolve, it is crucial to adapt language learning methodologies to foster a dynamic and engaging learning environment and meet the challenges posed by technology. Among the many challenges faced during this innovative process, one that stands out is the use of technology by dealing with a multitude of new digital tools and platforms, as the diverse array of available tools requires time-consuming selection, learning, and integration into the curriculum, which has shown that teachers' adaptability and commitment are essential in overcoming the challenges and ensuring the effective integration of technology into language education. This paper will delve into the scalability of the Digital-First framework, discussing its applicability to diverse languages emphasizing the interdisciplinary aspects, and how balancing the use of technology with pedagogical goals demands careful planning.

Laia Benavent-Llinares, University of Birmingham, 'Apuntes sobre variación funcional y codificación gramatical en catalán.'

El objetivo de la comunicación es presentar datos sobre el uso de los indicadores de variación funcional en la sintaxis de la Gramàtica de la llengua catalana (IEC 2016) para reflexionar sobre su papel en la codificación gramatical en catalán. Para el análisis, he creado un corpus de 201 enunciados prescriptivos con indicadores de variación funcional, siguiendo la clasificación sobre variación lingüística de Gregory & Carroll (1978) y la que establece la misma gramática en la introducción. Además, he clasificado dichos enunciados según si incluyen elementos prescriptivos explícitos o no (Benavent 2023). Algunos ejemplos de los enunciados seleccionados son (1-3): 1. D'altra banda, són col·loquials les construccions següents, que expressen finalitat i que sovint porten l'interrogatiu al final: –Deixa'm el ganivet. –Per a fer què? (en el sentit de Per a què el vols?); –Ara vols anar a Sabadell? A fer què? / A què fer? (pàg. 1260). 2. Tradicionalment,

els verbs guanyar i perdre i algun altre (superar, vèncer) admeten un adjunt introduït amb les preposicions per o de que expressa la mesura en què es guanya o perd. En el llenguatge esportiu i periodístic s'ha generalitzat l'elisió la preposició per en aquests contextos: El València guanya dos a un (pàg. 837). 3. En certs casos també es documenta l'ús de doncs com a conjunció causal, especialment en la llengua escrita. Es tracta, però, d'un ús no acceptable. Per tant, no es pot substituir ja que o perquè per la conjunció doncs en una oració com Estàvem tots molt contents, {perquè/ja que} el nostre equip havia arribat a la final (pàg. 1135). Los resultados del análisis se pueden sintetizar en los puntos (4-6): 4. La variación funcional en la sintaxis no solamente se utiliza para indicar coloquialismos, sino también para establecer el ámbito de uso de ciertos fenómenos (por ejemplo, los propios de la lengua oral). 5. El peso de la variación funcional en la sintaxis de la GIEC recae en las marcas de formalidad; otros parámetros como el modo, el tenor, el campo, los registros y los estilos son secundarios. 6. Los enunciados se prescriben generalmente usando la descripción (Ginebra 2021), porque la constatación de la norma de uso y la vinculación con un ámbito específico en el contexto de una gramática prescriptiva guía sobre la adecuación o no en la variedad estándar. Solo en algunos fenómenos, la gramática hace hincapié explícitamente sobre el uso, mediante indicadores de aceptabilidad, adecuación, etc. Por eso he distinguido entre marcas aparentemente descriptivas (las primeras) y marcas normativas (las segundas) (Benavent 2023).

LITERATURES, LANGUAGES, AND NATIONAL IDENTITIES

Emanuelle Santos, University of Birmingham, 'A decolonial approach to *As Telefones* by Djaimilia Pereira de Almeida as a hypercontemporary novel.'

The work by award-winning Afropean author Djaimilia Pereira de Almeida's has been critically acclaimed since her debut novel *Esse Cabelo* (2015)/ *That Hair* (2020). Spanning across various written forms of literary and transmedia nature, her fiction has often been credited for decentring the memory of the Portuguese empire, for registering subjective experiences of migration and for destabilizing (or even decolonizing) the Portuguese literary canon. In this paper, however, I argue that her work extrapolates the confines of representation in the realm of colonialism and its aftermath. By focusing on Pereira de Almeida's sixth book, *As Telefones* (2020), I argue that the strongest decolonial potential of the author's work is one of world-systemic proportions as it fits the broader framework of semi-peripheral European fiction. Drawing attention to how the narrative portrays cosmopolitanism in the age of migration, it focuses on the book's decolonial critique of the entanglement of technology and capitalism in its *longue durée*, registered in the fractures of contemporary intersubjective relations.

Alison Posey, Duke University, 'Autobiography as Travelogue: Locating Racial Identity in Chenta Tsai Tseng, Aaron Lee, and Quan Zhou Wu.'

In three recent autobiographies by Spaniards of East Asian diasporic origin—Aaron Lee's *Yo soy el que soy* (2023), Chenta Tsai Tseng's *Arroz tres delicias* (2019), and Quan Zhou Wu's *La agridulce vita* (2023)—Asian identity is meditated through the travelogue, permitting the autobiographers to experience racial difference both as consumers of the exotic abroad and as the consumed 'exotic' within Spain. Their travel narratives, in which

self-fashioning both depends upon and destroys hierarchies of East West and North/South, thus subvert the immobility of objectification. Through a travelogue poetics, I propose that writing the self as mobile has served as a critical tool by which contemporary autobiographers of East Asian heritage in Spain offer a more fluid and dynamic notion of Spanish national identity, an approach that in turn casts light on how the stagnant perceptions of East Asians in Spain imposed by racial stereotypes lead to serious existential implications for both these writers and the rapidly-diversifying nation alike.

Gorka Mercero, University of Liverpool, 'Exploring Community Dynamics in Irati Elorrieta's "Neguko argiak": From Basqueness as Nation to Basqueness as Community of Care.'

My presentation examines the specifics of the community portrayed in Basque writer Irati Elorrieta's novel "Neguko argiak" (Alberdania, 2018; translated as "Luces de invierno", Galaxia Gutenberg, 2021) and their implications for a potential redefinition of Basqueness beyond traditional nationalist paradigms. The core of the theoretical framework I employ is Roberto Esposito's concept of "communitas" as the totality of persons united not by a "property" – their shared national identity – but precisely by an obligation or a debt. I suggest reading the international community Elorrieta's novel creates in contemporary Berlin as an illustration of Esposito's idea of community of care. The discussion will analyse whether Elorrieta's narrative hints at an alternative understanding of Basqueness based on the idea of community of care rather than on that of the nation. I will also speculate with the possibility that this conceptualization of community could offer a more appropriate framework for Basqueness, understood mainly as the embrace of Euskara – together with the other languages spoken in the Basque Country – and the commitment to work towards a sustainable future for the Basque language.

Richard Huddleson, Maynooth University, 'Saving and Elevating Catalan, Catalonia, and God: Ivon l'Escop and his Wor(l)ds.'

At the start of the twentieth century, the Catalan priest Ricard Aragó i Turón, better known by his pseudonym Ivon l'Escop, was an apostle for speaking well. Ever haunted by growing anti-clericalism and anti-Catalanism, l'Escop sought to elevate the Catalan language by freeing it of cursing, and in doing so bring the Catalan nation closer to God above. By creating the Lliga del Bon Mot (League of the Good Word), in 1909, l'Escop's linguistic and political goals would be catapulted into the everyday tapestry of the public sphere. With the unwavering support of Joan Maragall, a slew of bishops, and a devout public in search of meaning, l'Escop commanded an eager following ready to do his bidding. Academic scholarship so far has banished l'Escop to limited footnotes and brief inquiries, but this tendency reflects a failure to connect the priest to similar crusades in other minoritised language contexts. In this talk, I will focus on the wide range of publications penned by l'Escop between 1909 and 1931, in order to highlight his impact on the Catalan language and nation, as well as where he fits in the wider backdrop of language revitalisation in Western Europe.

LATIN AMERICAN LITERATURES II

Ana María Orjuela Acosta, Humboldt-Universität zu Berlin, 'Processes of transformation and cultural transfer in Minificción.'

This text is based on the chapter "La minificción hispanoamericana. Transferencias y transformaciones en la consolidación de un género" (2023), by myself, whose thematic axis is the dynamics of cultural transfer and transformation in Hispanic literatures. Thinking about short literature as a literary and cultural phenomenon in Hispanic literature includes looking at the processes of transformation and transference involved. In this chapter I already made a first sketch of this idea, but now I intend to go deeper into it and dwell on several fundamental aspects when it comes to asking ourselves about these processes in order to understand the boom of brevity in Hispanic-American literature. Thus, based mainly on the concept of transformation proposed by Bergemann et al. (2011), I propose to trace the main aspects that can unmask the rise and development of Hispanic-American brevity. Aspects related to multidirectionality, multimedia, formal and stylistic innovations, the cultural agents, and the consolidation of new ways of making and consuming literature, among others, are deeply related from the perspective of processes of exchange, roles and power in cultural mediation.

Rodrigo Lopez Martinez, University of Maynooth, 'The Avant-Garde after Bolaño: Fictional Artistic Circles in Latin American Literature.'

The paradigmatic impact of Roberto Bolaño on Latin American literature has reshaped and revived the idea of the avant-garde. The publication of *Los detectives salvajes* in 1998 not only started new debates regarding the history of avant-garde art in Latin America, but also established the circle of poets of Visceral Realism as a role model that has been replicated by subsequent younger writers. This paper studies Bolaño's fictionalized influence in *El círculo de los escritores asesinos* (2006), by Diego Trelles Paz, and *Poeta chileno* (2020), by Alejandro Zambra. These novels thematize the repercussions of *Los detectives salvajes* in the Latin American literary field and turn the poetic ethos of Visceral Realism into narrative strategies and dilemmas. *El círculo de los escritores asesinos* and *Poeta chileno* turn the portrayal of avant-garde circles into a means of reflecting how to continue writing and how to continue being Latin American writers after Bolaño's global success. These novels depict the creation of community and affects as the specific intervention of the avant-garde in our contemporary socio-political scenario.

Andrés Libertun, University of Oxford, 'Alternative Alterities: Antonio di Benedetto's Zama and Juan José Saer's El entenado.'

This paper examines the influence of Antonio Di Benedetto's *Zama* on Juan José Saer's *El entenado*, presenting a novel analysis that uncovers previously unexplored intertextual connections. I argue that *Zama* notably influenced *El entenado*, providing new insights that expand upon the existing literature and enhance our understanding of both novels. This study forms part of my doctoral thesis, which delves into literary influences in Saer's works more broadly, particularly focusing on how these influences inform the Argentine author's depictions of perception.

Friedrich Ahnert, University of Nottingham: 'The Idea of Freedom in Vargas Llosa's Fiction - From socialist beginnings to a liberal world view.'

My paper provides a philosophico-literary framework for Vargas Llosa's fiction, confirming the changes in the author's world view and portrayal in his fiction from his socialist beginnings in the 1960s, to his pragmatism in the 1970s to 1980s, and lastly to his conversion to liberalism, representing a liberal world view since 1990. Thereby Isaiah Berlin's Idea of Freedom will be central to understand the author's political fiction. In the first part the positive concept of liberty will be explored in the treatment of Vargas Llosa's early novels *La ciudad y los perros* and *Conversación en La Catedral*, based on Sartrean socially progressive beliefs. In the second part the author introduces the critical reflection on utopia and revolution in *La guerra del fin del mundo* and *Historia de Mayta*, reinvigorating the moral teachings of Camus and Popper. Finally, in the third part the negative concept of the global liberty of the individual since 1990 has become the cornerstone for endowing Vargas Llosa's newer characters in *Travesuras de la niña mala*, *El héroe discreto*, and *Cinco esquinas* with a lasting liberal conscience, demonstrating that political, economic, and moral liberalism are all sides of the same notion of freedom in a modern democracy.

BRITISH - SPANISH RELATIONS

Artem Serebrennikov, Gorky Institute of World Literature, 'Drunken Russian Don Quixote: A Forgotten Cervantine Reference in a Latin Poem by Richard James.'

The paper brings to light a forgotten Latin poem, named 'In quendam qui ebrius in vrbe Moscua periculū fecerit fortitudinis in imagines camini', by Richard James (1592 - 1638), a Jacobean traveller, diplomat, and polymath. Between 1618 and 1620, he participated in an English legation to Muscovy. The main product of James' extensive stay was his diary, containing the first Russian-English dictionary, remarks about Russian culture and six Russian folk songs. However, Richard James' contribution to Russian-English literary relations is even larger than usually cited, and includes a noteworthy tie to Spain. His notebook also contained English and Latin poems (only published in 1880), some of them dealing with Russia and Russian affairs. Among them we find the aforementioned epigram - a facetious, mock-epic description of the wanton acts of some Russian drunkard, namely his attacking an image with a sword. The poet explicitly likens him to 'pistilli equitem' (i.e., the Knight of the Burning Pestle) and 'Iberum Kishotum' (i.e., Don Quixote). This allusion, completely ignored by preceding scholarship, can be safely placed among the top 50 earliest literary references to Don Quixote in England, and is definitely the earliest reference made to Cervantes' character on Russian soil.

Santiago Bertran, University of Warwick, 'Representations of England in the Spanish literature of the 'Transition': Pombo, Marías, Panero.'

This paper discusses the representations of 'England' as an imagined and historical site in the literature of three major Spanish authors of the 'Transition' period: Álvaro Pombo, Javier Marías, and Leopoldo María Panero. The young generation of writers whose careers took off in the late years of Franco's dictatorship and the beginning of democracy saw in England a space representative of liberalism, wit, and subversion, in contrast to

the theoretical seriousness and political commitment that the previous generation of realist writers had associated with France. England and the English thus became a cultural and aesthetic reference. However, these representations were varied and rarely coinciding. If Pombo's stories describe the grey streets by the Thames as a sad salvation for the lonely exile in London who has fled repressive Spain, Mariás's novels reflect the high-culture, phlegmatic humour, and mystification that he associated with Oxford, while Panero's poems focus on the psychedelic counterculture, as enticing as it was doomed, of Carnaby street and its surroundings. This paper will trace a process of discovery and invention of 'England' as complex and contradictory as these writers' own creative and personal process of self-discovery during the Transition.

Nick Sharman, University of Nottingham, 'The British Classical School and the Development of Liberalism in Spain.'

The proposed paper explores the impact of the Britain's classical economists on Spain's intellectuals and politicians in the first half of the nineteenth century. In 1776 Adam Smith's *The Wealth of Nations* launched a paradigm change, led by the British classical school, in the way that the economies of the emerging 'commercial societies' were interpreted. The traditional mercantilism of authoritarian state power gave way to the laissez faire, free market beliefs of nineteenth century liberalism. In Spain this process was strongly contested and involved bitter struggles between absolutists and liberals and within the different liberal factions. The paper traces the relationship between Smith's classical economic analysis as mediated by French and Spanish economists (Jean-Baptiste Say, Álvaro Flórez Estrada and Eudald Jaumeandreu) and the three main liberal factions, the moderados, exaltados (later, progresistas) and the Catalan liberal protectionists. The paper concludes that each faction adopted versions of Smith's free market model that reflected the predominant interests of their party and that these in turn created tensions within and between the parties. Nineteenth century Spain was subject to Britain's dominant power in the fields of trade, finance and foreign policy. We can see there was a matching dominance in terms of Britain's free market ideology, analogous to the adoption of neoliberal economic analysis by European countries within the dominant US hegemony of the post war period.

1.30-2.30pm: Lunch Break

2.30-3.30pm

Annual General Meeting of the AHGBI: Room G11

3.45-5.15pm

LGBTQ+ STUDIES

Oliver Baldwin, Durham University, 'Dionisa travesti: Bacantes After Party.'

Since Graeco-Roman antiquity, Dionysus has often appeared as the androgynous god tracing and confusing liminalities between the masculine and the feminine, between debauchery and ritual, between the normative and its transgression. It is thus not surprising that Euripides' *The Bacchae* has received extensive attention from queer theatre practitioners interested in exploring its non-heteronormative, anti-heterosexist, potential. This paper will explore the Mexican version of Enrique Olmos de Ita, *Bacantes after party*, in which a travesti, Dionisa, referred to both as masculine and feminine, appears in a poor village destroyed by a natural catastrophe and by its sexist and despotic cacique Penteo, who ends up murdered by the group of women who celebrate, with great lesbian eroticism, El Día de los Muertos, incited by Dionisa herself. This Mexican version manages to explore, through *The Bacchae*, many trans and queer experiences, as well as heterosexist, homophobic and transphobic realities, in Mexico, which stands as the second country in the world in transfemicides, as part of its great number of femicides and its long tradition of macho culture. However, Dionisa, as trans(vestite) goddess of Mexico, appears in the play, as if La Catrina, as the liberator of queer people subjugated by Mexican machismo.

Rafael Mendes Silva, Trinity College Dublin, 'Transgressive Bisexuality in María Fernanda Ampuero.'

Depictions of deviant sexuality are a recurrent trope in Gothic literature. For instance, accounts of incest and scholarly investigation on this topic abound. However, little research has been carried out into the intersection between incest, bisexuality, and the Gothic. This paper argues that from a normative standpoint, the bisexual male stigma is more menacing than the disruption of the incest taboo (Renée DePalma and Elizabeth Atkinson 2010; Tanya McNeill 2013). Exploring the short stories "Nam" and "Persianas" by the Ecuadorian writer María Fernanda Ampuero (2018), this paper suggests ways in which bisexuality serves as a platform for transgression as it activates bi-panic (Mickey Eliason 2008) and creates a queer counterpublics (Muñoz 1999).

Miguel García López, University of Bristol: 'La Mesías, Cardo and Veneno: Millennial Crisis and Queer Memory in Streaming Series by Los Javis.'

My paper examines streaming series by the Spanish filmmaking duo Javier Ambrossi and Javier Calvo, known as 'Los Javis', as forms of intergenerational queer memory engaging critical representations of the Millennial Generation. The celebrity couple have written, directed, and produced an increasing number of globally successful audio-visual projects in Spanish mainstream TV channels and streaming platforms. Their series *La Mesías* (Movistar+, 2023) and *Veneno* (Atresmedia, 2020) foreground LGBTQ+ representation, non-normative identities and intergenerational memory through the use of metafiction and mixed temporalities. *Cardo* (Atresmedia, 2021-), created by Claudia Costafreda and

Ana Rujas and produced by Los Javis' production company, explores the existential crisis experienced by Millennials in their search for identity and fulfilment, queering aesthetic tropes associated with Spanishness and youth culture. By looking at the recent past, especially the 1980s and 1990s, and articulating an intergenerational critical depiction of contemporary Spain, Los Javis create forms of queer memory which subvert marginalizing, heteronormative historical narratives and promote varied and inclusive memory work, conflating past and present ideologies and engaging multi-generational audiences in a reflective process around social and cultural changes, nationally and transnationally.

GENDER AND POLITICS IN LATE MEDIEVAL AND EARLY MODERN CASTILIAN LITERATURE

Dorothy Severin, Professor Emerita, University of Liverpool, 'Implied Political and Religious Criticism in Celestina.'

What are we to make of the deaths in the *Tragicomedia de Calisto y Melibea*, or *Celestina*? Are Celestina and her mentor Claudina victims of that medieval church morality which was being reinforced by the Catholic Monarchs and the Inquisition at the beginning of the Early Modern Age? Or are they deservedly murdered by the church and the patriarchy? The ambivalence is intentional. Fernando de Rojas was an at-risk converso who concealed his identity in acrostics in the earliest versions of the work in case it was badly-received by the church, insisting on didactic intent in the prefatory prose and verse. However, the parodic elements in the deaths would suggest otherwise. Celestina herself subverts not only patriarchy but also the centralizing work of the newly-reformed church, which was firmly under the thumb of the crown. Rojas and Celestina win the day, as the work is a huge best-seller and is performed in town squares throughout the land. Therefore, didactic for church purposes, as Celestina, Claudina, and Melibea all meet a deserved fate (not to mention Sempronio, Pármemo and Calisto as well). But the intention of the author is much more ambivalent, and the enjoyment of the audience for the sex acts and grisly deaths both male and female knew no bounds. No wonder it was the first Spanish best-selling novel.

Sizen Yiacoup, University of Liverpool, 'The Gendering of Territory and Conquest in the Romances fronterizos.'

The frontier ballads regularly showcase the performance of aggressive masculinity or 'hypermasculinity' among male, Castilian characters in order to highlight their military, and, by extension, sexual prowess. The implication that rape was used as a common strategy to weaken and cow the enemy population is a distinctive feature of the ballads of Abenámar and Álora, *la bien cercada*, in which Muslim-controlled towns and cities besieged by the Castilians are personified as female. In *La morilla burlada*, a ballad frequently treated as *fronterizo* by scholars due to the hybrid nature of its mudéjar setting, the morilla who acts as narrator-protagonist recalls what we can infer is her rape at the hands of a Christian man whose duplicity and violence towards her suggest she is analogous to the conquered, formerly Islamic stronghold of Al-Andalus. This paper will examine the ways in which gendered violence is characterised in relation to the hybrid

cultural spaces in which the frontier ballads are set and, more broadly, as which they function.

Loreto Romero, University of Exeter, 'The Inquisitor Diego Fajardo.'

Carajicomedia intricately weaves a satirical tapestry that subverts Juan de Mena's *Laberinto de fortuna* along with its profuse annotations by Hernán Núñez, plunging Diego Fajardo into a mystic journey across Spanish brothels in pursuit of an elusive virility. If *Laberinto* exhorts Juan II to enact his masculine duty of conquering Granada, Carajicomedia confronts aristocratic impotence, which runs counter to the joys of sex enjoyed by a world of prostitutes. Such a disparity is met with brutality to awaken Fajardo's impotence, emblematic of a dying elite in the transition from the Catholic Monarchs to the Habsburg dynasty. Taking the cue from Celestina's portrayal of inquisitorial violence, characters like La Zamorana, La Contreras, Catalina del Aguila, and the ten Sybils from Valencia are subjected to autos de fe. This presentation analyses the portrayal of inquisitorial practices in Carajicomedia dissecting the decaying male aristocratic ideal it presents and the resultant repressive violence inflicted upon the nation, symbolized by the brothel society.

LATIN AMERICAN STUDIES

María Batlle, King's College London: 'The creation of patriarchy in the Andean Southern Cone.'

In this paper I will present part of my research on the subject of the construction of gender and the foundations of patriarchal culture in Latin America. Drawing on Gerda Lerner's 1986 book *The Creation of Patriarchy*, which is based on archaeological, ethnohistorical and historical materials that allow her to reconstruct Western gender categories, and understanding that part of such Western culture has been colonially introduced and inherited across Latin America, my research seeks to understand the complex process of gender construction in what I have come to call the Andean Southern Cone—particularly concerning current Chile, Argentina, Perú and Bolivia. This involves engaging in a historical reconstruction of the symbols, roles and conceptualisations of the pre-Hispanic cultures present in this region, involving, among other indigenous cultures, those of the Inca and Aimara peoples, both culturally related to the Tiwanaku empire (ca.110 – ca.1000 CE) which expanded across the territory currently comprising these four modern nations. This endeavour is part of my postdoctoral research project *Southern Cone Cantoras. Collaborative Approaches to the Practice in a Post Colonial Era*, where, alongside a group of five *cantoras* (women music-poets) from Chile and Argentina, we are working collaboratively to trace the mechanisms Southern Cone *cantoras* have historically developed to navigate the patriarchal order established during the colonisation process.

Mariana C. Zinni, Queens College - City University of New York: 'Intelectuales criollos y apologías del poder: en defensa del Virrey-Arzbispo.'

En 1720, don Diego Morcillo Rubio de Auñón, por entonces arzobispo de La Plata, fue nombrado por segunda vez virrey del Perú al finalizar el gobierno de Carmine Caracciollo,

príncipe de Santo Buono. Durante su segundo mandato, Morcillo fue, a su vez, elevado al solio metropolitano, ostentando ambos poderes, el religioso, como arzobispo, y el político como virrey. Se publicaron en Lima por ese entonces virulentos panfletos acusándolo de severas irregularidades: malversación de fondos, nepotismo, ambición desmedida, corrupción, sobornos, etc. Pedro de Peralta Barnuevo, un intelectual criollo cercano al poder, asumió la defensa del arzobispo produciendo dos textos: *Templo de la Fama Vindicado* ([1720] 1996) y *Diálogo político. La Verdad y la Justicia* ([1724] 1996). En esta comunicación examinaré ambos escritos, obras apologéticas poco estudiadas del políglota peruano, y los artefactos retóricos que allí se despliegan en su doble función: la defensa de la autoridad virreinal y el posicionamiento retórico y performativo del intelectual criollo bajo el poder borbónico.

LEGACIES AND ARCHIVES

Sandra Araya Rojas, King's College London, "The school will gradually lose its bad reputation": transcription, spiritual gossip and mentorship in the epistolary of Methodist missionary Lelia Waterhouse (Chile; 1878-1940).'

Lelia Waterhouse (1851-1940?) made detailed plans towards her posthumous legacy in the last decades of her life through the transcription and editing of her literary works and correspondence. By donating her life's work to the school she founded in Chile while working for Taylor Mission (1878-1883), Waterhouse challenged social and literary expectations already subverted by publishing in advanced life, and asserted the value of her own production at the end of her career. While this a known claim, this paper aims to go further and examine Waterhouse letters from the perspective of gift theory to ascertain how the epistolary gift: 1) works as a principle of exclusion by reinforcing ties between members of a group and excluding others from participating in that gift-giving network –particularly through gossip; 2) provides Waterhouse (donor) with an opportunity for spiritual and intellectual dominion over the Chilean school community (recipients); 3) affects Waterhouse's editorial process and its reception. I argue that, as a narrative strategy, Waterhouse transcribes gossip episodes to redistribute stereotypes, faults and marginalisations; guide her audience to understand her role in the modernisation of the Chilean state; and reconcile institutional abandonment with her calling as a transnational and trans generational mentor.

Nuria de Cos Lara, Independent Scholar, 'Juan Ramón Jiménez's Legacy in Puerto Rico.'

The work of the Spanish Nobel laureate Juan Ramón Jiménez is intimately concerned with longevity and legacy. Despite his many preoccupations over his mortality and inevitable death, Juan Ramón was equally focused on that which would live after him, his legacy. How he would be remembered and how he could contribute to and influence that are primary concerns of his later correspondence and these considerations reached their ultimate expression in the Sala Zenobia-Juan Ramón Jiménez currently open in the University of Puerto Rico. This paper will explore how Juan Ramón and his wife Zenobia were closely involved in the establishment of the Sala and will shed light on what they saw as the key elements of their legacy.

Niamh Thornton, University of Liverpool, 'Preservation, Remediation, and Transformations of María Félix's Star Legacy.'

Star archives are a rich eco-system of their material traces and outputs that include the star's work; remediations and transformations by fans and other creatives; and documentation by amateur and professional archivists. The care and use of this archive can be dependent on the status and stability of the star text. The Mexican film star, María Félix (1914-2002) is an example of a star who is of considerable renown in Latin America and Spain yet has a highly contested legacy and a noisy archive. Much of her work has been neglected by academics, which has opened opportunities for interpretation across a variety of platforms and media. Her legacy and archive have been collated, remediated, and reimagined through plays, songs, art, drag performances, and more recently digital works. As a result of these non-standard approaches to a star narrative, her archive has become wide-ranging and polyphonic and brings to the fore the different tensions in the forms of care involved in the preservation and reinvention of the legacy of the star. This paper will explore Félix's legacy through the archival ephemera and considers how these sometimes competing approaches to a star challenge us to re-think her archive and legacy.

5.30-6.30pm: PLENARY ADDRESS

Dr Martín Veiga, University College Cork

Creative Practices and/as Research: Ecocritical Discourses in Poetry and Translation

In this lecture I will discuss some research initiatives that I have developed in recent years around the analysis and the creation of ecocritical works, with particular emphasis on Galician cultural production. The main focus will be on three creative projects that also aim to generate critical discourse around different eco-related matters: an edited anthology of poetry in translation, the translation of an illustrated tale, and a poem, still in progress, in conversation with music. The ultimate goal of the lecture is to present some strategies towards the effective integration of traditional research and creative practices.

6.30pm: Closing reception.
