

Table ronde – Repenser la diffusion de la recherche
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As I was scoping the descriptions for the round tables of this year's Congress, it came to my attention that two other panels could have certainly adjusted to the thematic parameters of my current presentation. Those two are Thursday's "Situations transaméricaines de la recherche-crédation" (02/10) and Friday's "Regards croisés sur la traduction de la poésie" (03/10), discussions which promise to hold renewed and potentiated understandings of the state of the art in our fields of investigation. All these upcoming talks seem to be considering the wider intercontinental impact these last few post-pandemic years (2020-25) have suffused on the work of our global network of researchers, in fields of American Studies as varied as political science, history, anthropology and literature.

It was with great pleasure, then, that I took part in a myriad collaborations during these past five years of "socially distanced" productions, usually ran in videoconference format, given how most participants endeavored to find dematerialized pathways of expression in the immediacy of confinement and its strict rules. Such conditions boosted the availability of content-sharing and an opening toward new formats, such as video-poetry, visual renderings of past canonical readings, critical perusals of established works of literature, among other pursuits deemed appropriate to "pass the time" during such restraining circumstances.

The diverse ways in which I managed to diffuse my research ever since were initially articulated by a creative drive of comparing the literatures of two Americas, North and South, as actions that were eventually split into specific scholastic goals. The main framing question, after my project's kernel had taken shape, turned out to be thus: *how are we to redirect interest from commonplace means of research dissemination and explore new avenues of communication, based on a broad web of digital and online journal/magazines that support the literary and visual arts at large?* The outcomes of my thesis culminated in a reorientation to classify the different strands of literary *Modernism* to account for Anglo and Hispanic American components and the idea of how they developed in tandem. Such fruitful itinerary led me to attain an equilibrium across my bibliographic work, improving the referential system that my double-sided methodological approach sought to achieve.

I would like to point out that my targeted public began as (mainly) poetry lovers and writers from all walks of life. It then kept slowly evolving toward the members of academic institutions and establishments that I am currently affiliated to. Consequently, I will be listing a series of literary platforms that operate almost exclusively on the web, and which have served as springboards to some of the creative aspects of this venture.

New York City will be used as a point of departure, but also as a prime locality of convergence for opening new channels of transmission, as this metropolis provided me with an educational foundation during my undergrad years at Hunter College (CUNY).

The outlets I will mention strive for the intellectual interlinking of North and South Americas (at times by way of Central America). More specifically, they place an accent on the literary effusiveness that weaves two literatures, in English and Spanish, not just geographically and

thematically, but sentimentally and genealogically. Several of these hubs have offered me a stage from which to unwind more transatlantic connections, whilst anchoring my research to valuable exposure for the general public. Although these circulations do not all hold the status of academically oriented publications, I cooperated in principle due to my own previous output as a creative writer, for those were activities that predated my involvement in scholarly research. These submissions intend to shine a light on the works of Eliot and Vallejo, the two poets that predominate in my investigation. I thereby immensely appreciate the following reviews' outreach as they continue bridging the gaps across the vast networks of World Literature.

Furthermore, since this paper partially focuses on the topic of translation, I might observe how the exercise of *traveling* becomes a method for enhancing Eliot and Vallejo's renditions in various languages over the last century. Physical movement itself causes a degree of decentering appropriate to meditation on the textual material, as well as permitting a hands-on mediation toward the environments in which their personal lyrics have progressed. There has been a sort of crossbreeding between poetic translation, personal creative output and research-creation as a bedrock for my thesis' argumentation. Most of these methods of information transmission, as I will discuss, can be considered well-adjusted systems for scientific popularization. Following are the facilitators with which I collaborated in the last few years:

NUEVA YORK POETRY REVIEW¹: This digital magazine, set in Manhattan's Spanish-speaking region, published a series of poems I had written a while back, thus opening the door for a string of publications elsewhere. The review is known for catering to the vast Latin American reader population in the USA. Indeed, the editors helped to redirect my creative production as I got back in touch with academic associates from my undergraduate studies at Hunter College, whom I thought I had lost contact. This helped to procure further collective conduits, such as commemorative Zoom sessions during lockdown, which dealt with Vallejo's life and legacy and gathered multiple renowned authors and researchers on his work.

THE FORTNIGHTLY REVIEW²: This is one of the longest-running magazines in England (established in 1865). It has undergone various revamps since the print edition stopped circulating in 1954. Moreover, the online edition "New Series" made its appearance in 2009 and is the location in which my Vallejo translations of some of his posthumous poems were released, thanks to the help of a researcher/editor at the University of York. Its current website is associated to "substacks" and it delivers a more streamlined version of avant-garde fiction, modern poetry, book reviews, and translations, along with recommendations based on this content. Even though poetry from Spanish to English translation has been widely covered on the other side of the pond, the fact that a dedicated audience in the UK gets more exposure to it is crucial to the expansiveness of the effort.

VALLEJO & COMPANY³: An active platform sharing literary reviews on contemporary Peruvian authors (prose, essay, poetry) and cinema, with a focus on Vallejo and his avant-garde contemporaries. The journal's section on criticism comprises a variety of luminaries from the traditional Peruvian post-Independence period across to the twenty-first century innovators. It has an eclectic format, providing visibility on all social media, with wide-ranging coverage that

¹ Jumpa Sanchez, César Eduardo, "Poesía Peruana, Entry #499", *Nueva York Poetry Review*, January 2024. <https://www.nuevayorkpoetryreview.com/Nueva-york-Poetry-Review-3660-499-poesia-peruana-cesar-eduardo>

² Jumpa Sanchez, César Eduardo, "Vallejo's Parisian Poems", *The Fortnightly Review*, March 2022. <https://fortnightlyreview.co.uk/2022/03/vallejo-parisian-poems/>

³ Jumpa Sanchez, César Eduardo, "Traducción de *La tierra baldía* de T. S. Eliot" et "*Trilce* LVII y la persistencia del Pharmakon", *Vallejo & Company*, 2022. <https://www.vallejoandcompany.com/2022/02/26/la-tierra-baldia-1922-por-t-s-eliot/>, <https://www.vallejoandcompany.com/trilce-lvii-y-la-persistencia-del-pharmakon/>

is updated almost daily. To them, I provided two essays on Vallejo and a new translation of Eliot's *The Waste Land*, all in view of the centenary celebrations of their publications in 2022.

ASYMPTOTE JOURNAL⁴: One of the most acclaimed contemporary online journals of translated literature (into English). Catering to a public in search of some of the best content by living authors. It showcases a large mix of translators: their backgrounds are spread out in every continent, each with varying levels of academic practice. Its editors are also spread out across the four corners of the planet, starting from Taiwan. The website is interactive and employs a set of multimedia that gives a larger depth to the textual content, such as voice recordings of the original texts done by a native speaker of the language, colorful drawings, paintings and digital graphics created specifically for each thematic quarterly edition. The translators' curated commentaries reflect on their special choices and purposes for having undertaken the task. These, in turn, provide the reader with fresh insights on the importance of the author and their sense of belonging on an all-inclusive scale.

BUENOS AIRES POETRY⁵: This digital magazine contains a whole collection of poetry in Spanish translation from Anglo-American and British authors of the *modernist* and avant-garde periods to that of the French symbolists of the preceding generations. It also features essays on classical authors from the last few centuries, enabling new perspectives on the interplay between periodic literary movements from both sides of the Atlantic, and beyond any conventional geographic limitation. Aside from the plentiful critical work it contributes, its main editor gathers the voices of current authors coming from all over Latin America: Mexico, Argentina, Peru, Chile, Colombia, and Ecuador.

CAPULÍ, VALLEJO Y SU TIERRA: This association holds a weekly online roundtable that proposes diverse literary perspectives on the work of César Vallejo, under the name of "Aula Virtual Capulí". My participation in its 178th run, during the fall of 2023, allowed me to synthesize my thesis project and to make it reach a Peruvian audience that could have been otherwise neglected, in terms of the impact *modernist* studies might have achieved in South America. The ladder of influence is to be understood as a canvas of permeability between poetic languages and the experiences that stem from its visualization. Other in-person events are held mainly in Vallejo's hometown, Santiago de Chuco, heightening its symbolic fulfilment, given how the main proponents of the project possess a first-hand account of the poet's natal environment, thus embracing the motifs Vallejo had dealt with daily throughout his childhood.

CENTRE CULTUREL PÉRUVIEN: This is one of the unique organizers within French territory that focuses exclusively on Peruvian cultural matters pertaining to the realms of literature, music, anthropology, archaeology, and related fields. In-person events take place at different community centers, district municipalities and other major Parisian hubs (briefly mentioned below) that showcase the latest Latin American artistic creations. I have contributed on three occasions this last spring, in talks that overviewed the latest developments of Peruvian fiction-writing during face-to-face round tables with the authors.

⁴ Jumpa Sanchez, César, "Translations from César Vallejo's *Trilce*", *Asymptote Journal*, January 2023. <https://www.asymptotejournal.com/poetry/trilce-cesar-vallejo/>

⁵ Jumpa Sanchez, César, *Tremor en el liceo* and a translation of *Trilce* XXIV, Buenos Aires Poetry, 2024. <https://buenosairespoetry.com/2024/07/03/tremor-en-el-liceo-coleccion-pippa-passes-2024-cesar-eduardo/>
<https://buenosairespoetry.com/2024/03/14/trilce-xxiv-cesar-vallejo-translation-by-cesar-eduardo/>

Further partnerships envisioned for the near future:

INSTITUTO CERVANTES: This institution, present in 45 countries, provides access to its comprehensive “Octavio Paz” Library in Paris, concentrating on works from the Spanish-speaking world. I have attended several presentations on Latin American poetry and have shared my own work during their yearly “Luna Poética” events in April. Throughout the last three decades, this site has hosted multiple events on Latin American photography and literature, such as book launches, exhibition inaugurations and interactive talks on all-things Hispanophone. In addition, it coordinates twentieth century authors’ “Ruta Cervantes”, for which I was once the assistant guide, showing and commenting on Vallejo’s story around the places he used to frequent in the capital, and for which one could find markers, plaques and engraved stones across the Parisian city center. I envision to hold presentations on my topic of research, where I can talk about the many roads in which North American literature develops and reaches audiences in South American settings, as well as the other way around.

RADIO FRANCE INTERNATIONALE: The emission “El Invitado de RFI” from the network promotes a sizeable quantity of artists and cultural personalities, many of whom belong to the world of Latin American and Spanish entertainment, hosted by journalist Jordi Batallé. His latest interviews are available in video recordings on the associated YouTube channel. This program is well known to interview contemporary authors, artists and academics before their scheduled presentations at several popular venues in the Parisian region.

MAISON DE L’AMÉRIQUE LATINE: This cultural establishment produces a weekly itinerary of contemporary contributors to Latin America’s burgeoning artistic scene, presenting itself as a place of unity for the entire continent. Its diverse thematics are supported by the assortment of events, mainly in French, which range from commemorations of iconic literary characters, the projection of short films, international photo exhibitions, all related to modern and indigenous civilizations in North, Central and South Americas.

LIBRERÍA CIEN FUEGOS: According to its motto; Cien Fuegos might very well be the last (full-fledged) Latin-American bookstore in the entire French capital. Throughout its multiple locations over the last 15 years, the place’s owner has forged a community of like-minded, passionate readers, who get together at the bookstore for bi-monthly discussions about recent publications and who also organize book launches and literary *soirées*.