Anesa (she/her)

ABSTRACT: Her project, titled "**Of Parallel Voices and Twisted Identities: Poetics of Trauma, Identity Fragmentation, and Reconstruction in Bosniak-American Literature**", proposes a triangulated analysis of trauma and identity in Bosniak-American literature. Emerging from a recent conflict and one of the most complex migration crises in contemporary European history, Bosniak-American literature reveals the presence of a *double wound*: one originating in the homeland, where repeated and systematic attempts to erase Bosniak Muslim identities extend beyond the Bosnian War (1992-1995) into earlier periods such as the Austro-Hungarian rule, and another emerging in the hostland, where assimilation becomes the condition to survive. Since assimilation entails the imposition of one cultural identity over another, such second wound often prevents healing, leaving the subject to grapple with a double trauma, the convergence of which becomes central to diasporic self-representation and narrative form. Building on classical trauma theory while also aligning with new non-Western and decolonial approaches to trauma, this project develops a new model of trauma analysis based on the interaction and convergence of both wounds. Relying on both formalist and thematic methodologies, it proposes three case studies—Ismet Prcić's *(...shards...)* (2011) and *Unspeakable Home* (2024), and Semezdin Mehmedinović's *My Heart* (2021)—to establish three phases in the representation and processing of trauma: rupture, articulation, and embodiment. Collectively, the three phases demonstrate that post-traumatic identity in Bosniak autofictional diasporic writing is not constructed through severance from either the homeland or the hostland but rather through an ongoing negotiation between them. Such dialogic formation of identity underscores the fundamentally transnational nature of Bosniak postwar subjectivity.

BIO: Anesa Muslimovic Ortega holds a B.A. in English Studies (2022) and an M.A. in Creative and Humanistic Translation (2023) at the Universitat de València, where she received the End-of-Degree Extraordinary Award for both disciplines. She is currently a Ph.D. candidate in the Language, Literatures, Cultures, and its Applications Doctoral program, with a thesis supervised by Professor Dr. Anna M. Brígido-Corachán. Since December 2024, she has been researching and lecturing in the Department of English and German after being awarded a grant for the training of pre-doctoral research staff (Invest Formació Atracció de Talent — UV). Additionally, she is a member of the LÈNA research group (North American Ethnic Minority Literature in a Global Context), where her research focuses on trauma, identity fragmentation, and reconstruction in the literary works of the Bosnian-American diaspora. Specifically, she investigates the experiences of the first generation of exiled Bosnian Muslims who relocated to the US due to the Bosnia War (1992-1995). Her research interests also include the literary representation of queer identities, Gender Studies, and translation, particularly focusing on the translation of sapphic identities in contexts of censorship. She also collaborates with the Consolidated Teaching Innovation group NAPCED: Cultural identities, sustainability and territory: literary and audiovisual approximations in digital and performative contexts (GCID23_2580121). More recently, alongside other PhD candidates, she has founded AIELL (Alliance of Emerging Early-Career Researchers in Languages and Literatures), a collective seeking to create mutual support networks between early-career researchers in the face of academic precarity.

Olatz (they/she)

ABSTRACT: Their research project, titled **"Behind the Mask: the Correlation Between the Contemporary Imaginary of Evil and the Alt-Right"** is a qualitative study of the symbolic imagery of hate groups. From anti-feminist groups like the manosphere to the alt-right, the aim is to find a common discourse and see how it manifests through a variety of images, jargon and signs. By observing a variety of symbols all across social media, public manifestations, manifestos and other ways of communication from the 2010s to today, mainly focusing on the US and Spain, there seems to be a traceable symbolic language that can be used for many purposes, from hiding extremist ideas in plain sight, to forging underground communities, to self-identification. An absence of clear leaders throughout different communities may encourage them to create a verbal and visual language by reclaiming and redefining symbols from various backgrounds, such as popular culture (like the Punisher skull), religion (like pagan runes) or past historical periods (such as the swastika or the crusaders' cross). Identifying those elements, is crucial to understanding the discourse, extension and intentions of hate groups.

BIO: Olatz Buesa Aguirre is a PhD researcher within the Investigation of Contemporary Art program from the University of the Basque Country (EHU). They specialize in the visual imagery and language of hate groups such as the *manosphere* and the alt-right, especially in the US and Spain. Amongst other related study subjects, there are gender and LGBTQI+ studies, online culture, visual studies and future studies. During their research years, they have had the opportunity to participate in various events, such as the *Post-Pandemic Imaginaries* conference at the University of Liverpool; two editions of the *International Congress of Myth in the Arts* in the *Tartalo* program by the University of the Basque Country; and the *International Congress Disoriented: Gender Territories in Contemporary Art* at the University of Málaga. With this last one they also took part in the compilated publication. On top of that, they hold an MA degree in Conservation and Exhibition of Contemporary art and a diploma on Future Studies, and have worked in several art-related institutions such as the Solomon R. Guggenheim Museum, the Peggy Guggenheim Collection and the Artium Museum.