

SUJET PROPOSÉ à UN CONTRAT DOCTORAL ÉTABLISSEMENT 2024 ÉCOLE DOCTORALE ALL Pays de la Loire

À déposer complété sur la plateforme **TEBL**
avec le titre suivant :

UNITÉ DE RECHERCHE_NOM DU PORTEUR_mot SUJET

<https://theses.doctorat-bretagne Loire.fr/all-pdl>

avant le 15 avril 2024

(**Par ex** : /CIRPALL_FEUSSI_Experiences/ pour une thèse du CIRPaLL dirigée par M. Feussi sur les Expériences plurilingues)

Dans les pages suivantes, les termes /directeur, porteur, candidat/ sont neutres et indépendants du genre ; ils s'entendent au sens de directeur ou directrice, porteur ou porteuse, candidat ou candidate.

UNITÉ DE RECHERCHE

Nom de l'unité de recherche : 3L.AM

Université : Angers

Nom du directeur de l'unité de recherche : Anne Rachel Hermetet (site d'Angers)

Nom du porteur de projet (directeur de thèse) : Anne Rachel Hermetet

SUJET DE THÈSE

Intitulé en français du sujet de thèse proposé

200 caractères maximum, espaces compris

Poésie contemporaine et musique électronique : vers un nouveau lyrisme ?

Intitulé en anglais du sujet de thèse proposé

200 caractères maximum, espaces compris

Contemporary Poetry and Electronic Music : Towards a New Lyricism ?

Domaine scientifique principal de la thèse	Sciences humaines et humanités
Domaine scientifique secondaire de la thèse (le cas échéant)	
Spécialité (selon la liste de l'ED ALL PdL) https://ed-all.doctorat-paysdelaloire.fr	Littératures comparées

DIRECTEUR DE THÈSE

CIVILITE	Mme
NOM	Hermetet
PRENOM	Anne Rachel
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Date d'obtention de l'HDR	2005
Nombre d'encadrements en cours au 30 juin 2024	5
Nombre de thèses déjà soutenues	9

CO-DIRECTEUR 1* (ou CO-ENCADRANT 1), LE CAS ECHÉANT

CIVILITÉ	M.
NOM	Guest
PRÉNOM	Bertrand
Université d'affectation et unité de recherche	Angers, 3L.AM
Courriel	bertrand.guest@univ-angers.fr
Date d'obtention de l'HDR*	Non HDR
Nombre d'encadrements en cours au 30 juin 2024*	0

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CO-DIRECTEUR 2* (ou CO-ENCADRANT 2), LE CAS ECHÉANT

CIVILITÉ	
NOM	
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Université d'affectation et unité de recherche	
Courriel	
Date d'obtention de l'HDR*	
Nombre d'encadrements en cours au 30 juin 2024*	

ARGUMENTAIRE SCIENTIFIQUE

Argumentaire scientifique présentant les enjeux de la thèse :

- **Problématique,**
- **Contexte,**
- **Méthodologie**

1 à 2 pages maximum

MOTS CLÉS (5) : Literature and Music, Lyricism, Intermediality, Electronic Music, Artistic Performance

The subject falls within the field of intermedia studies and, more specifically, studies of the relationship between poetry and music. The question of the relationship between these two fields is not new, and has been the subject of numerous studies. This is particularly true of the composer Luciano Berio, who in the 1980s, brought together musical and poetic experiments since the advent of free verse and the prose poem, which he was seeing as the source of a porosity in their delimitations/boundaries (L. Berio, "Poésie et musique - une expérience", *Revue Contrechamps* No. 1. Geneva: Éditions Contrechamps, 1983, pp. 24-35.). More recently, it is the work of Anne-Christine Royère and Gaëlle Théval, who have focused on poetry outside the book as an object, notably through sound poets, who have explored the link between electroacoustic music and poetry (A.-Ch. Royère and G. Théval, "'Des chemins parallèles n'excluent pas flirts, tendresses, violences et passions': Sound Poetry and Electro-acoustic Music". *Revue des Sciences Humaines*, "Orphée dissipé. Poésie et musique aux XX^e et XXI^e siècles", David Christoffel (ed.), n° 329, 2018, pp.105-127). More generally, Timothée Picard has been interested in the link between music and literature, particularly through opera (T. Picard, *La Littérature face au défi wagnérien*, Rennes, Presses universitaires de Rennes, 2006). In this vein, a number of theses have focused on the figure of the rock poet and the punk poet, such as Aurélien Bécue's PhD, *Rock et littérature. Al'écoute d'un espace littéraire contemporain : bruits, distorsions, résonances* (Université Rennes 2, 2013). We might also mention the recent comparative collective volume *Musique et littérature* (F. Sounac (ed.), Nîmes, Lucie éditeur, coll. Poétiques comparatistes, 2024.) which, contrary to a certain depoliticisation of music that is fairly common, examines the musico-literary intellectuality, but is more in line with the new modes of musicalising *narrative* rather than a reconsideration of lyricism.

The originality of the approach proposed here is to broaden the reflection to a particular object, electronic music, which raises the corollary question of the relationship between poetry and technology. Indeed, despite the many links forged between poetry and electronic music on the contemporary art scene, no thesis appears so far to have been devoted to the subject. A number of similar objects, such as music and poetry, oral poetry and performance poetry, are also present and well studied. At the frontiers of these genres and studies, the study of an intermedial and interartial space abounds on today's cultural scene, without neglecting the place of these practices in the history of music and lyricism.

Indeed, while poetry has been characterised as a written literary genre in recent centuries, it is now returning to a predominantly oral form, thanks in particular to the sound poetry movement, of which Bernard Heidsieck was one of the leading exponents/representatives. As he explains in an interview with Vincent Barras, the term "sound poetry" refers above all to a group of poets who have decided to place the emphasis not on publication but on performance from the 1950s onwards (V. Barras, "Interview with Bernard Heidsieck" in: V. Barras and N. Zubrugg, *Poésies sonores*,

Geneva: Éditions Contrechamps, 1992, pp. 137-146.). Heidsieck also stresses the importance of electronic music in his writing, even though he has never collaborated with musicians (*Ibid.*). Sound poetry is in fact difficult to define precisely, as it is so multifaceted, encompassing "concrete poetry" and "phonic poetry", and because it has spread all over the world through performances, anthologies and audio media, anthologies, and audio media such as records (T. Papp, « Embûches de la poésie sonore », *Inter*, n° 50, 1990, pp. 39-42.). Its ancestors can be traced back to the early twentieth century, but its real development in the second half of the century came from electroacoustics (*Ibid.*). It thus gave rise to and became confused with many other genres, including live poetry and spoken-word, which later led to the emergence of slam. All these oral forms intended for performance, sometimes coupled with music, are one of the roots of this subject. They have been studied at length and form an important basis for research because of their influence on poetry and its intertwining with electronic music.

Taking its starting point in the contemporary music industry, the project examines the relationship between poetry and electronic music in all its diversity. The premise of the research is that the nature of the latter has a substantial influence on the ways in which poetry is written and performed, not so much in the sense that it lends itself to being set to music, but rather that it informs and modifies poetic practices and thus leads to the definition of a new lyricism.

The question calls for a comparative study, given the circulation of works in a globalized world in a globalized space and the phenomena of reception and appropriation to which they may have given rise. It also raises the question of the relationship between scholarly forms and popular culture, by analyzing the practice of performance and the porosity between music and poetry, in order to determine whether the electronic musical field can genuinely strengthen the field of poetry, by bringing it another audience, who may be less familiar with traditional poetry, or by doubling the number of poets. It also raises the question of the relationship between scholarly forms and popular culture, by analyzing the practice of performance and the porosity between music and poetry in order to determine whether the electronic musical field genuinely serves to strengthen the poetic field, by bringing it another audience, perhaps one less familiar with traditional poetry, or by redoubling its semantic aspect, or whether, on the contrary, it crushes and destroys it by 'suffocating', phonically speaking, its literary aspect, and by harming its traditional audience. The research thus lies at the crossroads of cultural studies and strictly poetic analysis.

It will therefore be appropriate to define a multi-national corpus that reflects the diversity of artistic postures and the ways in which works are circulated, depending on the languages in which they were written. Given the vitality of the different music scenes, the corpus will at least include English- and German-speaking poets, among whom we might suggest Rainald Goetz, in Germany, for his albums *Word* (1994) and *Heute Morgen* (2000) and Simon Armitage, who has the particular distinction of having been designated, in 2019, the UK's Poet Laureate for 10 years. It will be up to the doctoral student to expand this corpus according to his or her linguistic skills. In its current state, the corpus has the advantage of bringing together authors who have established different ways of relating to electronic music and who have achieved significant national recognition, although their work remains relatively little known in France. One of the aims of the thesis will therefore be to make these poets known to French-speaking readers, while at the same time questioning the reasons for this lack of recognition, even though the popularity of electronic music is transnational.

Calendrier sur 3 ans :

Year 1: Analysis of the corpus and critical readings: stabilisation of the secondary bibliography; development of the bibliography and plan. First research visit abroad (depending on corpus).

Year 2: Possibly second research visit abroad; start of writing.

Year 3: Completion of dissertation and defence.

Références de l'unité de recherche sur le sujet :

- **Programmes de recherches en cours**
- **Publications de l'unité et/ou du porteur de projet (de ses co-encadrants le cas échéant) sur le sujet proposé**

Le cas échéant, justification du consortium (si un ou plusieurs co-directeurs ou co-encadrants)

1 page maximum

The project is an extension of the PICT programme ('Penser, traduire et représenter le(s) corps: dire l'intime', PULSAR programme; 2021-2023), led by Ludivine Bouton-Kelly and Agatha Mohring, with whose activities the two supervisors have been regularly involved. The thesis project completes the corpus and the issues by working specifically on the relationship between poetry and music. Co-supervision will enable A. R. Hermetet's skills in the field of reception and translation studies to be combined with those of B. Guest in the field of lyricism.

Bibliographie :

Livres et numéros de revue :

- Anne-Rachel Hermetet et Lucile Arnoux-Farnoux (dir.), *Questions de réception, Poétiques comparatistes*, 2009.
- Anne-Rachel Hermetet et Stephanie Posthumus (dir.), *Ecozon@*, Vol 10 No 2 (2019): *Ecological In(ter)ventions in the Francophone World*.
- Anne-Rachel Hermetet et Claire Lechevalier (dir.), *La place des traducteurs*, Paris, Classiques Garnier, collection « Translatio », 2022.

Articles et chapitres d'ouvrages (sélection)

Anne-Rachel Hermetet :

- « Note sur les études de réception à l'heure de la mondialisation », in S. Zékian et Th. Roger (dir.), *Accuser réception, Fabula*, 2020 ; <https://www.fabula.org/colloques/document6571.php>
- A paraître : « Le Grand Gourou Marabout : utopie seventies ou discours pour notre temps ? », in C. Auroy et B. Jeannot (dir.), *Qu'est-ce que c'est que cette Starmania ?*, actes du colloque d'Angers, 6-8 octobre 2021.

Bertrand Guest

- « Les signes d'un peuple fantôme. Egards poétiques pour l'insecte », in F. Alix et T. Augais (dir.), *Pour en finir avec l'anthropomorphisme ?*, XXI/XX, *Reconnaisances littéraires*, n°3, Paris, Classiques Garnier, 2022, p. 157-173.

- « Poly-caco-phonies pour catastrophes inodores. De Tchernobyl à *Somaland* », in Th. Roger (dir.), *L'Air des livres. Respirations, inspirations*, Publications numériques du CEREdI, « Les Carnets du Vivant », n°1, 2024, URL : <http://publis-shs.univ-rouen.fr/ceredi/index.php?id=1555>
- A paraître, « Cosmo-poétique et écologie de la parole. Sur Erri De Luca et Jean-Claude Pinson », *Ecozon@*, Vol 15, n°1 (2024).

Autres membres de l'unité :

- Agatha Mohring, « Carnets et journaux dans les romans graphiques espagnols contemporains, entre espaces intimistes et outils de communication intimes », in : *L'intime de l'Antiquité à nos jours 2. Les écritures de l'intime, 2*, Presses Universitaires de Bordeaux, 2021, p.203-216.

Connaissances et compétences requises pour le futur doctorant :

Knowledge

Fluency in French.

Fluency in reading English and German.

Good knowledge of comparative methods.

Good knowledge of literary theory, musical analysis and intermedial theory.

Skills

Ability to :

- maintain an accurate scientific watch in several languages,
- establish a state of the question and update it during the thesis,
- compile a relevant corpus and analyse it systematically,
- demonstrate rigour and scientific integrity,
- write accurately in French,
- work independently,
- work as part of a team or network in a multidisciplinary context.

Intérêt du projet quant aux perspectives d'insertion professionnelle du doctorant :

The project opens the door to an academic career, for which a doctorate is required. It also opens up the possibility of a career in scientific project engineering and, through its intermediary orientation, in scientific or cultural mediation.

The language skills required will also make it possible to pursue an international career.