

Editorial

With the end of 2020, the journal *ATEM* celebrates its fifth anniversary; since 2015 it can boast five regular annual numbers and three special issues, which will soon be followed by a fourth. We are therefore pleased to present this anniversary number 5.1, which in addition to the usual sections “Analyses and Theses,” “Reviews” and “Forum,” includes a thematic section “Outlaw Songs.” We owe this idea to our colleague Margherita Orsino (Université de Toulouse Jean Jaurès), who organized an international *Journée d'étude* on this topic in collaboration with the network “Les ondes du monde” in March 2019. It seems that the topic currently enjoys great popularity in general, as evidenced by a very recent issue of the journal *TRANS – Revue de littérature générale et comparée* entitled “Hors la loi / Fuera de la ley / Fuorilegge” (<https://journals.openedition.org/trans/2696>): It presents the results of a doctoral seminar held at the University of Paris 3 in 2018.

If we follow the definitions of the online Larousse, the term ‘hors-la-loi’ (‘lawless,’ ‘outlaw’) has two components: On the one hand, the persons designated as ‘lawless’ may be the subject of an act of banishment (hence the term ‘ban-dit’) and thus be excluded from the community and deprived of legal protection. On the other hand, the persons may place themselves outside the law, deliberately positioning themselves beyond or on the margins of society and refusing its principles and rules. In the first case, the ‘outlaws’ are victims of an established order that excludes them; in the second, they are agents and deliberately place themselves outside the established rules. In both cases, however, they transgress a legal, political, social, or ethical boundary. Literature has always been inspired by the figure of the ‘hors-la-loi,’ which, as Antoine Ducoux and Guillermo Héctor explain in the “Introduction” of the aforementioned seminar¹, “becomes a reservoir of fictional dramaturgies, whether in the guise of the bandit, the fugitive, the pirate..., but also in that of a justice and morality that go beyond the framework defined by the law.” If we apply the term to a genre, in this case the *chanson*, it can ultimately refer to everything that is marginal within the framework of this genre or does not respect the canon.

The scope of our topic is therefore wide. First of all, it includes all those songs that were ‘ostracized’ by censorship, the media or the public at a certain point in time; furthermore, the authors who, under pressure or out of fear, chose to change their texts or preferred not to distribute them. This is the case, for example, of Boris Vian’s famous *chanson* “Le déserteur,” whose ending (“Si vous me poursuivez / Prévenez vos gendarmes / Que j’emporte des armes / Et que je sais tirer”) was modified by Mouloudji to better conform to a pacifist message that would not offend the public or the authorities. Finally, regardless of era or genre, all those songs that speak of ‘outlaws’ line up here: revolutionary songs, prison songs, popular

realism's outlaw songs, rap songs. Certainly, intention, register, and tone may vary – from murder ballad to apologia, from emotional to satirical; but the chanson that speaks of 'out-laws,' regardless of the reasons that motivate it, will always be a fascinating expression of a counter-morality that can turn into social criticism.

The eight chronologically arranged articles in the section "Outlaw Songs" thus trace the theme (but also the aesthetics) of transgression from the 19th century to the present, drawing on a corpus of French and Italian songs. **Dietmar Rieger** opens the round with his contribution "De Béranger à Bruant. Chansons sur les gueux – chansons pour les gueux." On the basis of numerous song examples, he illuminates the figure of the 'gueux' ('beggar,' 'rascal'), which is exceedingly present in the French song culture (as well as in journalistic and sociological texts) of the 19th century and moves between marginalization and criminalization. It strikingly reflects the political-ideological debates of 19th-century bourgeois society on the solution of the social question. In "L'Égalité veut d'autres lois'. Légalité, légitimité, et parole pamphlétaire chez Eugène Pottier," **Victor Meunier** takes up another renowned 19th-century author, the author of "The Internationale", and sets out to discuss the social song from the point of view of 'discourse and practice of subversion.' He suggests that the chanson can "question the legitimacy of the lawful" and "grant legitimacy to the activist," a statement that he also considers valid for most of the militant repertoire of the present.

In 1950s Italy, many of Fred Buscaglione's songs were strongly inspired by the American *genre noir*, manifested in the characters of the macho man, the gangster, and the *femme fatale*. In her article "Tra parodia e decostruzione: i 'duri' di Fred Buscaglione," **Gerhild Fuchs** shows how Fred Buscaglione constructs and deconstructs these stereotypes on textual and interpretive levels with the help of parody. As for France, **Maude Williams** devotes her study to one of the most discussed chansons in the context of the outlaw theme in "Das Protestlied 'Le déserteur' von Boris Vian: Wahrnehmung und Aneignung in Frankreich und in der Bundesrepublik Deutschland der 1960er Jahre." From a cultural-historical perspective, she analyzes the controversial reception and adaptation of Vian's "Le déserteur" in France, as well as its transfer and (linguistic but also cultural) translation into the political context of 1960s Germany. A completely different form of social counter-discourse underlies **Giuliano Scala's** and **Stefania Bernardini's** contribution on "Musica di contrabbando: il dadaismo proto-punk degli Squallor," written as a 'duet'. With their song lyrics situated between Dadaist-like nonsense and obscenity that goes beyond the boundaries of good taste, and sometimes even the censorship regulations, Gli Squallor adopted, in 1970s and 1980s Italy, an attitude comparable to the contemporaneous punk phenomenon.

The last three contributions are devoted to the contemporary phenomenon of rap, which also has much to add to the 'hors-la-loi' theme. In a contribution that clearly goes beyond a single-song analysis ("Des Black Panthers à l'Arabian Panther: quand Médine en appelle aux leaders du passé pour mener son combat. Une étude de 'Self Defense'"), **Catherine Gendron** sheds light on Médine, formidable representative of politicized French rap, who is concerned with keeping the collective memory alive and warning against abridged versions of history. In "Self Defense" he makes historical leaders who fought against diverse forms of

oppression his subject of discussion; at the same time, he establishes a close connection to his own struggle, which is directed against forgetting the history of slavery and colonization, among other things. As for the Italian-French rapper Speranza, to whom **Corinna Scalet** has dedicated her contribution “Fenomeno Speranza: la voce dura della banlieue casertana,” provocation speaks from his social counter-discourse. With his violent and aggressive style, oriented to the registers of the Campanian dialect, Speranza seeks (albeit with ironic refractions) the proximity of ‘gangsta rap’ and refers to a harsh *banlieue* reality, characterized not only by verbal violence. Finally, rap as the basis of a new genre of poetry that has emerged in interplay with social networks is examined by **Giulia Locarini** in “Rap-poesia: un nuovo genere a metà tra versi e barre.” In the form of so-called *Instapoetry*, exemplified especially by *Instapoet* Guido Catalano, she presents a hybrid genre in which the lines of reference between poetry and popular song have almost reversed: It is not poetry that serves as the linguistic source of the *canzone*, but the latter, especially as a rap song, that fertilizes the new form of *Instapoetry*.

The second part of this number, “Analyses and Theses,” is shorter and consists of two articles, one of which was written ‘four-handed.’ Both – even if they follow different paths – are driven, on the one hand, by a theoretical interest in adaptation and translation, and, on the other hand, by a profound interdisciplinary interest that is in line with the basic concern of this journal. **Marco Agnetta**, in “Die Bedeutung der *stylistique comparée* für die Übersetzungsanalyse, dargestellt am Beispiel des Transfers musikgebundener Texte,” is initially concerned with a rehabilitation of the *stylistique comparée*, which emerged in the mid-20th century in the francophone world. He defines its techniques before he, in a second step, tests them on one French and two German translations (Pierre-Louis Moline 1774; Hermann Abert 1914; Hans Swarowsky 1962) of the opera *Orfeo ed Euridice* by Ranieri de’ Calzabigi and Christoph Willibald Gluck (1762). **Bérengère Denizeau** and **Gonzalo Romero-García** shed light on the phenomenon of adaptation by paralleling the activity of the translator and that of the arranger. In “Le traducteur et l’arrangeur musical face à l’adaptation et la réception,” they show that both are confronted with similar problems and resort to similar methods in order to accomplish an “adaptation littérale” – the greatest possible fidelity to the original – or to adopt a “posture fonctionnelle” oriented towards the recipient’s ‘cultural anchor point’.

Last but not least, we would like to refer you to the review section and to the “Forum,” where you will find interesting information about our Québec sponsors.

We wish you a good read,

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Endnotes

- 1 <https://journals.openedition.org/trans/3721> (last access 30.12.2020).