

Editorial

ATEM can look back on a very productive year: again two issues of the journal were published in 2022, the annual number (7,1), which we present herewith, and a special number (7,2) entitled *Entangled Histories and Voices. Popular Music & Postcolonial Approaches*. These are the proceedings of the international conference of the same name held at the University of Innsbruck in April 2021.

The annual issue is divided into a thematically focused section comprising seven contributions, the *First Publications* section with one article, and a review section that is again very extensive. The thematic focus is on songwriters who are also novelists (and vice versa), which is a striking development of the 2000s, if not new. More and more artists who are well-known and successful in the popular music scene also distinguish themselves as authors of narrative texts, which leads to interesting interactions between the two forms of artistic expression. We would like to take this opportunity to thank Timo Obergöker, who not only had the idea for this focus, but also co-managed this dossier and therefore serves as co-editor.

The up-to-dateness of the topic is shown by the fact alone that two academic publications with this focus appeared in 2021/22: Gilles Bonnet's study *Auteur-Compositeur-Interprète-Écrivain. L'âge de l'ACIÉ (2000-2020)* (Aix-en-Provence: Presses Universitaires de Provence, 2021), which is discussed in the review section of the *ATEM* number presented here, and the anthology by Bruno Blanckeman and Catherine Brun entitled *Romans et chansons (Revue des Sciences Humaines n° 348, Oct. – Dec. 2022)*, which resulted from a conference in Paris planned for March 2020 and cancelled due to the corona pandemic. While the anthology by Blanckeman and Brun focuses on the entire spectrum of interrelations between chanson and narrative text – the chanson as short story, chansons in the novel, ACIs (*auteurs-compositeurs-interprètes*) as authors of novels – Bonnet devotes himself exclusively to the phenomenon of ACIs writing novels, for whom he introduces the term ACIÉ (*auteur-compositeur-interprète-écrivain*). In *ATEM* 7,1, too, the main focus of the submitted articles is on the phenomenon Bonnet has identified for France – only one contribution is devoted to a novelist, Patrick Modiano, who was also active as a lyricist for songwriters. In contrast to the aforementioned publications, which are based on an exclusively French-language corpus, *ATEM* 7,1 is devoted to the topic from a pan-Romance perspective. It shows that the increasing number of chanson authors who also write narrative texts (e.g. Cali, Abd al Malik, Magyd Cherfi), which has been noted for France, is at least also valid for Italy, as the contributions on Ligabue, Massimo Zamboni and Sergio Caputo show. *One* Hispanophone contribution (on Atahualpa Yupanqui) completes this dossier, but this does not allow any conclusions to be drawn about the Spanish-speaking world in general.

Let us now take a more detailed look at the individual contributions: For the Italian cultural area, the focus is on Ligabue, Sergio Caputo and Massimo Zamboni, three very revealing, albeit quite different, examples of songwriters and interpreters who have found a second artistic foothold in the narrative literary genre. **Jacopo Conti** reveals a complex network of transmedial references and cross-connections in his article on the rock musician Ligabue (“Personaggi nella prima produzione di Ligabue [1990-2000], tra canzoni, libri e film”). Ligabue brings the provincial cosmos of the Emilia, where his birthplace Correggio is situated, to life not only in many of his songs, but also in the book *Fuori e dentro il borgo* (1997) and the film *Radiofreccia* (1998), in which the book is partly transposed. A cross-media continuity is established in particular through some recurring figures, such as the eponymous operator of the bar Mario or – as an example of the interaction between fiction and reality – the figure of Kingo, who refers to the musician Little Taver.

The tension between literary and musical production is also the focus of **Christoph Oliver Mayer’s** contribution (“Massimo Zamboni – musicista punk e romanziere di Berlino”). The 2017 novel *Nessuna voce dentro. Un’estate a Berlino Ovest* by Massimo Zamboni, one of the best-known Italian punk musicians of the 1980s, with its clearly autobiographical gesture, not only conveys a vivid picture of the relevant music and political scene of Berlin in the early 1980s that Zamboni spent there, but with the CD *La sonata a Kreuzberg*, published in 2018, establishes a relationship of tension that Mayer links to Pier Vittorio Tondelli’s concept of a musical-literary *Gesamtkunstwerk*.

The song production of the Roman *cantautore* Sergio Caputo is striking, as **Dario Martinelli** explains (“‘Mettimi giù due righe’: Sergio Caputo tra cantautorato e scrittura”), because it is characterized by texts with a decidedly literary character, whether through their linguistic originality, refusal of clichés and tendency towards ambiguity, or through their thematic focus or intertextual references to other literary works, especially those of the *Beat Generation*, to name just a few of the strategies analyzed. Similar intertextual references also characterize Caputo’s literary publications, which in turn shed light on his artistic activity as a singer-songwriter (ACI).

The French-language section of the dossier opens with a contribution by **Timo Obergöker**, in which the well-known author Patrick Modiano, in whose novels chansons, singers and musicians play an important role, is introduced for the first time as a lyricist for ACIs (“Patrick Modiano parolier [1967-1970]: à la recherche d’une voix”). In the approximately 20 chansons Modiano wrote between 1967 and 1970 in collaboration with Hughes de Courson, not only do such typical themes of the author like memory, nostalgia or *ennui* dominate, but also the characters themselves refer in their vagueness and lack of psychological depth to the *imaginaire* of the novelist. The abrupt end of Modiano’s activity as a lyricist of songs at the time when he found his final style with the third novel of the Paris trilogy thus allows his chansons to be understood as a prefiguration of his poetics as a novelist.

Simona Pruteanu, in her analyzes of Magyd Cherfi and Abd al Malik (“‘Poétiser son vécu’ dans les autofictions de Magyd Cherfi et Abd al Malik”), takes up the observations of Gilles Bonnet, who identifies autofictionality as a typical feature of the novels written by

ACIÉs. In the “*récits de soi*” (Bonnet 2021, 41-63), the ACIÉs focus in particular on the childhood phase and the path first to the chanson and then to literary writing within a field of tension between factuality and fictionality.

Myriam Roche also focuses on the autofictional dimension of the work in her contribution on Cali (“Cali: de la chanson au roman, une écriture écorchée vive”). She highlights the complexity of Cali’s autobiographical writing and argues that his novels also offer a new approach to his chansons. Both the written text and the text set to music are characterized by similar themes and literary strategies.

The last contribution of the thematic section is dedicated to the Argentine artist Atahualpa Yupanqui (“Atahualpa Yupanqui y la búsqueda de lo auténtico argentino. La (re-)construcción de indigenidad en su obra testimonial musical y literaria”). **Annika Rink** first explains the implications of the term ‘authenticity’ before turning to the parameters of an indigenous Argentine authenticity in Yupanqui. She describes Yupanqui’s œuvre as a whole, i.e. text and music, as an intermedial one, whereby the novels, with their lyrical I, show a clearly more ‘objective’ perspective compared to the *canciones*. If Yupanqui’s merit lies primarily in making the indigenous in Argentine culture visible, Rink by no means conceals the critical points, which range from the ambivalent treatment of essentialism to the accusation of a still Eurocentric perspective.

Besides its thematic focus, the annual issue of *ATeM* presents an exciting first publication with the contribution by **Julia Kuzmina** (“Prosodie chez Charles Trenet: la métrique du français, le rythme de jazz et les jeux vocaux de l’interprète”). On the basis of a few selected chansons by the great French representative of the swing era, Charles Trenet, the young researcher examines in detail the prosodic characteristics and peculiarities of the gifted performer in their interplay with the requirements resulting from jazz rhythms and metrical rules.

We wish all our readers a stimulating reading of the contributions and hope that you will also discover many interesting things in the extensive review section. Finally, let us announce two matters on our own behalf: in 2023, the fourth edition of the *Biennale internationale d’études sur la Chanson* on the theme of “Dramaturgies de la chanson” will take place in Aix-en-Provence (April 12-14) and in Innsbruck (May 3-5), and the next annual issue of *ATeM* (8,1) will be dedicated to the subject of “Environment and Ecocriticism as a Topic in Popular Music in Romania”¹; deadline for submissions is July 15.

We would like to thank all those who contributed to *ATeM* as writers, reviewers and experts, and of course our readers for their interest.

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Endnote

1 https://www.uibk.ac.at/romanistik/textmusik-in-der-romania/pdfs/atem/cfp_atem_d.pdf.