

The emergence of sound reproduction technology in the XIX and XX centuries amplified and extended sound, and consequently, changed the way how we listen or hear. The particularly significant result of these changes turned out to be the possibility of an acousmatic experience of sound (i.e., the experience of sound separated from its source - in the audio form). These dynamic changes that are perpetually taking place in our modern audio sphere also affect the situation of contemporary literature, that is less and less restricted solely to the print medium; exists in authorial realisations recorded both in audio and video form. The basis of the project is, on the one hand, the general observation that the literature in the contemporary audio-visual culture entails a number of changes pertaining to studies on poetics and the comprehension of the ontology of literary work. On the other hand, sighting that dependent on the haptic, aural, or visual perspective, the notions (such as those mentioned in this project: voice and political agency) that one utilises to interpret the literature, changes their meanings.

The project “The Political Potential of the Poetic Voice: Consequences of Listening to the Polish Poetry in the 21st Audio-visual Culture” focuses on uncovering and explaining potential correlations between Polish poetry, voice, and political agency in 21st century audio-visual culture. The key research goal is to identify modes of how poetic sound, in particular voice (both understood as a voice deposited in the text and the author's voice reading their work), reveal its political potential from the perspective of new approaches to sound (mainly derived from sound studies). The concept to scrutinize these three dimensions arises from at least two reasons. Firstly, this research, inspired by critical approaches in sound studies, considers sound as a useful tool in rethinking sanctioned political configurations and ways to conceive 'political agency'. Secondly, the tendency to metaphorize the political agency of voice can be observed – including in interpretations of political voice in poetry.

This detailed research problem specifically embraces three research issues. Firstly, the project explores how the sound of poetry deconstruct the mechanisms appertaining the influence of capitalist cacophonies. Secondly, based on acousmatic theories of voice, this research scrutinizes the question of (non)involved voice of the Other. Finally, this research analyses how the author's voice reveals its political potential, considering particularly three cases: 1) using the voice (sometimes unintentionally) as a litmus paper for the agency of capitalist cacophonies; 2) strategies of the author's “bad reading”; 3) strategies of 'ironic' voice realizations, i.e., incompatible with the rhetoric of the written text.

To resolve the research problem, the grant project focuses on poetry books and audio and audio-visual released over the course of the last 10 years. In the simplest terms, the proposed methods of analysis in this research are based on close reading complemented by close listening that aims to find the 'audio-textual tensions' that occur in both the textual dimension and the difference between audio realisations and their textual prototypes. In practice, that means that the texts and their realizations will be analyzed using traditional methods of literary analysis, problematized in light of sound studies. In addition, the interpretation of audio records will be endowed with prosodic computer speech analysis using *Praat*. The methodological framework of the project will be sound studies. In comparison to previous studies on sound, they problematize sound in their socio-political contexts and accentuate the natural interdependence between sound and politics.

What makes the project potentially impactful on comparative literature and sound studies is the fact that it approaches the relationship between contemporary Polish poetry, its sonic dimension, and politics in an integrated way that considers how voice and sound are treated in sound studies. Sound studies in comparative literature is a relatively new approach with few specialists, and almost all of them are concentrated around several research centers in Scandinavia, Germany, and France. Any research in this area, especially when applied to a new corpus such as Polish poetry released after 2010, can attract the international interest.