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## Introduction

### Poetry between different media and artistic genres

Since the turn of the millennium, poetry has undergone a noticeable renaissance – some even speak of a “poetry boom” (see Metz 2018). The page and the printed book no longer constitute its primary locus as poetry appears in a diverse range of forms and medial constellations: at spoken-word events, as audio or video files of performed poetry to be found on CDs, DVDs, or online, for instance on social media platforms, in the pop-cultural format of poetry clips, in various subgenres of poetry films. In many countries, contemporary poetry in one of its most popular forms – the poetry slam – fills entire theaters or other large venues. There are millions of YouTube videos of slam performances, some of which have been streamed thousands or even millions of times. On social media platforms, poetry sometimes reaches large audiences and has even given rise to new poetic genres, like *Instapoetry* or *PoetryTok*, often designed as text-image hybrids. Poetry can be found in urban spaces or displayed like advertising in metropolitan subways worldwide. A range of experimental “new media” poetry also employs kinetic script or coded language, continuing the tradition of concrete and visual poetry onto the computer screen, into the art gallery, and within social media. In short, contemporary poetry is “here, there, everywhere” (Nykqvist 2023, 30). Therefore, it seems necessary to inquire into the relevance of poetry in the digital age by investigating its new multifaceted forms and manifestations, while at the same time acknowledging their history and the specific genre theory of lyric.

The genres and phenomena listed above demonstrate the wide range of linguistic forms that are negotiated as “poetry” in the present. Some suggest an understanding that is strongly based on the literary definition of the lyric genre – language structured in verse that contrasts with everyday language in terms of its style but also its written arrangement, and which uses textual representation in the form of additional pauses, line breaks, etc. (cf. Burdorf 1997, 20–21; also see Culler 2015; Mønster 2017; → I.1 LYRIC GENRE THEORY). Others embrace a more expansive usage of the term, encompassing a diverse array of shorter texts that employ different kinds or levels of → I.3 POETIC LANGUAGE, as occasional verse, proverbs, embellished wordplay, or even – in poetry slam texts, for example – as brief autobiographical narratives or essayistic explorations of various themes. The fact that all those different types of poetry are, in one way or another, inter-

twined at all is not least due to the terminology at hand. German, for instance, has three distinct concepts, which are used in both everyday and academic contexts: *Lyrik*, *Dichtung*, and *Poesie* (the latter is associated with shallow, pleasing, everyday poetry). In addition, the English-language term *Poetry* – with capital “P” – is also used in German-language discourse to describe more performative and/or popular forms (e.g., slam poetry). Conversely, the English word *poetry* is more comprehensive and only further differentiated in specialist discourses within literary studies (as *poetry*, *lyric poetry*, *the lyric*, etc.; → III.1 LYRICOLOGY). This breadth of the English term invites a joint investigation of the full diversity of poetic media formats and subgenres, as is carried out in this handbook. Contemporary performative, musical, and audiovisual poetry formats, often supported by digital technologies, seem to offer easier or more playful access to a literary genre often considered to be abstract, difficult, or elitist. New forms and formats not only challenge and question the established genre conventions of poetry based on written texts in books but also modify and extend them.

In the digital age, the functions of poetry have been significantly broadened, which four brief observations may illustrate:

- (1) Poetry can create (temporal) communities and audiences, characterized by physical or virtual copresence, as well as by allowing readers to comment or share – a participatory culture which is intensified in various ways through digitalization (→ II.2 LIVE ORAL POETRY; II.7 SOCIAL MEDIA POETRY). Due to the genre’s brevity and sententiousness, direct reactions to poems – be these themselves poetic or in any other form – are fast and easy: “the freedom of the genre displays itself in its flexibility” (Kjerkegaard and Ringgaard 2017, 11).
- (2) Popular and widely accessible poetry formats promote self-staging (→ IV.2 STAGING THE SELF IN SPOKEN-WORD POETRY), corresponding to common online practices in other areas. As a literary genre, poetry carries a particular affinity with the notion of self-expression, due to its literary and philosophical tradition as the “subjective genre” – and the latent equation of the poet with the poem’s content and lyrical voice (→ I.5 LYRIC SUBJECTIVITY).
- (3) Particularly on social media platforms or in public urban spaces, poetry often serves as a tool for the expression of opinions or political activism (→ II.8 POLITICAL AND ACTIVIST POETRY; II.9 POETRY AS PUBLIC ART), by weaving political messages into its ambiguous language or visual imagery.
- (4) It is also notable that poetry and “the poetic” are pervasive in contemporary arts and aesthetic discourse as such (see, for instance the respective volume of *Texte zur Kunst*; Busta and Dyes 2016). One frequently encounters visual artworks at exhibitions and biennales that are attributed a “poetic” or “lyrical” quality. These works are described as being especially beautiful, elegiac,

or complex, thus referring to a traditional, somewhat “romantic” understanding of the lyric. In the field of international art criticism, the categories of the poetic and the lyric have thus become master tropes for aesthetic value.

One important strand within this diversified contemporary poetry culture is popular poetry, which serves – as it has also done in the past, *inter alia*, in the form of occasional poetry – a variety of functions, including consolation, community building, and negotiation of individual or collective identity (see Chasar 2020; Fantappiè et al. 2024; → III.2 CULTURAL STUDIES AND LITERARY SOCIOLOGY). One of the notable features of popular poetry – in whatever form – is its return to formal elements: to rhyme and meter, for instance, which have been considered outdated in both contemporary poetry theory and poetic practice (cf. Gioia 2004, 13; Wolbring 2015, 314–332). Today, popular poetry is *inter alia* found on amateur websites, on digital platforms, and at commercial poetry slam events. Poets are utilizing the potential of multimodal and performative presentation modes (→ III.14 MEDIA LINGUISTICS AND MULTIMODAL STUDIES), generating revenue through stage performances and online advertising. Conversely, “classical” poetry, which is still essentially → II.1 PRINTED POETRY, has evolved further and currently tends to engage with a multitude of pertinent discourses and topics of criticism (e.g., climate crisis, feminism, racism, digitalization, right-wing populism). At least in German-speaking countries, a recent trend of complex, philosophical, and hermetic lyric is decisively addressed toward an educated audience and a reception in written form. Another segment consists of experimental, often playful, avant-garde forms of sound and visual poetry produced through the creative and constitutive use of the newest digital technologies. Here, protagonists often themselves claim not to be poets but rather visual or sound artists, and even computer scientists.

Thus, contemporary poetry cultures and discourses exhibit considerable variance; forms of production as well as publication have likewise become highly diversified, with few instances of direct relation between them. One intersection is formed by the printed book, which is (or remains) relevant for almost all segments, even if they differ conceptually. Another is formed by poetry festivals or other live events, which often attempt to bring together popular and more hermetic, “bookish” forms of poetry, not least to attract a broader audience. Sophisticated page poetry is currently enhanced by the emergence of popular formats (and vice versa); these two poles are highly interdependent, which can be exemplified by successful slam or social media poets aiming at publishing a poetry book, while some “book poets” today complement their print publications with QR codes to audio files or produce videos of spoken poems.

The new digital and postdigital formats foreground the inherent inter- and transmediality of poetry. To illustrate this via the plain model of *intermediality* by Irina Rajewsky (2005): A poem may be subject to a *medial transposition* – for instance, it can be the basis for a musical composition or a video poem; in the strict sense, the poem’s text might be neither audible nor visible and, thus, only the new, non-literary medium is present in the artwork. Contrary to this, in a *media combination*, a musical piece or a poetry film would integrate the poem text in one way or another (e.g., heard as spoken or sung lines or read as moving or still script); here, literary and non-literary media or artforms are both copresent and constitute the intermedial work through their relation and combination. The third variant of intermediality following Rajewsky, *intermedial references* – in which, for instance, a poem references a dance or a theater play references a poem or poet – is not of particular relevance for this handbook, as it is no new phenomenon (for a more complex and critical model of intermediality, see Elleström 2021). However, today’s “[m]ultimodal poetry tends to hybridize cultural, stylistic, intertextual and intermedial references” (Müller and Stahl 2021, 7), so that the categories tend to blur. Heike Schäfer has furthermore argued for *transmediality* to be a more appropriate term when it comes to contemporary poetry: “[I]nstead of discussing intermediality solely with regard to the interactions between literature and other media, such as painting or photography, we could also comprehend it as a constitutive element within the literary field itself” (2015, 169). She argues that since poetry is today “written, read, circulated and reworked across a broad variety of media, intermedial literary studies should conceive of literature [or poetry] as a transmedial practice and make it a priority to study *the media of literature*” – in other words, “to take in the whole variegated media landscape in which literary experience unfolds” (Schäfer 2015, 177–178). In addition, Ralph Müller and Henrieke Stahl have suggested *transition* as a key term for the ongoing movements and medial dynamics of poetry, “understood as a form-giving principle that shifts and transforms borders or moves across them: for example, between genres, media, publication formats, languages, aesthetic and pragmatic functions, as well as communication contexts” (2021, 10).

Transitions and transpositions of poetry between various media and arts (as well as cultures) are, of course, not an entirely new phenomenon, as poetry crosses and has crossed medial and artistic boundaries more easily than other literary forms, which may be attributed to specific features of the genre, such as its brevity and formal arrangement (cf. Chasar 2020, 3–4). In the digital age, however, poetry both enhances and foregrounds its inherent inter- and transmedial dimensions. Recent developments have drawn attention to this aesthetic tradition, not least within heightened use of media technologies, particularly promi-

ment amongst the literary avant-gardes of the early twentieth century (→ III.15 MEDIA ECOLOGY AND MEDIA ARCHAEOLOGY). However, additional methods are necessary to analyze today's multimodal forms, which are more complex and multilayered than earlier artistic practices and are also more widespread (see Schäfer 2015; Kjerkegaard and Ringgaard 2017; Müller and Stahl 2021). In addition to established philological tools and knowledge of poetry forms and literary history, this scholarship requires skills and analytical parameters from the following fields and areas of research, among others: performance and theater studies; research on the voice, including speech communication studies; musicology, including popular music, as well as approaches from sound studies; film and media studies; media theory and media linguistics, in particular, research into the internet and platform studies; computer science; visual culture studies, art history and the history of script in the visual arts; research into popular culture; psychology; and sociology. This extensive list reveals that a multidisciplinary approach is required to study the diversified forms and functions of contemporary poetry, including new publics as well as new promotional strategies. Therefore, both the research project that initiated this book and the scholars who wrote the articles contribute from different disciplinary and transdisciplinary perspectives.

The notion of the “digital age,” used in the title of this handbook, is not uncontested in cultural and media studies. It is used here as a heuristic category to denote the present, where almost all information is available on computers and in digital form (see Engberg et al. 2023). The digital age is also the age of globalization, “marked by the widening, deepening, and speeding up of worldwide internet connectedness and interactions” (Ramazani 2020, 12). When it comes to poetry, this not only implies the generation of new forms and modalities but also a transnational, even global “[m]igration of form[s]” with highly interesting results (Ramazani 2020, Ch. 5; see also Knox et al. 2023). Yet, despite powerful changes brought about by globalization and digitalization (→ III.5 POSTCOLONIAL STUDIES; IV.9 GLOBAL POETRY AND THE LIMITS OF TRANSLATION), poetry continues to exist in its traditional forms and structures as well. Moreover, some popular contemporary forms of producing, performing, and distributing poetry were developed long before the introduction of the computer – for instance, poets performing accompanied by music or poetry books being published with images. However, digitalization has had a significant transformative effect, exemplified in practices of communication and social interaction in general, particularly since the establishment of the standard of Web 2.0 environments. In the present, poetry is situated in a global “computational network environment” – an environment “dominated by programmable and network media, a media ecology wherein poetry travels between analog and digital media, where both medialization and materializations of poems appear in an egalitarian structure, in which no media or versions are

valued as more important or are given a higher aesthetic status than others” (Rustad 2023, 3). Even though poetry is still available in its established, valued form of printed books, many new intermedial genres have emerged; thus, as in any other cultural realm, there is a more diverse range of opportunities for the production and reception of poetry. In addition, the analog poetry book has become “analog” in the strict sense only through digitalization (for this notion see Sterne 2016); thus, its materiality and mediality must be considered in relation to digital forms.

Poets today often consciously opt for a printed work in addition to the diverse alternate options of presentation and publication. The book, therefore, is no longer the “natural” habitat for poetry (cf. Rustad 2023, 36). Book publications of celebrated global Instapoets like Rupi Kaur, Yrsa Daley-Ward, or Nikita Gill have even increased the sale of poetry books. Today, many young poets make their debut on social media, bypassing the classic gatekeepers of publishing houses, and later, if they are successful and have the appropriate number of followers, also publish a printed book (cf. Penke 2019, 453, 468; see also Knox et al. 2023; Mackay and Knox 2024; → IV.7 DIGITAL PUBLISHING OF POETRY AND ITS DETRACTORS). However, algorithms now act as new gatekeepers as they select, organize, and even shadowban content on social media, thereby contributing to both visibility and invisibility – for instance, with regard to the ethnic or sexual identity of poets. To investigate these phenomena, approaches from cultural studies, platform studies, visual culture studies, and more must be considered.

Due to the many interrelationships between digital and analog poetry production and presentation – that can also be observed in other areas such as popular music – terms such as *online/offline* or *digital/analog* no longer prove to be dichotomous categories; rather, they are fundamentally intertwined (cf. Bajohr and Gilbert 2021, 9; Kreuzmair and Schumacher 2022, 4). This is captured in the notion of “postdigitality,” used to either express a disenchantment with digital information systems and tools or to characterize a state in which fascination with them has become historical. It also stands for a critical perspective that no longer focuses on technical innovations as such (cf. Cramer 2015, 13; → IV.13 NEGOTIATION AND CRITIQUE OF DIGITALITY IN PAGE POETRY). Postdigitality furthermore refers to the hybridization of older and recent technologies – which is particularly significant for the literary genre of poetry – and to a phase in which the use of media in the arts has become highly reflexive. Research on *Poetry in the Digital Age*, thus, must also include postdigital aesthetics and theory.

In addition, understandings of *digital literature* have recently expanded to a certain extent. In principle, all literature that not only is subject to digitization processes but also “reflects this basic condition of contemporary literary production and reception” is now considered as such (Bajohr and Gilbert 2021, 10; trans.,

also in the following, CB). Hannes Bajohr and Annette Gilbert have identified three types of digital literature: Firstly, thematic-motivic engagement with the digital and the incorporation of discourses or realities of the digital world (“digital content paradigm”); secondly, location of literature in digital production and reception environments, based on the “affordances and social dynamics of new textual participation possibilities” and producing new ways of writing (“digital sociological paradigm”); the third category is the creation of texts using computers, codes, algorithms, and the automated processing of text corpora as a writing method (“digital ontological paradigm”; Bajohr and Gilbert 2021, 13–14). An alternative designation for this last category is “born digital poetry” (Engberg 2007; Rustad 2023, 2, 19, 27).

In this latter type of texts, a distinction can be made between two types and phases: Initially, generative writing in which texts were “produced by executing algorithms laid down in formalized programming languages,” and subsequently, for approximately a decade, texts that utilize deep learning processes based on neural networks (Bajohr and Gilbert 2021, 12, 14). In this type, text generation is no longer based on programmed rules but on statistical distributions and assignments of words and linguistic units of meaning based on extensive corpora on which the program has been trained – thus, based on a “connectionist paradigm” (Bajohr 2022, 196). Since the development of large language models (LLMs) such as Chat GPT, digital poetry has been explored in multiple ways (→ IV.11 AI CREATIVITY AND POETRY). AI-generated poetry is occasionally published in books; such LLM-generated conceptual publications represent a “postdigital move” that “juxtaposes the specificity of the analog and the digital and emphasizes their interwovenness by deliberately switching media” (Bajohr and Gilbert 2021, 9). Consequently, even if it is printed in a book, it can be considered digital – or, more accurately: *postdigital* – poetry.

## The ERC research project *Poetry in the Digital Age*

*Poetry in the Digital Age* (acronym: *PoetryDA*) was a large interdisciplinary research project funded through an Advanced Grant from the European Research Council (ERC) and conducted at the University of Hamburg between January 2021 and December 2025. The project has aimed to emphasize the medial and cultural dimensions of poetry, an undertaking that seemed especially necessary for this literary genre, which was still heavily based on the narrow, established book-culture concept of literature. Although cultural studies have had a huge transformative impact on literary studies as a whole, this “turn” has not yet reached po-

etry research to a sufficient degree. By taking this approach, the project's results contribute to both broader literary studies and to the field of comparative *interart studies* (see Lagerroth et al. 1997; Zemanek 2012; Fischer-Lichte et al. 2015). The project has developed tools for the integrative analysis of poetry ranging from pop culture and its eventization of poetry to elaborate artistic works. Previously, these disparate segments of poetry culture were researched by different groups of scholars with very different backgrounds, methodologies, and interests. A central goal of *PoetryDA* was to integrate these groups and to establish a platform for exchange and collaboration. This handbook is one of the main results of this mutual endeavor.

Situated at the intersection of literary, cultural, media, and interart studies, the *PoetryDA* team and its collaborators have examined key objects and corpora and developed tools to analyze today's multifaceted poetry formats by scrutinizing their forms and sites of presentation or performance. The project has negotiated the following central research questions: What factors have contributed to poetry's current popularity? What is the best way to systemize its subgenres? What new methods and theories are required to analyze them? How do popular culture and so-called "high culture" oppose one another, interact, or mix? What are the functions (aesthetic, cultural, social, political) of these new forms and modes of presentation? As a heuristic starting point to structure the highly differentiated and disparate field of contemporary poetry forms, research in the project has operated within the framework of three sub-projects, focusing on (a) poetry and performance, (b) poetry and music, and (c) poetry and visual culture, respectively. These broad and partly interrelated research areas will be sketched in the following (the entire introduction, but especially these sections, utilize arguments as well as earlier versions of certain passages from an online publication on the topic; cf. Benthien 2021).

The research area of *Sub-Project 1: Audioliterary Poetry Between Performance and Mediatization* – the interplay and dynamics between poetry on the page, on the stage, as video, or as audio recordings – is highly significant for contemporary poetry cultures. Such performative realizations broaden and diversify poetry. They add levels of meaning to poetic texts through voice and body language, by interaction with the audience, by using visual and acoustic effects, or by experimenting with techniques like cutting, mixing, and sampling (see Matter 2024). The multisensory character of performed or mediatized audiovisual oral poetry can result in more accessible poetry formats and, therefore, address broader audiences. This enhanced accessibility of multisensory poetry can also be explored in the context of disability studies, when, for instance, focusing on aesthetic levels of accessibility tools (which is the topic of a study in progress by *PoetryDA* research associate Clara Cosima Wolff). A specific genre that has recently garnered atten-

tion in this regard is sign language poetry (see Wolff 2024; → IV.4 AESTHETICS OF ACCESS IN CONTEMPORARY POETRY).

Performance poetry can also be considered as a response to the audience's desire to hear poetry spoken by the authors themselves on stage instead of reading them individually – often, but not exclusively, based on the book medium. The focal point of poetry performance is the poet's oral live presentation of his or her texts in front of an audience. Such a performance is a “genuine manifestation of poetry” (Novak 2017, 148) and not a derivative or secondary version of a printed poem: a work in its own right. A poetry performance occurs in a particular place and time, and the situational conditions frame the poem and send it forth as an aesthetic happening (cf. Benthien 2013, 287–309; → III.10 PERFORMANCE AND THEATER STUDIES) or a “soundpoetic event” (Lutz 2012). Although poetry readings have a long tradition (see Mønster et al. 2024) – for instance in the avant-gardes of the early twentieth century or in Beat poetry of the 1960s – the growing popularity of poets performing their texts at live events or in front of a recording device can be understood as a response to digitalization in that it emphasizes a physical proximity and live interaction between participants. The corporeal presence of performers embodying their texts generates “authenticity effects” (Novak 2017, 158; see also Ailes 2021), and the participants' copresence creates an “intersubjectivity” (Middleton 1998, 290–295) not experienced within a quiet reading of books or digital communication. In fact, one may speak of a “triangular relationship between performed poem, author or performer, and the audience” (Gräbner and Casas 2011, 9). Throughout the course of the Covid-19 pandemic, poetry readings and events have often been transposed to online streaming and communications platforms (→ IV.1 POETRY PERFORMANCE BETWEEN LIVENESS AND MEDIATIZATION). As a consequence, elements constitutive for poetry performances in physical copresence “are increasingly confronted with media practices that not only allow digital technologies to become integral components of the performances but also lead to far-reaching media circulations through practices such as streaming, recording, and sharing on online platforms” (Wehmeier and Wolff 2024, 1).

Poets, particularly in the early 2000s, have made various attempts to present and design poetry in a more multimodal manner, experimenting with diversified formats, like audio or video files, published on their personal websites. A noteworthy development, at least in German-speaking countries, was the incorporation of CDs into poetry books, in which selected poems could be accessed as audio tracks spoken by the authors. Poetry volumes and anthologies with spoken poetry were in the past and occasionally are still also produced as separate CDs (see Vorrath 2020; Meyer-Sickendiek 2020). Such audio files are typically recorded in professional sound studios and have participated in the broader audiobook boom (→ III.9 AUDIO MEDIA RESEARCH). The spectrum encompasses a range from

conventional poems spoken by the author using his or her “natural” voice to experimental sound-poetic works (see Matter 2025; → II.4 RECORDED AND AUDIOLITERARY POETRY). Significant research has been conducted in this area that requires additional tools and methods (→ III.7 SOUND STUDIES AND MUSICOLOGY; III.8 SPEECH COMMUNICATION STUDIES; Dürr 2026, Ch. 2.2, 3).

The theoretical and methodological framework of *Sub-Project 1*, dealing with these materials and questions, has been interdisciplinary, fusing approaches from literary studies, media studies, cultural studies, performance studies, and sound studies, as well as from disability studies and psychology. It must be noted that the research in the sub-project has not focused first and foremost on poetry live performance, as this field has been studied strongly in the last couple of years (see, e.g., Novak 2011; Bers and Trilcke 2017; for a recent overview, see Matter et al. 2024). With *Poetry off the Page, Literary History and the Spoken Word, 1965–2020*, a complementary research project has also taken place at the University of Vienna (ERC Consolidator Grant, PI: Julia Lajta-Novak) dedicated specifically to this area. This project has emphasized, among others, the activist aspect of oral poetry and the assertion that poetry can serve as a conduit for direct engagement with social and political issues through live performances. This understanding aligns with the tenets of the spoken-word movement that originated in the U.S., which has included from the beginning critical, socio-political, and interventionist impulses and perspectives.

The oral genres of spoken word and slam poetry stand in close proximity to poetry’s presumed origins in orality (see Ong 1982; Finnegan 2003; Beissinger 2012; → I.11 VOICE AND ORALITY). Thus, *audioliterariness* (“Audioliteralität”; Jäger 2014, 246), which denotes texts in which written and auditory content is related in such a way that its transmedial movement itself creates meaning (cf. Matter 2025, Ch. 2.3; → II.4 RECORDED AND AUDIOLITERARY POETRY), has been an important concept for the sub-project. Interactions between writing, live performance, recording, and the way that poetry-specific parameters such as versification or enjambments are translated into “secondary orality” (Ong 1982, 133) through corporeal and vocal presence (and vice versa) required investigation as well, as it is the performance itself that “projects the poetic work into a *setting*” (Zumthor 1990, 118, 124; see also Benthien 2013; → II.2 LIVE ORAL POETRY). Such concepts of situatedness, developed in a predigital era, required those that incorporate digital forms of presentation as a supplement. A basic assumption of the sub-project has been that liveness and mediatization are not opposing states but rather fundamentally intertwined and related (see Auslander 2008; → IV.1 POETRY PERFORMANCE BETWEEN LIVENESS AND MEDIATIZATION). To investigate such *transcriptive movements* (cf. Jäger 2010, 72) between book, live, mediatized, and transposed poetry, media studies concepts such as *format* and *interface* have been of prime relevance (and will

be further elaborated in a book by *PoetryDA* research associate Henrik Wehmeier). Poetry slam, for instance, has required reflection not only as a popular event format but also as an online format with specific affordances. The wide-ranging circuit of recordings takes place through a lossy reformatting that paradoxically leads to a successful use of video platforms like YouTube and enables a far-reaching media circulation (see Wehmeier 2024).

*Sub-Project 2: Music(alization) and the Lyric: Recent Medial Constellations* has examined contemporary medial transpositions and media combinations of spoken poetry, music, and sound art. Unlike existing studies, which largely based their arguments on the genre theory of the lyric and historic literary practices (e.g., the medieval song), the sub-project has inquired into the impact of digitalization on musical poetry, integrating many facets of the phenomenon. Contemporary hybrids of poetry and music span the range from recent avant-garde transformations of traditional genres like the art song to pop and rap lyrics and sound-based art forms that exist fully outside of music – such as sound installations or soundwalks (cf. Benthien and Gestring 2023, Ch. 3.4) – and offer fundamentally new possibilities for sonic settings of poetry (see Dürr et al. 2025). In the digital era, interart combinations or hybrids of music and poetry are manifold. A pertinent example is contemporary variants of the *art song*, a musical genre that gained particular relevance in German Romanticism. Contemporary vocal music compositions with the reduced instrumentation of the singing voice plus instrumental accompaniment continue and modify this tradition; they create both a tension and an “intimate space” between poems and *Neue Musik* (see Kogler 2023, 2025; Henkel 2025; this is also the theme of a coming book publication by *PoetryDA* research associate Kira Henkel). Contemporary composers often work with digital tools, for the creation of music or for the live performance of accompanied spoken or sung poetry. Outside the classical music scene, there are many additional connections between oral poetry and music. Several contemporary poets collaborate with musicians and sound artists, who at times work with voice manipulating technologies – e.g., loop pads – that add sounds or electronic beats to audio recordings, thus exhibiting a likeness to musical forms like the recitative, pick up rap-styles (see Dürr 2024; Dürr and Keylin 2024), or draw on voice and speech technologies, such as voice synthesis, to diffuse the human and the posthuman (see Cayley 2017; → IV.12 POSTHUMANISM AND POETRY IN THE ANTHROPOCENE).

One guiding research question was: What prosodic, rhythmic, and phonetic elements are emphasized, introduced, or, conversely, disregarded in a poem’s intonation compared to the written form and vice versa? In short, this concerns the role of → I.10 MUSICALITY AND *SANGBARKEIT* (the ability to be sung) in contemporary poetry and spoken word. Investigating the relationship between poetry and music, the question of how digitalization has shaped both the voice and

perception of the voice was also of interest (see Gibson et al. 2010). Furthermore, the sub-project has investigated rhythm and melody in poetry prosody relating to music in both spoken and sung poetry as well as in performance styles between speaking and singing, such as rap (see Dürr 2026).

Unprocessed voices and speaking styles found in more traditional poetry readings are, presently, increasingly confronted with synthetically generated and/or technically processed voices (Keylin 2024a; see Nachtergaele 2024) and extended vocal techniques such as beatboxing, which have also become creative tools (see Dürr and Keylin 2024). At the same time, printed poems may be approached as representations of or even prompts regarding listening experience, with acoustic phenomena such as noise, silence, or improvisation serving as both their subject matter and structural principles (see Skoulding 2020; Keylin 2023a). To investigate these topics, research in the sub-project has incorporated publications that adapted concepts and analytical methods from → III.7 SOUND STUDIES AND MUSICOLOGY (see Novak 2011; von Ammon 2018; Vorrath 2020). For an analysis of the mediated voice, terms and methods from → III.8 SPEECH COMMUNICATION STUDIES have been adapted toward the problematics of mediatized voices and combined with reflections on sound shapes and listening habits from sound studies. The ways in which voice and body language are used within different types of poetry performance and which forms of vocal musicalization are chosen have been of particular interest. When comparing classical poetry readings, spoken word, and rap performances, it was necessary to extend the rather specific perspective from speech communication studies by → III.10 PERFORMANCE AND THEATER STUDIES. At the same time, sound and music have been considered as features of → II.1 PRINTED POETRY, beyond the traditional categories of → I.8 RHYME, METER, AND RHYTHM.

Regarding the relationship between poetry and popular culture or music, further questions concern, for example, the relationship between lyrics and lyric poetry, as song lyrics are also increasingly being studied independently, in particular by literary scholars who argue for their poetic qualities (→ I.9 MUSICALITY AND *SANGBARKEIT*; IV.5 ENTANGLEMENTS OF POP MUSIC AND POETRY). The close intertextual relationship between literary and popular poetry is, for example, evident in the scholarly interest in the oeuvre of singer-songwriter Taylor Swift, whose songs recently became the subject of an academic anthology (see Tontiplaphol and Klimchynskaya 2024). At the same time, many poets today, particularly in the slam, spoken word, or Instapoetry scenes, adopt a pop-star persona, record poetry albums, and produce “poetry clips.” Not only documentations of live stage events, these also contain artistic performances exclusively produced and distributed on videotape (formerly, e.g., on DVDs, today on social media platforms; → II.5 AUDIOVISUAL POETRY). They are often edited in a way reminiscent of music videos;

setting, personnel, and camera perspectives are chosen to fit the text. Even though this format is not extremely popular it is a good illustration of the strategic marketing of poetry – and slam poetry in particular – based on the aesthetics of the music industry. A comparable approach to emulating successful musical genres can be discerned in the poetry slam and spoken-word scene, which is strongly influenced by hip-hop culture; thus, poetry performances often feature similarities or similar tendencies in terms of rhythmic structures, for example.

Contemporary (sound) artists are experimenting with poetry written by humans but spoken by computers and with poetry composed by digital technologies (including AI) and spoken by human actors (see Keylin 2024a, 2024b; Dürr and Keylin 2025; → IV.11 AI CREATIVITY AND POETRY; this is also the objective of a study by *PoetryDA* research associate Vadim Keylin). Such practices are the result of two converging processes: the assimilation and reshaping of established forms of poetry performance by digital media and the production of new, “digitally oral” poetry forms endemic to participatory online culture (cf. Keylin 2023b, Ch. 4.4). Following a long-standing tradition, the enunciation of a text by a poet-subject serves to vitalize and authenticate the work. This has addressed questions pertaining to the nature of → I.5 LYRIC SUBJECTIVITY and authorship in the digital era. The phenomena necessitated the application of interdisciplinary expertise, integrating sound studies, speech communication studies, media studies, and computer science. In addition to the classification of acoustic phenomena, the comprehension of artificial neural networks was also required.

The relations of poetic texts to various (audio-)visual media and art forms was the research area of *Sub-Project 3: Poetry and Contemporary Visual Culture*. Here, the research was dedicated to various phenomena such as:

iconic and kinetic script in digital poetry, visual elements (e.g., drawings or pictures) in social media poems on networking platforms such as the photo and video sharing service Instagram, and spoken and written text in combination with moving pictures in poetry films. Going beyond poetry on screen and on the internet, poems can be found in public spaces in the form of light projections and murals [ . . . ], they adorn everyday items such as mugs or posters, and short poems or lyrics are sometimes even tattooed onto skin. (Korecka and Vorrath 2023a, 1)

The list shows the wide range of contexts in which poetry is used and utilized within contemporary visual culture – in the arts and, increasingly, in everyday culture and prosaic practices. Furthermore, it becomes evident that conventional methodologies to deal with visual phenomena derived from art history and media studies do not suffice. Consequently, more contemporary methodologies, such as those pioneered in the first decades of the twenty-first century by interdisciplinary visual culture studies (including the influential German variant, *Bild-*

*wissenschaften*; see Mirzoeff 2002; Grau 2011; Benthien and Weingart 2014; → III.12 VISUAL CULTURE STUDIES) must be incorporated. The omnipresence and power of visual representations on- and offline also necessitates a critique of the hegemonic structures and medial dominance of certain types of iconography, visibility, and visuality (cf. Korecka and Vorrath 2023a, 7). In many cases, an examination of contemporary poetry in the context of visual culture studies necessitates an intensified examination of socio-political issues, which has also become evident in the preceding remarks and corresponds to the frequently critical orientation of visual culture research. In their introduction to the book publication on the subject, Magdalena Elisabeth Korecka and Wiebke Vorrath, therefore, question the widespread notion of “visual literacy” in favor of a “poetic visual and digital criticism” (2023a, 10).

As poetry is still popular in the established form of book publications, the sub-project has also investigated the visual qualities of printed poetry – concerning graphic elements, the aesthetics of script, and the evocation of visuality, as well as its continuing or renewed “bookish culture” (see Pressman 2020) as an antipode or supplement to digital forms (→ II.1 PRINTED POETRY). Contrary to this, → II.6 DIGITAL POETRY is often multimodal; it uses and transforms devices introduced by the avant-gardes and neo-avant-gardes. A general feature of *kinetic poetry* in comparison to visual poetry of earlier eras is its fleeting and time-based character (see Simanowski 2011, 2023; Benthien et al. 2019, Ch. 3.2), transporting kinetic script or coded language onto the computer screen and into the art gallery, which exemplifies the transition “from object to event” (Hayles 2006) significant for digital culture. Iconic and kinetic script are employed as tools to transform traditional poetry techniques such as repetition and variation (see Edmond 2019) or use the visual appearance of scripts and codes to achieve alienation effects (→ I.12 LAYOUT AND TYPOGRAPHY). Some digital poets generate visual poems through the use of algorithms (see Vorrath 2022), while others create forms of sculptural poetry in which script appears three-dimensionally. *Code poetry* is a subgenre of digital poetry that aims at making hidden computer codes and programming languages visible, often with a playful and experimental manner in layout and content (see Kerr and Holden 2023).

In the age of “scrolling literature” (McElwee 2017), so-called “platform poetry” on sites like Instagram and TikTok often figures as short texts adorned with visual elements, such as handwriting, multiple colors, ornaments, drawings, or photos; here poetry often appears as multimodal arrangements and in serial form (→ II.7 SOCIAL MEDIA POETRY; III.14 MEDIA LINGUISTICS AND MULTIMODAL STUDIES) and thus can be considered new variants of former poem-image hybrids like the emblem, popular in the early ages of book culture. In reality, poems on Instagram and TikTok encompass a wide variety of poetry that follow varying conceptions of

brevity and experimental characteristics – from kinetic script or collage-based poems to “kitschy” aphorisms. Nowadays realized less as static images and more and more as short video clips, these – often aesthetic and visually appealing – compositions can also exhibit socio-political functions, enabled through platform-specific and relational affordances (see Korecka and Wehmeier 2024; this is also the topic of a coming book publication by *PoetryDA* research associate Magdalena Elisabeth Korecka).

Aside from new developments in the production and visual presentation of poetry in the digital realm, poetry is often presented in public, urban spaces. Visible poetry includes ornamented poems found in public transportation within various metropolises or large-scale poetry on façades, be these only temporary – e.g., script projections within the framed space of art events and small tags posted or sprayed by unknown activists – or permanent, like a mural or a billboard with gigantic verse resembling or subverting advertisements (see Benthien and Gestring 2023). Several conceptual visual artists also contribute to visual poetry in urban settings through sometimes ephemeral, sometimes permanent installations of poetry. A peculiarity of the production of space through “public poetry” is that it occurs not only on-site but simultaneously on digital platforms. This creates interactions between urban spaces and digital platforms, which can also influence the perception of public spaces. To investigate such → II.9 POETRY AS PUBLIC ART, approaches from literary studies and art theory – e.g., on site-specific art – and urban sociology have been applied. These include discourses on the politics of urban and public spaces and reflections on the increasing interweaving of physical and virtual spaces through the use of digital technologies.

*Poetry films*, a genre popularized not least by the ease of use of smartphone video technology also by amateurs, have also been a relevant topic for the sub-project: These are audiovisual artworks that utilize poetry on a literal or a conceptual level, often with elegiac image-sound-combinations that transform poetic devices into moving-image compositions (see Benthien et al. 2019, Ch. 4.1 and Part 5). Displayed primarily not in a cinematic setting, at specific events like the ZEBRA Poetry Film Festival in Berlin but also increasingly on computer or smartphone screens and distributed on platforms such as Vimeo or simply via personal social media accounts, these short films often utilize oral or written poems (→ II.5 AUDIOVISUAL POETRY). Unlike poetry clips, poetry films or *video poems* are more abstract works and tend to have a greater artistic ambition. Despite two studies on the subject (see Orphal 2014, Tremlett 2021), the fast-growing field has required further research, going beyond formal aspects and ambitions of genre classification and focusing on relevant thematic fields, for instance, that of visual and cultural memory (→ III.4 CULTURAL MEMORY STUDIES). Poetry films in the digital age, which build on avant-garde filmmaking traditions, continue to dissolve tradi-

tional concepts of space as static and time as linear, enhancing the works' poeticity (→ II.5 AUDIOVISUAL POETRY). By studying these formal visual affordances together with themes such as cultural identity, poetry films, like written poems, can invite further discussions of “experiential poetry’s underlying political nature” (Hofman 2023, 17; *PoetryDA* research associate Anna Hofman also deals with this topic in her coming book).

## Overarching new perspectives, challenges, and research areas

As outlined, the research project has been carried out in three sub-projects with inter- and transdisciplinary research questions, objects of research, and teams – each including a comprehensive corpus that unfolds the current spectrum of phenomena and research questions in the respective field and examines them in numerous individual case studies (see in particular the edited books by Korecka and Vorrath 2023b; Matter et al. 2024; Dürr et al. 2025). However, the sub-projects' research areas and corpora were, in many ways, interrelated; for instance, through the phenomenology and aesthetics of performance, voice, and listening, through multimodal aspects of audiovisuality, or through rapidly changing online practices of participation and circulation. Over the course of the research project, a number of further cross-cutting issues and new overarching fields of work emerged that will be outlined below. Many are discussed in more detail within this handbook and respective references will be made. As in the previous pages of this introduction, it is not possible to provide a complete research overview of the topics and fields for reasons of scope; only exemplary positions can be touched upon here.

The first general topic to mention is an inquiry as to the relevance of *interart constellations* or *media combinations* (cf. Rajewsky 2005, 51–52) beyond the heuristic “tripartite division” of poetry and performance, poetry and music, and poetry and visual culture that have been, respectively, at the heart of the project. *Poetry and dance* here come to mind as another, albeit rarer, type of interart constellation that has had a certain tradition since the avant-gardes and remains a niche in the dance and theater sector in several countries. The present adds a production-orientated aspect toward digital tools, as is generally the case for the performing arts. Poetry in combination with *textile arts* has also recently been identified as a rather specific interart practice (see Bardazzi 2023; Papachristodoulou 2023; → I.4 POETOLOGICAL POETRY; IV.12 POSTHUMANISIM AND POETRY IN THE ANTHROPOCENE); it may also be found in the context of poetry festivals, for instance, in handcraft workshops. The relationship between poetry and architecture, which has

existed since antiquity in the form of inscriptions on buildings, has been revived in many forms and has attracted more public attention this is examined in a book realized within this project on (mainly) visible poetry in urban spaces (cf. Ben-thien and Gestring 2023, Ch. 2.1, 3.7, 3.10, 3.11; → II.9 POETRY AS PUBLIC ART). Following this, the interart relationship between poetry and *sculpture* or *installations* should be recalled complementarily to the research conducted in *Sub-Project 3* (see Gheerardyn 2021 and 2025).

In addition to such new pairings, one obviously must consider relations that go beyond dual combinations altogether – Theodor W. Adorno spoke already in the 1960s of an “erosion” (*Verfransung*, literally: “fraying”) of the arts (2003 [1966], 385) – and the increasing hybridization and mixing of genres and media in the digital age must be considered (cf. Korecka and Vorrath 2023a, 3). It is also important to reiterate that the division into three sub-projects within the *PoetryDA* project was mainly heuristic in nature: An examination of poetry and performance, for instance, inherently encompasses various elements of visual culture. Similarly, an investigation of poetry and visual culture necessitates consideration of aural dimensions, such as the audio track found in poetry films. When poetry is studied in conjunction with music, performance aspects assume a pivotal role – and so on. These examples illustrate the *interconnectivity* and *hybridity* of those artforms. The research questions addressed in the project are, therefore, more hybrid than the initial division into three sub-projects would suggest. One example is the edited volume on poetry, music, and sound art (see Dürr et al. 2025), which contains several articles that consider hybrid artistic time-based creations using sound, spoken text, written text, and visual and sculptural elements. Such a *Gesamtkunstwerk* necessitates a rethinking of concepts such as intermediality that are typically based on clearly distinguishable media and arts (again, for a critique see Elleström 2021), altogether, which was the case, for instance, with the poem-image hybrids found, for example, in the early days of Instagram. In addition to this pluralization and multidimensional entanglement of the arts, it must be recognized that *interart* and *intermediality* as concepts are not sufficient – and that the same holds true for alternative terms like *transition* (cf. Müller and Stahl 2021, 10) – when it comes to the equal integration of socio-political discourses or issues such as inclusion or exclusion. These thematic urgencies go far beyond the aesthetic dimension of intermedial art combinations and create new “arts-politics clusters” for which there is, as of yet, no theoretical framework at hand.

A further overarching consideration of the project work is to recognize that many professional and amateur poets and artists today use *digital media technologies as tools for creation* instead of merely employing them for writing, documentation, and distribution. This is not only the case in the most obvious areas:

→ II.6 DIGITAL POETRY and → II.7 SOCIAL MEDIA POETRY. In the field of experimental sound poetry, for instance, artists employ digital devices and technologies such as sound effects, editing, sampling, online devices, and machine learning (see Keylin 2024b; Matter 2025). Contemporary musicians use algorithmic principles to compose vocal music based on poems (see Henkel 2025). Likewise, in amateur practice, poems are used as exploratory material for very different tools, for instance, videos in which performers apply ASMR (Autonomous Sensory Meridian Response) speaking – or rather, whispering – techniques to spoken poetry.

As referenced here in particular regarding the research conducted in *Sub-Project 1*, there is a general growing relevance of digital connectivity for poetry cultures, not least as a result of the pandemic. During the pandemic lockdowns, many poetry readings took place over Zoom rather than as live-events in copresence; a pertinent example is the poetry festival *O, Miami*, which was completely relocated from urban space – the Miami-Dade metropolitan region in Southern Florida – to digital space (see Benthien 2025). Another example is the trans-continental poetry project *Language is a Virus*, which uses online sound poetry performances and collective sound improvisation as a means of reaching toward others despite the barrier of a screen (see Skoulding 2025). Many such practices and newly invented formats have remained and even flourished after the pandemic; thus, one can observe, in general, a growing relevance of mediatisation when it comes to poetry performance (see Wehmeier and Wolff 2024; → IV.1 POETRY PERFORMANCE BETWEEN LIVENESS AND MEDIATIZATION).

But even before the pandemic, an initial networking euphoria enabled through what has been termed “Web 2.0” was severely dampened by a “politically, technically, and aesthetically differentiated net critique” (Bajohr and Gilbert 2021, 11; trans. CB), directed at, among other things, the commodification and commercialization of data and personal information (see Hesselberth 2018, 2000; Benz et al. 2023). In this regard, the relevance of *net critique* and *platform studies* for poetry research must be emphasized when it comes, e.g., to the roles of epitexts in social media poetry and of interfaces for audiovisual aesthetics (see Korceka and Wehmeier 2024; → II.7 SOCIAL MEDIA POETRY; IV.3 PERFORMATIVE EPITEXTS IN POETRY READINGS), of algorithms for the display of content (see Döring and Passmann 2017), and of aspects of multimodal digital ethnography (see Pink et al. 2016). Although many recent poems depict connected digital presence as a commonplace phenomenon, others aim at a net critique and at problematizing notions of hyperconnectivity (see Benthien 2024b). According to Noa Shakargy, contemporary poems frequently “incorporate documentary qualities as they reflect the foreignness and discomfort of interacting with and through the internet, which is likely to disappear as users gradually adapt;” therefore, poetry thematizes “not only the internet as a medium or practice, but as a profound cultural

change that has to be coped with” (Shakargy 2021, 331–332). It is interesting to discuss the role of contemporary “page poetry” in this context. Printed publications that negotiate digitalization can generally be described as “media-archeological observers and providers of perspectives” (Olsson 2022, 30). Poems in which phenomena such as computers, software, and digital networking are not directly described but are apparent in form and method, also have such a *media-archaeological dimension* (cf. Olsson 2022, 22). The methods of → III.15 MEDIA ECOLOGY AND MEDIA ARCHAEOLOGY imply a historization of media, including recent notions and practices of *bookishness* (see Brillenburg Wurth et al. 2018; Pressman 2020).

Media theory has dismantled immateriality and disembodiment as enduring “myths” of digitalization. This “gesture of immateriality” stands in stark opposition to its factual material contexts (Distelmeyer 2022, 24, 32): server parks, digital infrastructures like submarine cables, the bodies and machines that facilitate their use, the partly scandalous working conditions in the extraction, and the utilization and recycling of non-renewable raw materials for computers and smartphones, along with the issue of computer waste and energy consumption associated with computer use (cf. Distelmeyer 2022, 24). Poetry is among the art forms that offer a differentiated *critique of digitality*. One such example is addressing the “black box” problem of data flow and operations (cf. Distelmeyer 2022, 9) by exposing hidden networks, materials, and infrastructures through poems (→ IV.13 NEGOTIATION AND CRITIQUE OF DIGITALITY IN PAGE POETRY) or implementing “critical code studies” (Marino 2020) into → II.6 DIGITAL POETRY. A *conceptual use of AI*, found in both poetry research and practice, has also recently articulated a critique of digitality. Various poets incorporate the use of AI — particularly LLMs — within the production and presentation of poetry (see Bajohr 2022; Benthien 2025; Keylin 2024b; Dürr and Keylin 2025). Actors in this field are often computer scientists or interdisciplinary artists who come from music or visual arts and use poetry as a material or art form, among others. Creative experiments with AI lead to drastically changing notions of authorship and subjectivity (→ IV.10 DIGITAL POETICS BETWEEN SIGNIFICATION AND SPECTACLE; IV.11 AI CREATIVITY AND POETRY; see Keylin 2024b).

The entanglement between human and non-human agents with nature is a further interdisciplinary research topic relevant for poetry in the digital age on multiple levels (and will be the topic of an edited volume, curated by *PoetryDA* research associate Antje Schmidt). On the one hand, this concerns the notion of *poetry in the Anthropocene* (see Falb 2015; Goodbody 2016; Solnick 2017; Reddick 2024) – as it deals with the fact that human activities of the last centuries have changed the global biosphere significantly and irreversibly. Concerning, for instance, the anthropogenic melting of the polar ice caps, it is undeniable that hu-

mans have attained techno-ecological power. Consequently, the former separation between humans, culture, and technology – or ecology and nature – must be replaced by reciprocal “posthuman ecologies” (Olsson 2021) or “entanglements” (Haraway 2016, 13) between different agencies, including technologies, humans, and plants (→ IV.12 POSTHUMANISM AND POETRY IN THE ANTHROPOCENE). Research of poetry that deals with these matters necessitates a need for an expanded understanding of digital technology, natural sciences, and related fields (e.g., actor-network-theory) – which is becoming increasingly apparent both for poets and poetry scholars.

Poetry in the age of man-made changes to and interventions into nature is just one example of the multifaceted contemporary “politics of poetry” (which happens to have also been the title of *PoetryDA*’s first public event series, the so-called *Poetry Debates*). This includes investigating the role of poetry as *public intervention* – in urban spaces or on social media sites – particularly during phases of political crisis, for instance, after the “stolen” elections in Belarus in 2020 or at the beginning of the Russian-Ukrainian war in 2022. This intervening function of poetry is crucial in non-liberal, non-democratic societies in particular – e.g., China and Russia (see Inwood 2015; Stahl 2015, 2018). The “politics of poetry” is multilayered, encompassing not only the negotiation of intersectional personal or group identity – including a differentiated critique of “speaking for,” among others, poets of color, trans poets, postmigrant poets, or poets from “the Global South” (see Ramazani 2020; → III.3 GENDER AND QUEER STUDIES; → III.5 POSTCOLONIAL STUDIES) – and concerns regarding collective memory (see Hofman 2023; Lückl 2024; → III.4 CULTURAL MEMORY STUDIES), but also the expression of political activism (see Benthien and Gestring 2023, Ch. 3.9; Böger 2023; Korecka 2023; Gusella and Peeters 2024; → II.8 POLITICAL AND ACTIVIST POETRY). Contemporary poetry also playfully, and critically, negotiates transculturality and multilingualism (see Kilchmann 2012 and 2023, Olsson 2013, Nykvist 2023; → I.3 POETIC LANGUAGE; III.6 MULTILINGUALISM RESEARCH). A final political dimension in new or modified poetry formats concerns the topic of accessibility and barrier reduction – which can be achieved by an explicit thematization or by a simple reduction of either cultural or sensory barriers to enable unrestricted participation (see Wolff 2024; → IV.4 AESTHETICS OF ACCESS IN CONTEMPORARY POETRY FORMATS).

These are the central overarching perspectives and challenges that research on poetry in the (post)digital age must face and which – as this run-through has made clear – can only be explored with a significantly expanded interdisciplinary range of methods and theories. In many cases, these are current topics or areas of discussion that also play a role beyond poetry. The function of poems is, then, to negotiate these topics in an original and unique way, whereby the deployment, use, and structuring of language – spoken, written, gestural, multimodal, added

by music or visuals, and often in conjunction with the use of the body, media, or digital technologies – are important elements in the creation of meaning.

As outlined in the → PREFACE, the handbook is structured in a way that allows for a comprehensive examination of the issues that have been addressed in this introduction (as well as others not), from a variety of disciplinary, methodological, and cultural perspectives. The interdisciplinary *PoetryDA* project team contributed a total of 18 articles to the handbook, which represents more than a third of its total volume. The involvement of numerous other international authors and experts has enabled the handbook to delve into topics that extend beyond the scope of this introduction, which has been primarily oriented toward the project work, its research plan, the concrete research carried out, and the central points of discussions and debates during its runtime.

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