

POETRY & NOISE

CALL FOR PAPERS

**Dublin City University All Hallows Campus
December 14-15th 2026**

**A Symposium from the 2025-2026 Research Ireland/ PHC Ulysses-funded project
*Correspondances: Poetry and Intermediality***

Poetry makes noise. Its most fundamental capability is what Walter Benjamin termed the “mimetic faculty” in its “primitive form,” “the onomatopoeic mode of explanation.” (161). In this way, it alerts us to the fundamental experience of reality as a sonic complex, within which dissonance and assonance contend. The poem allows us to contemplate the organization of noise in ways that are not available elsewhere, opening up cognitive, material and imaginative possibilities that could otherwise seem merely cacophonous. In this conference, *Poetry and Noise*, we invite contributors to reflect upon the range of ways in which poetry might generate noise, or hear it, reacting against how it is made by other things, other media, other technologies.

Noise is conventionally understood as undesirable, an alien sound, in that it “is whatever the signifying system ... is not intended to transmit” (Mackey 20). Yet poetry is the form of expression that often thrives on being alien, or in providing a space for the disruption of orderly messaging and intentionality. This takes immediate form in how we might think about the noisy parts of poetic practice, and both how noise might be regarded as a vital element of poetic performativity, whether on the page or on the mike. The poem can be seen as a site of insurrectionist noise, where the clamour of repressed voices and traditions demand expression. This can be augmented by a kind of co-operation with other forms of noisy signature, as in hip-hop’s scratches and samples, that enact disruptively a demand for attention. Neuro-divergent poets have been able to make poetic noise through technology, breaking out of a carceral silence. Does the growling of the sludgcore vocalist obscure the lyric, or ask the listener to investigate what it might be, to move beyond the noise? In terms of poetic translation, noise can become a kind of tactical weapon, signalling that there is nothing seamless or natural about the border-crossing between two languages, marking that the untranslatable remains present in all translation.

So, poets make noise, but contributors might also explore the noise (literal as well as figurative) generated by audiences for poetry, the environments that they generate and the way in which they might affect the transmission of the poem. This also implies thinking about the impact of technology upon the broadcasting and communication of poetry, and how it might affect the reception and even the creation of poetry. Is a poem a noise-cancelling technology, or its opposite?

In as much as we talk about noise, we will have to consider the silence that it contradicts, to the degree that it begins to generate a psychic noise of its own. In “Censorship and Silence,” Umberto Eco writes of how “[N]oise becomes a cover” (35), communicating an ideology of censorship that is explicit in the information age, as “[T]here are people now who cannot live away from noise” (41). Eco writes about the necessity of evolving a morality of noise, to advocate a “return to silence” (42). Is poetry’s resistance to such censorship to advocate for a

return of this nature, or to find a way of re-imagining what noise might mean, to find ways of making quiet noise or alternative noise that does not look (sound!) like utter disengagement from the remnants of a shared reality?

This conference and exhibition represent the last stage of the two-year project *Correspondances: Poetry and Intermediality*, funded by Research Ireland/ PHC Ulysses, and which has featured collaborations between poetry scholars from Dublin City University, Sorbonne Université (Paris) and Université de Picardie Jules Verne (Amiens). We would like to particularly encourage co-presentations and collaborations in the spirit of our project. There will also be an exhibition of creative and critical work related to the *Correspondances* project.

Please send proposals for **papers of 15-20 minutes or poster presentations to Dr. Michael Hinds (michael.hinds@dcu.ie) by September 1st 2026**. The symposium will be held in the All Hallows Campus of Dublin City University.

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