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Philology (P7310) – General and Comparative Literature (P0232D090050)

Abstract (EN)

Towards the Sound of Literature
Examining the Inherent Voice of Literary Works

Za zvukem literatury
Zkoumání inherentního hlasu literárních děl

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Prague, 2024

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The dissertation strives for a comprehensive and at the same time universal concept of the topic of sound and literature. It is done so in various ways and in diverse contexts. The text relies on the inseparability of the auditory perception from the reading process itself (with certain exceptions, of course), both in the sense of understanding the content through its sound, and in perceiving the sound structure of the text as the reader's individual implicit and immediate interpretation of the work. The concept of sound is in the vast majority of cases specified to the phenomenon of voice and speech, i.e. sounds that are eminently human.

For the sake of systematic argumentation, the dissertation is divided into three parts. The first one in a form of a "cycle" deals with basic literary-theoretical concepts such as narrator and speech of the characters, to which actual speech is added as well as the concept of silence in literature. The second part is arranged as four episodic echoes of the first outline of the "cycle" and these are sub-separated topics related to sound and literature, which complete the context of the overall concept of the topic. These chapters therefore deal with typography, the writing process, audio versions of literary works and the history of reading with regard to its sound component (especially the evolution of oral and silent reading). Both of the above-mentioned parts are accompanied by text excerpts from literary works (poetry, prose and drama) that illustrate how the ideas contained in the chapters can be manifested

in practice. The dissertation is completed by the imaginary “core” of the already mentioned cycle, which metaphorically tries to capture the abstract sound essence of reading and its connections with ourselves and our deep experience of what we read. In this dissertation, the concept of echo became a frequently used argumentative expression, due to its principle of reverberation and creative transformation in sound.

The author of the dissertation does not aim to fully exhaust the topic of sound and literature, it is not even possible, but rather to outline a certain way of thinking in which the voice potential of the read text is not neglected, but even prioritized, since it is also possible to reveal such characteristics of the work and literary experience that we would otherwise neglect.

Keywords

sound in literature, process of reading, voice, echo, oral reading, silent reading, auditory potential, narratology, psycholinguistics, multidisciplinary in literature