



CHARLES UNIVERSITY
FACULTY OF ARTS

Department of Czech and Comparative Literature
Philology (P7310) – General and Comparative Literature (P0232D090050)

Presentation of the Thesis of the Dissertation

Towards the Sound of Literature

Examining the Inherent Voice of Literary Works

Za zvukem literatury

Zkoumání inherentního hlasu literárních děl

Mgr. & MgrA. Eva Navrátilová

Prague, 2024

SUPERVISOR: Prof. PhDr. Petr A. Bílek, CSc.

This document aims to present the basic outlines of the structure of the dissertation and its intellectual content. The topic that the dissertation tries to deal with is the relationship between literature and its sonority. Although the term “literature” itself refers more to writing, without the sound component it would be difficult (and for the majority population actually impossible) to encounter this cultural expression.

The written word depends on the sound for the substantial part. The human voice accompanied narrating stories long before their notation was systematized, and we need it even now, when the majority idea of reading is more about an outwardly quiet and private experience. When read aloud, words are carried by the human voice, which exhibits individual qualities in terms of both the nature of the voice and its paralinguistic properties. In this case, there is no doubt about the connection between sound and literature.

However, even silent reading is only seemingly soundless. In fact, we perceive the written text with the help of our inner voice, into which we translate the graphic notation. Only then do we really understand the text. Moreover, this inner voice also evinces its typical vocal qualities, stimulated by the work itself.

The physiological voice and the inner voice cannot be considered as identical phenomena differing only in the degree of noise. Each of them possesses a different relationship to our individuality and reveals the potential of verbal work in diverse ways. The fact that the inner voice has no chance to be heard by anyone other than its owner does not have to make it an inferior element – on the contrary, thanks to the fact that the inner voice is so connected with our imagination, it offers us an even wider range of possibilities to develop the sonority of the written word.

Nevertheless, sound is inherently fleeting and it is relatively difficult to grasp it in any way so that we could think about it as systematically as possible. All the more so because the outlined topic offers to be layered or perhaps approached through various disciplines. Our dominant point of view will be literary theory and associated disciplines such as typography, philosophy or even voice studies. It is also possible to use knowledge from more exact sciences such as psycho- or neurolinguistics, about which a few partial mentions will be written, but rather for the purpose of illustrative support of our theses.

Nonetheless, the focus of the work lies in a purely humane approach to the subject using so-called soft theories, which do not work with experimental verification of objective data, but can afford to go further in their considerations, even where strict numerical or other verification is not possible. Therefore, many of the considerations are of a highly subjective nature and it is not necessary to consider them as fixed truths, but as a topic for another scholarly discussion, which has not yet dealt with the relationship between literature and sound too comprehensively.

For this reason, this dissertation is presented as an attempt to express a distinctive whole or perhaps a system through which the relationship between sound and text could be examined. For individual topics, the commentary is suspended only at the base for the purpose of presenting them, and to show on concrete examples how such a view works. This is so that the scope of the dissertation makes it possible to comprehend the intended whole of the area of interest, but each of the outlined topics opens up a wide range of questions that can potentially be followed up in other scholarly texts.

As for specific examples from the art literature, it should be noted that they are not limited to any specific period of literary history, because we deal with sound as a current experience, which always takes place “now” and in this sense is ahistorical.¹ Hence it does not matter if we are reading, and therefore listening to, a text written today or two hundred years ago. Our sound experience always makes it present,

¹The historical perspective will only be taken into account in the case of the chapter dealing with the history of reading as an activity that was first associated with a predominantly sounding voice, only to become a mass-silent matter afterwards.

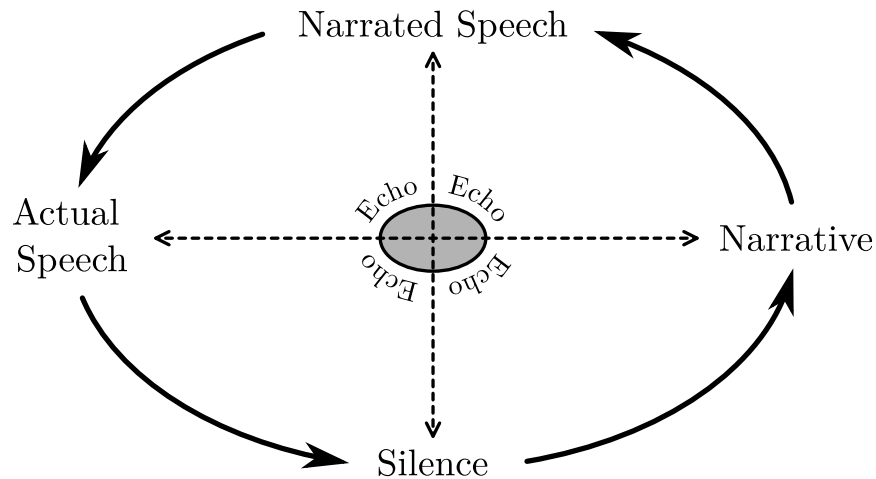


FIGURE 1: Content Scheme of the Dissertation Thesis

although the stimuli that the text offers us are naturally different. Textual examples from art literature are used from the field of prose as well as poetry and drama. Each of the literary forms is naturally special and shows a specific relationship to sonority. Nevertheless, they all meet in the need to be “resounded” so that they can be presented to both silent and oral readers.

For an overall orientation in the argumentation of the theses contained in the dissertation, it was necessary to design a scheme outlining the content of the work, which seeks to capture a kind of “cycle of sound in the literature”; please see Figure 1 for this purpose. Simply put, there are four basic areas of interest that form the synopsis of the first part of the dissertation: *Silence*, *Narrative*, *Narrated Speech* and *Actual Speech*. Each represents a wide range of stimuli in itself, so that it can function as a separate unit. However, by embedding in this free system, individual chapters gain in context, one can naturally float into the other, and it is therefore possible to observe how the voice intertwines through individual topics.

As you can see, in our imagination it is a “cycle”, i. e. a process possessing no beginning or end, as it is ongoing. For this reason, it was relatively difficult to convert the scheme into a linear form and choose the initial chapter. Intuitively, this choice fell on *Silence*, which in our view of the issue represents a kind of ubiquitous element of sonority, as it occurs on the basis of any sound experience. However, it is also essential to take into account that silence in its theoretically absolutely pure and concentrated form does not exist for human perception, and therefore we always think of silence in the sense of some (even the slightest) connection to sound.

Very freely, we move from the chapter on silence to the *Narrative*, or to the voice of the narrator in the written text. It is also an irreplaceable component in the communicated story, which is present even on such occasions when we do not have

the opportunity to hear it clearly, but it works on the basis of other voices as their organizational principle.

These voices can be embodied by *Narrated Speech*, that exhibits various types of relationships with the narrator, from the tightest to the loosest, which is naturally reflected in our sound experience caused by the stimuli of literary work. Nevertheless, there would be no sound and voice in literature if it was not preceded by an encounter with *Actual Speech*. Paradoxically, in return, *Actual Speech* cannot get back into literature and fully permeate it, since its nature is precisely in its unrestraint or disorder. Be that as it may, the human voice can present the link between these two closely related areas.

Moreover, there is an infinite amount of space, some transitional phases or themes on the border between the individual roughly designed “destinations” in the first part of the thesis. Therefore, we comment on several selected ones in the second part of the dissertation. Specifically, these are *Typography*, *Writing Process*, *Audio Version*, and *Reading History*. Again, these may be completely independently perceptible parts, but they are designed with regard to the overall argumentative direction of the dissertation, and thus in accordance with the previous part.

The final third part of the work, which concludes the entire dissertation, is the most modest in scope. Its abstract location is visible even within the proposed content scheme exactly in the middle of the cycle, in its imaginary “core”. This part, consisting of two corresponding chapters (*Echoes of the Cycle*, *Cycles of the Echo*) is, by far, the most metaphorical and most abstract, and therefore probably the most controversial. It seeks to approach the imaginary “core” of sonority the course of reading of a literary work, for which a very figurative vocabulary is used, and especially the principle of echo, which is inherently audio, dynamic and creative. This type of expression thus completes the last sentences of the dissertation in the hope that the voice of its ideas will not die down, but on the contrary will be followed polemically or otherwise.

Specific theses or more fundamental thought nodes are written in points on the following pages of this document.

1 The Cycle of Speech within Literature

The first part of the dissertation faithfully copies the basic themes in the “cycle of sonority in literature” outlined in Figure 1.

1.1 Silence: Sound Never Heard

- Silence is not just a static state that cannot “act”, but on the contrary is an active element in the narrative.
- Silence is a structuring element of sound, participating in the whole soundscape of the work of verbal art. Speech also needs structure, so without silence it would not be able to communicate.
- Absolute “purity” in silence is not possible – there is always something to be heard, however slight. Therefore, silence in a concentrated form is a purely abstract matter for human perception, as it cannot be heard in the true sense of the word.
- The speech “inside the book” persists in silent mode until the reader revives it with his attention and imagination. Silence is immanent to speech, and especially to that written on pages in books. Thus, the literary text is immersed in the sound only for a fleeting moment, so that it can fade into a silent state again.
- Imaginably, the movement of literature seems to be defined by an echo. The echo gradually disappears and decreases its sonic intensity. Nevertheless, it is still not possible to say where the exact end of the echo is, as it blends into the silence and the silence is not without sound.
- There can be different kinds of silence depending on the context – whether it is musical or anthropocentric, for example.
- The phrase “to be silent” seems static, but it can also be understood dynamically by revealing hidden meanings or motivations. Some are quiet because they are not allowed to talk, others are deliberately quiet about a specific topic, etc.
- If we think of the text as a fabric, it consists of asymmetric fibers, which are as important as the inevitable gaps between them. Fibers signify the varying shades of speech towards silence that is hidden in the gaps themselves, which are, however, again surrounded by speech.
- Accumulated diacritics without verbal accompaniment is a silent call that evokes in us associations tied to speech, but in reality they are without it. Thus, the absence of speech and silence show a certain interconnectedness in tension.

- Unsayability also does not go on the border of speech and silence. Just as there is no limited language, so there is no limited impossibility of speech. Explicated unsayability *per se* is a verbal hallucination.
- Silence can act as a mirror for the other speaker, who can project his or her own assumptions into what the silence means for the other party's peace. In this sense, the mirroring is distorted for this person, but the source of silence thus receives additional information about the speaker.
- The adjective "silent" for silent reading is assigned to this activity only on the basis of an external impression. In fact, it is a complex audio activity that can, in some cases, absorb the reader's consciousness.

1.2 Narrative: The Embracing Voice

- The sound perception of the story seems unified to us, which is natural. Nonetheless, it should be noted that it still consists of more voices with different functions and urgencies. The narrator's voice is one that gives everyone else an order, a kind of basic attunement.
- From the narrator's point of view, the text becomes a game field, the structure of which is given by several basic factors such as the nature of the language, the presence of the reader and the implicit existence of the author. This ludic quality is characterized by the mutual interactivity of these variables and at the same time a joyful experience, whose the aim is to attract our full attention with its absorbing presence.
- If at a given moment we perceive a different voice or voices than the narrator's, it is because the narrator allowed them to do so and for a moment it sank into silence.
- When we read, we listen to something beyond the ordinary use of voice in our real life. All the more so the voice of a literary narrator is able to embrace the story functionally and expressively at the same time.
- In accordance with the gestalt theory, which, however, predominantly deals with visual stimuli, we understand perception as a creative act showing a tendency to put individual data into relationships and higher units. During the sound perception of the text, it is necessary to integrate the number of fleeting voices into one felt, which can again be analyzed in the abstract conditions.
- The moments when the narrator is seemingly silent are as important for its characterization as those passages in which the narrator clearly dominates. It determines the rhythmicity of the story, its tension and thus provides stimuli for the aesthetic and emotional integration of the reader.

- The unique nature of the narrator’s voice mixed with the reader’s innate capacity is then echoed in the visual imagination of the circumstances of the narrated content. We might also think of a kind of synesthesia, when images are able to sound and voiced words take on certain tangible forms.
- The changing dynamics during reading corresponds to noticeable changes in reading intensity. According to our understanding, these changes of intensity are caused by alterations in the narrator’s voice, or rather by its substitution with other vocal streams and their retroactive effect on the narrator’s part holding this union of timbres together. The narrator thus implements a certain tactic, which aims to present the story in a certain form. It is indeed the taming of ordinary speech for the purposes of verbal art.
- At first glance, the narrator of drama is present by silence in the external structure of the story more than in any other literary form, but even in the case of drama it is not absolute silence, but rather a slight humming against the background of clearly recognizable contours of this literary form. It could be traced in the manifestations of the organization of the distinctive voices of the existents, their tuning or dissonance. For practical purposes, it appears in the identification of the speakers, clear instructions and descriptions of the scene.
- The relationship between sound and communicated content is of a dual nature. Meaning is formed not only *with* sound, but also *in* sound. Not every literary narrator works with the mentioned two levels purposefully, but both are always present by default. Subsequently, it depends on us how much we tune in to the narrator’s voice and succumb to its flow.

1.3 Narrated Speech: Vocalization in Quotes

- It is a natural feature of language to be able to report on its own, reviving its speech manifestations. Without it, language, speech, and therefore voice would be very limited in their potential and expression.
- Although the term we choose to refer to “speech-to-speech” representations is rather an arbitrary matter, we are still pursuing something through its deliberate use. The term “narrated speech” used by us draws attention to the close connection between the narrator’s entity and the other voices of fictional speakers. These are often so intertwined that it is impossible to determine their boundaries exactly. Moreover, in our understanding, the narrator’s voice is never absolutely outside the narrated content, even if we do not clearly “hear” it.
- It is interesting to point out the nature of the very names of the two basic competing forms of speech expression – “direct” and “indirect” speech. These

terms imply the directionality we take for granted, since in reality we seldom think about what it may offer us. Where do these voices come from? What are they aiming for? Perhaps they resonate in the fictional space that our mind creates in collaboration with the text, coming from the internal structures of the narrative to reach the interpretive mind of its perceiver – whether their path is straight or circuitous. These voices are within mutual earshot and their distance gives them space to create the resulting dynamics of the text.

- Narrated speech can give a convincing message both about the external soundscape of the environment of the fictional world and about the internal soundscapes of the individual characters in the story.
- Reporting clauses can be thought of as a place of close contact between the narrator’s speech and the characters, as if one auditory fiber were overlapping the other. Although they fall under the narrator’s responsibility, they show a strong connection with the content of “narrated speech”, which they can influence in terms of content and sound interpretation.
- If the characters’ speech loses visible support in the narrative zone, the text becomes more cognitively demanding for the reader. As if he had to complete the exact wording of the reporting clauses. The question also arises as to when it is still a novel and when it is a drama. Although this is a more formal matter, such inclusion affects the reader’s approach to the text.
- Quotation marks function more as a formal typographic matter, but they fulfill their “warning function” that we will be offered a certain type of speech. Let us not forget, however, that their use is not limited to direct speech only, but also to the expression of doubt or irony. In retrospect, this information can be related to the issue of direct speech, which tends to be treated as authentic or literal. In reality, however, this reasoning is rather naive.
- It is speech and its variations, in conjunction with other artistic devices, that can create the appearance of existence that is living, thinking, speaking as well as being silent through the figures in the story – notwithstanding the fact that it is just an impression. Our inner voice is so deceptive and convincing at the same time, deftly taking on the shades of another various voices provoked by textual stimuli. For this reason, silent reading can be an extremely sonic experience, as the real phonation of the individual is not able to create such a complex timbre structures as we are capable to unravel in our minds in the course of reading.

1.4 Actual Speech: Tones of the Individuality

- There is a delicate boundary between actual speech and its literary counterpart. Everyone implicitly senses a certain difference between these ways of using language, but if we examine this issue more deeply, we find that literary and actual

speech are interconnected. Such a contact provides us with an argumentative space for this chapter.

- Actual speech can be associated with actual voice, and thus the individuality and uniqueness of the moment.
- Our timbre only becomes unique compared to someone else, and therefore it is necessary to incorporate our (not only) vocally defined use of language among a wider number of voices. Thus, a unique identity does not mean separateness.
- Nonetheless, the actual voice of the individual is able to communicate a certain message about its bearer on its own, and is therefore a medium in itself which, as an added linguistic value, brings additional content.
- The written use of language in a literary context can try to approach “actual speech” through a phonetically-looking notation. At least this is the case in texts where the so-called “eye dialect” appears mainly in passages containing direct speeches of characters.
- Drama, unlike other literary forms, retained the primacy of the spoken form. We might be tempted by the idea that it is the closest to the discussed “actual speech”. Nevertheless, it is still necessary to be aware of the fact that dialogues, which are literary and therefore constructed, have different functions as well as composition than conversations outside such an artistic context.
- Actual voice can often serve as an organic part of a verbal work, as one of its expressive components. It is then a moment of “here and now”, which is unrepeatable and frees the literary work from the static environment of the written text.
- Attempts to render actual speech can be counterproductive, since if we gather and concentrate established phrases, we find out that the commonly used language consists of prefabricated blocks, to which only our individual peculiarities add authenticity worthy of actual speech, delivered by actual voice.

2 Echoes around the Cycle

The topics of the second part of the dissertation move between the individual parts named in the “cycle of sound in literature”. They relate to the subject of sound and literature, but each in its own way, which is an echo of the basic ideas mentioned in the previous section.

2.1 Typography: The Rhetoric of the Sign

- Typography itself does not carry sound, but just as it is shaped, it becomes a mediator that provokes it. Thinking about the sound properties of literature without regard to typography would be like considering the violin and ignoring the wood and strings which it is made of.
- Even if it is sometimes overlooked or perceived only subconsciously, a part of literary expression is what the book tells us about itself by the nature of its notation. Our visually-based expectations then to some extent shape our inner voice, through which we insert ourselves into the literary works.
- The visual style of the book tells us how we should understand its content. And in accordance with our understanding is the nature of our voice, through which we receive the text. Our perception is therefore influenced by certain established typographic habits, which are either observed or exceeded – both cases then interact with the reader and his perception.
- One can observe the development of the appearance of the typefaces used to print longer texts, which is in line with the taste of the time and the visual rhythms of other artistic areas. But it is the rhythmicity that can to some extent affect the resulting sounding of the text.
- While handwriting emphasizes individuality, typography addresses a potential barrier that illegibility of handwritten words could create. It gains in a common universality, which each reader can easily supplement with their own potential.
- When combining typography and sound, a certain synesthetic moment cannot be avoided, i. e. that the letters, as marks on the surface, sound in a certain way, which is highly subjective and therefore difficult to describe.
- Typographic deviations often force us to think audibly outside our comfort zone and thus take care of a certain originality of expression.
- Typography taken to the edge is able to reveal a new relationship to sound and wording. The words might become much more abstract, because in some cases they can only be heard in the mind, but cannot be actually uttered. When the typographical arrangement reaches a certain limit of the denial of

the basic properties of a word in favor of visuality, it is not even possible to employ the sense of hearing at all. Then again, if these two components (sound and appearance) are in relative balance, the sound will make the whole object dynamic.

- One can think of a certain visual landscape in the typography and audio soundscape of the words it conveys. Together, these two horizons can be in harmony or (un)intentional dissonance.

2.2 Writing: The Process of the (In)Audible

- Before any text (except automatically generated ones) was written, it had to be transmitted through the voice of its author – whether internal or actually voiced. Moreover, the very result of the verbal arrangement was probably the subject of internal reflection and contemplation, so that the vocal essence of the text accompanies the text even before its actual creation.
- By a sudden change in the flow of the text, the author instructs our inner voice to retune, and it is this break reflected audially that can alert us to something that is important in terms of the content being communicated.
- Writing is not only a gesture of the body (somatic essence of the author, his handwriting, the movement of the limb that was necessary to deliver the speech to the page), but more importantly, a gesture of the mind.
- In both writing and reading, it is important to determine and follow the rhythm of a literary work, the special nature of the voice it demands. It is here, in this rhythm, that the implied author and reader meet.
- The idea of a work that is written at the same time as it is read is intriguing. Only the authors of a given text can experience such an exclusive moment, however, oftentimes not nearly as fluently as in an isolated reading experience. The smoothest writing is often the one which is the most carefully thought out and the words must have been revised many times or paused over to elaborate the structure of sentence constructions.
- It is quite clear that the prosody woven in the process of creation was not imprinted into the text, since with its first appearance it also faded away. What is important for us, however, is that with each subsequent reading, it returns, although not in the same form in which it disappeared at the time.
- Writing maintains the language, cultivates it, gives it direction and at the same time lets itself be guided.

- Writing – not in the sense of a process, but at the very moment of situating words on the page – contains a dimension of definiteness, which in principle contradicts the notion of voice. From the author’s point of view, the process of writing might be completed, at least in a sense that it is no longer interfered with. From the reader’s perspective, however, there can never be a definitive closure of the work, as an updating vocal investment is put into it again and again. The perceived words are not entirely “ours”, but the voice is.

2.3 Audio Versions: The Mechanics of the Timbre

- If our encounter with the work transpires through an external voice that we listen to, then we lose the opportunity to create sound structures by ourselves, but at the same time we gain another type of artistic stimulus to which we can relate. Within the interpretive performance of the spoken word in literature, it is possible to establish another semantic arc of the work through intonation alone and thereby express something that cannot be shown in a logical form.
- Voice processing is an intrinsic kind of interpretation, which we do not fully make ourselves while listening to a sound recording, but this does not mean that we should passively accept what is presented to us. On the contrary, we react to the next layer of narrative and therefore do not give up our interpretive attitude.
- If there is a frequently used “deep reading” approach, then we should consider a “deep listening” mode by analogy. Living contact with another, foreign idea expressed not in one’s own voice is an active process requiring readiness, cooperation and will – and perhaps even a certain disposition or feeling.
- We appreciate someone else’s voice on the recording if we pay due attention to it. On the other hand, during silent reading, an inner voice is created thanks to our mental participation, which includes attention and creative interest.
- Although the mode of absorption of a verbal work is somewhat altered compared to the standard silent reading of a printed book, much effort is still required from the perceiver to be able to respond to the sensations evoked by the sound of the audio recording. Listening simply does not result in blind obeying, but rather in a willingness to be guided by the voice while actively following it.
- Vocal physiognomy on stage is often shaped in relation to the narrative pressure acting on a given character. Sometimes a character’s development can be mediated even through its voice.
- Corporeality is also present in the voice technologically disconnected from the body, as it reaches our bodies that react to the emitted sounds. Furthermore,

with the exception of artificially synthesized voices, the recorded timbre had to be “born” eventually in someone’s throat and resonating cavities.

- The narrating voice is also closely linked to the point of view of what is being told. In the one-voice audiobook, its task is to embody the narrator and characters, but it still functions above them as a kind of superstructure that ventures into the internal layers of the story, which it passes on to the listener.
- However, unlike paper, audio recording does not allow for visual orientation based on text; the sound of an audiobook flows and no anchor is visible in it. The possibility of returning in the flow means to make a much greater effort than to perform a couple of backward saccades with our eyes. Paradoxically, this “weakness” of the audiobook is closer to the nature of authentic narration, which goes on and on, not allowing the listener to regulate the tempo while having its orientation structures based on the paralinguistic properties of speech.
- Although the audiobook provides a certain potential of a group experience, we do not share it together in one time and space, but in a fragmented and de facto isolated way. What remains common is the voice and the words in the narrative that speak to each of the listeners without distinction. The audience of audiobooks then shares potentially more similar aspects of the reading experience than silent readers, but its nature can be just as individualized.
- Nowadays, a recorded word can literally speak into our ears, as headphones can be put on. In consequence, no one around us needs to know what we are listening to, what voice speaks in our head – it is only as close as modern technology can be to our inner voice, the nature of which it can never exactly copy since technology lacks autonomy.

2.4 Reading History: From Oral World to the Imagined Word

- The modern way of reading, the one that is most often practiced in our culture, is the silent one. In reality, however, this is far from being a new way of perceiving a text as it might seem at first.
- Writing history is tricky because we will always miss certain details or contexts due to the need for narrative simplification. So if we embark on such a thing, we must be aware that it is our interpretation of the topic with a perspective to the past.
- The evolution of reading, beginning thousands of years ago, changed the type of development of inner speech from biological to socio-historical. Circumstances

first formed the word as such, and then influenced the manner of oral transmission and fixation in the form of textual material, which can be updated again with each subsequent reading.

- We simply cannot hear a historical voice in the true sense of the expression – it can only be revived with the help of our imagination. This process is, however, a matter embedded in the present moment.
- The history of reading can to a large extent be understood as the history of listening-hearing, in its various types and contexts.
- The introduction of the computer in the second half of the 20th century and also opening the Internet to the public in 1991 can be considered as another reading revolutions. From the user's point of view, these are textual technologies, and we are forced to use the ability to read on a daily basis for a wide range of purposes – from business to entertainment. These technologies have changed our notion of what a page is, and we associate the usual way of writing with the typing on a keyboard rather than using a pen and piece of paper, although we are able to do that when needed (for now?).
- Never in its history has humanity been surrounded by so many textual stimuli. It is located in both public and private spaces and it is our nature to read it, although we often do not even have to be fully aware of it.
- The text does not present the prime role within the *Instagram*, but pictorial communication is preferred, in which we implicitly look for narrative contexts, in a similar way as illiterate people did hundreds of years before us. Only now we find ourselves in a completely different context, when we are literate, but we are already tired of it and for that reason we more or less consciously run away from the letters, at least in a situation when we want to relax.
- The privilege of individualizing reading activity currently occupies a leading role, as the breadth of the choice of content to be read, the way the text is received and the choice of media often depend on the responsibility of the user.
- Artificial intelligence is to challenge the concept of authorship, which has been evolving over thousands of years from unknown authors to the clearly defined identity of the one who transferred the words of his inner voice to the page. In a way, it is a return to the old historical principle of an unidentified author, or a comparison is offered with the idea of a dead author in the 20th century, when, simply put, the identity of the creator of the text is not essential for the reader to make it absorbable.

3 The Sounding Core

The final part of the dissertation tries to approach the very core of sonority in the literature. These are highly speculative considerations due to the abstractness of the topic, which corresponds to the chosen metaphorical vocabulary.

3.1 Echoes of the Cycle

- The voice is a matter of great consequence. It is substantial precisely because it contains meanings both through the words it forms and owing to the way of its own realization.
- The core naturally indicates the direction inwards, which conveniently corresponds to our conception of listening *in* sound, not *outside* it.
- Changes in tempo, flow, tonality or quality of voice, experiments with rhythm, etc. – not every text allows such discovery of itself through it, which is not to the detriment, as it forces us to try to experience more and more literary works and perceive voices we enrich ourselves with.
- We can hear the sound and we might actually feel it. It can penetrate our body and become a sensual matter.
- Of course, if successful, each individual would find a different phenomenological tone of the work. Absorption is not a matter that should divert our attention from the sound essence that we are primarily concerned with. The voice is inherently connected with emotion, with our inner self, but also with relating to the other, whether it is a person or a textual environment.
- During the state of “absorption”, we touch the core closely, but we cannot realize it during that moment.
- The sonorous sensation takes care of conveying various aspects of the narrated story, it is everywhere, and therefore it may seem that it is nowhere.
- The experience of the unfamiliar distinct voices encourages the tendency to internally vary our own voice, thanks to which we are able to perceive and interpret a literary work. It thus contributes to the refinement of the idea of polyphony of the text, as we can nuance between the individual vocal fibres from which the text is intertwined. In consequence, the others inspire us, leaving us with an echo of their individuality.
- Inner speech is not subject to certain (e.g. physiologically given) limitations of oral speech, but at the same time it can enjoy greater variability and smoother

connection with the internal processes of the imagination, influencing its subjectively felt pattern. As a result, the imagination that nourishes the sounding core can be seen as a mediator between the abilities of reason and the senses.

- The constant internal restlessness of the sounding core is ensured precisely by the frequency of influences contained within the narrative, which extend in a cycle around it, accompanied by echoes. Whether it is silence as an immanent condition within language, or a narrative voice embracing the work, or the voices of characters guaranteeing the plurality and liveliness of the reading experience, up to the imprint of lived reality manifested in actual voice.
- We shall pursue the idea of a work of verbal art as a current or a process that we can analytically, while still highly abstractly, imagine in layers. There is always silence at the base, vibrating but constant, above which the narrator's voice stretches in varying intensities, and at the same time the voices of the characters intertwine in various sections and distances from the narrator, evincing varying force. The whole work is surrounded by the reality of actual speech, which moderates the initial conditions for it. Such an abstract and sound-filled arrangement of narrative ensures unity as well as diversity. Unity promotes the coherence of the story, while diversity ensures its development.

3.2 Cycles of the Echo

- Language can be performative in all audible shades from silence to roaring vocal expression. Performance also takes place in the sense that it sensuously participates in the reality it creates and of which it is a part. Echo is a specific type of audio action, and it can be argued that sound is reflected in the echo as an expanded meaning.
- We cycle in the meanings we are familiar with and therefore confirm them; we cycle in the echoes that are already recognized by our minds. That is why it is so disturbing for us if some external stimulus disrupts this smooth movement.
- The end of our echo cannot be determined exactly, as it gradually disappears into the silence that is full of small and difficult-to-distinguish sounds.
- Echo is involved in creating the soundscape in which we reside, and for this we need a space where sounds can resonate, as well as an individual ability to perceive.
- The echo is not just a repetition, but a gradual and creative transformation, as it has its original source, but each subsequent sound is a new beginning intertwined with other sounds.

- One can think about the extent to which the speaker of the original speech is connected with its echo. Can he still be considered its originator? The reverberation of the echo arises by reflection from a new surface, from which consequences can be deduced even within the framework of metaphorical thinking.
 - Although echo lacks bodily boundaries, that does not mean that it is not present and perceptive. On the contrary, the echo is always with us since it listens and waits for its opportunity.
 - Figuratively speaking, a literary work is a resonant bundle of voices, to which echoes are added as a principle of their linguistic and semantic imprint, which they leave behind and at the same time pass on to create a new environment for other emerging voices.
 - By reading a work of verbal art, we enrich ourselves; it does not happen *by itself* but *thanks* to us. The voices we seek in a literary work are, in fact, the voices of ourselves, and therefore the reading of the text, or perceiving sound, is an absolutely subjective matter.
 - Our speeches and our readings evoke echoes, creatively completing the reverberations of other meanings and, above all, laying the groundwork for the arrival of further stimuli. Echo sustains the past, but at the same time resounds in the present.
-

The presented theses comprise only a narrow part of selected ideas from the whole body of the dissertation text. Although they are far from delivering the full complexity of the topic, hopefully, they provide insight into the manner I perceive the issue and the ways I deal with it.

Odborná činnost

Zahraníční stáž

leden 2021 – červenec 2021

Stipendium ACEF (Anglo-Czech Educational Fund): Výzkumný pobyt na The University of Manchester

Publikační činnost

Navrátilová, Eva

(2023). “Beat nahlas, být slyšet. Beatnická poezie a performance”. In: *Na hranicích podobnosti: česká poezie po roce 1945 v komparativní perspektivě*. Ed. by Eliška Härtelová, Josef Hrdlička. Praha: Univerzita Karlova.

Účast na konferencích

- 2021 Reprezentace ÚČLK FF UK na celorepublikovém *setkání doktorandů v Telči*
- 2022 Spoluorganizace konference *Na hranicích podobnosti. Česká poválečná poezie v komparativní perspektivě* a přednes příspěvku *Beat nahlas, být slyšet. Beatnická poezie a performance*

Ostatní

- od 2022 Koordinátorka zahraniční spolupráce na Katedře české literatury (KČL) PedF UK

Pedagogická praxe

Semestrální semináře

| | |
|------------|--|
| LS 2019/20 | <i>Hlas v textu a text v hlase</i> (FF UK) |
| ZS 2020/21 | <i>Audiokniha v teorii a praxi</i> (FF UK) |
| ZS 2021/22 | <i>Audiokniha v teorii a praxi</i> (FF UK) |
| LS 2021/22 | <i>Audiokniha v teorii a praxi</i> (FF UK) |
| ZS 2022/23 | <i>Učíme (se) recitovat. Didaktika uměleckého přednesu ve výuce literatury</i> (FF UK) |
| ZS 2022/23 | <i>Audiokniha v teorii a praxi</i> (PedF UK) |
| LS 2022/23 | <i>Učíme (se) recitovat. Didaktika uměleckého přednesu ve výuce literatury</i> (PedF UK) |
| LS 2022/23 | <i>Audiokniha v teorii a praxi</i> (PedF UK) |
| ZS 2023/24 | <i>Audiokniha v teorii a praxi</i> (PedF UK) |
| LS 2023/24 | <i>Literar(ll)y Czech. A Selection from Personalities of Czech literature</i> (PedF UK) |

Přednášky

Následující přednášky byly proneseny v rámci cyklu *Hezky česky* pořádaném *Krajskou knihovnou v Pardubicích*, dále zazněly na různých středních školách coby popularizace vědy.

- Čtení ušima: audiokniha v kontextech
- Fonetika, fonologie, ortoepie – teorie i praxe
- Historie čtení: o tom, jak se slovo vnořilo do ticha a zase zpátky
- Z(a)tracený Blatný: pozoruhodný život básníka s ukázkami jeho veršů
- Život a verše Vladimíry Čerepkové

Ostatní

| | |
|---------|--|
| od 2018 | Individuální i skupinová výuka hlasové výchovy |
| od 2018 | Poradenství ohledně rétorické prezentace projektů mladých vědců (spolupráce se <i>SOČ</i> a <i>Akademií věd ČR</i>) |

Praxe související s tématem disertace

- od 2016 Souvislá praxe jako profesionální interpretku audioknih
- 2018 – 2019 Absolvování elévského programu *Českého rozhlasu*
- 2018 Sepsání a hlasová interpretace rozhlasového pořadu *Hvězdy na dosah. Shel Silverstein a předměty v dětské poezii* pro cyklus *ČRo Vltava* (ve spolupráci s doc. Josefem Hrdličkou; řešeno grantem Literatura a performativita)
- 2013 – 2020 Několikanásobná laureátka hlavních cen recitačních festivalů (*Mezinárodní festival poezie, Poděbradské dny poezie, Wolkrův Prostějov, Mezinárodní soutěž Z. Fibicha v interpretaci melodramů, Soutěž v uměleckém přednesu MŠMT*)
- 2022 Spolupráce s *Národním muzeem* při načítání audioprůvodců