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Dissertation thesis – Disertační práce

Towards the Sound of Literature

Examining the Inherent Voice of Literary Works

Za zvukem literatury

Zkoumání inherentního hlasu literárních děl

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Declaration:

I declare that I have written the dissertation independently, that I have duly cited all the theoretical and art literature sources and that the thesis has not been utilized in another university study to obtain another or the same academic title.

Prohlášení:

Prohlašuji, že jsem disertační práci vypracovala samostatně, že jsem řádně citovala všechny použité prameny a literaturu a že práce nebyla využita v rámci jiného vysokoškolského studia či k získání jiného nebo stejného titulu.

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V Praze, dne 4. dubna 2024

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Annotation

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

Anotace

Disertace se snaží o komplexní a zároveň univerzální pojetí tématu zvuku a literatury. Činí tak různými způsoby a v rozmanitých kontextech. Text se spoléhá na neoddělitelnost sluchového vjemu od samotného procesu čtení (samozřejmě až na určité výjimky) a to jak ve smyslu porozumění obsahu skrze jeho ozvučení, tak při pojímání zvukové struktury textu jako čtenářova individuální implicitního a bezprostřední výkladu díla. Pojem zvuku je v naprosté většině případů zúžen na fenomén hlasu a řeči, tj. zvuků výsostně lidských.

Pro systematičnost argumentace je disertace rozdělena do tří částí. První se ve formě „cyklu" vyrovnává se základními literárně-teoretickými pojmy jako vypravěč a řeč postav, ke kterým se přidává skutečná řeč a také pojem ticha v literatuře. Druhá část je pojata jako čtyři epizodní ozvěny prvotního nástinu „cyklu" a jedná se o dílčí separované náměty související se zvukem a literaturou, která dotvářejí kontext celkového pojetí tématu. Tyto kapitoly se zabývají typografií, procesem psaní, audioverzemi literárních děl a historií čtení s ohledem na jeho zvukovou složku (zejm. pak na vývoj čtení orálního a tichého). Obě výše uvedené části jsou doprovázeny textovými úryvky literárních děl (poezie, prozy i dramatu), která ilustrují to, jak se ideje obsažené v kapitolách mohou projevovat v praxi. Disertace je završena pomyslným „jádrem" prve zmiňovaného cyklu, které se metaforickou formou snaží dobrat abstraktní zvukové esence čtení a jejích souvislostí s námi samými a naším hlubokým prožíváním čteného. Argumentačně často užívaným principem se v této disertaci stal pojem ozvěny, a to z důvodu svého principu reverbace a kreativního přetváření ve zvuku.

Autorka disertace si neklade za cíl téma zvuku a literatury plně vyčerpat, to ani ostatně není možné, ale spíše nastínit určitý směr uvažování, ve kterém je hlasový potenciál čteného textu nikoli upozaďován, ale nadto upřednostňován, jelikož je s to nám odhalit i takové vlastnosti díla a literárního zážitku, které bychom v opačném případě opominuli.

Klíčová slova

zvuk v literatuře, proces čtení, hlas, ozvěna, čtení nahlas, tiché čtení, audiální potenciál, naratologie, psycholingvistika, multioborovost v literatuře

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My deepest thanks also go to my husband, Václav, for his firm belief in my abilities, patience, and meticulous attention to the typographical appearance of this work. To my parents, whose love and encouragement have been my pillars of strength, I am genuinely grateful. And to my daughter Josephine, whose arrival marked the final stages of this dissertation, you have brought immeasurable joy and inspiration to my life.

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Introduction

This dissertation thesis is an object that cannot be associated with sound in crude logic. Sound cannot be touched, and at the same time these pages cannot be denied their material essence. The sound surrounds us, while the pages bound in the cover keep their natural distance from us. The sound is dynamic, flowing and at the same time the body of work is written with its final point at the end. With a dot that gently provokes us to lower our voice intonation (even if we are reading silently). In the dissertation – or in any other written text – we provide the sound ourselves, and yet somehow it would not be possible without the graphic stimulus that this initially static object provides us.

It is a simple idea at first glance, but in reality it is a complicated and highly subjective concept, which will be further elaborated in this dissertation. The entire content of the thesis is devoted to the relationship between literature and its sonority. Among other things, concepts such as the physical voice (clearly audible to everyone with objectively determinable properties) and the inner voice will be worked on.

Notably, silent reading is only seemingly soundless, as readers generate representations of sentence intonation, phrasing, stress and rhythm in accordance with their understanding of the text and, above all, for the very purpose of understanding the text. In this sense, we cannot avoid mentioning Saussure's pair "signifier – signified". Meaning is not transferable exclusively through optical or acoustic sensations. This phenomenon is mainly intellectual and can be mediated by a potentially infinite number of elements or interconnected structures of any character.

Nevertheless, mutual influence naturally occurs in the mentioned pair (Saussure 2011 [1916], p. 75). Originally referred to as a broad and abstract phenomenon, the signified is retroactively specified by the unique nature of the signifier, arising during the reading moment of each individual recipient. The sign thus undergoes situational shaping, which can take on new or different nuances with each individual reading context.

The uniqueness of the reader is all the more important here, since "it is the viewpoint adopted which creates the object" (ibid., p. 8). Even the mental representation of objects denoted by words has its own sound pattern that, however, becomes concrete only in the mind of the individual, not only in relation to the associated meanings, but also with regard to the sound realization.

What matters in our understanding of the issue is not objectively measurable values such as the length of the sound, but, as Saussure himself states, "the quality of the impression" (Saussure 2011 [1916], p. 38). And it is this quality that depends on the unique personality of the reader, the circumstances under which he or she reads, and above all the context of the story, which is mediated by the discourse of the narrative line.

The inner voice is therefore not an unanchored label, but a real phenomenon that each of us experiences on a daily basis, realizing it more or less. One can also rely on the related term "Implicit Prosody Hypothesis" (Fodor 1998), which embraces the existence of complex phonic sensations that unravel in our minds during the course of reading.

The inner voice is therefore an extremely interesting and inspiring phenomenon due to its hidden and rich potential, because, unlike the physical voice, it can create more complex links between the text and our individuality – relationships that sound so closely connects through "what" is heard and "how" it can be heard because it is "I" who is listening at this moment. However, the physical voice also possesses unique characteristics in relation to the literary text, which it is not wise to overlook, and space will also be devoted to them in the following chapters. These will be conceived as a way of discovering a more comprehensive understanding of the theme of the sonority of literature, through two major parts of this dissertation, while the third part leads to an abstract synthesis of the previously discussed ideas.

For our purposes, considerations and findings will be used mainly from the standpoint of various disciplines of the humanities (literary theory, linguistics, history, philosophy, etc.),but arguments from more exact areas of science such as psycho- or neurolinguistics will be put forward to support them. Nonetheless, their use will be more for illustrative support, as the humane approach (or so-called soft theories) can afford to go further in their reasoning, 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.

The individual chapters are also designed in such a way that more general phenomena and ideas are demonstrated on specific excerpts from works of art literature. Textual examples 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.

The first part of the presented dissertation consists of four basic areas of interest forming a synopsis, according to which the reader can orient himself in the wider text. The general topics are therefore: *Silence, Narrative, Narrated Speech* and *Actual Speech*. Thanks to the establishment of these four widespread, yet distinctive areas, it is thus possible to more effectively and systematically observe how the voice interweaves itself through individual themes.
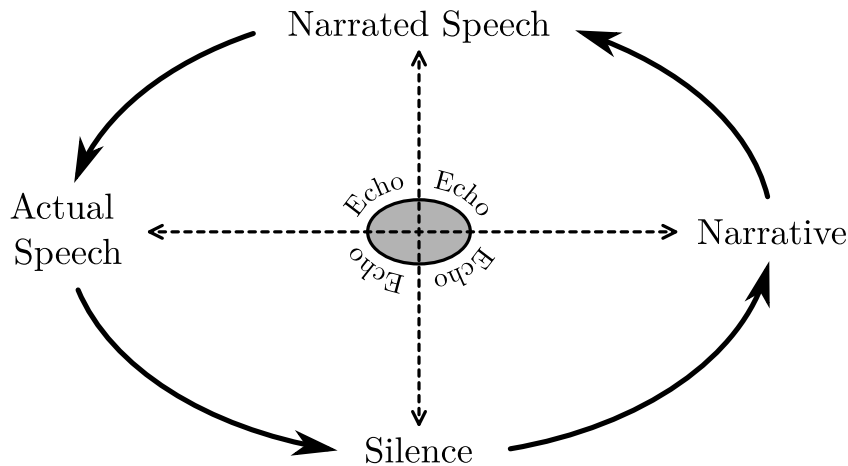
FIGURE 1.: Content Scheme of the Dissertation Thesis

However, in our concept, there are no sharp transitions between the individual named areas, and it is only a functional feature of this dissertation that it must linearly start with some chapter and end with another. In our imagination, it is rather a kind of "cycle", i.e. a process possessing no beginning or end, as it is ongoing. Such an approach also includes the Figure 1 as the content diagram of the dissertation.

The voice is relational, it creates and represents bonds. Each utterance is full of echoes and reverberations of other expressions, and together they establish a stimulating environment for reflecting on what role the voice plays in our understanding of literature and how much it connects the text as an aesthetic subject with ourselves as readers and people capable of complex communication.

As indicated, 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. Anyhow, 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 our notion of the narrator's voice throughout 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 Versions* and *Reading History*. Similar to the chapters in the first part, 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 sections.

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 in the course of reading of a literary work, for which a very figurative vocabulary is used, together with 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.

This thesis does not claim to be exhaustive of the chosen topic, nor is it intended to be. On the contrary, it tries to find a different angle of perception of literature through the integration of consciously conventional aspects of literary text with its subjectively perceived voice principle, which participates in its form and content. The apparently ordinary perception of literature is thus a creative act in itself, it becomes an aesthetic practice emphasizing the essence of experience in general. But still, no one can fully perceive the other's experience just as the timbres of our voices are tuned differently. In this sense, literature can thus become an opportunity, when objectivity and subjectivity meet.

Part I.

The Cycle of Speech
within Literature

1.

Silence:
Sound Never Heard

How does one write about silence
without writing away from silence,
and certainly against it?

Thomas Gould

There should be some expectant silence for the utterance to truly begin. They say "There was a pregnant silence". A silence in waiting, in a promise of something to happen or rather, say. Almost in a sense of Austin's performatives, the instances of language acting "in" and "on" the world (1975 [1962]). Silence is able to act just as well, it is not advisable to underestimate it. Hopefully, the following pages shall provide a lot of evidence for this claim.

One might see silence as a passive counterpart to active speech or, more generally, sound, which is an unnecessarily simplistic opposition. This would mean that the choice is only twofold. But what if it was not? We might perceive the expression of sonority as shaded, while it is not possible to determine a clear line where silence disappears to be completely replaced by speech. Presumably, it is also incorrect to believe that one excludes the other, since they need each other in their relationship. Silence is defined by sound and vice versa. As Salomé Voegelin writes: "Silence is not the space left by sound but the space at the basis of all sound" (2010, p. 98). Silence seems to embrace sound, presenting the space of its possibilities.

From what has just been mentioned, silence seems to be described in terms of space. Ideally, this space would be nothing but a vacuum. At the same time, however, we must be aware that in practice, even in a literary one, such immaculateness cannot be achieved. Nevertheless, the spatial metaphor is a useful mediator for approaching the sensory perception of silence. We perceive the degree of silence or sound through our hearing, which has different characteristics compared to the sense we use perhaps most often to learn new facts – sight. Listening is a special form of close attention, according to Lawrence Kramer, it is even *the* form. The author of *The Hum of the World* also suggests that we perceive visual stimuli in

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scenes, whereas we hear in layers. Therefore, we are able to split the soundscape into melody, countermelody, and accompaniment (Kramer 2019, p. 219). Silence is certainly present in (and in between) some of the components. Moreover, it is worth noting how the two senses are connected, however invisible the silence is.

There is always something in silence that can be listened to, revealing its rawness or surprising by its banality. The discourse on silence is often accompanied by a 1952 composition by John Cage entitled 4'33".[1] This concept frames silence in an artistic way, as well as with a curious expectation of the form in which the harmony of silence would manifest this time. It is never pure. Just to be pushy for a moment, pure is boring. The shape of silence in art takes unexpected forms and characteristics. Cage's silence in the concert hall is not only aural, it is musical too. The rustling, the subtle vibrating silence is omnipresent. And literature is no exception.

Comparably, as it is impossible to think of a perfect silence without the slightest disturbance, a speech as is also not a constant influx of tones intertwining into one tangled mass. It needs divisions, otherwise it would become a sonorous straitjacket that would overwhelm us, and prevent us from any structured experience of art. Most likely, it would result in extinguishing of any communication at all. Perceivers need to take a rest from the constant inflow of stimuli, they necessitate an opportunity to organize their thoughts, emotions and experiences. The balance is achieved by a suitable ratio of degrees of silence and sound, in our case, speech. Presumably, sound needs silence to become speech.

The rhythmical exchanges of their interplay are essential to verbal art. Julia Kristeva cites Nietzsche as having argued that "to be mistaken about the rhythm of a sentence is to be mistaken about the very meaning of that sentence" (Kristeva 1982, p. 133). Not only the rhythm, as a structuring principle, allows the mere existence of speech, it is also closely connected to its very meaning. Speech seems to be quilted with tiny stitches of silence, without which there would be only stiff and inflexible matter. Fine nuancing through rhythm, smart distribution of silence and sound, is a matter of language and its speaker or listener. Actually, it is a matter of the given meaning as well.

Every piece of literature – intentionally or not – works with the above-mentioned shading of silence towards speech, which could even take the form of staccato. The Irish poet Ciaran Carson uses this clever way of playing silence and words in his collection *Breaking News*, which combines violence in his homeland with wars far beyond its borders. In the quoted poem "Breaking", the bursts of silence and

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[1]The composition 4'33" benefits from an almost theatrical concept of a musician in a concert hall. It can be "played" on any musical instrument, as its principle is not to use it for exactly 4 minutes and 33 seconds. The setting of this "drama of silence" provokes a concentrated longing for the slightest hint of sound. Musical instruments stay mute, the song lasts. And perfect silence is still non-existent.

speech appear sharp. Staccato is gaining somewhat desperate urgency, building the tension until it explodes.

Breaking QUOTATION 1.1

> red alert
> car parked
> in a red
> zone
> about to
> disintegrate
> it's
> oh
> so quiet
> you can
> almost
> hear it rust.

(Carson 2008 [2003], p. 435)

The deafening detonation of the charge occurs only after the poem has elapsed. Yet, its curt ticking is evident behind every austere verse. Silence is hidden in the folds between the verses. The enjambments, those seemingly forsaken paths enclosed by verses, host a silence that is poetic and that serves an equally important function compared to the words themselves within the terse lines. Silence manifests itself in the sound of breaking the verses and our imagination. Hence, it becomes an indispensable component of the meaning and style of the poem. Silence is forceful here. It takes on the nature of a performative.

Against this background, a reference could be made to the title of the book *How to Do Things With Silence* (Khatchadourian 2015), which provocatively paraphrases the title of Austin's more famous work. In this text, we can find a mention of the aesthetic roles of pauses-silences, implying that a pause in literature is capable of enhancing, reinforcing, underlining or heightening the expressive/communicative force of the particular contexts and themes in which it occurs (ibid., p. 81). The frequency of use of pauses in Carson's poem does not undermine their value, furthermore, it multiplies the urgency of the subject matter. Literary silence manifests itself in an immense number of ways. A pause is just one of them. Some other instances will be commented on in the course of this chapter.

We should not think of silence in the sense that it occupies only the space "in between". Silence infiltrates the structure of the work, determines its rhythm, and even serves as a basis for the work of literature itself. The writer addresses what has hitherto been silent. And from this silence, he puts his artistic expression on a page that was mute only a moment ago. In this chapter, however, we are not

concerned with the writing process,[2] so let's turn our attention to the noiseless page full of the writer's words.

Within this framework, the page is a mere object that patiently waits for its use by the reader. Patience implies silence. The language within the lines, which nobody reads at the moment, is quiet. According to Thomas Gould, "silence is an immanent condition within language" (2019, p. 37). The page of the book is silent, but at the same time it serves as a basis through which we resound the words in our minds or represents a stimulus for the expression that actually sounds aloud when read orally. The saccadic eye movements[3] jump from one line to the next, leaving the previous one to fade into silence.

In this spirit, however, it still resonates in our minds, almost as in Husserl's sense of retention.[4] We can understand this as remembering a fact that has just happened, no matter that this fact is linguistic. At the same time, though, it brings with it an ethos of fleetingness, something that our senses have captured, but right now it is no longer there. However, the past facts can only be present by recalling them again when the memory turns into an alternative "now". The retention itself "is not perceived, i.e. self-given, but presentified" (Husserl 1981, p. 283). Language once again asserts its audio component, since it is dependent on sound while hiding in the silence of retention. Ergo, the books and their pages covered with writing constitute just the basis for sound that would be heard only for a brief moment.

Literature dwells in silence for most of the time and it is a wonder of the moment when it resonates. This statement could be understood in conditions of written as well as oral literature. The first instance has already been indicated. In the case of the oral form, literature survives in minds of its narrators and stays silent until the speakers consciously evoke it. For this reason, it is more than convenient to start this first part of the dissertation with a topic of silence, so that we can possibly return to it again as if in a circle. Almost like the cycle of a literary text that

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[2] We shall find out more about this topic in the chapter *Writing: The Process of the (In)Audible* starting on the page 107.

[3] The psychology of reading distinguishes between two basic phases of eye movement. One of them is called fixation, in which the eyes are focused on a specific series of letters (not necessarily in a standard order from left to right). The second, dynamic phase of the eye movement is called saccadic. The name comes from the French expression for jump. It is a ballistic type of movement, which means that once it starts, it cannot be altered. Saccades are not only directed forward while reading, about 15 % of them are regressive. During reading, the two phases naturally alternate, with the fixation time being between 150 and 500 ms and the saccades lasting about 20 to 35 ms (Rayner and Pollatsek 1989, p. 91).

[4] Put simply, Edmund Husserl in his conception of the phenomenology of temporality comments on time experience through the entity of retention and protention. As will be indicated in the main text, retention is focused towards the past. In contrast, the entity of protention resides in anticipating of the future. Our attention in the immediate presence is shifting while our protentions are turning into retentions (Husserl 1981, p. 283).

emerges from silence, manifests itself in its immanent presence and then retires to it again.

Imaginably, the movement of literature seems to be defined by an echo. The echo gradually disappears in silence, losing its sonic intensity. As Karmen MacKendrick implies: "Everything that speaks must also fall silent, must create and echo melodies and rhythms" (Mackendrick 2016, p. 31). This reverberation continues to reflect the sonorous nature of literature, the complex theme of sound in art, and therefore this mention of echo is far from being the last in the dissertation.

Echoes of voice and silence shatter in Samuel Beckett's novella *Company*. They complement each other, we might also say, referring to its title, that they keep mutual company. Such echoic fragmentation leads to various consequences. Silence and voice are becoming broken, dysfunctional. Miscellaneous fragments of the changing reality of memories emerge frantically from the mind of a man to whom the voice speaks. This man lies on his back in the dark and lets himself be carried away by the fast-flowing stream of speech that only he could hear. But is this voice coming from silence necessarily externalized? Is not the man the originator of the speech himself? The expression fractures and refers in various forms not only to the lying man, but also to the reader's consciousness. This sonic relationship multiplies itself, but it also doubts itself, then grows and, like the echo, finally disappears in silence.

QUOTATION 1.2

If he were to utter after all? However feebly. What an addition to company that would be! You are on your back in the dark and one day you will utter again. One day! In the end. In the end you will utter again. Yes I remember. That was I. That was I then.

(Beckett 1980 [1979], p. 27)

The voice smoothly alternates between the third, second and first grammatical person. As if it did not want to settle anywhere for long. One person speaks and the other two stay quiet, latent, as yet untapped possibilities behind the texture of the narrative. In a sense, this voice is depersonalised, disembodied, because it is not inextricably linked to the material source of the body. Reader and man, both of them are able to hear the unspoken. The voice is located *in between* the reader and the man, as well as *in* the reader and *in* the man themselves, only in changing variants of intensity. Echo alterations of silence and sound thus become a part of an unresolved identity.

Reading the novella *Company* is an exploration of how the "I" relates to the voice and the extent to which speech is dependent on its originator. It examines the degree to which silence revolves around the silent subject. Is it possible for silence to exist only when we can identify its source – someone who is quiet and therefore someone who also perceives the situation as silent? We could call such silence

anthropocentric. This wordless state towards a man would be literally speechless. The silence, in the centre of which stands a human figure, is undoubtedly a special kind. A state of silence probably exists even without a human company, but there is no one to hear it, because the very presence of the listener prevents it.

Thereby, the silence that surrounds a person is mutual. It is established in a relationship. This interrelation is complemented by another entity, whether it is the environment, another person or something else. Let's go back to Beckett's novella for one last time and consider the following passage.

QUOTATION 1.3

A small boy you come out of Connolly's Stores holding your mother by the hand. You turn right and advance in silence southward along the highway. After some hundred paces you head inland and broach the long steep homeward. You make ground in silence hand in hand through the warm still summer air. It is late afternoon and after some hundred paces the sun appears above the crest of the rise. Looking up at the blue sky and then at your mother's face you break the silence asking her if it is not in reality much more distant than it appears. The sky that is. The blue sky.

(Beckett 1980 [1979], pp. 12-13)

The silence of a mother and her son is imbued with reciprocity until one of the parties breaks it. The narrator's "You" seems to gradually embrace both of them. And yet the choice of the second person creates a kind of distance from the depicted situation. This gap implies the potential space of silence through which we come to this memory. At a certain precious moment, the quiet reciprocity of the two characters is supported not only by common addressing, but also by holding hands, thanks to which this pair forms one cohesive bodily unit. The bodies are silent in relation to each other and to their surroundings. But it is not strained, sullen or even awkward silence.

The scene takes on almost pastoral dimensions – the return to the safety of home, the summer nature, the shining sun and the sky in its blue distance. It is almost symptomatic that this first memorial fragment sketched in the *Company* is exposed to sunlight as the overall framework of the text is immersed in darkness. It reminds us of the cliché that opposites show a tendency to attract each other. Just as darkness needs light, silence requires voice. Although these black-and-white oppositions need to be critically discussed due to the countless phases of mutual transitions.

As one would expect, this pastoral calm is disturbed by language. Observe, however, that this act has occurred strictly within the fictional world while preserving the outer character of the narrative. The speech is given in an indirect form, it is only an echo of its original version. The narrator thus quieted it down to maintain the tonal stability of the narrative. The boy turns his attention up, fascinated

by the vastness of the azure sky. His gaze is fixed towards the enormous distance and then switches to his mother, still looking up. Imaginatively, we work with significant differences in space which could be reduced by the fact that from the perspective of a small observer, it is possible to achieve them just by looking still in one direction while standing at the same point. The boy's question relates to the sky as something of a very clear presence which is, in contrast, effectively impossible to approach. It is almost there and yet at the same time it always flees away. Much alike the silence which we can identify but cannot fully experience.

Reading the cited fragment, we find ourselves saturated with silence. It is the theme, the environment and, according to Maurice Blanchot, also the nature of the reader's activity. While reading, there is "a sort of call, but it can only come from the work itself. It is a silent call, which amidst the general noise imposes silence, and which only reaches the reader's ear because he answers it" (Blanchot 1989 [1955], p. 196). Silence thus becomes dialogical. In this interaction, it is partly passive, because it is the reader who has to react to the text, but at the same time the work sends a "silent call", so it does not just give in to the opportunity and goes for it itself. This phrase also supports the idea that permeates the whole text of this chapter, that silence in the absolute sense of the expression simply cannot be heard. In order for a call to fulfil its essence, it must be possible to hear it.

In his formulation, Blanchot also states that the work transmits its call whilst it is surrounded by noise lacking a more particularised character. The work therefore speaks in a structured, perhaps even restrained way compared to its surroundings. The pages of the book are neatly silent, waiting for their reader and the awe of the moment when they blend into the sound. In this spirit, listening becomes an aesthetic activity that seems to cross the mutual path of sound and silence. It is an act of engaging with the world. Listening means receiving the nuances of silence and sound in their intertwining, twisting, folding and straightening without end. We might understand literature as an unflagging locomotion of speechsounds with silence encircled in a hectic noise of the exterior.

Likewise, we must not be fooled by the static appearance of the phrase "to be silent", which could indicate a stagnant state. It is a grammatical form that can also be understood in a dynamic way. Dennis Kurzon draws attention to the importance of the implicitly contained modal forms within this expression. In his argumentation, he operates with the term "grammar of silence". The phrase "to be silent" can thus be understood as a statement "I must not speak", moreover, verbs such as *can*, *may*, *must*, *have to*, *want to*, *need to*, *will* or *shall* can be added depending on the context (Kurzon 1998, p. 2). Following this attitude, by silence we indicate something more than just an unambiguous circumstance. Nonetheless, its true intention is hidden behind a motionless formulation, which provokes our consciousness to move and infer. The grammatical modality of silence is quietly peaking behind the all-encompassing status of "to be".

In his work *The Prose of the World*, Merleau-Ponty invites us to carefully examine the preceding context of silence. Before speech is uttered, it lies in the silence from which it is born: "consider speech before it has been pronounced, against the ground of the silence which precedes it, which never ceases to accompany it, and without which it would say nothing. Moreover, we should be sensitive to the thread of silence from which the tissue of speech is woven" (Merleau-Ponty 1973, p. 46). We might have observed that the basic features of Merleau-Ponty's statement correspond with the approach to the subject matter in this chapter. However, in the premises, it differs slightly in one nuance. In his conception, if we imagine speech as a woven fabric, it is composed of a thread of silence. In contrast, the text of this thesis works with a more unifying idea of asymmetric fibres which are of equal importance as the inevitable gaps between them. Fibres signify the varying shades of speech towards silence that is hidden in the gaps themselves, which are, however, again surrounded by speech. Be that as it may, the idea of speech as a fabric (even though it is far from being extremely original, after all, the word "text" refers to texture and weaving) is vitally important for our thinking. Therefore, the recently mentioned "grammar of silence" can be imagined as a system thanks to which the considered material holds its shape and does not disintegrate.

If literature is composed of different degrees of intensity of silence and sound, how should we approach Morgenstern's poem "Fish's Night Song"? What is the body of this poem woven from? We clearly see its structure, we feel changes in dynamics and the nature of expression, yet a precise characteristic remains unresolved. The poem is dominated by silence, but this does not necessarily imply peace and tranquility.

Fish's Night Song   QUOTATION 1.4

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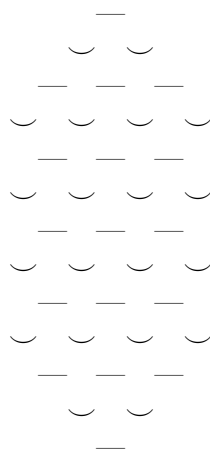
(Morgenstern 1966 [1905], p. 31)

In some respect, we can understand this poem as universal, because in order to translate it, one has to convert its title into the appropriate language, leaving the rest untouched. As if the body of this poem consisted of silence that permeates

the universal language experience. Be that as it may, for each reader, regardless of language, the tone of the poem alters. We might call "Fish's Night Song" a study of silence in practice. Perhaps it claims to be one of the most extreme cases of literary noiselessness, as such silence is characterized by its aestheticized form. In this case, we find ourselves on the very edge, since we associate diacritics in the poem almost unproblematically with literature, which is from the etymological point of view based on the notation of signs – letters – literas. However, the celebration of silence occurs only after the removal of potential phonemes. Do words still belong on the ultimate verge of silence? Maybe the diacritics simply represent their echo before it dissolves. Perhaps the delicate use of diacritics is closer to the finely quilted essence of silence. Often, silence in literature must be said so as to be heard. Nevertheless, this verbal expression is not appropriate in the case of "Fish's Night Song". Being silent thus becomes the *verbum dicendi* on its own.

In Morgenstern's poem, we witness a special case of a literary piece unfulfilled with speech in the sense of words. Nevertheless, we would expect some kind of verbal expression in relation to the conventional form of the poem. We tend to speculate what is the content of the poem verbally. We use words during our attempts to interpret the poem, comment on it, and take a stand against it. Therefore, the tension in the poem is caused by a certain absence, by the fact that it remains strikingly unresolved.

The text *Exploring Silence and Absence in Discourse* deals with such cases more generally. Let's examine the following quote: "It seems that only when we can hold non-occurrence of speech against the possibility of occurring, and only when we can hold something that gets not said against the possibility of saying it, are we dealing with epistemologically salient cases of absence" (Schröter and Taylor 2018, p. 5). The use of diacritics to the detriment of speech can be considered as a hold-up of verbal expression. It is a delayed absence, as the space is marked by ripples and dashes, which are given to almost onomatopoeic associations in terms of the continuity of their shape and layout towards the sound implied by the title of the poem. In spite of everything, there still arises a notable absence in the poem, as this absence is marked. We would have no idea that this is where the possibility of speech lies if the ripples and dashes were erased. Consequently, that would mean eliminating the whole poem. And it is this noticeable non-occurrence of speech that could be considered a significant example of absence.

Absence and silence give the impression of being attracted each other. A frequent tendency is to define silence as the absence of something. Roland Barthes distinguishes two gradually merging types of silence, which are delineated on the basis of what is missing and for which a hitherto empty space is predefined. Along with Barthes' terminology, the original silence is called "silere" and is postulated precisely through the absence of movement and noise, exceeding temporality. It is an ideal pre-speech condition with the complete absence of signs. In contrast, "tacere" is the silence immanent to language. No words occur in this kind of verbal silence

which finds itself within language dwelling in temporality. Above notwithstanding, the "tacere" had to mercilessly overlap the original "silere" due to the dominance of language. The anterior silence must have been sacrificed in favour of the "tacere" and for that reason the "tacere" is always marked by a certain melancholy after the already unattainable and pure "silere" (Barthes 2005 [2002], p. 22). As a result of its imbalance in the degree of feasibility, this binary opposition aptly illustrates the impossibility of absolute silence. Once we can talk or write about silence, we will never get close to it. Words occupy an irreplaceable role in the discourse of silence. "Silere" thus becomes something beyond reach, because in terms of literature it is possible to think about silence without words, expressed by words and surrounded by words.

Unspeakability can also be considered a kind of silence, stemming for various reasons from the "grammar of silence" – something cannot or must not be articulated. Ludwig Wittgenstein dares to go a step further in this direction, doubting the very expressiveness of language. Speech as such seems to be reduced to a field of ultimate unsayability. The point is that what is shown by language and what also represents the world becomes at the same time unpronounceable. This power of language, thanks to which we connect linguistic expression with the world, remains inexpressible and, according to this philosopher, "mystical" (Wittgenstein 1992 [1921], 6.522).

This designation is characterized by its abstruseness, something warns us to rationalize the topic too much. Language cannot explain the existence of the world to us precisely, and it also encounters difficulties in explaining its own presence. Unsayability contends with the absence of potential infinity. Just as there is no limited language, so there is no limited impossibility of speech. Explicated unsayability *per se* is a verbal hallucination. William Franke also does not approach the subject of inexpressibility as something we could attribute completeness to. It is not an object. As stated by him, a more fitting expression might be "the indication of an openness, an inconclusiveness, an infinity immanent in all our experience and operative in all our discourse. It is our way of gesturing toward something other than us and our experience right in the midst of it, toward a sort of crack or rift in this experience." (Franke 2014, p. 73).

If silence is present in any linguistic expression as its foundation, if it rests calmly and patiently on the pages of books, then unsayability in pursuance of being its specific kind crosses the blurred line between silence and speech. Thereupon it bears witness to the potential of speech and its inability to give exhaustive meanings. Unsayability as a gesture pointing outside of us into a space full of innumerable possibilities implies the potential of an action, a never-ending movement. Thus, the material of unpronounceability is not passive and requires a certain effort to try to follow it, which is demotivating at the same time, because we do it with the knowledge that we will never be able to actually grasp it.

The impossible task of solving unsayability, which is open as a question, is even more striking in the case when we know only fragments of a given fact, flashes collected from several reflective surfaces. Charles Marlow's character in the novel *Heart of Darkness* by the British-Polish writer Joseph Conrad finds himself in such a situation. In an effort to find out what Kurtz really is like, the image of this mysterious man shatters into inconsistent shards. When Marlow returns to the civilized world after a dark African experience, he meets Kurtz's fiancée, whose perception of the deceased lover is again radically different from what Marlow has had the opportunity to capture so far. Silence and unsayability or unnameability appear in their dialogue in many forms.

QUOTATION 1.5

"Forgive me. I – I – have mourned so long in silence – in silence. . . . You were with him – to the last? I think of his loneliness. Nobody near to understand him as I would have understood. Perhaps no one to hear. . . "

"To the very end," I said, shakily. "I heard his very last words. . . . " I stopped in a fright.

"Repeat them," she said in a heart-broken tone. "I want – I want – something – something – to – to live with."

I was on the point of crying at her, "Don't you hear them?" The dusk was repeating them in a persistent whisper that seemed to swell menacingly like the first whisper of a rising wind. "The horror! the horror!"

"His last word – to live with," she murmured. "Don't you understand I loved him – I loved him – I loved him!"

I pulled myself together and spoke slowly.

"The last word he pronounced was – your name."

(Conrad 1995 [1899], p. 123)

This scene is characterized by its dual unsayability. Mere words cannot include the terror of a distant dark continent. It is not even worth trying to explain something like that, the words seem insignificant, ridiculously tiny before such an experience. Kurtz's real last words, no matter how plain, provide perhaps the most accurate description. At the same time, however, it was uttered in a moment of delusion, and the man's confused mind rose only to a concentrated cry of horror. According to Foucault, madness always passes through the language, even if it is quiet and suffocated by the moment (2015, p. 26). The aforesaid leads to double unsayability. The impossibility of capturing the burden of the past grows with the impossibility of revealing Kurtz's real words, because their content would not be successfully transferred and the situation does not suggest it appropriate to divulge them.

The very idea of the last words is associated with a certain finality and a gradual slide into silence. For their speaker, however, the dying words had already faded away and had surrendered them into muteness. As an echo, they persist in the

minds of the survivors who were acquainted with them. They are accompanied by the silence of sadness and, in Marlow's case, rather by the silence of the bitter aftertaste present in the persistent whisper. By the decision not to reveal these final words, Marlow disrupts the continuity of this echo and replaces it with a completely new, fake, or false-sounding one. Marlow tells this lie slowly, as if rising from the nascent silence, being imbued with it.

A striking number of diacritical marks can be seen in the quoted direct speech. The deliberate use of three dots literally takes up space for the silence of mourning or hesitation. The three dots provide space for rest from a difficult situation, space for breathing and sobriety. Dashes indicate silence sharply acute, tense and eager, almost staccato-like. There are many excuses for silence during the quoted verbal exchange, from sincere mourning through hesitation to deliberate hush.

Kurtz's fiancée and Marlow pass over their silences during the conversation so that one is filled with the other's discourse. Rachel Muers would formulate such a deliberate exchange as a sacrifice of one's own discursive force, which at the same time does not mean a cessation of interest or activity. Both sides of the conversation risk giving up control of the space of discourse for an indefinite period (Muers 2004, p. 57).

It is apposite indeed that these two characters were brought together by Kurtz, who is a mute subject of the conversation, despite the fact that his eloquence had been typical for him during his life. Kurtz's own writing was characterized by an ingenious treatment of words to such an extent that the style obscured the emptiness of the overall content. Marlow himself referred to Kurtz as "hollow" for several times during the novel. The enigma of Kurtz as the absence of content thus clashes with the impossibility of telling his personal history for the absence of words.

This absence is to some extent justified and meaningful. According to Schröter's division (2013, p. 7), Marlow's withheld truth would fall into the third category of silence which bears a certain discursive meaning, since what is concealed is relevant to the context. Marlow's lie has the power to turn the situation around when a grieving fiancée dressed in black learns that her lover's last words were heading towards damnation and not to the thought of her loyalty and love. For the young woman, this white lie means a dignified end to the narrative, which only she believes in most zealously. Regarding her own personal love story, everything had been finally said. Revealing the raw truth would only open a new wound from which hurtful words would roll like pus, and it would still not be able to express the whole incomprehensible reality.

Returning to Schröter's typification of meaningful silences, three fundamental occurrences could be distinguished (ibid., p. 7). The first of them is characterized by the intention to be silent, one literally "generates" silence. The following case is characterized by the disappointed expectations of speech. With respect to this kind of silence, perception is more important than production. By comparison, the third

instance mentioned above is characterized by its delicacy, as it is a hidden silence, known only to those who cover it with their actions in conversation. The mentioned division is far from being exhaustive and its simplicity can be justified by the fact that Schröter is interested only in the significant occurrences silence.

However, such a separation would necessarily mean that there are less meaningful silences or even those with no significance. We must ask then, who possess the authority to evaluate something like this? Subjectively, it might be every participant in a given conversation, but the general significance of silence is probably very difficult to determine, and with such a selection we would have to face a huge number of cases situated in the grey area. Therefore, it would be more systematic to approach the topic comprehensively and to assume that every silence arises with a meaning that may not be obvious to us at first glance.

In the following literary excerpt, all three types of significant silences proposed by Schröter intersect. Which one of them becomes dominant depends on the point of view, which we will take into account when examining it. In Strindberg's short monodrama *The Stronger*, we witness an initially innocent meeting of two women in a café, often attended by ladies. The first of the women had been already waiting patiently at the table with a half-empty bottle of beer in front of her. The second lady had just come in and started to talk, which she would not stop doing until the very end. In contrast, the observers can realize the silent lady's noticeable silence (the 1st meaningful case of silence) and the frustration of the speaking lady that she is not receiving a verbal reaction (the 2nd case). It turns out, however, that a woman calmly waiting is the mistress of the man married to the loquacious lady, which is an information that is concealed only for a certain part of the drama (the 3rd case). Whatever the case may be, we will never know if the betrayed wife's accusation was true. This mysteriously silent lady does not utter a single word during the whole session.[5]

QUOTATION 1.6

MADAME X: Why, Amelia darling! Fancy seeing you here! All alone on Christmas Eve, like a poor old bachelor!

MADEMOISELLE Y: *(Looks up from her magazine, nods and goes on reading.)* (. . .)

MADAME X: *(Takes a few sips from her cup, then opens her basket and shows her Christmas presents.)* Look what I've bought for my little darlings! *(Takes out a doll.)* See this! This is for Lisa. (. . .) *(Takes out a pair of embroidered slippers.)* And these are for my dear husband. I embroidered these tulips myself. I hate tulips, but he will have them on everything.

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[5]To address the requirements of effective treatment of the text, I decided to shorten the following literary excerpt. The relevant cuts are standardly indicated by the three dots in brackets (. . .).

MADEMOISELLE Y: *(Looks up from her magazine, with cynical curiosity.)*
(...)

MADAME X: Why are you so silent? You haven't said a word all the time – you've just let me sit here talking! – thoughts – suspicions–? Let me see! Why did you break off your engagement? Why did you never come and visit us after that?

MADEMOISELLE Y: *(Seems about to speak.)*

MADAME X: No! You don't need to say anything – I see it all now! So that was why you – and why you – and why you–! Yes, of course! Now it all adds up! So that was it! Ugh, I don't want to sit at the same table as you! *(Moves her things to the other table.)* That was why I had to embroider tulips, which I hate, on his slippers – because you liked tulips! That was why – *(Throws the slippers on the floor.)* (...) And why are you always silent, silent, silent? I used to think it was because you were strong; but perhaps it was just that you had nothing to say. Because your head was empty! *(Gets up and picks up the slippers.)*

(Strindberg 1982 [1890], pp. 21-26)

The woman, whose speech dominates the whole drama, struggles with the theme of power that is in her interpretation rhetorically passed from Mademoiselle Y to her. By default, she declares herself the supposed winner, she asserts to be the "stronger" one. On the other hand, this could be easily doubted. Such behaviour feels desperate rather than triumphant. Presumably, this short and intense Strindberg's text should not be called a monodrama, as it could also be interpreted as a brilliant dialogue of speech and silence. Speech fills up space and time, while silence provokes another superficial chatter.

In any case, silence performs its function in the scene, as it becomes an aural mirror for a jabbering woman who crookedly sees her own assumptions in it. Mademoiselle Y's presence in the role of a dialogue partner is also essential, as she physically acts as the addressee of the speech. Silence is thus present not only aurally but also visually. It is a kind of dramatic silence – it serves as a zero point against which speech is compared. Additionally, speech is reflected further from this place, supposedly finding its use. Madame X's voice would lose its sense if it was out of range of another potential voice to evoke a response. Even though this answer would consist of a decision not to speak completely.

Silence always provides at least a possibility of voice in return. At one time, such a chance arises just after Madame X finds out that her husband cheated on her with the woman sitting on the opposite side of the table. The text indicates that this woman looks as if she wanted to start talking. In the end, however, it does not happen because before she even tries to, the upset cheated wife, who is already used to her verbal dominance, occupies the conversational space again. Ultimately, Mademoiselle Y seemed to be about to speak, and we can only guess whether she

seriously wanted to enter the situation verbally. After all, no comment is also a comment, and in her case it is deemed more than eloquent.

It sharply contrasts with the blatant superficiality of gifts and verbal gestures performed by Madame X. The other woman's silence is perceived intimidating, annoying and suspicious and Madame X notifies this uncomfortably quiet behaviour for several times. Such a designated silence then requires attention and thus becomes stronger since it fills even more space than if it had been ignored. As if it was calm in its unchanging and stable certainty as opposed to the restless and ever-changing Madame X, who is typical for her physical shifts in space as well as the alterations in the course of speech.

When reading the drama as a literary text, the character of Mademoiselle Y seems to be even more mysterious than if she was portrayed on stage. While playing, we could possibly watch a wide range of non-verbal expressions in response to her companion's eager monologue. Once performed on stage, the drama could become decipherable more easily, since an actual theatrical production must also be a kind of interpretation. Silence is thus strongly associated with non-verbal communication, which is only slightly hinted by the text, but disclosed to detail during the acting. Nevertheless, even as a part of the rendition of the production, the director could give such instructions to make the actress' expression as neutral as possible, so that we would not receive any external help in our derivation of Mademoiselle Y's intentions.

The attention of the silent lady is partly hidden behind the pages of a magazine which she is reading in her mind, or at least she pretends to do so. She is quiet and exposed to the one-sided accusation of a frustrated woman who explains Mademoiselle Y's calmness through the assumption that she has nothing to say and therefore she is empty. And yet, silence does not necessarily mean emptiness. The inner life of a silent woman could potentially be much richer in comparison to the one who was talking throughout the whole meeting. Silence gives Mademoiselle Y composure and some kind of thought distance from the situation. Generally speaking, we can understand this drama as a clash of the two monologues – external and internal.

In literature and in real life, these monologues intertwine. Sound and silence complement each other in our external and internal experiences. In addition, we shall draw our attention to the quiet nature of our inner life where lies the infinite potential of the mental sound imagination. We assign the adjective "silent" to the activity of reading in our mind solely on the basis of the external appearances, but it perfectly captures the necessity of the role of silence in the perception of literature. From this perspective, such a designation is accurate. Meanwhile, in the inner reality it is not at all as quiet activity as it might seem from the outside. Within our minds, when reading, there is a duel of silence and sounds, intertwining and passing on momentary dominance. Among other things, it has been stated

here for many times that perfect silence does not really exist and it must always be to some extent "contaminated" by the addition of sound. However, silence is never completely erased and accompanies us throughout our whole reading experience.

Usually, we like to read surrounded by silence, we read quietly, but we also read about silence as well as aurally imagine it, we subconsciously sense it behind the lines on the pages of books. Just as sound holds its place in silence, so does silence in sound. Literary works operate efficiently with the substance of silence. The silence of poetry at the end of the verse. Pause on the stage of the drama. Aposiopesis finishing the direct speech. There are countless examples and ways to use silence. It is up to us, the readers, to have the courage to immerse ourselves in silence and to succumb to its captivity and diversity. Sound can easily turn into noise and silence can be deafening, but we must not be hesitant to work with this substance and discover its possibilities. Thanks to our curiosity, a wide range of new perspectives can open up to us, through which we can keep on discovering the art of literature as well as ourselves.

2.

Narrative:
The Embracing Voice

The narration read cannot be considered a static object. At the moment we enter the narrative, we make the decision to make it a dynamic reality that gets moving in our minds. As a result, we submit ourselves into the voice that feels united at the particular time, representing the certainty of the story. It is a voice that guides us through the facts being conveyed and that directs our attention to the captivating fiction of the story. This voice might also seem firm and binding throughout the story from its beginning to the end.

Nevertheless, its perceived robustness is primarily caused by the fact that it is on its merits more of an association of many voices that can only begin to shatter under analytical supervision. We will elaborate on this polyphonic understanding of the issue later in this chapter. For now, let's approach the narrator's voice through the metaphor of a crystalline prism and the dispersion of light. Just as white light separates into different colours upon its passage through a prism, so the narrator's seemingly stable character of the voice is composed of several shades of timbre, which indicate its final temperament. If we comment on the voice of the narrative in this text, we must always be aware of its complexity.

However, there is one specific shade in this omnipresent voice that this chapter will focus on: the embracing voice of the narrator. We will put our efforts to examine its sonorous nature and at the same time we will not strive for a strict division into narratological categories, which can be found in a large amount of relevant literature in the field. Furthermore, we will not investigate the narrator's voice only in prose, but also in poetry, and we will be so brazen to try to identify it in drama as well.

The function of the narrator's voice is primarily cohesive, compositional, responsible for the overall melody of the story. It is so obvious to the narrative that

we often do not even realize it. In the words of Seán Street: "Just as we breathe without thinking, so we hear without listening" (2019, p. 3). Frequently, we are not fully conscious that such a voice speaks to us thanks to our imaginative perception, but if it were missing, the whole story would suffocate just as we would start to lack oxygen if we stopped inhaling.

Listening, unlike hearing, requires a focused activity. We listen for the story so that we can establish a relationship with it. Hence, our aural attention has the capability to draw us into the fictional world and create a new kind of reality in our minds. Thanks to the recognition of this voice, we can engage with the narrated environment and appreciate the dimensions of this experience. Since the path to the communicated matter may not only be a necessary mechanical intermediate step, but also a unique artistic expression of revealing the tonality of the story.

According to Martin Pokorný, speech carries meaning and lends itself to the expression (2014, p. 238). Against this background, it is extremely important to emphasize the content of the story, which is largely modelled by the narrator, but for our interests, it is the "lending to the expression" which is crucial. This verb contains an ethos of temporality, just as the whole narrative process is characterized by a specific relation to time. The sound of any word arises and disappears in a short while, as soon as we think about it or say it. Therefore, it is only "lent" for a certain period: "the past and the future are silent; the present is sonorous" (Kramer 2019, p. 39). Speech necessarily contains a meaning that builds on what has already been said before and thus forms the basis for what will be revealed in the near future. Nevertheless, this connection shows not only the meaning, but also an expressive melody that is layered on the basis of the past and expectations of the future. The narrator part tries to work with these influences so that the story line gets its distinctive resonance and thus achieves the transmission of a specific character of the depicted world.

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 characteristic is expressed 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. Paul Cobley quotes the Russian semioticist Jurij Lotman, who characterizes verbal art as sequences composed of individual elements which are discreet units of meaning themselves, e. g. words or phrases (2001, p. 7).

The word is only the first move of the game, then sentences and paragraphs begin to pile up, each of them sounding in its own urgency. The game has to be played by its rules and to a large extent it is the narrator who enforces them. The narrator's assignment is to connect the units of speech and compose them into new melodies creating unique narrative meanings. Because, according to Cobley, "even the most simple of stories are embedded in a network of relations that are sometimes astounding in their complexity" (ibid., p. 2). Thus, the narrator becomes

the conductor of an ongoing performance of the audio imagery related to the text. At the same time, though, it must always be taken into account that the narrator is also a mere (but still extremely significant) member of the set of voices involved in the wording of the text. Nonetheless, the reason this chapter is devoted to the narrator part is that when other voices speak, it is because the narrator has chosen to remain silent.

The phenomenon of voice is transient and changing according to circumstances. In addition, it cannot be thought of as a possible speech of a real human speaker. According to Félix Martínez-Bonati, it must originate from an unrealistic immediate source, and therefore it should be understood as stemming from an invented, "magical" mind (1996, p. 66). That is why the narrator's voice acquires such a wide range of possibilities in our consciousness. When we read, we listen to something beyond the ordinary use of voice in our real life.

Nevertheless, it is self evident that during everyday oral storytelling, our voice is the main mediator of the message. The one who gives the story is simply its narrator. Consequently, it is this direct connection between voice and story that is reflected in the literary nomenclature. By embedding in a written text, the voice is lost for a while in the static visuality of writing, so that, thanks to our reader's attention, it resonates beyond what is possible in a non-literary world. During an engaged reading, the voice is an integral part of ourselves and the meanings conveyed. This notion is strongly related to the unique relationship of sound and inwardness in comparison to other senses. Sound communication can emerge very intimately, only thanks to the textual sensations invisibly oriented towards our minds. At the same time, sound can be perceived as a meaning that integrates us not only into ourselves, but also into our surroundings. Sight reinforces a tendency to isolate, while sound incorporates us.

This is one of the reasons why the variety of fleeting voices must be integrated to a unifying voice, which forms the essence of the narrative. These considerations can also be related to the gestalt theory, which mostly concerns visual objects. The principle of this theory is based on the idea that ordinary perception is already a creative act through which we group data into perceptions. We introduce in the presence something that has already existed, although not in the form in which we grasp it. The perceived matter is not essentially an object, but primarily a scheme through which we perceive it. This issue is very inspiringly discussed in the article "Gestalt, Perception and Literature" (Abrantes 2009), which builds on the basic principles of this theory such as proximity, similarity, continuity, closure, connectedness or the relationship between figure and background, but mainly tries to apply these ideas to the textual perception. Although in reality there are several aspects that make up the perceived voice, it is our nature to perceive it as unified. Verbal art often challenges the standard relations between figure and background, Abrantes argues (ibid., p. 189), which could be applied to the temporary expression of this or that voice contained in a literary work. The narrator can form a discreet

background and at other times is able to become the focus of the narrative. This movement is an act of re-creation thanks to which we perceive the text as a work of art offering us its possibilities. The perception of an implicitly composed voice is an aesthetic experience that presents gestalt theory as a creative relationship to the world.

Therefore, the very process of our perception of the read text is a matter that we must not underestimate when considering the narrative part. This requirement can be substantiated by the words of Daniel Hutto, who states that "it is better to regard consciousness, not as *what* is experienced, but as *how* things are experienced" (2000, p. 135). It is in our consciousness that the struggle is taking place over how the character of the story is going to evolve and how we will receive it audibly, but still in our minds. Its form naturally changes in line with the fact that the audio perceptions arise dynamically and are therefore transient. What characterizes sounds is not being but becoming (see Cavarero 2005, p. 37). Also, it must be added that passing by is also typical for these audio events. Nevertheless, the narrator's voice is an exception in the sense that as long as it is told, it still exists, at least as a hum in the background of the fictional world. This does not mean, however, that its characteristics must necessarily remain unchanged during the narrative – on the contrary, there usually is an enormous potential for further development. Perchance, we ourselves gradually grow a different type of relationship with the voice of the narrator which might differentiate from the one we perceived during the initial acquaintance.

The subject of narrator in narratology is often associated with the question "Who sees?" which is drawing the attention to the perspective from which the story is conveyed. The correlative question then should be "Who speaks?". However, this query cannot be resolved unequivocally. The answer might be offered in the Bakhtin's grasp of the heteroglossic novel. For this theoretician, the literary text means the immediate presence of a dialogue, one voice representing the implicit existence of the others. The dialogue can be communicated either explicitly, or the voice might be speaking to another imaginary voice. The nature of such vocalization may represent an individual, a certain group of people or a social entity (Bakhtin 1981 [1975]). Such a polyphony differs from the concept of voice in this dissertation in minor details only. In Bakhtin's conception, the voices are strongly independent (1984a [1963], p. 21) whereas in this text they are understood to be more reliant on each other, so that they might form a unique melody of the story. On top of that, it is this sonic aspect that is also extremely important in this thesis. In addition, special attention is paid to the role of the narrator, who adapts the tone of the story, presence of which it ensures.

The narrator's voice contains not only a "magical" narrative self, but the moment it gets a chance to be heard, it is in anticipation of the one listening. The whole case is much more complicated, though. While reading a story, a situation arises where "you" means a plural on several levels. As reading creatures, our inner

voice immediately addresses ourselves, but even this call takes place mainly in our minds and is evoked by textual stimuli. It is thus an interaction between us and the material book, among us in our minds and the voice we perceive through the process of reading, and at the same time the narrative voice consisting of many others that shape it and the rest of them that intersect or stand nearby. Adriana Cavarero points out that "when sounds are juxtaposed, as in polyphony, it is difficult to distinguish them – far more difficult, in any case, than in the spatial realm" (2005, p. 37). Be that as it may, for analytical purposes, our idea of this reasoning is necessarily rather visual, but the application of the theory is acoustic.

Thanks to this playful combinatorial ability, literary texts are able to bring fresh and new meanings or expressions across history and genres. The voices of literary texts always necessarily find refuge in the minds of those who are currently reading them. And it is the reader's assumptions that are extremely important, as it depends on them whether literary narrators will have anyone to speak to. Circumstances can change fundamentally, but the simple and also decisive truth remains that the story is preserved if there is someone who perceives it and creates their own unique interpretation of the communicated fictional world. Concurrently, the nature of this interaction, of this inner game, is universal and specific at the same time. It is special due to the unique individuality of every empirical reader who perceives the text based on the possibilities of their repertoire. In addition, it is universal as well for the fact that this notion of "sounding" of the texts applies to everything and everyone (of course, with the exception of special cases such as the hearing-impaired people or the technique of speed reading).

The considerations mentioned above constitute a principal reason why the text of this dissertation does not impose any strict restrictions on the nature of the selection of quotations of art literature. In short, it cannot be convincingly stated that, for example, texts from the 19th century are audibly perceived differently than texts from the 20th century when we read them at this very moment. Since we simply cannot change the temporal anchorage of ourselves, current and empirical readers, and these are all the possibilities we have. In this sense, we can only look back to the past times and examine how the voice was internalized during reading across history and draw the appropriate conclusions, as we will do in the last chapter of the second part of this dissertation.[6]

Each of us is subjectively underpinned with certain individual assumptions, on the basis of which we assess the material read. We are the ones within whom the clash of narrative melodies is staged. It is channelled by means of internal speech, which is one of the organizing principles of our consciousness, rendering it a discursive quality. According to Wiley, this discursiveness enhances the precision of consciousness and gives coherence to the way we experience its flow (2016, p. 8).

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[6]The 8th chapter named *Reading History: From Oral World to the Imagined Word* could be found staring on the page 143.

However, inner speech (in the psycholinguistic sense) is not something that just happens to us. It gives us control over our mental events, which we put into the narrator's responsibility while reading a story. The moment of reading is thus an opportunity for a certain fusion of the discourse modelled by the narrator with the flow of our inner speech that is closely connected with our imagination. Besides, it is a completely natural phenomenon, since, according to Noam Chomsky, the vast majority (up to 99.9 %) of human language is processed in the form of internal speech (2012, p. 11).

However, our general as well as understandable tendency is to focus on the outer environment and disregard the internal one for its matter of course. Inner discourse is invisible from an external perspective, and only an observation of a reading person can tell us that it is indeed happening, even though it cannot be stated for sure. Other cases of thought speech, however, undoubtedly occupy most of the capacity of inner speech, and these are very difficult to detect by superficial observation. Notwithstanding, when reading, there must always be some visible stimulus that is translated into the complex relationships within our inner voice. Based on this sonorous complexity, individual scenes evoked by verbal art then emerge to us. For these purposes, we will now briefly examine an excerpt from the climax of Steinbeck's novella *Of Mice and Men.*

QUOTATION 2.1

Lennie said, "I thought you was mad at me, George."

"No," said George. "No, Lennie. I ain't mad. I never been mad, an' I ain't now. That's a thing I want ya to know."

The voices came close now. George raised the gun and listened to the voices.

Lennie begged, "Let's get that place now."

"Sure, right now. I gotta. We gotta."

And George raised the gun and steadied it, and he brought the muzzle of it close to the back of Lennie's head. The hand shook violently, but his face set and his hand steadied. He pulled the trigger. The crash of the shot rolled up the hills and rolled down again. Lennie jarred, and then settled slowly forward to the sand, and he lay without quivering.

(Steinbeck 1973 [1937], p. 100)

The narrator's voice is gently intertwined between the layers of this scene. It creates space for the direct speech of both protagonists and takes the floor at the moment when needed. George's inner mood is suggested through the detail of his trembling hand. Hence, the narrator's voice withdraws into the role of an observer in such a sensitive situation. The tonality of the whole situation is therefore considerably different than if it was verbalized differently, for example through the perspective of Lennie or the approaching observers. Logically, the nature of the narrator's voice is thus largely determined by what discourse is chosen.

It is important not only when the narrator decides to take his own vocal dominance over the story, but also what the narrator's voice is silent about. The narrator also determines the rhythmicity of the scene, again through the composition of the voices and the length and frequency of their representation. Furthermore, the narrator is responsible for establishing and maintaining tension in this scene, yet in order to feel this unease, the preconditions for the narrative voice must be such as to make it possible.

The narrator's voice is responsible for evoking the reader's emotional investment, but it actually works the other way around as well, as we must not forget that the reader's consciousness is the primary cause and venue of the recipient's imaginative aspect of reading. A discursive approach to the narrator's issue is also taken in the article "Textual Determinants of a Component of Literary Identification" (Kotovych et al. 2011). The process of reading is approached there as a conversation between the narrator and the reader. When we attempt to understand a certain character in a book, we try to deduce what the fictional figure thinks and feels as if they were our partner in a conversation. Such a relationship results in our increased understanding of the character and the depicted situation.

Without the previous context of the novella *Of Mice and Men*, this selected scene would have looked like a cold-blooded murder, but the narrator has interacted with the reader so considerably throughout the previous narrative that it is now able to delicately convey this sensitive situation. By this time, the reader is already accustomed to the tone of the narrative on which they can develop their empathic response that can be called "narrative empathy", which is included in a broader concept of "narrative feelings" (see Koopman 2018, p. 170). The voice can immediately address our innermost experiences and can evoke not only images but also our emotional responses to them. Its tone does not even need to be hysterical or pathetic. All it takes is a very sparing mediation of the Lennie's and George's last interaction, whose sincerity of presentation is crucial for the sound of a narrative voice.

The narrator and its possibilities of dynamic movement in a narrative space – from examining the interior of the character through a description of the action or commenting on the situation – thus inspires emotions and provokes the imagination. Not every narrator uses the potential space that is on offer and often adheres to a rather more distant description, which then causes the implicitly felt timbre of its expression. 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.

Paul Crowther draws attention to the close connection between imagination and image, with images representing something that is not currently present (2013, p. 41). At the same time, though, according to him, we use the term "image" in various other contexts (e. g. what kind of impression a person makes) without necessarily evoking the process of imagination. However, whilst the "image" can

subsist without imagination, it cannot work the other way around. The voice is a process and its active involvement again provokes further action. Imagination is thus a lively movement following the progress of the voice, as if its echo was pushing it further and further, resonating, so that a new impulse would come, moving the narrative constantly forward.

After all, in Cavarero's interpretation, the story of Echo and Narcissus reveals the impossible reconciliation of the voice and the eye (2005, p. 165). As a result, it is not so much the impossibility of reconciliation as the necessary symbiosis that occurs in the race of the image that pursues the flow of the voice during our perception. The narrator can then linger at the crossroad between the voice and the eye, as a narrating entity which includes verbal and thus vocal activity. Stories unfold, but if they are not told in the narrating voice, they simply disappear. The voice is therefore necessary and forms a narrative constant that is internally variable. Nevertheless, the narrator's responsibility also applies to the visual aspect of the story, which is evoked by words. We can think of a kind of synesthesia here, when images are able to sound and voiced words take on certain tangible forms. The narrator's voice thus forms a powerful entity of the story, which is a mediator between us and the fictional world that is able to relate to the reader as well as to the literary character as it comes to pass in the following passage of "The Loving Shepherdess" by Robinson Jeffers.

Quotation 2.2

Unhappy shepherdess,
Numbed feet and hands and the face
Turbid with fever:
You love, and that is no unhappy fate.
Not one person but all, does it warm your winter?
Walking with numbed and cut feet
Along the last ridge of migration
On the last coast above the not-to-be-colonized
Ocean, across the streams of the people
Drawing a faint pilgrimage
As if you were drawing a line at the end of the world
Under the columns of ancestral figures:
So many generations in Asia,
So many in Europe, so many in America:
To sum the whole. Poor Clare Walker, she already
Imagines what sum she will cast in April.

(Jeffers 1937, pp. 229-230)

The narrator's voice extends here on several levels. Through the main protagonist of the story generations intersect, distances are surmounted and passing months overcome. In the rest of the story, the narrator's attention tenderly revolves around

Clare, sensitively describing the gentle and painful moments of her pilgrimage. Correspondingly, the tuning of the narrator's voice is rather intimate compared to its arching present in the quoted passage. One free verse often fatefully flows into another, which repeatedly evokes the rhythm of the journey, continuing on and on.

The narrator does not describe any direct action, but inside the verses a kind of restlessness of time implicitly pops up, which the narrative voice tries to surmount with its balanced, steady tone. It might be the melody of wisdom that is played with, using intense words such as generation, love, ocean and the names of continents. It was as if the narrator had to move away to create a distance from fragile and vulnerable Clare, so that the voice could intensify to build a fateful arc, along the curve of which it would slide again towards the more modest nuances of expression.

However, even from this great distance, it relates to Clare, and at the end of the stanza, the gesture is all the longer and more expressive to remind the reader of her difficult fate, inviting the reader's emotional investment back into the fragile world of free verses which are held together by the narrator's will to continue telling the story. The melody of the narrative seems to sway here into a certain intermezzo, so that it can again stay grounded in the forthcoming flow of the story.

The narrator thus mediates not only the development of the story itself, but also its overall dynamics reflected in the conception of the sound qualities of the story. Such a structure then makes each narration unique, and in this case it is all the more so because the processing of the story is carried over verses, which in themselves imply a certain specific rhythmicity defining the way of imaginary sounding. In the words of Haun Saussy: "a new verse makes speech (an ordinary thing, when used ordinarily) seem something never heard before" (2016, p. 23). Speech in the essence of regular use is de facto common – how else we should call something that we have been surrounded by since birth and what we use on a daily basis, how we communicate with each other and how we formulate our verbal thoughts.

Still and all, it is the exclusivity of an aesthetic processing that frees speech from the role of an everyday instrument and establishes it a place of higher prestige. Just because literature, and especially the highly regarded one with great tradition, is printed in a certain codified form, which then provides the possibility of not only synchronous, but often diachronous assessment of various reactions of the readership. By way of example, we can present a claim of Roland Barthes, who considered Zola, Balzac, Dickens or Tolstoy to be the authors of the most classical narrative novels. On the basis of their works, Barthes highlighted the perceived variable dynamics during reading, drawing attention to the clearly perceptible changes in reading intensity (Barthes 1975 [1973], p. 10).

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 speech for the purposes of verbal art.

According to Barthes, speech is always tactical, but in passing the written word the innocence of this tactic is manifested as well (1985, p. 4). The speech lingering on the lines of the pages in books thus gives a chance to a careful analysis, as it becomes seemingly captured at least materially. Every moment of reading embodies a movement forward, it is a process due to which the sound does not lose its fleeting quality. Despite all of this, the written speech is thus revealed to us, because in an instant it is possible to read a certain sequence over and over again, finding new layers of meanings in it, revealing the tactics of its composition.

Part of this tactic is the perspective the text presents to us, which we must submit to in a way in order to enter the narrative through our inner speech. The narrator's voice approaches the idea emanating from the "magical" mind when it speaks for itself, and is therefore an extradiegetic element to the storyworld. If the aspect of narration is intradiegetic, then the narrator acts a character within the story, being an active part of the fictional world. In that case, the vocal idea is limited by more specific expectations and it is only up to the sequence of events whether they will be gradually fulfilled or crumbled.

Intradiegetic narrator serves as a mediator directly present in the fictional space and at the same time relates to the current world by means of its communicative voice. Its possible direct speeches directly affect the course of the fictional world, for which they are completely natural. In the next layer, though, it is obvious that from our perspective the direct speeches are still mediated and thus underlined by other currents of the narrating flow. Therefore, the narrator is present even where it does not seem to be directly heard.

Nevertheless, under the veil of narrative activity, there are also potentially tangible objects, such as other written artefacts imitating non-fictional communication. In this sense, the voice representation is multiplied and thus a challenging situation arises for the narrator, full of transitions and crossings of voices and ways of presentation. Ergo, let's examine an abbreviated excerpt from the novel *Lolita*, whose intradiegetic narrator presents a love letter written by his future wife in a unique way.

QUOTATION 2.3

This is a confession: I love you [so the letter began; and for a distorted moment I mistook its hysterical scrawl for a schoolgirl's scribble]. (. . .)
I have loved you from the minute I saw you. I am a passionate and lonely woman and you are the love of my life.

Now, my dearest, dearest *mon cher, cher monsieur,* you have read this; now you know. So, will you please, *at once,* pack and leave. This is a landlady's order. I am dismissing a lodger. I am kicking you out. Go! Scram! *Departez!* I shall be back by dinnertime, if I do eighty both ways

and don't have an accident (but what would it matter?), and I do not wish
to find you in the house. Please, please, leave at once, *now,* do not even read
this absurd note to the end. Go. Adieu. (...)

What I present here is what I remember of the letter, and what I remember
of the letter verbatim (including that awful French). It was at least twice
longer.

(Nabokov 2000 [1955], pp. 67-68)

Originally, the letter had a certain material basis in the fictional world, which
only in line with its reading changed into the eloquent wailing of a woman in love.
Anywise, the reader is not presented with a letter in its "original" form on account
of the narrator's decision. The letter is introduced in the fickleness of speech as
an integral part of the first-person narration. It reverts into the printed words and
comes to life in the imaginary ones, but far from "the way it was", as the feminine
voice is permeated with the contemptuous irony of the man to whom the narrator's
part is assigned. The narrator's true attitude floats to the surface very noticeably,
for example in the passage in square brackets, but even so, it can always be felt
beneath the surface of the words of the quoted letter, since it is he who is the one
who quotes. The tone of condemnation and contempt for the kitschy gesture of
the woman and her whole personality then becomes apparent in the retrospective
commentary of the letter, acknowledging the fact that the letter had been shortened
purposefully.

On the other hand, the narrator claims that the words of the writing are repro-
duced accurately, which we certainly cannot rely on and, in fact, this statement is
not even essential for our considerations. What is essential though is the depiction
of a narrative situation with clearly perceptible intertwining voices. Their dynam-
ics, tension and volatile friction are the basic preconditions for the clash of these
timbres, which, however, would occur a few chapters later in the book.

For the time being, it clearly bursts only on minor occasions, such as when Char-
lotte Haze struggles to use French expressions full of passion and outrage, which,
however, sound ridiculous and miserable in the interpretation of the intellectual,
also for the reason that they are grammatically misused.[7] Thereby the foreign
phrases sound dissonant, out of place. Karmen MacKendrick imparts in this spirit
that "languages have distinctive sounds. We can sometimes even recognize that a
particular language is being spoken without understanding the words. They have
their own music, and to shift across them must mean to sing the words a bit dif-
ferently too" (2016, p. 62).

The writer of the letter had in mind the content of the word, which, nevertheless,
she was unable to transform into a corresponding grammatical form, thus demon-
strating a discrepancy between her expression and the language she had chosen for

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[7]For instance, *Departez!* is the wrong French for *Leave!* – the correct form is *Partez!*

it. French is not used by chance here, which also applies to the rest of the book, as it signifies other expressive connotations, including education, which Mrs. Haze did not receive as much as the addressee of her letter. Above all, however, the intense onomatopoeia of French is significant for our reflections, since in combination with English it stands out for its specific sounds and glamour.

Throughout the novel, the narrator's voice is intrusive, intense and urgent, but at the same time reflexive and menacingly thoughtful. The tone of the presented voice then more or less consciously tunes our approach to the narrated content – it can be curious, compelling, joyful and it should be added that not all voices are pleasant, but that does not mean that we do not want to listen to them. Conveniently, this also applies to the case of the narrator of the novel *Lolita*.

At any rate, it must be constantly remembered that in this complex constellation of the sound of literature is the addressee also the addressor; there are no temporal or spatial barriers in our mind between these two entities. Dror Pimentel presents a phenomenon named by Derrida as "hearing-oneself-speak" that can be thought of as a "circle of truth" in which the originator of vocal sounds is also their intended recipient without any exteriorization of sound (see Pimentel 2019, pp. 105-107).

Hence, the narrated voice circulates in our minds, looking for ways to draw us into the story as if in a play. Moreover, even in this literary form it is possible to trace the narrator's presence, although it cunningly hides behind a typical dramatic frame with sharp divisions between the replicas of the characters and the rest of the text. But it is drama as a story that is told in a way, as it includes not only the fictional world, but also the specific format through which it is communicated. In the Platonic or Aristotelian sense, the drama is "mimetic" rather than "diegetic", or narrated, as Patrick Colm Hogan points out (2009, p. 50), but if we took the issue of narration more comprehensively, the narrator's part would appear as a result of hidden narrative activity, which often visibly seeps to the surface. So let's try to briefly consider the dialogue from Sophocles' *Electra* for the purpose of illustrating this alternative approach to dramatic narration.

QUOTATION 2.4

CHORUS: Is Aegisthus at home?
ELECTRA: No. Do you think I'd be
        standing outdoors?
        He is gone to the fields.
CHORUS: That gives me courage
        to say what I came to say.
ELECTRA: What is it you want?
CHORUS: I want to know – your brother –
        do you say he is coming? Or has a plan?
ELECTRA: Yes, he says so. But he says a lot. Does nothing.
CHORUS: A man who does a great deed may hesitate.

ELECTRA: Oh? I saved his life without hesitating.
CHORUS: Courage. His nature is good, he will not fail his kin.
ELECTRA: That belief keeps me alive.
CHORUS: Quiet now. Here is your sister come from the
house,
Chrysothemis, of the same father
and mother as you.
She has offerings in her hands,
as if for the dead.

(Sophocles 2001 [414 BC], pp. 62-63)

In this short excerpt we witness a situation quite typical of ancient drama, which is the entry of the chorus into a dialogue with the character. If we seek for an element of narrator in this situation, we might find it on several levels. The first and basic one is the layer of discourse arrangement that meets the basic preconditions for the creation of a fictional world. Thus let's try to review the list of components that the narrator is ought to take care of (the enumeration of Marie-Laure Ryan 2014, pp. 34-36 will be followed).

The course of the drama takes place in Mycenae, so the *setting* is well-known and includes some *physical laws* that provide principles determining what kind of events can and cannot happen in a given story. In this fictional world, it is therefore possible for Electra (among other things) to engage in a dialogue with the chorus of Mycenaean women as if it was something completely natural and ordinary. Both participants of the dialogue, as well as other characters and significant objects in the story, can be considered its *existents*. By way of exception, the chorus goes far beyond the others to a large extent, which will become a major stimulus for some of our deliberations below. These action elements of the story follow the *social rules and values*, which presuppose some duties perceived by the characters, such as the desire for revenge for the cruel murder of Electra's father. All these ingredients then result in external *events* such as the surprising arrival of Orestes and to which his sister Electra responds with her *mental events* in the form of immeasurable joy and hope in the reversal of the established conditions.

Still and all, such complex content cannot be arranged randomly, "by itself". There is, of course, an implied author behind the text, but a certain compositional strategy also had to be determined, which we can also attribute to the narrator, since its main function is to convey the story in a certain form. 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.

On the flip side, an excerpt from Electra's dialogue with the chorus has not been chosen at random, as it is appropriate to point out the specific position of the chorus entity within drama as a whole. It is quite problematic to label it simply as a character. Over and above, it is straddled on the border between the character, the spectator, but also the narrator. The nature of its voice is shifting, both belonging to the fictional and actual world. Richard Burr Rutherford notes that choral discourse belongs to a tradition different from the spoken dialogue (2012, p. 220). It can participate with the character of Electra, but it is not possible to put a direct equation between her replicas and the chorus' reactions. In a sense, it is a privileged voice, often serving as a commentator on events, possessing a special authority from the inherited wisdom of the community (see ibid., p. 222). This distribution of forces contributes to the conception of the chorus as an important tool with the functions and privileges of the narrator.

Of course, this cannot be stated unambiguously, as other vocal shades intertwining in the chorus indicate the interests and perspectives of other groups. After all, the chorus is not usually written or staged as one figure, but as a group of speaking bodies naturally sounding with different timbres. Thus, it can be determined with certainty that the chorus occupies a prime position vis-à-vis other entities of ancient drama, which would be unimaginable without its appearance. For the sake of completeness, it should be added that, of course, there is nothing like a "typical" representation of the chorus, which can be combined with a varying degree of rendition of the voices that are projected into it.

In the above-selected part of the scene, the main character directly interacts with the chorus of Mycenaean women. Their exchange of replicas is brisk and sincere, at first glance not indicating any special position of the chorus. In contrast, this tendency reverses towards the end, when the chorus clearly takes over and indicates the further development of events and literally announces the boundary between the scenes, which brings to the surface its credentials of the narrator. Swiftly, the chorus becomes an authority again to decide when it would show up vocally and when it would stay away.

The very existence of the chorus in ancient drama is one of the many elements that make it clear that the accurate portrayal of reality is undesirable. Against this background, the fiction clearly demonstrated from these compositional steps then manifests itself as a constitutive element of literacy, which the drama obviously includes. Through the formation of language and speech, an independent fictional world is created, which is communicated and modelled with the help of a narrator, even in the case of drama. Yet if, in this literary form, the character of the narrator is glaringly brought to the forefront in such a way that it directly draws attention to itself, we might consider it almost an artistic experiment violating certain established conventions. The contemporary drama written by playwright Anthony Neilson was even named *Narrative*, noting the strong representation of this element in the play.

NARRATOR: The earliest example of narrative art so far discovered dates back seventeen thousand years and can be found in the Lascaux caves of southwest France.

The central image of this painting – which may be the work of two to three artists – appears to depict a man with the face, or mask, of a bird in a violent struggle with a bison. The man has four fingers on each hand and an outsized penis. The bison is partly eviscerated, its entrails hanging in a loop from its body, and seems to have butted the man with its horns. The man appears to be falling backwards, either injured or dead.

Olly is sitting in a café, texting.

NARRATOR: To the left of this central image, we see a rhinoceros. To its' right, we find what may be a staff of some kind, with a bird atop it. The significance of these elements to the narrative is unclear.

Also unclear is the purpose of the narrative. Is it fiction or reportage? Is it a warning or a charm? Who is the protagonist? Is it the man or the bison?

Assuming, however, that the story told is what it appears to be – man wounds bison; bison kills man – this cave painting may be not only the first ever narrative but also the first recorded representation of mortality. Indeed, it is only if we assume the man to have been wounded or killed that the narrative has linear momentum. His death provides us with an ending and allows us to extrapolate his life. Without this consequence, the painting in the Lascaux cave would be only a picture of a struggle.

A Waitress approaches Olly.

WAITRESS: A guy said to give you this.

She hands him an envelope.

(Neilson 2018, p. 169)

In a novel or in a poem conveying a story, a strong presence of the narrative part would seem unquestionable and natural to us. In drama, though, it is an exception challenging the concept of a deep-rooted dramatic structure and its perception, which is based on supposed immediacy. However, the noticeable setting of the narrator's voice in the drama resolutely opposes this trend.

In the course of the drama *Narrative*, the narrator lacks a body and in earlier notes it is described as a voice-over. Unlike the ancient chorus, it is not actively present in the fictional world, in which it does not interfere in any way. Its voice manifests a so-called non-diegetic sound, which means that the existents present

in the narrated space cannot hear it. On the other hand, the narrator's voice still creates a bridge between the fictional world and the audience, as it is closely connected with both. Without a storyworld, it would have no reason to exist, and without an audience it would have no one to speak to, as nobody would hear it.

Remarkably, it is this vocal rift that creates interesting contrasts in the concept of the narrator's voice, but also the disclosing of the narrator's role in this depicted situation. The narrator of the drama stages itself as such and at the same time takes care of arranging the discourse of the play. At the same time, by means of its monologue, it provides a commentary which is not directly related to the ongoing fictional situation, during which Olly waits in a café and the waitress unexpectedly brings him a letter. Apart from that, it pushes the perceiver to look for a broader connection between the actual narrated and played content, while on stage these two channels are even more clearly recognizable, as the sight is occupied by one and the sense of hearing by the other.

At the same time, nevertheless, the drama spreads over the viewer's third, mental canvas, as the narrator's voice inspires them with the idea of an ancient cave painting, which, thanks to the power of words, causes the vision to move imaginatively by interpreting it as a story. So there is a paradox that while the visible character on stage is motionless in his waiting, our consciousness finds itself in motion on the basis of voice stimuli. This forces us to think about the question of what is and is not narration, and whether narration in a drama is what is going on in our minds or what is happening on stage.

Anthony Neilson thus created a canon of two narrative voices, which would change their melodies determining the current direction of the story, associatively following each other. The narrator's element seems to have been split there as if it was playing chess games on two boards simultaneously while still maintaining tactics in both rounds. In staging of *Narrative*, the narration is based on sound and image in a refined connection and contrast. The narrator's literal speech even possesses a transsituational identity, as the monologue does not exclusively relate to the moment of Olly waiting. It merely presents another narrative layer against this visual background. In this sense, the speech about the cave is not limited to situations in which it could possibly be placed, since in the fictional world this voice cannot be heard and at the same time the content of the narrator's words speaks of something more general; the beginning of narration as such.

The human society is unthinkable without a culture of which narratives are a core part. Pierre Ouellet, inspired by Husserl and Fink, uses the term "ficta" for specific forms of art and their properties (1996, p. 83). This expression, to which the term "fiction" is undoubtedly related, denotes either a pliable substance we shape or an illusory reality that can also be manipulated. The concept of "ficta" thus assumes a dual ontological status: material (e. g. for the art of sculpture) and ideal (e. g. in the case of communicating fictional worlds). The narrator of any literary form is thus a determining factor shaping the "ficta" which acquire their

intangible realization in the reader's mind. Directly related to the term "ficta" is the Latin *fingere animos*, meaning "manipulating the minds" (ibid., p. 83). The immaterial substances of narration are able to move our consciousness, presenting us mental images of the illusory reality of thought worlds.

Provided that we relate "ficta" as acts of mental perception to the voice in literature, we can notice the intimate relationship between sound and communicated content, typical of its 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. Interaction with the narrator cannot be avoided and there is no reason for it, since through this convocation both parties gain – the melodies of the narrative come to life thanks to the reader's mental activity and we readers discover the meanings they convey us. And although the narrator does not form a solitary voice to be heard in the narrative, it is irreplaceable as it ensures the continuation of telling the stories by adhering to the vocal principle of their transmission.

3.

Narrated Speech:
Vocalization in Quotes

> Everything can be moved from one place to another without being changed, except speech.
>
> *Wolof proverb*

Language holds specific reference options. It can be used as if it was self-aware, and by referring to its individual modes of manifestation, it can crumble into barely audible echoes of its own existence. Written language can, in its sound essence, refer to another audible representations of sound strings indicating speech. Nonetheless, this cannot be confused with authentic speech,[8] nor is it desirable. The basic precondition for the dynamics of the work's sonority is therefore that the utterances may become the subject of further utterances. The narrator can relate to them, doubt them, comment on them and, above all, provide them with appropriate space and arrangement. We can talk about talking. And we can write about it too.

After all, speech can only imitate itself, and it is up to the perceivers what further judgments they draw from these stimuli. This inherent property of language is an indisputable advantage when we consider placing various allusions to the spoken discourse in the narrative zone. The texture and rhetorical resources of language allow for gradual speech-to-speech contrasting. It is self evident that such an ability is essential to the nature of language, and without it, language, speech, and therefore a voice would be fatally limited in its potential. Not for this, there would be no composing or enveloping of melodic structures that create a distinctive expression of any speech – even the literary one.

If a message about speech is immersed in language, it is appropriate for the clarity of formulation to determine how we will label it, i. e. with the help of what term we will refer to it. It must be borne in mind that there is no single universally

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[8]We will elaborate on this issue in the next chapter *Actual Speech: Tones of the Individuality* which begins on the page 69.

applicable designation and that it depends on the context in which we consider it. For our grasp of the matter, it seems logical to draw attention to the connection between the voices of characters and the one of the narrator. As can be seen from the title of the chapter, the term "narrated speech" has been chosen to signal the presence of speech in the narrative zone.

In any case, an agreement on the uniform designation of the discussed phenomenon within this text is not a superficial wording. Each of the other possible terms established in linguistics or literary theory carries a number of different implications, although it deals with a considerably similar issue. Hence, let's inspect the reasons that led us to the denomination of "narrated speech" and, conversely, discouraged us from using other alternative names.

According to Vickery, "narrated speech" operates on two levels, including a certain degree of presence of the narrator as well as a character in the role of a fictional speaker (1964, p. 273). The outlined argument is crucial for us, as is the fact that, especially in modern fiction, the borderline between the speech of the characters and the narrator's one is gradually blurred. From our standpoint, the narrator's voice cannot be definitively separated from any part of the narrative, and the presence of the adjective "narrated" puts this phenomenon in the foreground. The process of narrating, therefore, cannot be thought out, it is not possible to deny it and thus break the line of voice ensuring the transmission of the story. By using the term "narrated", we also demonstrate that the signalled speech of the literary figures moves relatively freely in relation to the narrator, but always within the reach of the narrator. In this manner, it is clear that the mutual distance expressed by different means (content, grammatical, lexical) will vary, which will result in greater or lesser silencing of one or the other side.

Anywise, there is a wide variety of terms to capture speech in verbal expression, and the one we have chosen does not belong among the most frequently represented. As an alternative, we might often come across the label "reported speech", which, however, does not suit our intentions very well. Generally, it is used for the purpose of mapping spoken interaction not necessarily in an artistic context. In this frame of reference, the adjective "reported" is used to investigate and reflect naturally occurring spoken conversation. An example of the systemic use of this term can be provided by the collection of studies *Reported Talk: Reported Speech in Interaction*, which deals with this term fundamentally outside the field of art literature (see Holt and Clift 2007).

Lieven Vandelanotte also points out that the adjective "reported" could be potentially misleading, since it is sometimes used only to refer to indirect speech (2009, p. 10). Another argument against the use of the term "reported" in this dissertation is introduced by Elise Louviot, who believes that it refers back to actual speech, but never achieves an absolute preservation of its accuracy, as the message usually favours its impact. Thus, such an approach is not a reportage to the mediation of

the spoken word, as it might seem, but its purposeful and artificial reorganization (Louviot 2016, pp. 7-10).

A certain reconstruction of the speech we are reporting on is inevitable, though. We listen for meaning, and a literal presentation of what has been said is often not necessary or even possible. For this reason too, Louviot herself conforms with the term "represented speech", which is supposed to express the fact that there is no independent, autonomous speech in narrative texts that can be incorporated into them. The term "represented" is intended to cover the preceding process of the creation of some kind of consciousness behind the text (see ibid., p. 177), which is certainly necessary. Nevertheless, the moment of the current reading experience is an essential condition for the sound perception of the text. We can associate "representation" with a certain prepared "model", but the voice intertwining with our minds in the present constitutes a part of the stream being narrated, and is as real and unreal as the narration itself.

One of the rarer cases of presenting speech-to-speech is the term "monitored speech", which Terence Patrick Murphy holds in his conception. He uses it in connection with art literature and, according to him, it is meant to stand for the rhetorical and idiolectical power of the narrator over the structure of the narrative, while the voices of the characters are never understood as directly quoted (Murphy 2007, p. 28). Such a description is quite acceptable, but the word "monitored" may not be one of the best choices due to some associations it evokes. To be specific, it implies a certain dominant supervision towards other voices, which is more technical than creative. The narrator tells, not monitors. It allows the assertion of heterogeneous voices and does not mechanically instruct them to do so.

Jakobson's "speech within speech" seems to be a more appropriate term, but unfortunately, it refers only to indirect speech and does not cover other manifestations of the phenomenon we consider (1990 [1957], pp. 130-153). In spite of that, it perfectly captures a certain immersion or perhaps interweaving of different speech fibres, while one is not significantly favoured over the other, as they are both called by the same name.

Another interesting approach to naming a given phenomenon appears to be Bakhtin/Voloshin's "someone else's speech".[9] The term clearly refers to the other subject: someone speaking. At the same time, a kind of distance is immediately created between the narrator's voice and the next one. A question arises, then, whether it is permissible for the potential voices to really come close to each other so that in the resulting canon they cannot be clearly distinguished from each other.

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[9]Louviot points out that although the text of *Marxism and the Philosophy of Language* (1986) was originally published under Voloshin's name, many scholars believe that its real author is Bakhtin. In the English translation of Matejka and Titunik, the term "reported speech" is chosen for the issue discussed, but the more literal wording of the Russian original is much closer to "another's speech" or "someone else's speech", which both authors were more likely to aim for (see Louviot 2016, p. 174).

Against this background, such a possibility is inherently implied by the term "narrated speech", while the Bakhtin/Voloshin concept tends to divide one and the other independent line more markedly (1986, p. 116).

Monika Flundernik advocates a broad term "speech and thought representation". She considers this issue to be central to narratology, as the locus of interaction between narrative discourse on one hand and story material on the other, including speeches and thoughts of characters, is what the resulting narrative really is about (Fludernik 1993, p. 3). Again, we are concerned with representation, that is, analytically, re-presentation. This kind of word separation prompts us to imagine something that was once and somewhere accomplished, and therefore the resulting form of conveyed speech includes a certain foreshadowing, even if it is "only" fictional and realized within the story processed into the final form of the narrative. As indicated above, with a focus on the sonority of texts, the emphasis is on the current process of perception, voices "happening" to us right now, being part of the flow being told, and it is absolutely irrelevant to imagine that it was uttered in a fictional past.

Likewise, it is not necessary for our conception to emphasize a division between speech and thought in the very title of the issue, since in the course of silent reading, the sound essence is manifested through the inner voice carried by thought activity. Speech and thought are thus realized by means of the same perceptual apparatus, which also applies to oral reading, when we read aloud what is certainly audible to the fictional world (characters' speeches) and hidden (characters' thoughts).

In contrast to Flundernik's approach, Norman Page resorts to a simplified concept under the umbrella term "speech presentation", in which the prefix "re" is omitted and that does not include any reminiscence of the presumed past and emphasizes the immediate enacting of the characters' speech. Page himself adds that he perceives speech of the characters as an invitation to an auditory experience (1988, p. 25), which is in line with our understanding. Nevertheless, we did not adopt the given expression, as the "presentation" presupposes a presenting subject and a presented object. That being said, the voices of the characters cannot be considered manipulable objects, as they interact vividly with the narrator's voice.

Another name of the discussed issue, which is halfway between Flundernik and Page, was chosen by Leech and Short for their concept. Their "speech and thought presentation" is often seen as a baseline in the English tradition of considering the speech of fictional characters. We, too, will adhere, with some minor reservations, to their systemic arrangement of speech division within the narrative, which is based on the degree of narrative intervention in the speech zone of the characters.

The first of the objections is obvious in the light of the foregoing, as it is a strict division among speech and thought. The authors of the famous publication *Style in Fiction* justify such a splitting by the idea that, formally, the expressions of speech and thought are the same, but their effects are different (Leech and Short 1981, p. 318). This is undoubtedly true, but it still does not change the fact that

these effects have an impact inside the fictional world and not on the reader's way of aural perception of the text.

Thence, it corresponds to the way of categorization of thought presentation, which is completely identical to the presentation of speech, with the only formal difference that "speech" is replaced with "thought" in the names of narrower divisions. According to Leech and Short, the internal systematization of speech processed in the text is constructed primarily with regard to syntactic and lexical changes. Therefore, if we adopt the names of speech defined by these two authors, these preconditions do not fundamentally contradict the variable sonority of the text. On the contrary – they suit each other well, as confirmed by Marklen E. Konurbaev's words: "syntax determines voice" (2016, p. 70) and "intonation in mind is partially grammatically based (which is determined by the text itself) and partially emotional or attitudinal, determined by the modality and expressivity of the lexical elements used, as well as the individual perception of the reader" (ibid., p. 116). We can identify with both quotations here.

Leech and Short also notice a certain influence of speech variation on the perceived tone of the text, as they state that almost boundless versatility of speech and thought presentation serves as a means for varying point of view, tone and distance (1981, p. 348). These aspects are complemented very well over Bachtin's outline of polyphony, which the previous chapters of this dissertation operated with and on which the following ones will be based in principle.

Before we roughly approach the individual categories of division of the issues considered here, it is necessary to emphasize that they do not occur in strict isolation and that there are subtle degrees of transitions between them. Speeches echo each other and come together in a network that works through their dialogic interaction. Still and all, it also contains the exclusive speech of the narrator, which permeates the surface into the internal structures of the narrative.

According to Leech and Short, it is in the deepest level of narration that there is a situation where a character speaks to another character (ibid., p. 288). Therefrom, in order to get close, we must first break down the layers of the narrative until we metaphorically hear the fragments fragmenting. Only then will we be able to assign individual systemic identity to various manifestations of voices.

Figure 2 tries to schematically accommodate the variants of speech transmission on a scale that is oriented on the basis of the intensity of the presence of the narrator's voice and the degree of space, which is given to the character's voice. Nonetheless, if we want to keep the name "narrated speech", it is necessary to take the word "apparently", appearing in the Figure next to each sign of narrative intervention, in all seriousness. The emphasis on this word indicates that it can only seem that the narrator has disappeared, when in fact it has not. Therefore, even in the theoretically most extreme variant of free direct speech, the narrator is present. As already mentioned in the 2nd chapter, although the narrator does not appear to be visually present, it flashes through the arrangement of speech and
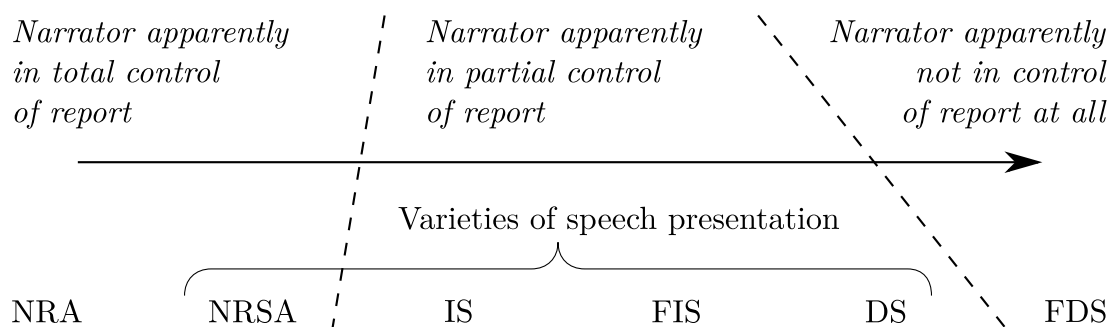
FIGURE 2.: Scale of Speech Categorization (Leech and Short 1981, p. 324)

functions as a kind of background humming indicating the atmosphere and rhythm of the narrative.

To make the abbreviations clearer, please note the Table 1, which includes a brief explanation based on the Leech and Short outline. Needless to say, there is a large number of other possible systematizations of speeches,[10] but if we comment in the text on direct speech or free direct speech, etc., it will be in the sense of *Style in Fiction.* Such a decision was made mainly due to the fact that it is a deeply established and clear terminology, as well as the fact that the aim of this chapter is not to invent a new division, as this is quite arbitrary for the sonority of the text. Our audio experience would not be affected if we classified speech expressions differently. For this reason, it serves only for our argumentative clarity and we will orient ourselves among the given terms as if they were rather abstract points of reference.

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[10] Whenever a writer wishes to add an impression of speech to his work, he must make a more or less conscious decision about its shape, respectively what form will be allowed by the narrator of the story. Only after can some value measures be applied on the finished text and we might seek for various types of systematization of speeches. In addition to the classic one that is selected in this chapter, we can mention, by way of example, a series of formal gradations along the scale as stated by Monika Flundernik, which relies on core forms of pure narrative, narrated perception, speech report/psycho-narration, free indirect discourse, indirect discourse and direct discourse (quoted and unquoted). However, this is only a basic schema, which Flundernik develops with the help of precisely named transitional forms occurring not only within the individual named discourses, but also in between them (see Fludernik 1993, p. 311).

Norman Page also divides various degrees of sharpness in its categorization, which, similarly to Leech and Short, takes into account the grammatical and lexical properties of the text, and even depends on phonological qualities among them. Nevertheless, they are treated in such a way that some speeches hold sound properties and others do not. Originally, it is meant to be valid with reference to fictional world, but even so, the potential removal of the right to be heard is too great an obstacle to work more fundamentally with the terms proposed there. The eight terms proposed by Page include direct speech, submerged speech, indirect speech, parallel indirect speech, coloured indirect speech, free indirect speech, free direct speech and speech slipping from indirect to direct (see Page 1988, p. 37). Then again, as already mentioned, there is an inexhaustible number of analogous examples of speech division in literary theory.

TABLE 1.: Categorization of Speeches (Leech and Short 1981, pp. 318-336)

Variety of Speech Presentation		Brief Explanation
NRA	Narrative report of action	Narrator's description of the action without any involvement of speech.
NRSA	Narrative report of speech acts	A mere report that a speech act has occurred, but where the narrator does not have to commit itself entirely to giving the sense of what was said, let alone the form of words in which they were uttered.
IS	Indirect speech	By using indirect speech, the narrator transmits the content of an utterance according to its own competencies and intentions in its "own" words.
FIS	Free indirect speech	Unlike indirect speech, in free indirect speech the reporting clause is omitted whereas the tense and pronoun selection are those typically associated with indirect speech.
DS	Direct speech	By using direct speech, the narrator is claiming to report faithfully *(a)* what was stated and *(b)* the exact form of words which were used to utter that statement.
FDS	Free direct speech	Free direct speech seems to be fully liberated from the narrator's interventions by omitting quotation marks or introductory reporting clause, or both at the same time.

As already indicated, the whole matter of the transitions of the characters' voices into the narrator's one has rather blurred boundaries. Categorization is, in principle, a satisfying matter that fulfils the function of a simplifying map of complex terrain, and therefore must not be understood naively. For a real examination of individual texts, it is productive to "look up from the map" and really see – or rather listen to – what surrounds us. At the same time, the existence of such guidance systems is undoubtedly justifiable and we should not completely ignore it. Contrarily, at a distance, the hierarchy of the arrangement of speech can help us explain some of our sensations associated with the audio perception of a text. Thus, although in the presence of the voice it does not matter so much on how the form is designated, we must also take due account of this discourse of literary theory.

According to Chiffi, language is an instrument of communication and a vehicle of thought (2011, p. 420), and during reading, these two functions often merge and combine their properties. Thereby, implicit phonology imbues the thoughts, which, according to Leech and Short, are determined by word choices and patterns at the syntax level that is again reflected in the classical structure of "speech and thought presentation" (1981, p. 132). This system is identical for the rendering of speech as well as thoughts, with the only difference that for thoughts, the standard reference point is indirect thought and for speech, the direct version is the norm (ibid., p. 344).

Either way, we should dwell on the questionable treatment of direct speech and clarify one detail given by Leech and Short, namely that direct speech is said to be quoted verbatim (ibid., p. 318). Such a statement is too strong for our critical view of the subject, since every presence of speech or thought in the text is in a way an artifice.[11] Rather, it is an organic part of the narrative stream, in which we spin linear-quality voices into a strong fibre that might potentially be divided into many more subtle ones with variable thickness intensity, indicating the degree of individual representation in the text at one time. Addressing verbatimness is neither essential nor necessary, as it is at the same time maximally impossible as a result of the inconsistency between the actual spoken word and the fixed text and at the same time because it is maximally possible due to the original and fixed wording of the text. The printed text can be understood as literal in itself and only the reader draws further inferences.

It would therefore be a mistake to regard direct speech as a kind of mechanical transcription that claims a privileged, almost independent position from the rest of the narrative. It is tempting to make a surgical incision and handle it exclusively, as there is a number of arguments for this. Among the strongest of them is the fact that direct speeches "authentically" resound directly in the space of the fictional world in contrast to the rest of the narrative voice that surrounds and transmits this space. These speeches are authentic for fictional figures, who potentially "perceive" them differently than readers, to whom voices reach through the veil of fiction. On the contrary, our concept of sonority is strongly based on the perceptual integrity of the text, and for this reason the presented argument may not be necessarily valid.

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[11] In this spirit, Lieven Vandelanotte quotes Manfred von Roncador, who confirms the correctness of such a statement, inter alia, on the basis of intentional or unintentional failures to comply with verbatimness. In his study entitled "Does Speech or Thought Representation Represent Speech or Thought?" he deals with cases such as: "speech that will only be said some time in the future *(X will say Y)*, negated quotes which never occurred *(no one has ever said Y)*, hypothetical quotes which might but need not be said *(if X were to say Y)*, typified quotes attributed to a generic subject such as one or an arbitrary instance of a class of people *(in such a case, a psychologist would say Y)*, and counterfactual quotes which did not in fact also place *(I could have said Y, but I didn't)*" (Vandelanotte 2009, p. 120). Even such examples confirm the nonsense of claiming verbatimness, which is not necessary to presuppose when reading a text.

Another category of arguments related to the division of direct speech is of a linguistic nature. Grammatically, between a "quote" and its clause, there is a relationship which can be more accurately called "parataxis". Speech is syntactically independent of reporting verb, and thus also in a way separates itself from the rest of the verbal arrangement.

Additionally, within psycholinguistics, there is a number of studies confirming a stronger association of direct speech with authentically spoken language.[12] Commonsensically, it would be foolish to imagine that during reading we hear only those sections of the text marked as direct speech. Despite the arguments outlined, in this dissertation we integrate direct speech into the complex vocal stream of the narrative. Still and all, its stimuli of vocal evocation are so tempting to study that the dominant part of examples from art literature will be devoted to direct and free direct forms.

On the other hand, this does not mean that indirect speech is uninteresting for our purposes. Contrarily, in the field of literary theory, it is indirect speech and its related forms that have earned a lot of scholarly attention. Indirect speech might be understood as being partly veiled, sometimes even in such a way that in certain languages it is even "kept silent" – it simply does not exist (see the article by Charles N. Li, 1986, p. 39). However, it is an extreme exception indeed.

Otherwise, indirect speech is separated from direct speech, for instance, in such a way that its linguistic subjectivity is determined by a narrative context, while the perception of direct speech refers to a situation of utterance. Allowing that indirect

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[12]In this sense, the corpus of work in which (among others) Bo Yao participated is one of the most illuminating. On the grounds of magnetic resonance imaging, he and his colleagues proved that reading direct speech in comparison to indirect speech activates voice-selective areas in the auditory cortex, which results in readers having a greater urge to engage in sound-perceptual simulations of the voice that is depicted in direct speech (Yao, Belin, and Scheepers 2011). Indirect speech then rather assists in constructing a situational model that contributes to the sound specificity of direct speech (Alderson-Day, Moffatt, et al. 2020). It has been shown experimentally that reporting clauses also play an important role in this sense, as the technology for monitoring micro-movements of the eyes has confirmed that reading rates are determined by whether the fictionally spoken sentence is marked as slow or fast (Yao and Scheepers 2011). During one of the experiments, direct and indirect speech tongue-twisters were used, which, in their tricky pronunciation, verified the assumption that articulated sound simulations are more vivid in the case of direct speech (Yao 2021). If direct speech is recorded in audio in a monotonous way, then the brain is provoked to simulate the experience of inner speech that will bring these words their vivid phonological qualities. Such an incentive then intensifies brain activity in the temporal voice areas, which supports the strong connection between real temporality and that of fiction, which is currently transmitted in direct speech (Yao, Belin, and Scheepers 2012).

The empirical examination of the inner voice and its possibilities is very complicated, as this kind of sound imagination simply does not "leak". Scientifically monitoring one's own mental operations is not objective, and moreover, the whole matter is very sensitive in the sense that observation can influence the natural processes of our activity in mind. Therefore, the results of such research tend to be of a more general nature.

speech has its deictic centre on the narrative level contributes to its unambiguous integration into the concept of "narrated speech". Direct speech is a little further from this outer layer of narration, but even so, these voices are within mutual earshot and their distance gives them space to create the resulting dynamics of the text.

In this regard, it is interesting to point out the nature of the very name of these two basic competing forms of speech expression. 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? One can only speculate. 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.

Be that as it may, before we move on to specific literary examples, it is worth mentioning one last stream of thinking about the issue, which operates with the term "represented" and which could be highly inspiring for our purposes. Specifically, it is Doležel's system of *narrative modes* and, above all, his reflections on the relationship between the narrator and the speech of characters. Similarly to us, he does not consider the narrator's discourse and the characters' discourse to be strictly isolated phenomena, since they are able to move on a scale of absolute dichotomy to complete assimilation.

Doležel admits that the narrative text has a "polyphonic character" and that it appears "like a field of confrontation of numerous voices which engage in polemics, an attempt to dominate one another, produce echoes or join in harmony to pass on the narrative message" (Doležel 1973, p. 3). For this reason, one should look primarily at the text as a whole, which is characterized by the unique composition of its forming elements – in our case, we call them voices or individual timbres. Therefore, when examining them separately, it is always necessary to keep in mind their determining context, which is in line with our understanding of the issue and what Doležel bases his views on.

For speeches other than direct, Doležel chooses the designation "represented discourse". The appointed adjective is more a matter of terminological taste and our reservations about it have already been expressed above. However, it is extremely interesting and productive for us to focus on how Doležel's "represented discourse" works towards the narrator.

Figure 3 illustrates how the narrator's and the characters' voices can intersect, pointing to the often blurred lines between the characters' and the narrator's verbal expression. It thus proves our idea of tying different functional voices to each other, to the extent that they can be mixed out not to recognize the character's voice from the one of the narrator.

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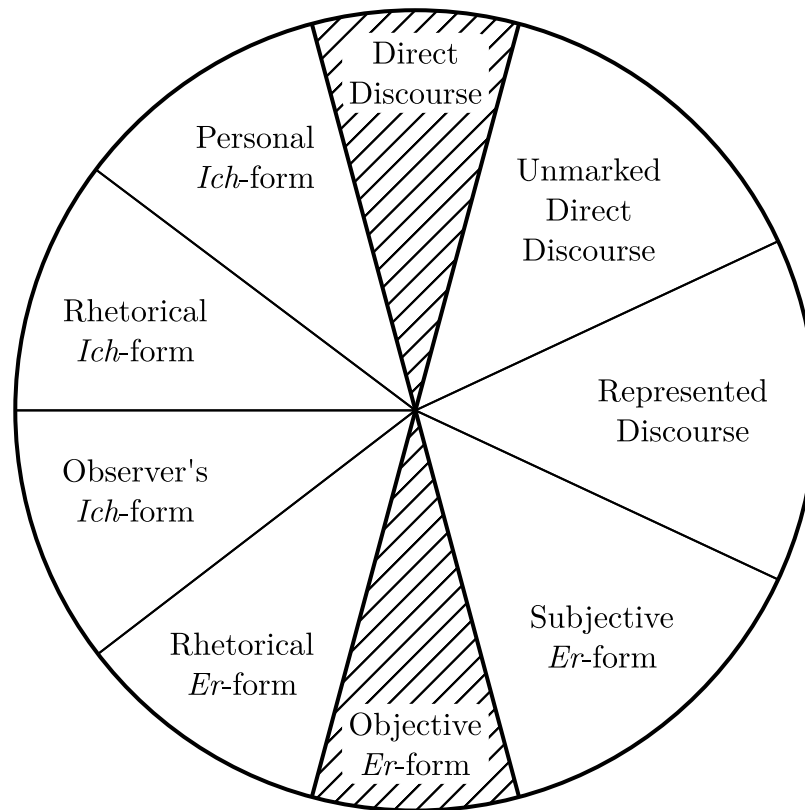
FIGURE 3.: Circular Scheme by Lubomír Doležel (Doležel 1973, p. 11)

In English, in this sense, we encounter a confusing issue of free indirect speech, which is a permeation of the narrator and the character. Specifically, we will discuss this case later in this chapter by means of an excerpt from *Mrs. Dalloway*. Nonetheless, it should be emphasized that our concept does not in any way preclude such a difficult-to-classify speech of the character, but on the contrary, we count on its mixed quality.

In the scheme shown in Figure 3, the opposition of the most distant pair is apparent at first glance: the direct discourse of the character and the objective Er-form of the narrator. In principle, we identify with such an understanding of the issue. The fully acknowledged voice of the narrator, which is not directly involved in the fictional world of the story, can find itself at a great distance from the transparently marked speech of the character, but without losing connection with this speech (after all, the circular scheme holds a centre where all components intersect). An example from the dialogue novel *Deception* focuses specifically on direct speech in its most extreme form.

In his scheme, Doležel does not forget to emphasize the strong affinity of direct speech and the narrator in the Ich-form, being part of the fictional world of the

story. According to Doležel, their only difference lies in the function, since the personal Ich-form is de facto the character's speech, but this speech also represents the world of which it is a part (Doležel 1973, p. 9) and therefore with its voice forms a significant role in its constitution.

The other items represented in the chart then differ to a large extent on the basis of functional and verbal qualities, among other things, the emphasis is on whether the element (narrator or character) is situated in the fictional world and actively interferes with it or not.[13] Doležel's understanding of the characters' voices in connection with the narrator's voice is extremely valuable to us, as it clearly establishes the position of differently graded indirect or "mixed" speech in relation to other timbres of the narrative and points to the productive potential of this blurred kind of speech.

As noted previously, it is indirect speech that challenges many scholars in that it presupposes a certain opacity, or perhaps inscrutability. In our mindset, this is due to the partial overlap of one voice to another belonging to the narrator. The degree of unveiling or covertness will then differ not only on the resulting execution, but also on the reader's unique interpretation. A certain uneasiness of indirect speech provokes the relationships among word and thought, between which hypothetical dialogue can take place.

Speech combines the function of contact and thinking, and it is from their immediacy that the form of free indirect speech benefits. Its unleashed placement in the narrative makes them dynamic events, not static qualities that might be easily captured. That is one of the reasons why this form enticed modern writers to experiment with the internal dynamics of the text, which was then reflected in its overall sound shape. A perfect example of the incorporation of various forms of "narrated speech" with an emphasis on the indirect ones in various manifestations is the famous novel *Mrs. Dalloway* by Virginia Woolf. The sound in the text of the novel is circular and enveloping, flowing through the barriers of time and space and draws us into a whirlwind of memories mixed with an intense presence.

QUOTATION 3.1

Mrs Dalloway said she would buy the flowers herself.

For Lucy had her work cut out for her. The doors would be taken off their hinges; Rumpelmayer's men were coming. And then, thought Clarissa Dalloway, what a morning – fresh as if issued to children on a beach.

What a lark! What a plunge! For so it had always seemed to her when, with a little squeak of the hinges, which she could hear now, she had burst open the French windows and plunged at Bourton into the open air. How fresh,

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[13]For a better terminological orientation in the scheme and general principle of Doležel's synthetic understanding of narrative modes, I recommend reading the introductory part of the publication *Narrative Modes in Czech Literature* (Doležel 1973, pp. 3-55).

how calm, stiller than this of course, the air was in the early morning; like the flap of a wave; the kiss of a wave; chill and sharp and yet (for a girl of eighteen as she then was) solemn, feeling as she did, standing there at the open window, that something awful was about to happen; looking at the flowers, at the trees with the smoke winding off them and the rooks rising, falling; standing and looking until Peter Walsh said, "Musing among the vegetables?" – was that it? – "I prefer men to cauliflowers" – was that it? He must have said it at breakfast one morning when she had gone out onto the terrace – Peter Walsh.

(Woolf 2012 [1925], p. 3)

The quoted opening passage enters our thoughts through the almost textbook-like example of indirect speech. Nevertheless, the perceived voice quickly orientates itself into the interior of the central character through free indirect speech and thus outlines the sharp transitions that determine the nature of the novel and the strategy of writing called "stream of consciousness". According to its name, it might seem that this is a random way of capturing uncoordinated flow, an imitation of mind benefiting from spontaneity. As will be discussed later, though, the opposite is true. A well-thought-out mix of different types of speech, through which voices are cleverly intertwined, discovers for us a thematically and acoustically diverse world, which cannot be absorbed all at once, but rather captured only for a fleeting moment.

The characters thus represent flexible membranes with different permeabilities, letting through themselves the vibrations of the past as well as the effects of the surrounding present. The dominant sound reality that Clarissa feels in the quoted passage is internal, but that does not mean that it is less sonorous. The sound subjectivity is also preserved, because the characters in Mrs. Dalloway think as well as listen individually.

The narrator's voice carries us from one figure to another along the connecting line, allowing us to permeate into the sounding inner selves of the characters. According to Zunsine, the fact that we know at some point what fictional characters think is one of the pleasures of literature, since suddenly we do not have to decode the causes of their behaviour (2006, p. 19). On the contrary, this does not necessarily make the interpretation easier. What is more, we are offered another plan which we should relate to and which we must consider when constructing a given fictional world. Thus, two soundspaces are revealed to us – internal and external – which characters link through their internal logic. It is therefore clear that these areas are not strictly divided. They react to each other, sound stimuli from the outside being catalysts for introspection, which then retroactively affect the perception of the environment.

Leah Toth calls the characters in Mrs. Dalloway's novel "transducers", processing all resonance through the internal noise of their consciousness (Toth 2017, p. 566).

$\begin{cases} \textit{How fresh,} \\ \textit{How calm} \dots \text{the air was in the early morning;} \end{cases}$

$\begin{cases} \text{like } \textit{the flap of a wave;} \\ \quad \textit{the kiss of a wave;} \end{cases}$

$\begin{cases} \textit{chill} \text{ and} \\ \textit{sharp} \text{ and yet} \dots \\ \textit{solemn,} \end{cases}$

$\begin{cases} \textit{feeling} \text{ as she did,} \\ \textit{standing} \text{ there at the open window} \dots \\ \quad \textit{at the flowers} \\ \textit{looking} \\ \quad \textit{at the trees} \dots \end{cases}$

$\begin{cases} \textit{standing} \text{ and} \\ \textit{looking} \text{ until Peter Walsh said,} \end{cases}$

$\begin{cases} \text{"Musing among the vegetables?"} - \textit{was that it?} - \\ \text{"I prefer men to cauliflowers"} - \textit{was that it?} \end{cases}$

FIGURE 4.: Mrs. Dalloway: Structural Analysis (Page 1988, p. 45)

The innovation of such a way of writing also lies in this kind of reflexivity. Sound is effectively used as a narrative means to achieve intimacy not only in the sense of the reading experience, but also for captivating fictional reality of the individual as well as society in the novel. Each portrayed space comes to life with its sonic specifics, whether they are the streets of London with their dissonant symphony of daily life or Clarissa's pleasure in her domestic soundscape mediated by the details of the chef's whistle or the rustle of maid's skirt. According to DiBattista, the title of the novel is almost an invocation of the name of Mrs. Dalloway, who sometimes feels invisible herself, but always permeated with sound changing in accordance with the ambience and its atmosphere (2010, pp. 119-120).

Clarissa is thus a kind of central point attracting and associating various sounds, while the narrator's voice respectfully leaves some space for the echoes of her personality to be heard. Sometimes, narrator comes to the surface more significantly, pointing out its important role, such as when it explicitly names Mrs. Dalloway's thought process in a reporting clause or perhaps when it interrupts the flow of her thoughts with an explanation in parentheses. Implicitly, however, the existence of narrative support is present continuously, which is reflected in the elaborate arrangement of the interior monologue. Figure 4 offers a selection and rearrangement of the most distinctive elements of the quoted passage, in order to make its structural qualities stand out.

What may seem like a spontaneous flow of thoughts is, on closer inspection, a well-thought-out composition of repetitions, self-questioning, and self-interruptions.

Thereby, these are features that occur more commonly in spoken than in written interaction, and for this reason evoke an internal sound experience more naturally. When considering the overall form of this vertical arrangement, a compositional structure comparable to a free verse poem emerges on the surface, having its own development and accenting its almost onomatopoeic qualities.

This carefully organized pattern is characterized by the use of propositions in balance as well as antithesis, featuring units with contrasting length between the individual groupings consisting of two to three elements. In consequence, this imaginative play creates matching rhythms of mind flow that correspond to the repetition of fragmentary phrases. It is as if the inner monologue has cycled, and then evolved again, with the help of echoes multiplying the shape of the phrases, which thus dissolve their own unique identity to serve the whole. Although at first glance it may seem that the modernist stream of consciousness is random and boundless, when listening carefully (especially if supported by a change in spatial arrangement), it is an efficiently organized work characterized by a high degree of narrative control.

The voice in general – whether real or present in our minds – might be characterized by addressivity and answerability. The speeches representing the characters are thus in a dialogical relationship with the narrator's voice, referring and reacting to each other, and by this exchange they keep the line of narration running. Reporting clauses can be considered a place of close contact, where these two distinctive voices follow each other. Despite the fact that they belong to the narrator's responsibility, to a certain degree they are subordinated to the capturing presence of the speech of the character. Therefore, they tend to be more inconspicuous in nature, but thanks to this modesty, they have significant potential that can fundamentally affect the sound perception of subsequent speech, not only in a primitive sense (*XY said something slowly or quickly*), but also with a more fundamental impact on its significance.

Metaphorically speaking, it is then a question of placing one auditory fibre on another, thus ensuring the transmission of a dialogic background into fictional speech. The relationship between "narrated speech" and its close surroundings, which is often embodied in the reporting clause, is very fragile and specific, as both fully exist, take shape and function only in mutual cooperation and not in solitude. Only one voice on its own (lacking the possibility of decomposition) can never work, as it could not define itself against anything, and there would be no incentive to change shape or move forward.

Using the reporting clause, the narrator prepares the reader to cross the border towards the territory of another voice, to which it expresses respect by allowing it to intervene thematically in its utterance. In this regard, Norman Page recalls the most common ways in which this is done (see 1988, pp. 27-30). In a purely practical way, it may be a matter of assigning a voice to a given speaker in order to avoid auditory chaos in the perceiver's mind – this can be likened to a habit

common in theatrical script writing, where speeches are automatically allocated to their originators. Page is inspired by a comparison to a theatrical environment and names another series of narrative remarks as "stage-directions". Putting the narrator in the position of the director, these remarks mainly include movement, gestures or facial expressions, i. e. a kind of fictional mise-en-scène. In addition, some observations can directly refer to the paralinguistic properties of speech, and therefore another group of remarks focuses on volume, intonation, pitch, accent or vocal quality. The last kind of specification may concern the narrator's temptation to comment on speeches in the character zone.[14] In this way, the narrator can then show its dominance, which we as readers may or may not succumb to.

The reporting clauses routinely serve as a kind of glue ensuring a smooth transition of one voice to another, sometimes with a considerable arrogance, as in the case of a mentoring reaction to a previous speech. Most of the time, however, they fit into the stream of narrative so naturally that we do not pay much attention to them.

The following example consists of a poem which, thanks to its many successful onomatopoeic translations, is often perceived as a shared cultural property. The dialogue of a mysterious nature is imbued with asking, muttering, whispering, and ruthless monotonous verbal repetition. The literary work "Raven" by Edgar Allan Poe develops a play with the sound of a fateful answer, which does not involve the classic character of exchanging speeches. Utterances of both speakers shall be classified as "direct", but are they really heading straight? And do they intersect at any point?

QUOTATION 3.2

> Once upon a midnight dreary, while I pondered, weak and weary,
> Over many a quaint and curious volume of forgotten lore –
> While I nodded, nearly napping, suddenly there came a tapping,
> As of some one gently rapping – rapping at my chamber door.
> "Tis some visitor," I muttered, "tapping at my chamber door –
> Only this and nothing more."
> (. . .)

---

[14]Such a commentary often relates more to the content of the speeches or their context, but in some cases it might happen that the narrator's urge to correct the pronunciation of the characters emerges retrospectively. Nonetheless, the narrator can only do so within its own space, by means of some sort of failed echo of what has just been said. Raymond Chapman provides some concrete examples with commentary in the chapter "Phonemic Variations in Speech" (1984, p. 75). Such a critical view of fictional sound qualities can therefore be considered as a link between the last two named categories.

Presently my soul grew stronger; hesitating then no longer,
"Sir," said I, "or Madam, truly your forgiveness I implore;
But the fact is I was napping, and so gently you came rapping,
And so faintly you came tapping – tapping at my chamber door,
That I scarce was sure I heard you" – here I opened wide the door: –
Darkness there and nothing more.
(. . .)

Deep into that darkness peering, long I stood there wondering, fearing,
Doubting, dreaming dreams no mortal ever dared to dream before;
But the silence was unbroken, and the darkness gave no token,
And the only word there spoken was the whispered word, "Lenore!"
This I whispered, and an echo murmured back the word, "Lenore!"
Merely this and nothing more.
(. . .)

But the Raven, sitting lonely on that placid bust, spoke only
That one word, as if his soul in that one word he did outpour.
Nothing further then he uttered – not a feather then he fluttered –
Till I scarcely more than muttered, "Other friends have flown before –
On the morrow he will leave me, as my hopes have flown before."
Then the bird said, "Nevermore."

<div align="right">(Poe 2016 [1845], pp. 21-23)</div>

In the quoted text, which is only a selected excerpt from the poem, the main speaker is a student who suffers from a loss of a loved one. He is the main utterer in the sense that his perspective describes all the events of the bizarre situation and therefore his point of view possesses the privilege of a narrator. At the same time, his vocal expressions in direct speech are more spatially demanding than the raven's simple "Nevermore". In spite of everything, this one-word exclamation or perhaps only a statement, demands absolute sound dominance in the poem, becoming an element to which all attention is fixed.

Sean James Kelly notes that the poem's sublime architectonics consists of an uncanny present-absence (2016, p. 117). This means that the whole situation is designed to create uncertainty through suspicious gaps in meaning. We are alerted to be permanently insecure; in what we hear, if we hear it or whether we should hear it. The presence of sound is uncertain and its absence is torturous. Yet, together with the student, the seeker of knowledge, we might discern a compulsive tendency to constantly search for something that we may not even want to know or to which we already know the answer without being able to admit it.

The whole situation thus contains an internal tension that sharpens the senses, and the poem guides us in an effort not to omit a single suspicious element. Such a treatment, however, contributes to a further decomposition of the situation and prevents it from any kind of calming unity. The resulting fragmentation is caused

by the raven's regular "Nevermore" which is contradictory in such a sense that while breaking up the situation, it holds it structurally together.

As Poe retrospectively described in his famous essay "The Philosophy of Composition", raven's concise utterance is a keyword that was not chosen at random. It was carefully selected not only to evoke a tone of melancholy in its meaning, but especially because of its sonorous qualities, namely by virtue of the strong presence of the long vowel *o* and *r* as the most producible consonant. For this reason, too, this expression was "absolutely impossible to overlook" for the poet (Poe 2009 [1852], pp. 64-65) – and we would add that it is also impossible to overhear it. The character of the word thus fully embodies the auditory mood which he aimed for.

Not only does its regular repetition add to the perceptual intensity, as being always foregrounded in direct speech, but its apparent monotony always stands out against a different background, which has been premeditated by the narrator's voice or provoked by the student's challenge conveyed in direct speech. Sean James Kelly notes that such a refrain can be seen as the poetic equivalent of an enharmonic change in music, as Poe himself described something very similar (Kelly 2016, p. 129; Poe 2009 [1852], p. 64). In the case of listening to music as well as in the course of aurally perceiving a poem, the intellectual and emotional pleasure is caused by changing circumstances against which the seemingly same phrase can always stand out. Such a logical assumption is even empirically supported by scientific research that has focused on the perceiver's pleasing experiences associated with repetitive identical sound stimuli surrounded by changing conditions (see Blood and Zatorre 2001; Sloboda 1991).

Through the instrumentality of repetition, the symbolic power of the given expression emitted by the dark bird gradually accumulates – in the end, the black colour itself, which envelops everything into darkness, contributes synesthetically to the resulting suggestive tone. It is convenient that the role of the fateful speaker is assigned to an irrational animal, which supports the tendency of the voice for further deviation. Leland Person Jr. suggests in this regard that "the bird is really identical with the word it speaks, since it possesses no intentionality and no other words" (1990, p. 8). This can be followed by Freedman's assertion that "Nevermore" represents a blind utterance that is hollow rather than meaningful, and which is above all only construed as an answer (1999, p. 147).

As a result, the emphasis is on the process of perception and thus on the issue of how we perceive the sound, since what we hear might be finally interpreted contrarily to the original meaning. Although the raven's word is released into space through direct speech, its directness shall be disputed, as its reception is conditioned by a series of delicate operations. The adjective "direct" can be called into question even more urgently in the case of speech attributed to a bird, since, for example, according to Person's interpretation, it is in fact the desperate student who always murmurs that merciless judgment (1990, p. 11). Straightforwardness, which direct speech can associate by its name, thus bends into a circle and this

curved route contradicts the idea of a clear heading of speech from one point to another along a direct route.

So it is a voice and its sharpened perception that evoke thrill in a volatile atmosphere. On these grounds, sounds such as tapping or echoes whispering the name of the deceased lover are also given attentive space. Nevertheless, the echo manifests itself not only in this detail, but passes through the whole poem as represented by broader structural repetitions culminating in an almost identical ending to each stanza.

It was perception that Tobias Klauk and Tilmann Köppe identified as a fundamental factor on the basis of which there could be a formal division into recognized narratological categories *showing vs. telling*. They understand this pair of terms as reader-response categories, the decisive factor being the specific manner of imaginative activities in which readers engage (Klauk and Köppe 2014, p. 28). Be that as it may, the opposition of *showing vs. telling* does not have to be perceived only through the different impressions that the text invokes in its readers.

Although Percy Lubbock is one of the important figures normatively dealing with this issue in his work *The Craft of Fiction* (1954 [1921]), it is rather Gérard Genette, whose *Narrative Discourse* develops *showing vs. telling* with greater recognition. In general, this distinction can be explained by the fact that the mode of narration changes according to whether something is almost "enacted" by the text or, conversely, only summarized and commented. For these purposes, Gennete carefully adopts a spatial metaphor demonstrating that the narrative can maintain a greater or lesser distance from what it tells (1980, p. 162).

It is useful to imagine this comparison (which, of course, cannot be taken literally) in the sense of varying vocal pressure. If the narrative tries to draw us into the scene it conveys, we might feel surrounded by sound more intensely. On the other hand, if the intensive closeness is missing and the narrator's voice sounds somewhat detached from the scene it transmits, the immersion may not be so suggestive. In any case, it also depends immensely on other factors that affect the intensity of auditory perception.

A much ancient pair of terms, namely *mimesis* and *diegesis*, is inextricably linked to the division of *showing vs. telling*. This is respected by Michael Toolan, who equates *mimesis = showing* and *diegesis = telling*. In his conception, *mimesis* depicts events that seem to be transmitted from the position of a witness within the scene. *Diegesis*, per contra, can mediate the same situation, with the difference that a reserved reporter decides what is worth saying and what should be kept silent (Toolan 2001, p. 134).

It is precisely the direct speeches of the characters that are considered to be the most plausible example of *mimesis*, although even in this case it is more of an illusion, as such a speech is as authentic (or inauthentic) as the narrator's speech. The argument why dialogic passages can be more easily associated with *mimesis* (or *showing*) is the time plane of narration, when speeches take place at a cer-

tain time, which can theoretically be the same as the time of discourse and story simultaneously.

From the point of view of the sonority of a literary work, an interesting situation develops when the above-mentioned pressure rises and claims the reader's full cognitive attention. Even so, we should rather remain sceptical, since storytelling in literature is primarily a verbal discipline, and the words "last" no matter how hypothetically "lasted" in the fictional world. There still persist the fact that the act of narration itself is essential and its course adapted to its unique needs is in accordance with the possibilities of the perceiver.

When considering *mimesis* and *diegesis* (*showing* and *telling*), ideas dating back to antiquity are implicitly present. Originally, Plato opposed direct speech, imitating the voices of the characters, by dint of indirect speech, which should rather be understood as a manner of narration. He then argues that the poet hides behind someone else's style that is not authentic to his own: "Isn't likening himself [the poet] to someone else, either in voice or in looks, the same as imitating the man he likens himself to? (...) Then, in this case, it seems, he and the other poets use imitation in making their narrative. (...) If the poet nowhere hid himself, his poetic work and narrative as a whole would have taken place without imitation" (Plato 1981 [376 BC], pp. 71-72).

Oratio recta (direct speech) and *oratio obliqua* (indirect speech) thus present the poet's impersonation in the first case and, on the other hand, the latter term stands for speaking in his own voice (see Fludernik 1993, p. 26). As might be expected, in our view it is not such a black-and-white matter, as the voices of the characters and the narrator are heard at the same time, but only with different degrees of representation in one case or another.

Compared to Plato, Aristotle takes a more compromising position on this, as direct and indirect speech are both imitative for him. Louviout summarizes the approaches of both philosophers in such a way that Plato basically distinguishes between two naturally different activities, i. e imitating and telling, while Aristotle deals with only one activity, namely imitation and many ways to achieve it (2016, p. 12). Aristotle's *Poetics* thus represents a work that first came up with the idea of fiction in the sense a non-reference narrative, but we should also take this with caution, as ancient *mimesis* cannot be fully incorporated into the standards of contemporary literary theory. Furthermore, not even on the assumption that the modern literary theory still relies to a large extent on this classic work by Aristotle, since it keeps on referring to it.

Aristotle's *mimesis* is more thought of as a probability in the spirit of nature, while the authors of more recent poetics understand it as a probability in the cultural sense. Nevertheless, Aristotle's work is timeless by laying the foundations of the concept of verisimilitude, as in his *Poetics* he takes such a position that it is more desirable to depict something impossible but convincing rather than trying to portray something possible but unconvincing (Aristotle 1996 [336 BC], p. 9).

A number of scholars then expressed their opinions against such claims, creating a dialogical environment for the theoretical reflection of literature. Some of them even came to such a severe conclusion that they absolutely rejected the mimetic dialogue passages. Maurice Blanchot, for example, argues that dialogues are "an expression of laziness and routine" (1989 [1955], p. 151). He further develops his statement in such a way that the imitating passages occur due to the economy of direct contact, which is thus more simple for the author to achieve. The writer then makes his work easier, and instead of building elaborate structures through the narrator or looking for creative ways to express an idea, he decides to choose a shortcut that is tempting.

From this perspective, the dialogue is presented almost as a non-literary imitation in contrast to the rest of the narrative, which is not considered as an imitation of real-life actions, but as an absolutely different process that is creative and not imitative. Contrarily to this kind of view, in the concept of the perceived sonority of a literary work, we do not find such radical obstacles between the nature of the characters' speech and the one of the narrator. On top of that, literary works in which dialogue fully dominates might often be more creatively demanding than those heavily relying on a significant representation of both types of voices – narrator and character-owned. As an illustrative example, please consider a short excerpt from Philip Roth's novel *Deception*, which is conveyed in dialogues exclusively.

QUOTATION 3.3

"You're not saying much. You hardly do, you know, when I'm here."

"I'm listening. I listen. I'm an écouteur – an audiophiliac.
I'm a talk fetishist."

"Ummm. It is erotic, you just sitting there listening."

"Not so odd, really."

"It isn't, is it?"

(Roth 1990, p. 44)

The whole novel *Deception* is literally one complex dialogue. It consists of fragmentary renderings of the conversations of two speakers, while the interaction takes place not only among the characters, but in a broader plan also between the individual sections of their verbal exchanges. Here, the characters are essentially figures in words giving them freedom of expression and at the same time bind them with a constant duty to respond, often to the point that dialogues become a gluttony of words rather than a means of true communication. Gluttony is a sin, as is fornication by both speakers.

Anyway, physical eroticism is present rather in the echo of the spoken words, which serve as an instrument of pleasure. More intense erotic experiences are mediated purely through a voice, the listening of which is exciting and forbidden

by external morals, drawing attention to the inappropriateness of such an act of infidelity. It was as if two lovers were hiding from their surroundings in the intimacy of their conversations, and we would be in a position of their secret vouyers. Such a caress of language could perhaps be likened to Barthes' well-known *The Pleasure of the Text*, in which he recalls that writing is "the science of the various blisses of language, its Kama Sutra (this science has but one treatise: writing itself)" (1975 [1973], p. 6).

The motif of writing is also supported in *Deception* by the fact that the figure of a man is a writer and gradually, it becomes clear that he is the one carefully choreographing this verbal dance. Towards the end, we learn that the impression of vivid dialogue, supported by the exclusive use of free direct speech, is a construct, which of course we know from the beginning, but the novel itself points this out in a metalanguage.

Nevertheless, our authentic perception of the intertwining of voices in dialogue is not mechanically constructed, developing a kind of sensual friction between the female and male elements. The feminine and masculine voices complete each other's sentences, through the echoes they touch on the vocality of the loved one while searching for words that would satisfy the mutual desire to listen. Thus, talking is their way of achieving more real intimacy than a physical act, as through conversations they not only share an erotic desire for the spoken word, but also fulfil the idea of dialogue through exploring ethical, political and aesthetic topics. In this manner, the voice fulfils both intellectual and emotional needs.

The tone of the whole narrative, in accordance with the different rhythms of thought of these areas, does not reside only on one level, but flows between playfulness, seriousness, contemplation, truthfulness, superficiality and, of course, sensuality. Verbal exchanges take on the form of a game, which the reader must gradually get used to due to the cognitively demanding structure. However, once the perceiver falls into the pattern of this game, he may gradually come to the conclusion that the freedom in the name free direct speech is again a mere appearance, as the dialogue inconspicuously turns into a trap of fixed organization and coercion to verbal activity.

The darker tones of these exchanges are caused by the gradual discovery that one voice actually oppresses the other, cruelly exploiting its dominance. It is a man, a writer, whose speeches are full of questions or commands without revealing himself or offering anything in return. This kind of manipulative behaviour then causes a certain cacophony in the originally harmonious merging of two voices into a loving union. Over and above that, the essence of dialogue as a fair interaction of one party with the other is deceived, and in the next plan the deceived one is the reader himself, who thinks all the time that he is listening to two distinctive voices, only to find out that it was in fact a plain monologue.

Thomas Bronwen presents *Deception* as a typical example of a genre called dialogue novel, which began to develop more significantly during the 20th century

(2012, p. 10). These are literary works in which the speech of the characters possesses a dominant representation, at the expense of the narrator's voice. Therefore, any clearly described action is suppressed to a minimum or even is missing, and the reader only has to infer it. Consequently, the novel becomes closer to other art forms of a more performative nature.

In his commentary on *Deception*, Bronwen even mentions an excerpt from a review of this literary work, which compares it to "a brilliant radio play for a minority audience" (ibid., p. 49). Reading novels like this is a challenge for the reader as it is extremely difficult to recognize the first unknown voices, to get used to their melody and to orient oneself in it. Listening to a radio play therefore seems as a much simpler activity in comparison to reading *Deception*, since the vocality of the voices is clear and processed by someone else from the beginning, and we do not have to perform the task of being a director, performer, but also a listener of such an auditory chaos.

During the silent reading of *Deception*, we are left with only a few small hints, imaginary compasses guiding us in the right direction. These may, of course, include the use of quotation marks in which the speeches of the fictional figures are established. Although they are called free direct speeches, in this case their liberation took the form of freeing themselves from reporting clauses, including the visible representation of the narrator's voice. Quotation marks form at least some boundaries, between which two distinctive voices have their room to be realized. In parallel, they signal to us a certain emphasis on the fact that such demarcated speech seems to sound in the fictional world at the same time as the execution in our mind.

On the other hand, Raymond Chapman points out that, although quotation marks carry out a certain warning function, they do not in themselves constitute an increased cognitive attention to vivid speech reproduction (1984, p. 47). This typographic feature reveals nothing about the quality or type of speech that would be uttered. Their function is therefore rather practical, as if it were a switch signalling a change in the voice route. Norman Page also suggests that quotation marks rank among the typographical indications that give us the idea that "actual speech" is being offered (1988, p. 30). Even in his original wording, the words "actual speech" are enclosed in quotation marks, which mentally guides us to their other properties or functions.

Specifically, it might be an indication that the content in quotation marks should be taken with caution. In this way, quotation marks can imply doubt or questioning, sometimes irony, which leads us to an interesting relationship if we return our attention back to quotation marks denoting free direct or direct speech. We are offered something that bears a reference relation to real spoken language, but it can never fully identify with it. Speech in quotation marks can never be detached from the narrator, even in the case of such an extreme attempt as the novel *Deception*. The quotation marks can thus be interpreted as a naive irony of this effort.

Of course, quotation marks may not be a mandatory part of free direct speech. Free direct speeches might stand on their own, often at the expense of our perception of the causality and cohesion of the fictional world presented. A similarly extreme example as *Deception* is Nicholson Baker's dialogue novel *Checkpoint*, which takes the boundaries of literary forms one step further.

QUOTATION 3.4

BEN: So, tell me what's up.

JAY: Oh, let's see. Where to begin? Where to begin?

BEN: Obviously you have something on your mind.

JAY: That's true.

BEN: You could begin with that.

JAY: Okay. Uh, I'm going to – okay, I'll just say it. Um.

BEN: What is it?

JAY: I'm going to assassinate the president.

(N. Baker 2004, pp. 3-4)

At first glance, we would not disclose that this is not really a play, but a novel. Nevertheless, it can be formally distinguished from the previously quoted text by Philip Roth mainly due to the typographic arrangement, i. e. the absence of quotation marks and the careful designation of the one who speaks. This kind of textual organization would solve the difficulty of the previous case cited, *Deception*, as the ambiguous identification of speakers caused a large part of the reader confusion.

If we have moved through the unusual emphasis on free direct speech to almost the level of theatre, then what will tell us that the text remains in the field of the novel? And does only the spatial arrangement of the written word make it theatrical? As the novel *Checkpoint* shows, a boundary between literary forms is extremely fragile. Presumably in this case, outer-textual factors might also decide on the grounds of the preferred way of perceiving a given work of art. It is therefore suggested that the novel remains more in the private sphere of silent reading, while the common way of perceiving drama is through its realization on stage.

Nonetheless, there is an immediate counter-argument that dramas can be read in a similar way as novels, i. e. only by means of an inner voice and without the need to embody the text and its words by the actors. The auditory perception of literary works thus transcends the boundaries of literary forms, as it does not necessarily matter whether a given text is formally described as a novel or as a drama.

Returning to the controversial novel *Checkpoint*, we find ourselves present at an excited dialogue between two friends, each with a clear goal, contradictory to that from their counterpart. Jay verbally defends his conviction that the president needs to be assassinated, and he is the one who will do it. This relatively kitschy and at the same time disputable theme is opposed to the opinions of his companion Ben.

The plot is therefore purely verbal, it is more about discussing the hypothetical actions that can have a theoretical impact on the fictional world only as soon as we stop reading.

The apparent winner of the debate happens to be the cautious and sensible Ben, but during the dialogue, we can observe Jay's impulsivity combined with his fanatical conviction. The novel thus raises questions not only about where the novel ends and theatre begins, but also, in principle, much deeper reflections on where is to be found the line between thought and action, intention and execution, but also fiction and reality, as the novel published a few years after the beginning of the second millennium clearly addresses the troubled position of President Bush and his actions of war. Not only is the whole text one passionate dialogue in itself, but it has also contributed to the political and social debate from which it arose. In consequence, *Checkpoint* is vocal in its essence of alternating voices, but even in a figurative sense, as it is vocal is about America's problems after the year 2000.

It is appropriate to approach the genre of dialogue novel as a game consisting of distinct moves. The only rule is that the game must continue and the participants are thus forced to make more and more manoeuvres, to react and respond to the stimuli and provocations of the other. The individual verbal actions follow each other and together they create a complex network of their conversational past, indicating what the future might sound like. Within such a dialogical complex, the strategies of individual speakers logically emerge, aiming to promote their own interests and transfer them from the verbal level into action.

Furthermore, even words themselves can take on a performative character, as the theory of speech acts of the linguistic philosopher John Langshaw Austin teaches us (1975 [1962]). Language and its specific use in speech is in itself an act directly affecting reality, whether fictional or not. By reading a dialogue novel, we more or less participate in a constant inference based on the theory of speech acts, as we deduce various causes and intentions from free direct speech. This certainly effects our perception of the characters' voices as well as the overall soundscape of the particular novel.

The theory of speech acts emphasizes the importance of the context of speech for its construction, implementation and the resulting impact. The internal disposition of a given speaker determines the form of its locus marking its "body" of grammatical arrangement. Simultaneously, the utterance arose with a certain intention, being the illocution of a statement in which we try to achieve something with the help of words and hope in the fulfilment of our ambition. The effect of speech then manifests itself in the form of a perlocution, so we can evaluate whether our verbal action was successful or missed its goal. Just like in real life, the characters in novels demand, desire, order, warn, declare or promise something.

There is no need to approach these acts as if they originated from real life, since they are constructed in literary mode with an even higher intention of artistic purpose. On the other hand, Austin's theory can help us name the causes of

individual melodic systems of the narrative, and for that reason it can comprise a welcome enrichment for our topic of sonority of literary works.

Against this background, Mikhail Kissine points out that the boundaries between locutionary, illocutionary and perlocutionary acts might be blurred quite simply (2013, p. 8). This is due to the fact that they are often so inherently connected that it might seem too artificial to surgically separate them from each other in this categorical manner. Metaphorically speaking, it could then happen that we analyse the melody of the work, disassemble it, label the individual sections and put them back together to find that the individual pieces are suddenly distorted and do not fit together.

Thus, we cannot perceive direct speeches in novels as mere elements with which it would be possible to move arbitrarily or to pull them out of the overall scheme. Even if they seemingly appear like separate units, as is often the case in the dialogue novels genre. It is not surprising that a lot of scholars call such a striking representation of direct speech in novels a manifestation of "theatrical nature" (see, for example, Li 1986, p. 30; Tannen 1989, p. 312; Page 1988, p. 26). So let's consider the last literary passage from drama in order to examine more specifically the features of the characters' speech in this particular play.

QUOTATION 3.5

GEORGE: *(Sighting heavily)* All right. Well, Martha... I'm afraid our boy isn't coming home for his birthday.

MARTHA: Of course he is.

GEORGE: No, Martha.

MARTHA: Of course he is. I say he is!

GEORGE: He... can't.

MARTHA: He is! I say so!

GEORGE: Martha... *(Long pause)* ... our son is... dead. *(Silence)* He was... killed... late in the afternoon... *(Silence; a tiny chuckle)* on a country road, with his learner's permit in his pocket, he swerved, to avoid a porcupremnant-sine, and drove straight into a...

MARTHA: *(Rigid fury)* YOU... CAN'T... DO... THAT!

GEORGE: ... large tree.

MARTHA: YOU CANNOT DO THAT!

GEORGE: *(Softly)* Oh my God. *(Honey is weeping louder)*

MARTHA: *(Quietly, dispassionately)* I thought you should know.

NICK: Oh my God; no.

MARTHA: (*Quivering with rage and loss)* NO! NO! YOU CANNOT DO THAT! YOU CAN'T DECIDE THAT FOR YOURSELF! I WILL NOT LET YOU DO THAT!

(Albee 1970 [1964], pp. 230-232)

As in previous cases, the clash of timbres resounds in our theatre of consciousness. The scene quoted comes from the climax of the play *Who's Afraid of Virginia Woolf?* by Edward Albee, in which the voices of all the characters are already clearly sharpened and the last remnants of the falsity are falling apart. For this reason, too, the title of the last act of this play is called "Exorcism", emphasizing the rituality of the whole event. This kind of rituality is also connected with vocal expression, due to the sudden fall of the age-tightened masks formed by accumulated words, which forever remained only spoken ideas, never materialized in reality. The spoken word thus displaces a long-collected pile of innumerable repetitive assumptions, which have gained in stiffness as they were repeated over and over.

Moreover, it was the voice that gave birth to the son of Martha and George, being an offspring who never really existed, which is why it is so terribly easy to murder him in one sentence. George's simple announcement of the death of their only child thus takes on the strength of a ruthless performative speech act. This is the source of Martha's unusual response to this tragic news, as the murder happened in such a way that her husband simply decided to say the words and end the long-maintained habit of talking about their offspring as if he did actually exist.

We perceive Martha's strong reaction by listening to her replicas written in capitals, which instruct us to tune the voice into unusual, more extreme spirit. The expressive power of the words, together with their distinctive print, thus supports the derailment of the timber of a desperate woman in her fifties. Nevertheless, with this clean cut, which George decided to make in order to punish his wife for revealing the secret of their verbal parenthood, they also got rid of another layer of claims they had been mutually deceiving themselves with for years.

The timbres of the verbal exchange between Martha and George also sound different to each of the participants in the scene, as the older couple knows exactly what happened right at the particular moment and also what it means, but young and naive Honey has no idea and cannot tune in to the hateful and desperate canon of Martha and George. In contrast, the perceiver, whether in the role of a listening reader or a member of an audience, can realize the difference between what is said and what exactly is meant by that.

The vocality of the final act is then supported by George's chanting of the Latin requiem for the dead or dying. The son, who is also fictional within the world of fiction, is thus ritually mentioned before the actual murder through singing, which is the highest excitation of the voice. In this respect, another song is intertwined throughout the play, on the base of which the protagonists sing the lyrics "Who's afraid of Virginia Woolf?". Singing therefore vocally transcends the speech itself, in which pretence and denial of facts are heard, and gives room for the emotional spread of timbres.

After a tense climax, there is a moment of eventual release, when the older couple again faces privacy and solitude. George starts singing "Who's afraid of Virginia

Woolf?" for the last time, and afterwards Martha frankly says the she is afraid. Due to years of whispering lies and phoniness, she is afraid to step out of the game of make-believe and face words, and therefore a voice, that would really describe how things are. Virginia Woolf thoughtfully sought to do just that – to reveal the sincerity of one's emotions, to really dig inside the crucial issues. However, over the years, Martha has built such high ramparts that it is suddenly extremely painful to undermine their foundations.

Although these are two different literary forms, we can notice what means were chosen to tell the two stories. Woolf's novels benefit from their literarity and the possibility of using different types of speeches (with an emphasis on various manifestations of the indirect ones) in order to work our way into the deep structures of thinking of individual characters. The boundaries between different forms of speech then serve as shading tools for subtle or deliberately sharp transitions within one's consciousness. In contrast, the form of drama is typical of creating clear boundaries and eliminating transitions between them. The play of hypocrisy, which is thematized in the quoted drama, can then be much easily transmitted, as the loud replicas can lead to superficiality when used in a targeted manner.

Obviously, there is no denial that the spoken word is typical of theatre (as ancient dramas prove to us), while for the novel, according to Gennette, experimentation with character speech has only become "one of the main paths of emancipation in the modern novel" (1980, p. 173). The interweaving of the characters' speeches in any form of literary work not only provides a variety of vocal experiences, but, according to Page, acquires other functions that facilitate the transmission of the story (1988, p. 55). According to his enumeration, the dialogue serves to push the plot forward, outline the setting or atmosphere of the fictional environment, present the attitudes and moral arguments of individual speakers, and above all, show and develop the inner and outer life of the literary characters.

After all, speech is what, in conjunction with other artistic devices, 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 complex timbre structures as we are capable to unravel in our minds in the course of reading.

4.

Actual Speech:
Tones of the Individuality

The tongue can paint
what the eyes can't see.

Chinese proverb

It is debatable whether "actual speech" can be considered a part of literature. After all, under the term of literary work, we usually imagine something clearly given, fixed and rooted in our cultural thinking. We implicitly feel that "literary speech" is different from its everyday counterpart. It is just extremely difficult to figure out how exactly, since once we proceed into detail in our thinking, we find that there is a rather delicate line between these types of speeches that can be easily relativized. It is as if two thin layers were stacked on top of each other, subconsciously reflecting their differences, but once we wanted to separate one layer from another, something cracks.

Our intention in this chapter is therefore rather to look for those areas of contact between actual speech and speech in literature, on which their mutual connection is well demonstrated. However, such cases could be countless, so we will focus on only a few selected ones, while being aware of the wider scope of this issue. Generally speaking, literature and the "normal" use of language have their own sonority, which is carried by voice – either by the inner one or by the one that is audible to our surroundings.

The voice forms an access path to learning various facts, to empathizing with stories and, finally, to understanding. "Hear, hear" is an English conversational phrase that signifies comprehension and acknowledgment of the clever remark just said. When we read, it could be argued that we first see, then hear. This is undeniably true, the process of reading has its sequential stages, but for us, the key attitude to understand literature is sound, voice and its slight nuances, which add superstructure to the words they channel.

The voice adds individuality to reading, because just as we think distinctly, the timbre of each of us possess different, distinguishable and unique characteristics. Words may result in a combination of ready-made significances, but our understanding of these meanings consists of several factors determined by our own individuality. The process of reading is automated to some extent for each of us, but differently for everyone, and therefore one cannot rely on any universal automation of reading, universal perception of a literary work and its universal understanding. What actual speech brings to literature is, among other things, the awareness of the fragile vocality of an individual who encounters a literary work. There are no given entities in the text, it is just a speech that is still incomplete and in need of a timbre to give it a semantic shape and make it recognizable.

As Konurbaev points out, in the everyday speech "timbres are not guessed and deciphered but rather recognized" (2016, p. 154). We accept this fact with ease, since we are never the originators of the voices of the others. We manifest our identity through our own voice and, in silent reading, we lend our inner voice to a wide variety of nuances, as interiority means variability within the individual. This only proves that the uniqueness of one voice does not mean separateness – each voice can take on several voices, as our inner imagination allows us immense freedom not liable to potential physical obstacles. At the same time, our timbre only becomes unique in comparison to someone else. As a consequence, it is necessary to perceive sonority on a larger scale, because, like any human expression, the voice is both one's own as well as societal, and only in this wholeness does it fulfil its meaning.

For this reason, every single voice is subject to the judgments of others, consciously or unconsciously. Whenever we listen to the other, we infer from their voice something that does not directly tell us the content of their speech, something embraced by the sound carrier of speech itself. Empirically, this is confirmed by various psycholinguistic studies focusing on perception of personality through the voice.

For instance, Tim Polzehl devoted an entire book entitled *Personality in Speech* to this topic. He lists a number of studies in it, from which experimentally confirmed facts emerge, that, however, we might recognize intuitively even without knowing about the research the text provides. By way of example, it is indicated that loud, boisterous voices refer to extroverted people, as opposed to restrained voices belonging to introverted speakers, meek voices then suggest submissive characteristics of the individual, etc. (see Polzehl 2014, p. 26).

From the spoken report it is possible to deduce various psychological characteristics such as intelligence, current stress, mood, but also social anchorage in the form of education, employment or regional origin, as well as physical characteristics such as age, health or ethnicity (Kreiman and Sidtis 2011, p. 2). As we might assume, vocal stereotyping does not avoid a connection with outer appearance either. The article by Susan Hughes and Noelle Miller confirms the conventional assumption that "what looks beautiful also sounds beautiful". If people are to imagine the

bearer of a lovely voice, they automatically associate an attractive face with it (2016, p. 984).

The words spoken out loud can be inserted into the text, but vice versa it is impossible. As soon as we try to capture the essence of another voice in speech, it always passes, it slips, showing its elusiveness in words. The book *Foundations of Voice Studies* seeks to provide us with appropriate guidance helping us to at least partially approach a character of a particular voice in a verbal description (Kreiman and Sidtis 2011, p. 11). The voices around us can be described on the basis of visual association (*brilliant, dark*), kinesthetically (*strained, tight*), physically (*heavy, thin, pointed*), aesthetically (*pleasing, faulty*), with reference to anatomy (*pectoral, nasal*), etc.

These different aspects, which we can use to describe the actual voice, shall be distinguished on the basis of two criteria. The voice bears its physical (or physiological) basis, which indexes the body that produced it. It is therefore an acoustic aspect of the voice, which might be objectively measurable and described by using phonetic parameters, but this is an area that is quite far from literature. On the other hand, it is possible to consider the term "voice quality" in relation to the subjective perceptual impression, which cannot be quantified or scientifically described, but rather intuitively felt and then explained.

In order to be able to talk about voices, write about them and especially listen to them with aesthetic pleasure, it is far from necessary to be educated in phonetics and related fields. After all, for this reason we do not deal here with the phonetic quantities of an individual voice, because in respect of the inner voice they are absolutely immeasurable and in the case of a text read aloud, knowledge of these values has no effect on aesthetic appreciation in the present moment of listening.

The combination of voice and literature thus has its extrovert side, where the work is read aloud by a real voice, but also its introvert facet, which is known only to each of us individually and can also be considered one of the results of the presence of reading literacy in society. With increasing literacy, there is a growing tendency to experiment with the fragile boundary between these voices, for instance in an effort to bring actual speech (and with it the impression of actual voice) to the page fixing the narrative. This tendency is cleverly represented by works of Russian "skaz" literature.

"Skaz" can be described as a simulated oral discourse, as its principle is stylization into actual storytelling, which is, however, firmly rooted in the given formulations in the text. Even the etymology of the name of this literary tendency explicitly refers to the objective of creating a space in literature that clearly relates to oral narration, to the transmission of the story by an "actual" speech and an "actual" voice. The Russian term "skazať" (сказать) can be translated into English as "to tell" (Băniceru 2012, p. 5). The narrator's action itself is thus driven by a willingness to speak in a way that appeals to readers with whom is deliberately worked as if they were actual listeners.

The approximation to the actual speech and the actual sound is realized through linguistic material, which is not intrinsically natural to the written literature and which is rather traditionally manifested in the sphere of oral narration. Thanks to this foundation, a richly textured narrative technique was created, that in the first decades of the 20th century became an interesting material for Formalists, offering a stimulating space for textual analysis.

"Skaz" literature contains a diverse number of distinguishing characteristics, which appear among the texts in varying degrees of representation and combination – whether we are concerned with lexical or syntactic aspects, or the whole principle of building a story and the narrator's attitude to it. In this sense, April Elaine Gifford seeks to approach the "skaz" technique through the search for its equivalent in the tradition of English literary criticism, and determines the term "unreliable dramatized narrator", which according to her is the closest to the very essence of originally Russian texts (1993, p. iv).

The issue of translation of these culturally specific literary works is addressed by Alexander Burak, who is of the opinion that in the transposition into a foreign language it is necessary to take into account the substantial otherness of "skaz", which is "as culturally significant as borshch" and therefore this kind of texts should appear as strongly deviated from the common use of English (2010, p. 457). Nevertheless, in Burak's article it is the use of English in the sense of its established written, literary form, which allows a cleaner expression of the intended message in all aspects. Subsequently, this artificial convention is so deliberately disrupted by oral stylization that the text "returns to the roots" of the original, actually spoken expression. Anyhow, it is really more of a "reversal" that cannot deny the long path behind it. By applying aspects of actual speech to itself, the text points all the more to its own literacy, which is asymptomatic in its technologically sleek shape.

This established and traditional form consists, among other things, in notation, which in English refers only partially to the actual sound of speech. Indeed, English orthography is largely inaccurate in respect to the reference between the letter and its phonetic embodiment, which was caused due to the circumstances of its historical development and the unequal pace of change in pronunciation and notation. Rigid orthography is thus liable to serve as a platform for the creativity of literary expression, which resulted in the so-called "eye" dialect or phonetic deviation – by the way, Băniceru also associates these aspects with the phenomenon of "skaz" (2012, p. 5).

Both names for the alternative notation are meaningful and point to characteristic aspects of this written record. The designation "eye" dialect indicates that we approach auditory perceptions, i.e. the ear, through what is visible to the eyes. As might be expected, it should be noted that in the case of silent reading, perceptions do not come literally through the ear, but are caused by the work of the language centres of our brain. Phonetic deviation, or deviant spelling, also tries to bring the

sound form of real speech as credibly as possible, thus creating a gap between the standard notation and its variant striving for the most natural sound.

Paradoxically, this approach has earned the adjective "deviant", as rebellion takes place against set rules, which are considered the norm in their rigidity. Nonetheless, it is worth remembering that "deviantly" are often spelled words that would pass unnoticed in daily speech, such as in the case of vocal syncope at *pr'aps* or *sp'ose*. Raymond Chapman gives examples of standard pronunciation (*sez, woz, cum*), which in the form of an "eye" dialect act as non-familiar sounds that force the reader to listen intently, as only he is the one who has to recognize and often decipher them (1984, p. 62). By the agency of a creative way of spelling, it is possible to suggest to the perceiver a vast number of sound effects, which would be difficult to approach within the rules of established writing. Table 2 offers only a limited selection of impressions that can be achieved thanks to an inventive game with letters.

While the spoken-like form is usually unacceptable for the written medium, in selected cases it can serve as a diversification of literary language and a call for increased attention. Literature, and art in general, revives the linguistic sensitivity of readers through practices that disrupt common and automatic habits of their perception. Of course, it depends on the degree of the unfamiliarity of notation, because, as with spices, sometimes less means more. Excessive overuse of deviant spelling can discourage the reader, as perceiving the "eye" dialect is extremely cognitively demanding. Jane Raymond Walpole recommends that only a few words should be chosen as misspelled, which is just enough to indicate the sonic nature of the speech (1974, p. 193). A limited number of unconventional signals in an otherwise stable form of writing is more effective than attacking the reader with a plethora of inventive spelling methods.

The extent to which the perceiver will respond positively to given non-standard signals is a relatively subjective matter. It depends on his personal experience with the colloquial form of the language and its variants in the form of various dialects or non-systemic exceptions. As mentioned above, a majority of people does not know the metalanguage of phonetics, i.e. the method of marking IPA (international phonetic alphabet). For this reason, the system of marking the "eye" dialect and its perception is derived dramatically rather than linguistically. Many literary decisions, whether from the position of writer or reader, depend on non-literary norms, and phonetic deviation can be described as one such case.

This may also apply to the capture of the phonetically well-defined dialect of Cockney. In Table 2 we can see two examples of speech in Cockney, which, however, are quite different. What they have in common is symptomatic *h-dropping*, but the two passages differ in the degree of involvement of other aspects typical of this variant of English used in and around London. Shaw's excerpt incorporates more hints and rounding of vowels into the text, making wording more difficult to read when compared to the more economical Wells's variant. Be that as it may,

Table 2.: Examples of Selected Effects of "Eye" Dialect

Effect	Example	Source
Unusual Pronunciation	"You can just sit down and write. No preliminarah labour necessarah."	Huxley 1947 [1928], p. 357
Cockney 1	"I wish I'ad 'eat," he said. "One can do such a lot with 'eat…But I suppose you can't 'ave everything you want in this world."	Wells 1953 [1908], p. 114
Cockney 2	"Aw knaow you. Youre the one that took away maw girl. Youre the one that set er agen me. Well, I 'm gowin to ev er aht. Not that Aw care a carse for er or you: see?"	B. Shaw 1913 [1907], p. 74
Foreign Accent	The foreign gentleman said, "Mais, yees; I know eem."	Dickens 1998 [1865], p. 162
Drunken Speech	"Oh, there you are, steward. Ole man dlunk, bline dlunk. Purrimabed."	B. Shaw 1913 [1907], p. 116
Stuffy Nose	The n's and m's had turned to d's and b's. He had a cold. "So idvolved id ode's work."	Huxley 1947 [1928], p. 320
Bitten Tongue	"I' 'ery 'uch o'liged to you, sir. I hope we'll 'eet again. 'y na'e is Kernan."	Joyce 1985 [1914], p. 155
Hiccup	"It's all very fine, my lass, but you needn't be so – hic – proud, you know. I'm a plain sailor – plain s'lor, Srr'h."	Clarke 1986, p. 41
Laughter	"Ho-ho-ho!" laughed dark Car. "Hee-hee-hee!" laughed the tippling bride, as she steadied herself on the arm of her fond husband. "Heu-heu-heu!" laughed dark Car 's mother, stroking her moustache.	Hardy 2010 [1891], p. 79

other features typical of Cockney were not used, such as the replacement of *l* after vowels with a darker-sounding *u* or the use of *glottal stops* in certain middle or final positions instead of *t* or *k*. In order for the reader to recognize Cockney, it is not necessary to know perfectly all its phonetic characteristics. It is more about achieving the Cockney effect than portraying it in detail, which is quite difficult anyway.

Through a parody of sound features that deviate strongly from the nature of English, it is also possible to achieve an impression of a foreign accent, as another example demonstrates us. Speeches in this spirit are perceived more as caricatures of non-native speakers, as the whole matter with a foreign accent can be resolved within the narrative zone, where it is noted that the speech was delivered with a foreign accent, which can erase the resulting comic effect contained in character's speech.

When it comes to mediating drunken speech, there is again a wide range of possibilities to capture the affected articulation and the related reduction of expressive abilities. Similarly, it is often possible to proceed from the widely known phenomena that occur when speech skills are limited, and are therefore recognizable at first "listening". These include the case of a stuffy nose present in the Table, together with a hiccup, which also humorously interferes with the flow of the message.

An interesting articulatory reflection is the execution of a bitten tongue, which forces us to subvocalize speech when reading silently, i.e. to perform a subconscious and almost indistinct movement of articulatory organs supporting the plasticity of the sound execution of the text. Laughter, a relatively non-speech element, belongs more to the conventional forms of literary notation. Nonetheless, it is a kind of bodily sound that is different for everyone. Thomas Hardy made effort to respect this in the passage mentioned in the Table, avoiding the rather conventional "Ha ha ha!", and tried to tailor the laughter to each character individually.

Although every effort is made to make the expression credible, it must be remembered again that if we consider placing the realities of ordinary speech on the pages of literary works, then it can never be a faithful copy of an everyday existence in terms of language composition and sound impression. This tendency is most often shown by (free) direct speech of the characters and in temperate shades also by other types of speech of fictional speakers.

Nevertheless, the *Homo Fictus* dialogues are diametrically opposed to the *Homo Sapiens* conversations. Just because in the real world, speech is dominated by communication function, while speech contained in a literary work is stylized for a certain aesthetic reflection. It is simply carried out in another environment that is written into it – literally. Dialogues are always embedded in the literary text to create a certain meaning or at least an impression. They are subject to a kind of "purification" due to which they are more coherent in meaning and grammar. As Ryan Bishop notes, what is natural to the character of speech in a literary framework is unnatural to the current world, and vice versa (1991, p. 58). It follows

that their closer relationship is not particularly desirable, since the naturalness of the two is always anchored elsewhere.

When imitating actual speech in literature, it often happens that the concept of its realism is based on "an inadequate notion of what spontaneous speech is really like" (Page 1988, pp. 3-4). It is so natural for us to speak that we do not spontaneously realize the specifics of this mode of expression – there is no reason to analyse them unless one is a linguist or another scholar. In retrospect, we might create a misconception about the ways of our everyday speaking, which we apply to the literary environment and thereby nurture hope for the unproblematic transferability of oral mode into text.

Artistic representations are rather abstractions from reality, thus reconstructing the symbolic image of this actuality. They acquire specific contours, such as sound, meaning and others, only in our minds. For instance, our consciousness naturalizes the linear conversation, which would otherwise in reality be an overlapping process, into something unquestionable. Copying actual world and word is not fully executed, but it is possible to consider its elaborated transposition determined by the space on the page and the limited possibilities it offers.

This reveals the obvious advantage of the stage over the book, because if a drama is realized in the performance, there may be a greater convergence with the "realism" of actual speech, although still not completely. Unlike other forms, the drama has managed to preserve the primacy of the sound form, and the replicas contained in it are actually intended to be uttered aloud. The written form of any literary work further fails in itself to unequivocally capture the vocal qualities of individual speakers, and therefore it is up to us and our consciousness to spontaneously supplement them with the agency of our imagination. As a result, it is not an obstruction, as works of art should provoke the mind to creativity and keep it alert.

On the other hand, it is certainly possible to trace the strategies that are used for individual fictional idiolects of speakers. Speeches of more complex characters can be observed over a larger area, and therefore they have room to be more nuanced, and their typical use of language can be indicated more subtly, but precisely enough to connect with the given character. Such an unforced attitude is perhaps a little more feasible from the point of view of approaching the reality of speech, because we are also more able to determine the idiolect of our acquaintance after a long time of being in his presence. On the contrary, characters of a more episodic nature can take the liberty of the objectification of their language to be more apparent and the physiognomy of their speech to be indicated in clearer contours. Norman Page provides an illustrative example of the clearly distinguishable language of minor servant figures, "who wear their colloquial vocabulary and non-standard grammar like a uniform" (ibid., p. 85).

He also argues that discourses in a literary work can offer us two kinds of information: dialect and idiolect (ibid., p. 56). This is certainly a fitting statement, which has already been indicated above, but dialect and idiolect in literature are

still fictional derivatives that are only imitations of the complex spoken forms of these specific language uses. The space of the book offers something that a everyday idiolect or dialect can never achieve, namely the gathering of all the speeches of one given speaker. *Homo Fictus* de facto speaks only within the medium of the book and in our mind, to which the text gives the appropriate stimuli. Idiolects of individuals and dialects in society can be infinite, and therefore these terms are actually abstract in boundless reality. However, the written text imposes its limits, which provide full and possibly analysable content only to confirm the literary "thingizing" of speech.

It is then possible to perform analyses such as that of Ewa Jonsson and Tove Larsson, who focused on the pragmatic noise of the characters throughout Shakespeare's dramatic work. They found that "female characters have a much greater density of pragmatic noise tokens compared to male; and characters in the middle of the social hierarchy use pragmatic noise particularly often " (2020, p. 11). In their reflections on the outcome of their research, they concluded that this is probably because female characters act as an emotional mirror and are generally portrayed to confirm the male stereotype of a woman as a more emotional being. A typical female expression of grief and sorrow is the occurrence of *alas, alackand ah*, while for men Shakespeare chose noises expressing power through *tush, holla* and *hush* (ibid., p. 28). The most concentrated occurrence of similar pragmatic sounds then appears in the Shakespearian corpus of love tragedies, probably in connection with a great emotional strain on a wide range of joy or great sadness (ibid., p. 27).

The placement of such issue as pragmatic sounds therefore has its systematic justification in the literary work, while in the case of classical everyday conversations we usually do not notice sounds like *ah, oh, ha, mhm, ugh* and we insert them into the flow of speech spontaneously and often unknowingly. The fabric created by language is thus woven in the current world by other means and in a different way of motivation than in the world of fiction. Markedness alternates neutrality in the various frequencies that a given style of expression needs. We approach the conventions of rendering actual speech in literature rather from a position of habit, thanks to which we are able to accept the allusions that the text gives us and process them in the polyphony of our mind so that we ascertain to an undisturbed experience of reading "by ear".

Listening confines a person to the current moment, since sounds are fleeting and intangible. Only our attention might capture them for a moment, so that they can be immediately replaced by a flood of new audio information. The sound carried by voice can be brought to mind as a metaphor for the present – "always now". In this sense, we will approach another area of convergence of literature with the real word or rather an actual voice, which we will illustrate by means of an example from poetry. Samuel Jaye Tanner claims that the poem "must be thought of as an event in time" (2020, p. 238). If such a poem is recited in a live voice and in front

of an audience, it will never be the same again as at that moment. All the more so if this performance is inherently reinforced into the core concept of a given poetics, as is the case with slam poetry.

There, perhaps more than anywhere else, the meaning of the word depends on the context in which it is voiced, as the verses are only finished when they are spoken aloud – solely in this vocal form can an imaginary "final dot" appear behind the author's work. The performance scholar named Jill Dolan goes even further in the concept of slam poetry as a unique event in time, and claims that slam can be described as a "utopian performative". He based his reasoning on the notion that it could be such an intense and aesthetically striking event that would easily elevate everyone above the very presence, into a state indicating what it would be like if every moment of our lives was fully experienced (2005, p. 5). During such a performance, a poem is literally made of actual sound, which further seeks to evoke an idea or emotion in us. In the next plan, the word audibly points beyond itself, which slam poetry uses to demonstrate, in addition to aesthetic experience, a certain message or opinion, which is often associated with the ideals of democracy, liberalism, multiculturalism, gender and sexual equality, etc.

The tense and enticing atmosphere is supported by the competitive edge of slam poetry sessions. Their distinct evaluation reflects the dual emphasis on the quality of writing and performative delivering of the poem, which according to generally accepted rules must not last longer than 3 minutes and 10 seconds. From this point of view, it is interesting to note that the length of the poem is not restricted to the number of verses or words, but the decisive limit is the time of the live performance. This rule alone supports the idea of slam poetry as a multidimensional art in which the artist must acquire mastery in multiple disciplines simultaneously to succeed. If the scope of slam poetry poems was to be limited by the boundaries of written form, it would not make sense, since "paper" is only half of a vivid verbal work. To approach the transfer from pages to stages in the sense of slam poetry, it can only be remarked that the poem is not actually written until it is performed and primarily – heard. The concept of writing is thus further extended within slam poetry, beyond the boundaries of ink in a book.

In principle, slam poetry meets the requirements of oral discourse, as it is "participatory, performative, empathetic and antagonistically toned" (Ong 2002 [1982], pp. 43-46). With their physical presence, the performer and the audience actively enter the process of creating a poem, fulfilling its potential of "here and now". Both the production and the perception of a literary work become genuinely performative, as the poet brings his verbal art and the audience responds to it spontaneously by their expressive responses. Susan Somers-Willett concludes that such events allow for a different type of relationship between poets and their audience: "one that is highly interactive, theatrical, physical, and immediate" (2009, p. 4). Onlookers are even encouraged to boo or applaud the poet onstage, which is hardly suited to the general idea of perceiving a poem as a quiet and private moment of reading, or

at least a modest meeting of several intellectuals within a limited circle, who listen to the verses with respect.

Needless to say, spoken word poetry existed long before the beginning of the slam in the 80s, as is mentioned in this thesis on several occasions. Throughout history, the spoken word carries with it the variability of spaces in which it can resound. In the case of poetry slams, these are cafes, bars, book stores, homes, cultural halls, etc. – the possibilities are actually unlimited. And such a degree of freedom is accompanied by another aspect of slam poetry, which is an opendoor policy in the matter of who is sufficiently qualified to decide which of the poets should be awarded as the winner within the competitive dimension. Such a jury is chosen at random and consists of volunteers among the spectators.

This concept reassesses the notion of who can publicly evaluate literature, as in another setting it is an occupation of university-educated experts in the field. From the step of letting the public comment on poetry and its performance, a wide range of opinions and different tastes emerge, which do not always delight in the high-brow quality of literary expression. At the same time, this does not mean that slam poetry has to be unconditionally inferior to the concurrent production of poetry, but it must be acknowledged that there are cases that have little to do with quality literature. Often, however, the pressure of the mass audience is in favour of the cause, and the listeners in the position of critical power force the authors to thoughtfully combine the entertainment aspect, clever ideas while being inventive as well as competitive within the set rules.

One of the insurmountable principles of slam poetry remains that the performer must also be the author of the poem (Schweppenhäuser and Stougaard Pedersen 2017, p. 66). Thus, their original work ought to respect at the very core the fact that it is not complete until it resonates on stage among a live audience. Perhaps it was this action potential of slam that attracted the kind of audience that some people would not have originally associated with poetic encounters, namely younger generation (Somers-Willett 2009, p. 6). The accessible form of the medium of performance has caused a renaissance of the interest of young population in the production and perception of poetry, which is always updated and connected with lived reality.

Due to such demands, the language of slam is subject to certain specific features, similar to Bakhtin's conception of the familiar language of marketplace and carnival. This type of expression is opposed to official literature and is characterized by limitless freedom, sincerity and closeness. There is also a violation of the otherwise well-established hierarchy, according to which the one on stage should be literally "above" ordinary people consisting of listeners. But this is no longer the case. Neither the conditions of the carnival nor the slam poetry disregard established order and set up the conditions that give some power and an opinionated voice to the people. The standards of etiquette do not apply this time and are being replaced by a wild vocality that breaks down the boundaries of expression, so that various

speech patterns can be fully developed. In such an interim event, it is possible to disrupt the usual power relations and criticize them through an accumulated free-spirited discourse (see Bakhtin 1984b [1965], pp. 10-17).

Slam poetry events thus become a centre with transformative potential, re-evaluating previously unquestionable habits and forming voices in the literal sense as well as in the sense of opinions and approaches directed at the pluralistic society. Along with the rawness of the carnival, the authenticity "at the physical/sonic and metaphysical/emotional-intellectual-spiritual levels" is highly appreciated within slam poetry (Somers-Willett 2009, p. 7). If a poet wants to succeed in this competitive form of art, he should be honest and believable to his listeners, which can often be at odds with the inclination to show off exhibitionistically. In Ongian sense of embracing the concept of secondary orality, it could be argued that these performances are carefully prepared in advance so that they can be spontaneous when needed (Ong 2002 [1982], p. 134). Falsehood and hypocrisy are often recognized by sensitive audiences and usually ardently condemned by their loud reactions. Such a tendency is beneficial after all, as sincerity might deepen a personal encounter with poetry as such for everyone involved, which is something valued even outside the competitive contours of slam verses.

In this sense, Jakob Schweppenhäuser and Birgitte Stougaard Pedersen add that although slam poetry is a thematically and formally extremely diverse genre, it can still be defined on the basis of what it wishes to achieve, what effect it wants to produce (2017, p. 67). As a representative of the texts presented in the slam context, let's consider the introductory passage from the "Paper People" by the young British poet Harry Baker. In many ways it can tell us a lot about the specific construction and expression of a spoken poem, even though it should be borne in mind that it is only one text from a wide variety of slam poetry assortment that grows and evolves every day. Due to the logical limits of this thesis, only written text and online video (H. Baker 2014a) are available to us, which, as follows from the above, is of course insufficient.

Paper People   QUOTATION 4.1

I like people.

I'd like some paper people.
They'd be purple paper people.
Maybe pop-up purple paper people.
Proper pop-up purple paper people.

"How do you prop up pop-up purple paper people?"
I hear you cry. Well I. . .

I'd probably prop up proper pop-up purple paper people
With a proper pop-up purple people paperclip,
But I'd pre-prepare appropriate adhesives as alternatives,
A cheeky pack of Blu Tack just in case the paper slipped.

Because I could build a pop-up metropolis.
But I wouldn't wanna deal with all the paper people politics.
Paper politicians with their paper-thin policies,
Broken promises without appropriate apologies.

There'd be a little paper me. And a little paper you.
(. . .)

<div align="right">(H. Baker 2014b, p. 125)</div>

It is noteworthy to observe the apparent inconsistencies in the fact that although slam poetry is programmatically embedded in loud speech and thus uttered by actual voice, it often exhibits highly formalized features. At first glance, but especially at the first listening to Baker's work, a deliberate and undisguised play with onomatopoeia comes to the surface, which is achieved through systematic work with the alliteration of the phoneme *p*. It can be assumed that some verses were not designed to carry explicit verbal message but sound. During the performance, the audible experience points to other meanings not through the symbolic units of words, but by virtue of *how* it sounds.

The poet's voice guides us through this performative-literary experience and tells us where our attention should be focused by frequently accelerating or slowing down the pace, silencing the volume or exploring the possibilities of his timbre. At certain points his voice is very fragile, at other times firm, often playful.

The sound impression is accompanied by a visual one. As part of slam poetry, any costumes or props are forbidden, and although the setting where one recites to the audience is essentially theatrical, the poet stands there for himself. Harry Baker is dressed in informal clothes, which does not place any emphasis on itself, so our attention is drawn to the poet's play with gestures and, above all, to his facial expressions and the look in his eyes. It is in that look where the above-mentioned authenticity lies, as Baker addresses his audience with it, illustrating the degree of his honest personal involvement.

Poet's visible means are modest and cultivated to make the resonating sound stand out, so it could be concentrated and precisely executed. The cadences in certain passages merge into each other at an unpredictable pace, and we see and hear the connection between voice and breath on which they are carried. Inhalation and exhalation seem to become a unit of measure for verse sequences during the performance. Only when looking at the written form do we find out that the structure of the poem is controlled not only by corporeality, but by purposeful versological work with rhythm. This elaboration within the live recitation ceases

to exist, as the poet does oppose it audibly, and deliberately dissolves typographic line breaks, which become valid only for the printed version. All the more so it could be then argued that live performance and written text are de facto two differing works of art.

Slam poetry dwells in the deliberate formation of language, striving to control it by means of actual voice. Ultimately, the voice supports the performer to achieve the intended idea, which he wishes to deliver with his performance. In the case of "Paper People", it is above all a message regarding humanity. It recounts how fragile society is and how it might be torn apart like paper if someone powerful desires it. In contrast, such a socially aware message is accompanied by verbal playfulness and ease of the poet. Harry Baker only humbly stands in front of the audience and when we imaginably stripped away the audio, he does not even put on a spectacular show, as is sometimes the case with slam poetry. His performance is human, relatable and sometimes fragile – it could be said that Baker directly embodies his poem and without his personality it would be only partial.

In slam poetry, the voice itself underpins the individuality of the poet along with the singularity of the poem. It is one of the key principles of the existence of the genre, which is highly democratic in the number of formal expressions and also their content. After all, the mouth is one of the most democratic tools available. All bodies move differently, they look different, they sound different, and this is the creative diversity from which slam poetry benefits in all respects. In a plurality of voices in a slam poetry session, a few or only one who is able to address the audience most convincingly. Actual speaking is interpersonal in nature and therefore it is simple and instinctive for slam poets to contact the audience directly and vice versa.

Speaking of the book's page, this is a different case, as has been suggested several times. Somers-Willett disputes the name "crossover poet" for such artists, as many of them are able to succeed both on stage and in the print media (2009, p. 135). It is not reasonable to absolutely deny the material dimension of originally slam poems in books, even there they may be successful, but otherwise.

The relationship between slam poetry and writing is always present, because in accordance with the secondary orality, the poems were created with the help of a literate mind and recorded in a fixed form on paper or in a text file on a computer. In addition, verbatim memory cannot exist without stable preservation of the word order. So it could be said that at first glance, slam poetry gets by without a written medium, but the opposite is true – it absolutely needs it in order to arise at all.

In addition, Christopher Collins associates the smooth movement of hands when writing with the nature of our gestures (2017, p. xv). Watching the performance of the slam poet who actually wrote the poem, we can imagine that with the motion of his arm we are witnessing a recurring process of creation, to which we are invited to engage. As if the vocal and bodily rendition of the poem took on the metaphorical outlines of a transparent page, from which it moved somewhere further. Where, it is up to decide by the audience and every individual in it.

Broad start   Central Idea   Editing   Final Piece
        Narrowing   Development of Central Idea

FIGURE 5.: *The Fish*: A Diagram of the Process of Devised Theatre
(Johnston 2006, p. 17)

The dilemma between the words on page and on stage is inherent to drama as well. We might also divide it into two distinctive art forms – the one concerning writing, which is dominated by the inner voice in reading, and the one providing the performative side, which is carried out by actual voices. Noël Carroll thinks of drama as a "dual-tracked or two-tiered" discipline and recalls that it is such a tenacious artistic expression that it can withstand both the absence of written words and the absence of stage realization (2010, p. 445). As a replacement for a theatrical scenario, in some cases one could consider a performance plan, which would break the convention that the theatre should be framed by a pre-written textual template.

To a certain extent, dramas might be considered open or free compositions, and it is purely up to the creators to decide whether and to what extent any written versions would be adhered to. Such an attitude that is not strictly bound by rules then combines actual speech and actual voice, not to mention that theatre would actually do without verbal expression completely. At the same time, theatre accommodates many ways of approaching its stage realization. The most liberate of them appears to be the so-called improvisational theatre, where the actors come on stage without knowing what awaits them, and perform. Such a play may or may not be predetermined by some restrictive rules that would structure the behaviour of the actors. Chris Johnston defines theatrical improvisation as "the spontaneous invention of words, behaviours, sounds, or movement within a context understood as fictional, aesthetic or representational" (2006, p. 1).

This unpremeditated performance on stage might be a target form, but it can also be conceived as a path to a more fixed work, which is something that the method of devised theatre strives for. Through a series of trials full of imaginative and spontaneous exercises, a certain idea that is unique to the ensemble crystallizes. In the Figure 5, which can be rhetorically named *Fish*, we are able to schematically see the whole development of such examining and gaining a fixed shape through bodily action and actual speech uttered in a free-spirited voice.

The initial part of testing and seeking inspiration is then symbolized by the tail of this *Fish*, which narrows at the moment when the central idea is found. In some cases, it is not necessary at first for a boundless search for a topic, as the subject could be determined in advance, so the upcoming rehearsals would be immediately based on it. Thus, we enter the phase of discovering the central idea, in which the boundaries spread again and the voice searches for its expression and formulations that would give it shape. Like slam poetry, theatre associated with improvisation is inherently democratic, as actors are not seen as puppets, but as beings with valid opinions and creative inventions. At some point, however, the polyphony of voices and their approaches to a defined topic becomes saturated, and the moment comes when the matter needs to be analysed and sorted. This engraving process can then gradually lead to the mouth of *The Fish*, symbolizing a finished and fixed model, which is written both on paper and in the bodies, voices and experiences of artists.

The roles of performer and author then merge together again, as was the case with the verses of slam. In terms of the duality of the performance and the written script, it is also interesting to note that playwright would usually claim to have written a drama and rather avoid the term play. This might associate a kind of embodiment of the action, i. e. the transfer of a dramatic text into the actual environment. The tension is felt rather implicitly, since both expressions actually complement each other.

After all, on the basis of the performative presence of the actors on stage, a theoretical discourse dealing with theatre could have arisen, as was the case with *Poetics*. Lane points out that Aristotle first had to examine the nature of the performances in order to be able to deduce and write down theoretical considerations about them, thus defining the mechanics of Greek tragedy (2010, p. 6). Observation is inextricably linked to theatricality, since the Greek word *theatron* could be interpreted as "a place for viewing" and the English language directly adopted it together with its principle that is etymologically incorporated (ibid., p. 5).

Nevertheless, it would be too restrictive to limit the theatrical experience to the visual aspect only. Of course, resounding words are also present on stage and it depends on the creators to what extent verbal expressions dominate. In any case, it must be kept in mind that the words on stage, although uttered in an actual voice, cannot be absolutely equal to the words articulated outside the context of a theatrical performance. However, we do not claim that one is better than the other.

Attempts at a truly authentic language can often seem like a bizarre caricature. For instance, if we gather and concentrate the usual, established linguistic phrases or thematically related groups of words, what forms the core of our expression suddenly becomes a mechanical parody, an imitation without personal invention. Thematically, we could support our argument through the English idiom saying that "the proof of the pudding is in the eating". So until we experience how bizarre are the building blocks our speech consists of, we will not believe that the basic

units of natural, actual speech are in fact artificialities. An excerpt from Ionesco's *The Bald Soprano* cleverly illustrates this.

<div align="right">QUOTATION 4.2</div>

MR. SMITH: One must always think of everything.

MR. MARTIN: The ceiling is above, the floor is below.

MR. SMITH: When I say yes, it's only a manner of speaking.

MRS. MARTIN: To each his own.

MR. SMITH: Take a circle, caress it, and it will turn vicious.

MRS. SMITH: A schoolmaster teaches his pupils to read, but the cat suckles her young when they are small.

MRS. MARTIN: Nevertheless, it was the cow that gave us tails.

MR. SMITH: When I'm in the country, I love the solitude and the quiet.

MR. MARTIN: You are not old enough yet for that.

MRS. SMITH: Benjamin Franklin was right; you are more nervous than he.

MR. MARTIN: What are the seven days of the week?

MR. SMITH: Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, Sunday.[15]

MR. MARTIN: Edward is a clerk; his sister Nancy is a typist, and his brother William a shop-assistant.[16]

MRS. SMITH: An odd family!

<div align="right">(Ionesco 1958 [1950], p. 38)</div>

Michael Dummett argues that the main functions of language are twofold: "it is an instrument of communication and a vehicle of thought" (1989, p. 192). Nonetheless, the theatre of the absurd full of tangled statements with a distorted relationship to reality – even the fictional one – contradicts this notion perfectly. Or rather, it proves that the common phases of actual speech can be objectified to such an extent to deprive them of their meaning and ability to act as a link between human consciousness. Language is a shared matter, and therefore must, in principle, consist of commonly used phrases, collocations, established expressions, and patterns that guide us in compiling our speech so as to convey what we intend. However, if actual speech is stripped of an individual's unique linguistic sensibility, we will only come to bare and impersonal blocks of articulated noise.

It is a well-known fact that Eugène Ionesco was inspired by the principle of foreign language textbooks when creating the play, therefrom he even took over some passages directly. The playwright thus changed the context in which phrases and clusters of words occurred, so that under the sharp theatrical spotlight he is able

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[15]In English in the original.

[16]In English in the original.

to shed some light on the bizarreness of the parts of language which were chosen as official representatives that non-native speakers are recommended to master. Julia Elsky explains that it was specifically the textbook *L'anglais sans peine*, meaning *English without Pain*, which represented a method based on the automatic acquisition of a foreign language through reading and memorizing certain dialogical passages, groups of related words, phonetic exercises and lexical principles (see Elsky 2018, pp. 347-351).

Against this background, it is forgotten that what is presented as the "real" speech to people who know nothing about it are in fact soulless and mechanical pieces of something that does not convey the essence of a given language. This is why any language cannot be treated like a commodity – so as to produce it in a unified form by the thousands, to pack it and sell it to anyone who is willing to pay a price. Personal involvement and a desire for self-expression are essential preconditions for language acquisition, and it is not wise to uncritically accept what is offered to us.

At the same time, it should be borne in mind that language textbooks are inherently a textual medium that can achieve only a limited impact on the world of sounds and words around it. "Speaking like a textbook" means not speaking for real, as stiff phrases might interfere with the reason why we actually decided to learn the language – in order to be able to understand and be understood. With his communication about non-communication, Ionesco reports that in a state of reluctance to participate in language through one's own investment, the ability of the word to actually mean disappears.

We talk, not in order to relate to the other, but only to incessantly chatter about nothing. We do not pass on anything, we do not share. Sound turns into noise, which is only an escape from silence that could otherwise "speak" more meaningful substances than the mouths of speakers could do under these circumstances. John McDermott assorts that the very title of the drama *The Bald Soprano* is so meaningless and detached that it completely reveals the process of "*de*signification" of the word (1996, p. 40). Even so, it is at least a relatively inventive combination of words, which stands in contrast to the mundane and automatic speech selected from the average of insignificant everyday interactions.

If a word loses its meaning, it still bears sound that shall transform into noise. Under these conditions, the voice acts as a carrier of empty words and is the only remaining element that maintains the speaker's personality – the timbre is only one's own, even though the words are borrowed from a public warehouse of prefabricates to which everyone is granted access. Nevertheless, vocality resides in our body, it cannot be lent to anyone, and it is not even possible to try to set a certain generally valid template, since the body cannot adapt to externally imposed norms. It could therefore be inferred that the voice possesses more intrinsically defining qualities than speech, which often lies to the standards claimed from the outside by a certain type of codification. Thus, banal statements and elementary truths do

not fundamentally take on ground-breaking expressive functions, and rather than linguistically functional units we can try to understand them as local landmarks. Elsky claims them to be the *loci communes*, commonplaces, where individual property relations do not apply (2018, p. 358). Ideally, we might relax there, stay for a while, but then we need to move on, towards our "home" environment, in which we model our language habits according to our own tastes and needs.

This brings us to our innate, individual nature in speech through which we can pamper the "grain" of the voice belonging to each of us. Barthes claims that such a "grain" occurs in the context of "the materiality of the body speaking its mother tongue" (1984b [1981], p. 18). It is clear that in our first language we are the most expressively free. However, this does not mean that with sufficient knowledge of another foreign language, we would not be able to find our own "grain" of the voice in it.

Actual speech is always associated with a certain degree of sensitivity in the voice, in its spontaneity, individuality and imperfection. Without the intervention or contribution of the speech activity of each of us, the speech would still remain stagnant, desperately same – just as it is presented in the textbook. Although we often do not have to be fully aware of the presence of actual speech in literature, it is in fact vital to it. It ensures that the verbal expression would be moved further, so that we do not think according to templates, striving to be linguistically inventive. Since the written text was created in the actual mind that, influenced by its everyday context of functioning, gave rise to verbal art that pushes its own boundaries.

Circular End of the Part I.: A New Space for Echoes

We have found ourselves at the very end of the first part of the dissertation, the purpose of which was to present four basic areas of interest: silence, the narrator's voice, the narrated voices of the characters and the actual voice that objectively surrounds us in the real world. In fact, however, such an "end" is more of a formal matter of linear writing, rather than an argumentative intent. Ideally, the *cycle of speech within literature* does not break irretrievably and the *Actual Speech* part flows organically into the chapter on *Silence*.

Although these two areas may seem distant, they come together through several principles. First, we need to retreat into the silence of our minds so that we can bring an articulate form to our thoughts and turn them into literature through a writing gesture. As we already know, such silence is in fact full of murmur of accumulated experiences, perceptions, sounds, etc. It is not voiceless, it is full of different shades od voices. This is, among other things, precisely because it has gained experience from the real world and is familiar with aspects of actual speech.

The connection of the seemingly noisiest topic of the first part with the supposedly sound-free one makes sense in a situation when we try to reveal the principles of functioning of subjectively experienced sound in literature and when it is necessary to resort to the extreme parts of our topic. Since despite their distance from each other, we find that they are in fact closer and more interconnected than it might have seemed at first glance. Through their interaction, they give rise to two other topics discussed here: *Narrative* and *Narrated Speech.* Therefore, we should not underestimate their connection in the introductory diagram (Figure 1 on page 3), but on the contrary perceive it as determining for the whole circulating movement of speech and voice in literature.

Nevertheless, the previous four chapters only roughly defined the operational mode of our subject matter and raised a number of other issues and related topics. Let's call them *Echoes.* The second part of the dissertation will be devoted to them so that *the cycle* is not understood as an isolated phenomenon, but on the contrary, as the initiator which provides the basis for placing and answering various stimuli in the mind of an inquisitive reader.

Part II.

Echoes around the Cycle

5.

Typography:
The Rhetoric of the Sign

> Type well used is invisible as type, just as the perfect talking voice is the unnoticed vehicle of the transmission of words and ideas.
>
> *Beatrice Warde*

Typography accompanies us on our journey through literature. As soon as we begin to acquire the ability to read, we grasp the individual letters and recognize the particular sounds from them, which, as more experienced readers, we transform into harmonies. And just as a unique interpretation of a musical composition has its prototype in a stave, so literary works are set in the anchoring frame of the text.

It does not make sense to think about an audio experience during reading, and at the same time conceal the existence of its notation, and thus a certain influence which this nature of notation has. 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. This material in its raw form also does not emit a clear sound, but because of the way it is crafted and used by someone who can actually play the violin, it turns into art.

The following chapter offers an examination of the connection between the possibilities of typography and the sonority of literature. Therefore, it is not an exactly conceived text dealing with the geometric or stylistic properties of typefaces, nor will a list of influential typeface designers be provided, and we will not deal in detail with the history of printing either. These kinds of topics are already receiving considerable professional and academic attention. In contrast, we will try to examine typography from a much more controversial and subjective, as well as quite immeasurable point of view. The signs on the page are understood as the voice captured in space that will sound in line with our imagination.

Typography is not just a mechanical tool for writing a word, which only after becomes artistic. If this were true, it would not matter how literature was preserved. For instance, all books would be written in only one identical font with the same line spacing and indentation from the edges of the page. The books would look uniform in appearance and only the diversity of ideas and topics contained in them would make them distinguishable. 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.

Typesetting and working with various typefaces is thus an art which, in part, includes other aspects very distant from literature itself (e. g., the letter stroke angle or the x-height value). However, these factors in total form the material, which serve the principal purpose of preserving literature in a form that is in harmony with its voice and content. Thereby, Wystan Hugh Auden's words could be applied to both typography and literature: "Behind the work of any creative artist there are three principal wishes: the wish to make something; the wish to perceive something, (...) And the wish to communicate these perceptions to others. (...) Those who have no interest in communication do not become artists either; they become mystics or madmen" (1977, p. 363).

Just as literature fulfils the above premises, so the effort of typography indisputably satisfies all three wishes of the creative artist. The original desire is to create something, which in the case of typography can apply to a whole series of craft processes from designing a typeface to actually placing it on a page. The second task is to perceive something, to realize the existence of what has just been created. The art of writing is based on its visual aspect, the purpose of which may or may not be to draw attention to itself. A successful print rendition of a longer text should rather provide us with a pleasant voice in the literary work while making no demands for its own visibility. The predominant task of the printed word is to preserve selflessness. On the other hand, we can find certain parts of the text (book cover or chapter titles), which should attract initial attention with their prominent processing, so that only after noticing their engaging visual appearance we are tempted to read them (see also Bringhurst 2019, p. 17).

Last but not least, our primary typographic decisions directly communicate with the reader. The visual style of the book shows how it should be understood, whether it is a classical literature, the first children's reading or a self-help book.[17] We thus submit to certain genre conventions, which do not consist only in the content of words, but also in their form. The possibilities within individual typesetting

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[17]Of course, it should be noted that typographic decisions are usually (for the most part) beyond the control of the author of the text. This must be taken into account when assessing the relationship between the form of the printed text and its content. Nevertheless, this does not diminish the influence of the print implementation of the text on the way we perceive it.

customs are potentially wide within their limits. If these boundaries are exceeded, it is another significant way of interacting with the reader. The content of the following pages will offer a reflection on specific cases of crossing the borders, as well as an examination of the customs within them and at the same time we will reflect on the influence of these movements on our perception of the inner voice of verbal art.

In case of English, a series of 26 letters accommodating more than 40 phonemes manages an infinite number of realizations of typefaces and their distribution on the book page (Chapman 1984, p. 13). Throughout history, the Roman alphabet had to adapt to languages that are very different from Latin and its sound. The notation of individual languages has gradually undergone many changes in the past, but the living spoken word has altered much faster over time than its spelling standards. As a result of these tendencies, a grapholect was created, a kind of stable form of language notation, which inherently carries the history of sounds and meanings that had been attached to these signs. It is more than obvious that the notation of English, which became fixed sometime around 1800 and has changed gradually since then (Daugherty 1979, p. 136), cannot correspond to its current pronunciation characteristics. Nevertheless, any significant global adjustments are no longer possible, precisely because of the mass expansion of typographic system of writing and the established customs related to it. The words that we currently hear in our inner ear also contain a great deal of history, which is embedded in the characters that we are decoding right now.

Yet, what we may now perceive as an obstacle to the direct connection between the sounds of speech and their writing (although this, of course, is impossible to fully accomplish) has in the past caused a decisive flourishing of knowledge and dissemination of information. Although Johannes Gutenberg did not invent a movable type, printing press or printing ink, he was able to adapt all these existing devices to work together effectively on an unprecedented scale (Tselentis et al. 2012, p. 9). That is why he can be considered the founder of typography, which is close to the modern and more complex meaning of the word today.

Despite the initially slow development in the field of typographic processing during the last two centuries, we find ourselves literally surrounded by various forms of typefaces, of which over 200,000 were officially identified a few years ago (ibid., p. 4) and more are being added every day. Hence, if it were only a by-product used for the static preservation of language, this discipline would hardly develop in such a dynamic way. Typography gives impetus to our senses so that we perceive it with all the incentives it evokes. Including the potentially sonorous one.

Over several hundred years, this discipline of a printed word has been subject to many contextual influences of contemporary taste and customs, the possibilities of technology and distribution, and the perception of art in its complexity. This can be well demonstrated by one of the most obvious features of type design, namely the distinction between serif and sans serif fonts. This designation means that there is

FIGURE 6.: Serif and Sans Serif Fonts in Comparison with the Shapes and Rhythm
of Classical and Modern Architecture (Osterer and Stamm 2014, p. 92)

a small line on the edges of the letters that appears more classic than the sans serif, which is rather austere and without embellishments. The latter embodies the result of modernization and the inclination towards the simplicity of shapes, which was markedly present in the 20th century. Nonetheless, as has already been indicated, these creative shifts took place in context, as evidenced by Figure 6, which offers a comparison of the aesthetics of typefaces and classical or modern architecture. We might agree upon the observation that one feels differently in dissimilar types of buildings, and comparably the style of type we inhabit with our consciousness imparts certain associations to us due to the specific nature of its structure, rhythm and harmony. After all, style is just a way to express thoughts that then resonate in our minds. Typographic features thus help these ideas to find shape, both in terms of their formulation as well as their rhythm of notation.

One more kind of core typeface can be assigned to the two mentioned groups, which we see most often in our reading experience. The third category is called scripts and its units are designed to look like cursive handwriting, although it is a well-thought-out system of combining individual characters of the alphabet so that they are intertwined and thus create an impression of handwriting. However, it is still necessary to take into account that it is a reproducible typeform, while letterform is an expression for every person's individual handwriting. Everyone develops their original way of expressing themselves, which includes not only the characteristics of the voice, but also the distinctive look of the handwritten text.

In former times, when technologies such as typewriters and later computers were not available, the authors wrote their works by hand, which allowed them a certain freedom of movement in the text and at the same time literally leaving their imprint in the final wording. Only then was the phrasing of the work rewritten into an official typographic form, in which it could be distributed to the wider audience. By converting unique letterforms into relatively unified typeforms, though, the voice of the work is gaining rather than losing. The handwritten text is still best understood by its author himself, and the reader's task to solve the individual letters might be thwarted by a barrier of potential unreadability, so the call of the text does not reach its intended addressee. The author's singular voice translated into a legible font is easier to provide for a wide range of readers, each of whom would set their own aural experience in it.

Typography thus becomes a convenient and clearly understandable medium for communicating the author's ideas to the reader. It is the first step in succumbing to the sonority of a literary work, because the path we take is without unnecessary obstacles that would disturb us in our flow. Unselfishness is typical of the correct use of typography, as it denies itself so that it can offer us something outside of itself. Ideally, reading should take no additional effort since it transforms over time into a series of automated responses to the arrangement of characters on the page.

The visual rhythm of typography, which is projected into the inner hearing, also plays an important role in its smooth progression throughout the words on the line. Typographic processing should be in such concordance that we consider the spaces between words to be the only empty areas within a sentence. Thus, for the typeface designer the biggest challenge is to achieve this naturally compact effect, as gaps must to some extent also occur within the words themselves. However, there must never be such an error that the letters are mistaken for separate words, which would absolutely distort the sound character of the text.

We no longer doubt that established and recognized fonts contribute to better readability of the content they transmit. It has been verified by several hundred years of experience. And just as the well-established general features of fonts are not the subject of heated debate, so the classic layout of the text on a page is far from being controversial. John Lewis asserts that the basic conventions of this format are not very different from those of fifteenth-century Italy (1966, p. 9). In the course of a long period of printing history, such principles as rotational symmetry have become automatically recognized and practised. This means that in favour of an undisturbed reading experience, two pages side by side cannot be absolutely axially symmetrical, but must have one fixed margin on the right and the other with a different value on the left (ibid., p. 85). As a result, if we look at an open book, it seems to us in perfect harmony as in the Figure 7. Jan Tschichold adds that such a classic margin layout provides the best solution for holding a book in hand while reading (1951, p. 91). The stimuli for sound in literature are thus physically
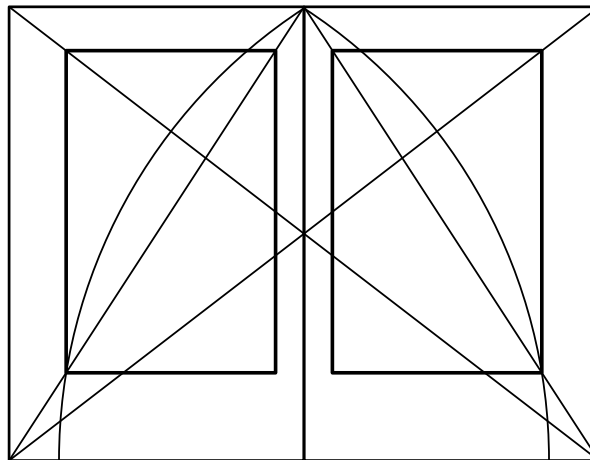
FIGURE 7.: Classical Proportions of Page Margins (Lewis 1966, p. 84)

established within a certain given framework, which will allow us to submit to the process of reading in comfort.

These limits can be considered as an advantage for the transparent processing of a visual stimulus into sound, as they form a certain stable basis that can be respected or rebelled against, which might be considered as another way of communicating with the reader. But before we start breaking the rules with our defiant typographical decisions, we should know what the standards are, since they are ubiquitous in the print environment. The visual voice of an expression consists of a series of recognizable characters, the form of which was largely established in the Renaissance (Lewis 1966, p. 42).

So how can we convey our current-sounding expression into the written form when we are offered roman and italic typefaces that contain an inherent reference to the past at their core? Every typeface designer has to deal with this contradiction. He has to cross over a mountain of several hundred years of traditions to create a series of characters that reflect the character of today. Also, he must almost literally capture the flight of living speech (*verba volant*) and transform it into a stable script (*scripta manent*) (Saussy 2016, p. 128). Notwithstanding, even this tamed speech comes to life again in our minds, influenced by the way of earthing that was used for this capture in flight.

The sound body of verbal expression is thus inserted into the body of material notation, so that it emerges again into the auditory presence of reading. As literate people, we have become accustomed to the impression of mastering language through its visual transformation. We cannot grasp the sound, but as soon as we insert it into the characters, there is a synesthetic movement thanks to which we are able to touch it. The volatility of sound and the marching of time are being

stored in the coding of typographic units and consequently prove to be present in a different manner compared to the oral expressions. Sound and time thus become textualized and therefore tangible, which is a paradox due to their nature.

The reading process is therefore multi-layered, as we simultaneously approach clusters of signals of different natures. Charles Kostelnick seeks order among this commotion and describes the relationship between visual and verbal thinking using the term "cognitive interdependence" (1989). Within the perception of well-used typography, these two senses are connected and this unifying tendency results in our focused reading experience. However, even in this area, it is desirable for variations within the system to occur. Texts often present us with various typographic incentives, to which we have learned to respond associatively. Although textual notation is far from capturing all the subtle auditory nuances of living verbal expression, it drops some hints to determine the sound nature of the text.

It is possible to design a text in various ways without depriving it of its effectiveness as a transparent set of signs. Table 3 tries to demonstrate a limited number of selected examples that transmit our auditory experience through graphological realization, but it should be emphasized that the list of examples in the Table is far from being exhaustive. Be that as it may, we also recognize the seemingly homogeneous body of the text on the basis of details, with each element adding a series of associations to the whole. If we are comfortable in an established system, we also appreciate the variations that pull us out of this system. These variations may consist in more or less significant deviations of the typographic execution of the word, or they may be realized within the sentence, but outside the word itself.

It is interesting, for example, to compare the effects of italics and capital letters, as both of these alterations have a significant effect on the perception of sentence intonation, both indicate emphasis, but capital letters also supposedly cause an increase in volume. Caps are LOUDER than lowercase characters and can visually SHOUT to the reader (Tselentis et al. 2012, p. 332). Additionally, it was also experimentally proven that the use of italics significantly slowed down the speed of reading, which is again related to sentence stress.

Another deviation from the standard is the choice to use a series of identical letters in a row, which results in a significant extension of the sound of the accumulated phonemes. The length of the wording is thus in connection with the perceived length of its aural execution. It has been already mentioned that the spaces between the letters in a word are not recommendable, but they can be used expediently, so that the semantic and sonic emphasis is enhanced by extending its length. Such alternatives to conformist word notation are believed to affect the reading performance significantly (Mayall, Humphreys, and Olson 1997).

Line spacing is one of those typographic conventions that we take for granted as long as its course is not disturbed in any way. The example in the Table clearly points to the potential of space between lines and literally embodies the silence

TABLE 3.: Examples of Selected Typographic Features

FEATURE EXAMPLE	SOURCE
ITALICS "I'm desperately fond of Shirley." "*Desperately* fond – you small simpleton! You don't know what you say." "I *am desperately* fond of her: she is the light of my eyes."	Brontë 1993 [1849], p. 342
CAPITAL LETTERS "Dinner!" roared Mr. Osborne. "Mr. George isn't come in, sir," interposed the man. "Damn Mr. George, sir. Am I master of the house? DINNER!"	Thackeray 2001 [1848], p. 139
MULTIPLYING LETTERS freeeeeeeefronnnng train somewhere whistling	Joyce 1966 [1920], p. 754
LETTER SPACING Once on the bridge, every other feeling would have gone down before the necessity – the n e c e s s i t y – for making my way to your side and getting what you wanted.	B. Shaw 1914 [1897], p. 176
LINE SPACING You haven't spoken for three and a half minutes. ———————— Four minutes. This is the most pregnant pause.	Fry 1950, p. 33
DASHES "I – will – not – consent to live with you, while such deeds as these are being done."	Trollope 1906 [1861], p. 382
THREE ASTERISKS "I think he loves his pipe a great deal better than his" ∗∗∗ but here Amelia checked herself, for why should she speak ill of her brother?	Thackeray 2001 [1848], p. 23
THREE DOTS "Why, it's...a...new...guess, Maggie!"	Eliot 1961 [1860], p. 28
PUNCTUATION MARKS (DEPENDENT) Here, Zazie...look! the Metro!!! ...and that! down there!! look!!! the Pantheon!!!!	Queneau 2001 [1959], p. 111
PUNCTUATION MARKS (AUTONOMOUS) "I've just missed meeting him" "? ? ?"	Connolly 1968, p. 9

that can be processed in literature in many creative ways.[18] Aposiopesis, a certain sharp cessation of the flow of speech, can be indicated, for instance, through dashes, which at the same time rhythmize speech. The use of asterisks for these purposes is one of the more original choices for this purpose. On the other hand, established punctuation marks are an integral guide to intonation for the written word or sentence. In most occurrences, they are discreet and coherent with the stream of the text. At other times, they may multiply and therefore show significant dynamics in our perceived inner voice modulation. In rare cases, they can even stand on their own and convey a certain non-verbal sound impression.

It is punctuation that is highly associated with the paralinguistic qualities of spoken language, and this connection was even stronger in history than is at the present time. In today's understanding, punctuation reveals syntactic relations and is utilized more for grammatical purposes, which is relevant especially to the use of commas. From this perspective, punctuation is more for the eye than for the ear. Previously, punctuation served as a guide for oral recitation, and only gradually with the increasing literacy of the population was it adapted to the new customs associated with the retreat of the living voice of reading into the apparent silence of the mind. The earliest history of punctuation begins jointly with various methods of word spacing, although the practice of the unbroken flow of words notation continued into the 8th century AD (Chapman 1984, p. 43). During this time, the occurrence of stops is observable as a guide for reading aloud manuscripts for monastic purposes. Nevertheless, a regular and consistent system was still far away from being achieved. Progressively, the texts from the 16th and 17th centuries show both rhetorical and syntactic punctuation (ibid., p. 44). Thereby, it was perhaps unknowingly achieved to take into account the presentation of the inner voice in the private study of treaties.

Obviously, an inscribed text cannot be considered a reproduction of sound, and despite that fact we feel as it was seemingly "telling" us something. It is not an utterance in the true sense of the word, but a visual code adapted to speech, a code of code. Typography offers us a certain tactile component that is not innate to speech. We should not perceive the connection between the terms "text" and "texture" only as an expression of the multilayeredness of the auditory perception of verbal art, but also simply as a visual stratification of language and hierarchization of its signs. This organization then follows from the textuality: punctuation, word spacing, paragraphing, the use of capitals or italics, etc. All of these have their thing-like quality, and thus a certain grip against the fleeting flash of the spoken word. On the other hand, typography and its features do not embody an unnatural fortification of speech with the firm establishment of impenetrable borders.

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[18]After all, this topic is already covered in the 1st chapter devoted to silence in literature at a general level in combination with commentary on individual examples from art literature.

Moreover, Walter Ong believes that literate societies have a much better output of spoken words than those not affected by writing (2018, p. 26).

Writing cannot be separated from literature in today's social conditions, it cannot be ignored. This was theoretically possible in the age of oral cultures, but nowadays even spoken forms of literature have a basis in literate thinking. Of course, we are acquainted with the existence of so-called oral literature and according to Haun Saussy, such a term is not necessarily a contradiction: "the letters of which literature is (etymologically) composed have changed their nature and functions many times in recorded history, and there is no reason that such a wide field of inscriptions should exclude the human voice" (2016, p. 5). Although human society was first formed with the help of spoken language, with the acquisition of the ability to read we can no longer go back. In addition, there are forms of literature processing that benefit from the potential of the spoken word, such as recitation and, more recently, increasingly popular audiobooks. Even in their case, however, we cannot consider them presenting a "return to the roots". We might understand them as the processes of decoding the printed characters, which are again brought to fully sonorous life in a conscious voice.

In reference to the theatre environment, this vocal detachment from printed words is the preferred mode of realization, although there is a large group of devoted readers of the drama, and this does not mean that they might be deprived of something. Anne Harris and Stacy Holman Jones state that performance scripts are both literary works (that is, they are meant to be read) and performative artefacts, written with their ultimate performance in mind (2016, p. 19). Thus, the drama represents a certain borderline case, which in a way escapes from the print, and at the same time is a subject to perhaps the most precise codification of its notation on the page.

The visual structure of drama notation is characterized by its economic treatment of language, which is typographically clearly divided into different categories such as replicas of characters, instructions for actions, designation of speakers, etc. At first glance, we see the nature of different voices through which the drama either instructs, informs or performs. Hence, the seeable is clearly distinguishable from the sayable. Visually, the boundaries are clearly highlighted, which supports the difference in the character of the voice of the drama from individual poems or novels, where the transitions are much more subtle and the rules of page layout are more relaxed.

To illustrate the recognized professional standard, please consider a short excerpt from Oscar Wilde's drama *The Importance of Being Earnest*, which is typographically based on the aforementioned pattern. Note that the names of the characters are, without exception, written in the uppercase and occupy a dominant position with respect to their surroundings. Visually, they literally shout and draw attention to themselves. Labelling speakers is the visual backbone of a dialogue. Actions that do not interfere with verbal utterances are also indented in the middle of the

page, but these text instructions are gently silenced in parentheses and conventionally marked with capital letters only at the beginning. The action in some way interfering with the spoken word finds its place next to it, but again lingers in the isolation of the brackets. The greatest space – both vocally and visually – is given to the replicas themselves, which are naturally the loudest and adhere like ribs to the spine with the designations of individual speakers.

QUOTATION 5.1

```
                        (Enter MERRIMAN.)
                        MERRIMAN
Miss Fairfax.
                        (Enter GWENDOLENE. Exit MERRIMAN.)
                        CECILY
(Advancing to meet her.)  Pray let me introduce myself to you.
My name is Cecily Cardew.
                        GWENDOLEN
Cecily Cardew?  (Moving to her and shaking hands.)  What a very
sweet name!  Something tells me that we are going to be great
friends.  I like you already more than I can say.  My first
impressions of people are never wrong.
                        CECILY
How nice of you to like me so much after we have known each
other such a comparatively short time.  Pray sit down.
                        GWENDOLEN
(Still standing up.)  I may call you Cecily, may I not?
                        CECILY
With pleasure!
                        GWENDOLEN
And you will always call me Gwendolen, won't you?
                        CECILY
If you wish.
                        GWENDOLEN
Then that is all quite settled, is it not?
                        CECILY
I hope so.
                        (A pause. They both sit down together.)
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(Wilde 1961 [1895], p. 38)

Although the rules of this format might seem mechanical, in the opinion of Sam Smiley and Norman Bert, this actual arrangement on paper serves four vital functions (2005, pp. 295-296). The first of them is the psychological effect of the given format. From the very beginning, all potential participants such as playwright, the reader or theatre artists approach the material in the conventions of its dramatic

form and think about it in a way that fills clearly observable gaps on the page. The second function is purely practical, as it serves to a rough calculation of the duration of the performance, as long as the standard format is followed. Nonetheless, due to the various lengths of individual replicas and the nature of particular actions and their current execution, this will be far from an accurate estimate. Thirdly, the use of a standard format will give the play a professional look and feel. The last fourth function summarizes all the previous ones, as it consists in readability. The stable form of the drama notation is the result of a long-term development process so as to achieve clarity and neat arrangement. These two authors also describe in detail what typographic processing of drama they consider standard and convenient (see Smiley and Bert 2005, pp. 296-299). Against this background, it should be noted that these guidelines are not perceived as binding in this dissertation.

It is also interesting to note that in addition to the classic typeface such as *Times New Roman*, we can often find a typeface such as *Courier* in the scripts, which can be seen in the example. This typeface was originally developed for typewriting in the 1950s, but over time it has also become a standard for the playwrights. *Courier* can be described as a monospaced font, which means that the same width is used for each character, in contrast to the so-called proportional fonts, which are typical for their variable spacing between the units.

This industrial-looking typeface thus tends to be converted into a loud form in contrast with the fonts that are more visually compact and therefore are expected to be chosen for private reading via the inner voice. As is clear from the quotation, this form of drama fixation allows a lot of space for one's own note invention, as it also offers an area where each creator can mark everything needed with a pencil or a pen. Uniform writing combined with the handwritten one can thus begin to form an engaging dialogue, which would eventually shape the live performance on stage. It takes on almost symbolic proportions, so that the final production reflects both the voices of the author of the original text (firmly marked in font at the outset) and the current voices of the performers (which respect the words written by the author and at the same time follow their handwritten notes).

The choice of a particular typeface often matters more than the reader is willing to admit. If the selection of font for this dissertation was too striking, foolish and flashy, one's attitude towards this text would probably be shaped mistrustfully. Almost literally, the formulations would speak to the reader differently and its wording would be set in a different genre from the beginning even though if the intended textual message remained the same. The moment the typeface style and its content match, the font disappears and only the voice of the thought is heard. Contrariwise, if they come into conflict, it will inevitably produce some effect – whether intended or not – for which there are conclusive studies (Kanfer and Ackerman 1989). It has even been experimentally shown several times that readers are able to assign a certain personality profile to a specific typeface (Brumberger

It's Raining

it is raining women's voices as if they were dead even in memory

you also are raining down marvellous encounters of my life o little drops

and these rearing clouds are beginning to whinny a whole world of auricular towns

listen to it rain while regret and disdain weep an old fashioned music

listen to the fall of all the perpendiculars of your existence

(Apollinaire 1980 [1918], p. 101)

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2003b; Shaikh, Chaparro, and Fox 2006; Grohmann, Giese, and Parkman 2013) or political attitudes (Haenschen and Tamul 2019).

The term "Rhetoric of Typography", which Eva Brumberger employs in some of her studies (2003a; 2003b) can be related to all these arguments mentioned so far. It is a logical connection between these two subject areas, as the development of the discipline of rhetoric in ancient times must have been the result of writing, which gives the language the opportunity to analyse and structure the previous phenomena. Typography, therefore, bears a cultural, social and, last but not least, artistic dimension.

The characters of writing can be beautiful by themselves, which benefits the field of calligraphy, but even the sphere of literature can work purposefully with its visual component and in some circumstances even prefer it over the speech component, and though it still remains verbal art. Unusual typographic arrangements are not necessarily a manifestation of anarchy, but real works of art. Only modern 20[th] century art movements have been able to differentiate themselves from the typographic customs established during the Renaissance in a widely recognized scale (Lewis 1966, p. 27).

A typical example of this is the well-known art of calligram, a text that is formed into a certain image that is or may not be in harmony with its content. However, as soon as we focus our attention on the Apollinaire's poem "It's Raining", it is immediately clear to us that the content and composition of the words are mutually supportive. In poems we are accustomed to the undisputed convention that the individual verses follow each other horizontally line by line. In this calligram, however, the verses literally run down the vertical line from top to bottom, guiding our eyes to copy the movement of the falling raindrops. In order to see the content of a poem, it is not necessary to read it as usual at first. It appears on its own.

However, in the words of Francis Berry (1962, p. 35), "the sound is immediate, the picture mediate". So even here we finally have to dive into the sound when reading, despite the fact that it is particularly complicated, because we are not used to reading words with letters printed upright. Nevertheless, from the first verse the streams of "voices" rain down and we must realize that the rainfall is not only specific for its appearance, but also possesses certain sonic qualities. The vertical lines of the rainy poem are also not unequivocally straight, but they wave gently, analogously to an irregular shower of words, like slight tremors of vocal expression.

Calligrams, as well as other ways of treatment of literature with an emphasis on the visual form, take an advantage of the endless possibilities of typographic experiment. Such literary works can be more generally classified in terms of visual or concrete poetry. It can be taken to such an extreme that the sonority of language is totally suppressed and overwhelmed by addressing of the visual to the extent that the words are used purely for their appearance and the composition they form. Such works can no longer be read even if we strive for it, hence the semantic side relies

only on the image. Typography taken to the edge thus reveals a new relationship to sound and syntax. The words 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 favour of visuality, it is not even possible to employ the sense of hearing at all.

Then again, if these two components in visual poetry – word and appearance – are in relative balance, the sound will make the whole object dynamic. Instead of silent stability, such piece of literature would be given a sense of process, trembling with life. In his letter to the type designer and printer John Lewis, the Scottish poet Ian Finlay Hamilton confides that in his opinion "the best concrete poetry always unites the visual with the semantic element" (Lewis 1966, p. 71). At the same time, he adds that it would be wrong to consider typography as a matter outside the poem itself, as it renders the sense of structure and amplifies the echoes it leaves in us.

With respect to typography, echo is something that benefits from anchoring the speech in print. In its own right, the echo is restlessly disembodied and the written voice stored on the pages of the books is to some extent static. Precisely because typography guarantees a constant presence of the potential voice, in which the echo already vibrates eagerly, print represents the certainty that the movement would be once discerned and the echo would fully develop to accompany us in our reading experience. Through the verses of the following poem, the author of which is the above-mentioned poet, the memory of the French painter and playwright Paul Claudel echoes.

Sundial (after Paul Claudel)   QUOTATION 5.3

                    Poems
                      w
              ritten upon the
                      b
                    reath

                    Poems
                      r
              ead between the
                      h
                  ours' lines

                                          (Finlay 2012 [1977], p. 178)

At the present moment, the visual layout of the poem is especially important for us. Thanks to the indentation of the selected letters, the poem acquires a certain specific rhythm. If we focus on the sound reflection that causes it, we can almost succumb to the impression of a kind of shortness of breath or stuttering and at the

same time the desire to extend the moment. The time and rhythm of the voice is thus captured in space, the fleeting speech is grounded in writing, which reveals its fragility and vulnerability. The poem itself thematizes time, as the sundial shows the passing of hours during the day. In the meantime, the other unpronounced poems then dwell in between the ticking flow of moments. The elongated visual treatment of the poem seems to yearn for the delaying of time, so it literally gets stretched and so are the perceived sonorous qualities of the poem.

However, after all this, the only certainty is that language will never stop repeating itself and thus multiply itself and grow. Its growth can be recorded using a solid written notation that has secured it throughout our cultural history. Come what may, we will always have a set of signs that can capture the moment, hiding the potential of the voice for the next precious occasion to read. These visual representations of the alphabet will accompany us in various forms for the rest of our lives, and literary experience is just one of many in this sense. In addition to the soundscape, we also perceive a kind of visual landscape (Hardisty 2010, p. 246) and on certain occasions the two intersect. In a tick when the word has been already read, it is true that the sound is gradually gone, but the certainty of the image remains. The auditory experience is often too volatile to offer us a certain meta-position for a detached observation. Hearing is to be found in us and writing is located beyond us. Nevertheless, it leaves in us an irreversible imprint influencing the way we think, exercise our taste and experience the moments of our lives.

6.

Writing:
The Process of the (In)Audible

> Your job as a writer is to surrender
> your voice to the material –
> and allow it to tell you what voice it
> wants in order to tell itself.

Steven Pressfield

These words were written consciously and first went through a sieve of different wording options before reaching the final version of the text in this particular form. There has been a certain deliberation behind these words, and they were first uttered in an inner voice before being approved and eventually printed. As soon as you read this sequence of words, an imaginative voice is reenacted in your mind, which, however, does not belong entirely to the author of this text, in fact it does not belong to her at all. You interpret a verbal composition using the instrument of your mind. Nevertheless, this piece must have been created somewhere, somehow and with the effort of someone.

In conjunction with the movement of the fingertips on the computer keyboard, the author's bond with the text begins and disappears. The author delivers her words, slipping through her fingers on the keyboard, knowing that from now on they will be accessible in a given combination to other eyes and ears, i.e. mainly to unknown and dissimilar minds. They will take the words over and adapt them, letting them appear in the form you are perceiving right now. Anyhow, without that last touch, a fleeting farewell to the author's inner voice transmitted by a keystroke, this beginning of the chapter would not have occurred.

Such a slide of the word through the fingertips on the page may seem like an effortless and brisk process, but often this is not the case. Authorship and writing are often preceded by a long and demanding series of inner dialogues, reflections, and reconsiderations. From an external perspective, our mental life has a deeply silent character resembling the dark depths of seas or oceans. The resulting text

that reaches the reader is often just the tip of an imaginary iceberg – if we resort to this clichéd but functional comparison.

The heard voice of a literary work, which is the result of a uniting of a series of other voices, is therefore elaborate and not random compared to spontaneous oral narration. It should be specified that the persona of the author will not be important for our reflections, but we will rather devote our attention to the process of intertwining and composing literary expression. Even so, the author's entity is an integral part of this process, and if we comment on it, it will be more of an abstract level of the implied author.

In accordance with the intentions of this dissertation, the focus of our concern will again be fixed on the relationship between the sound component of the work and the process of its production, while this phenomenon does not necessarily have to be given special attention when creating the text. Nevertheless, the sound element inherently occurs in any literary work, regardless of whether it has been treated purposefully or not. Taken to the absurd, the writer shall not be skilled in phonetics any more than in optics, and this inadequacy does not prevent him from using language effectively to convey both auditory and visual experience. Above all, writing requires a sensory mode of engagement in which multiple senses are integrated and cultivated at once – whether in reality or just in the author's imagination. For the needs of our interest, this interlocking process is understood as the nascent entanglement of various thought strands, which eventually reach their verbal, and therefore auditory, nature.

Conceivably, one can see a certain difference between texts written for artistic and other (e. g. academic) purposes. Writing a text can be akin to a creative exploration of a new vocal opportunities that do not always have to stick to a clearly defined plan. The established scheme should be respected more precisely in scientific works, where words behave more properly so as to collect the intended semantic implications. In consideration of the foregoing, such a statement might be questioned, as many academic essays in soft sciences aim to provoke and stimulate further discussions on the topic, since their expression is so unique that it contradicts the unambiguous connotations of the established scientific vocabulary which is rather typical for hard sciences (see Dang 2018).

Either way, with reference to writing in general, Marklen E. Konurbaev states that the more uniform and homogeneous the style, the smoother the timbre felt in our inner ear (2016, p. 82). In these circumstances, we follow the content of the text without placing a striking emphasis on its form, which is not intended to draw attention to itself. Yet, such a form paradoxically says something about itself by saying nothing. Often it just proceeds to deliver the facts it contains. In contrast, a sudden change in style, Konurbaev points out, may signify the author's intention to communicate a specific message (ibid., p. 85). Thus, the form is used for the intentions of content, which can be considered a strategy that is typical for

purposefully composed texts, since the change in shape is adapted to the perceived vocal character of the work.

Literature is an extremely unique speech phenomenon that shares the basic rules of linguistic coherence with everyday speech, but at the same time it separates itself from ordinary language; it escapes it as soon as it undergoes the process of final anchoring to the book. Michel Foucault provocatively compares two sentences, both the same and different simultaneously: "For a long time, I went to bed early" and "For a long time, I went to bed early". The first of them had been uttered orally in a casual situation, whereas the second one had been quoted from Proust's *In Search of Lost Time.* Although verbally identical, we might perceive a profound gap between them. According to Foucault, "it is possible that none of those words has had exactly the same meaning we give to them when we utter them in our daily lives; it's very possible that speech has suspended the code from which it has been borrowed" (2015, p. 70). Thus, writing can also imply style in itself – the style of our perception, this attentive mode of literary interpretation looking for meanings floating in the context of a work that we let audibly express to ourselves.

Be that as it may, the hard-written text had to be preceded by the friction of these voices based on the somatic essence of the author, his handwriting, the limb that was necessary to deliver the speech to the page. This movement is not only a gesture of the body, but also, and more importantly, a gesture of the mind. At the same time, however, in Barthes's conception, the material "man" disappears and the source of the voice becomes the text itself (1984a [1967], p. 147). The author must die in order to give birth to the melody of the text, which opens up countless possibilities of perception depending on the reader.

Once Barthes pronounced his final judgment in *The Death of the Author*, new possibilities were opened for liberation from the forced and uniform interpretation of the text bound up with the authorial persona. After all, such a view is ruled out from the perspective of the auditory concept of literature at any rate. Barthes substantiated his judgment with linguistic evidence showing the procedural nature of the language expression, which does not require an individual speaker and could be replaced by a variable notion of the subject. The author is thus condemned as a mere "scriptor" who, after completing his activity, unavoidably gives up his product and hands it over to the readership.

Across his essays, Barthes lovingly dwells on what he calls "the grain of the voice", presenting a kind of friction between timbre and language carried by "the patina of consonants, the voluptuousness of vowels, a whole carnal stereophony" (1984b [1981], p. 182). On top of that, Barthes argues that such a sonorous core of the text is generated by the process of "writing aloud", which is not intrinsically phonological but phonetic (1975 [1973], p. 66). Vocal writing thus consists of the sciences of various blessings of language, the pulsation of meaning and an engaged listening for more to come.

But what does "writing aloud" mean for our argument towards the sonority of texts? Perhaps just a confirmation of the strong bond of timbre and letters on the page, a proof that the materiality of the voice had been there when a literary work reached its final shape. At the same time, it should not be overlooked that the term "grain" was used to emphasize the presence of the voice, i. e. something petite possessing the potential to grow and multiply, a small grist where nutrients as well as hopes for future utilization are concentrated. The interweaving of verbal textures can thus be seen as the sowing of tiny grains of voice waiting to germinate in the reader's mind.

As in the case of reading, it is essential for the creation of the text to determine the rhythm of the work and follow it. In a literary verbal interaction, a shared rhythm is needed in order to participate in the narrative – to write it down as a "scriptor", to tune into it as a reader. Nevertheless, in principle, the process of creating a text never stops, as it is constantly subjected to a movement of re-creation together with newly emerging sound stimuli.

What unites the implied author and the reader might be two distant moments of rhythm, which is preserved as an inner beat across the individual manifestations of the work, pulsating through the minds of the two subjects. The rhythm contains the sophisticated alternations of silence and sound in diverse intensities respecting a certain pattern. We might perceive it as something general but at the same time determining for the basic outline of the sonority contained in the work. Therefore, it can be argued with some reserve that through time and space these two entities – the submitting writer and the accepting reader – meet.

The rhythm of the work required by the nature of the narrative directs the reader's attention, forcing it to slow down, stop or speed up. However, the perceived route is not entirely coincidental, as it was present behind the process of shaping the message and choosing words emanating from an infinite number of paradigmatic decisions. Although the text is linear in its final form, it was necessary to get oriented on this vertical axis and select expressions that coincide with a certain purpose. Thus, writing a text can be seen as one big decision consisting of a large series of smaller ones, which corresponds to our understanding of a literary work as a voice that can be broken down into subtler threads.

Finding or perhaps even determining the relationships between these vocal lines incorporates another approach to the issue of composing texts. In this sense, we can mention the words of John Ashberry, who recalled the rhythm of ideas in the creative process: "I think I am more interested in the movement among ideas than in the ideas themselves, the way one goes from one point to another rather than the destination or the origin" (2005, p. 94). Such a processuality is typical for the audio aspect of a literary work, as the voice is a means that accompanies individual ideas on a way to their unexpected connections.

And precisely because of the fact that an inner voice is inaccessible to others, the sound of a literary work read in our mind is of a different nature than the one

uttered aloud. Hence, in the course of writing, it cannot be stated unequivocally that we write down what we say rather than what we hear. In some cases, external speech inspiration can guide the internal one, which, however, always prevails. It would be shallow and highly inaccurate to believe that "writing aloud" aims to imitate the orality of language. Since by abandoning this idea, we gain space for our own creative involvement – whether authorial or readerly. It is with reference to the world of resonances, which can be translated into literature through the inner voice, that Clarice Lispector offers us an insight into a space full of sounds and perceptions, which are transmitted to our minds in a vivid rhythm.

QUOTATION 6.1

Daddy's typewriter was tapping out tac-tac. . . tac-tac-tac. . . The clock chimed brightly ting-ting. . . ting-ting. . . The silence dragged out zzzzzzz. The wardrobe was saying what? clothes – clothes – clothes. No, no. Between the clock, the typewriter and the silence there was an ear listening out, large, flesh-pink and dead. The three sounds were connected by the light of day and by the rustling of tiny leaves on the tree as they joyfully rubbed against each other.

Resting her head against the cold, shiny window-pane, she looked into the neighbour's yard, at the great world of the chickens-that-did-not-know-they-were-about-to-die. And as if it were right under her nose, she could smell the warm, beaten earth, so fragrant and dry, where she knew perfectly well, she knew perfectly well that some worm or other lay squirming before being devoured by the hen that humans were going to eat.

(Lispector 1990 [1943], p. 11)

The quoted beginning of the first chapter of the novel *Near to the Wild Heart* surrounds us from the very beginning with the intense rhythm of the portrayed fictional world. The way the text is opened up is undoubtedly crucial for the writing process in more general terms as well. The voice must be set from the beginning in a certain tone against which the following twists of the narrative melody shall be compared. Such a vibrant introduction draws us straight into the situation since no descriptive explanation is necessary. Instead of distancing from us, inanimate objects flow in tones that cannot be expressed within the normal limits of voice, and the text itself thus becomes their sole refuge.

Only later do we learn with certainty that the sound-intensified world is presented to us through the perspective of a little girl, whose fresh and unweary view finds a characteristic imprint even in the mode of transmitting the sensual perception of space. The text is designed to sharpen and stimulate our senses, to attack us with the novelty of its voice and encourage us to immerse ourselves in the presented reality. Just as the process of writing and reading must necessarily unify the senses, so this phenomenon is emphasized within the framework of the narrative itself, as the sounds rub and combine into a warm light that can be sniffed.

During the composition of the individual melodic layers, a conscious decision had to be made to play with punctuation, which consequently added a peculiar rhetoric to the text. Likewise, the choice of onomatopoeic expressions was crucial, transcending the boundaries of common use not only because of the fact that there were often completely coined ones such as "zzzzzzz", but especially since the conventional reference words like "clothes" were shifted to a strong sound manifestation. Such an act almost reshaped the essence of "clothes" towards interjections, although we should correctly label it as a noun.

Marília Librandi considers the book from which the quoted passage comes to be a typical example of the so-called "aural novel". It is a concept which interprets literary works as "spaces for listening" (Librandi 2018, p. 45). Nevertheless, according to Librandi's grasp of the issue, not every piece of verbal art can be considered an "aural novel". Librandi's criteria include the presence of characters who are writers themselves, and thus a kind of duplication of authorship is established. Moreover, these fictional authors operate in the roles of apprentices, who are only gradually beginning to master the virtuosity of a word, and for this same reason they feel free to experiment. Such an attitude then evokes a certain conversational pattern that encourages direct dialogue with the readers of the text, which strengthens the impression that the text is still in a phase of its inception, that it is an improvised draft, which is written as if it is just being read (ibid., p. 53).

On the flip side, if only such novels are considered "spaces for listening", would that mean that all the other literary works are mute? It is only logical to argue that it is not true, and that the above-mentioned definition of the "aural novel" is unnecessarily restrictive. Additionally, the individual assessment based on these rules is highly subjective and the character of the writer does not necessarily indicate an increased sensitivity to the sound element of the work, although it inherently carries the theme of writing and the struggle to creation.

Per contra, 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. The reader actually scrambles through the moment of establishing the text, but it happens merely in a sound plane along the path precisely given by the pre-established verbal arrangement. Reading a text as if it had just been written is therefore a clear illusion, as tempting as it may seem.

Another constitutive part of Librandi's concept is the "writing by ear" method, which is a strategy of composing a text as an auditory practice that transcends the dichotomy of speech and writing (ibid., p. 7). Again, it is possible to take a more restrained attitude towards this idea, because rather than a specialized system, it is a matter of listening to the natural intuition of tying individual textual (or vocal) threads. The words in every mind of a creative writer possess a sound presence

simply owing to the fact that sound – whether thought or pronounced – forms the body of a verbal thought.[19] The urge to put a kind of vocal silhouette on words is so self-evident that it is extremely difficult for us to perceive even this text without intonation. Supposing we succeed, then only with considerable effort. This contributes to the assumption that not solely sound as such, but also prosody is inseparable from skilled reading, and thus our relation to literature (see Ashby and Jr. 2005, p. 69).

If some paralinguistic properties of language are present when reading a text, it might be possible to go a step back and conclude that they were born together with the process of writing the words. 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.

Anežka Kuzmičová draws attention to the phenomenon of so-called "subvocaliza-tion", which cannot be avoided during silent reading (perhaps with the exception of speed reading) and which is esteemed to be a constitutive process of verbal presence (2013, p. 111). Subvocalization is a unifying concept that combines not only sentence intonation, but also more individual phenomena such as duration, pitch, and intensity of the syllables in the words that make up the overall utterance (Ladd 1996, p. 79). Based on these small constituents of the narrative, the perception of each individual reader differs, which results in the creation of different paralinguistic forms of the same text in the minds of various perceivers. The resulting vocal impression could then be compared to a herd of animals, in which the direction of each member is determined by the behaviour of the others to form a recognizable shape together.

Against this background, the sound layer also forms the semantic superstructure of the text itself, as only prosody can colour the irony of words that mean something opposite to what is written. Hence, writing must also work with a dimension that cannot be verbally expressed and shall be directed only by sensitive treatment of individual elements of the text carrying style and meaning. As a result, implicitly stored voices are evoked rather than artificially created. In this sense, Robert Innis assembles small but crucial parts of texts, which he then subjects to microcontextual

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[19]The only exception may be hearing-impaired authors, for whose literary work sound support may not be directly necessary. In their case, it depends immensely on the degree of hearing loss and also on whether they lost their ability to hear during their life or if they were born without it. Provided that they have no experience with the world of sounds, they conceive this sense extra-acoustically using the phenomenon of synesthesia. They translate sound through colours, moods and feelings or tactile sensations. A voice, which is usually audible, manifests itself in their quiet environment as a movement in a form of articulation of the speaker and his gestures. Anyhow, sign language and the expressiveness of its gestures play an important role in the sound-voice-movement relationship. A more detailed discussion on the topic is to be found in the article "Representations of Sound in American Deaf Literature" (Rosen 2007).

analysis and concludes that we cannot be satisfied only with the explicit. The implied or tacit constitute a decisive factor here, as it predetermines the tone of the work (see Innis 2020, pp. 18-19).

In the course of writing, mosaics are created from seemingly insignificant pieces, which give us an insight into the final expressive shapes at the moment we move away from them. Creative spontaneity is typical of human thought, as Kaag points out (2014, p. 194), but in order to imprint it on the pages of books, it is necessary to highlight another element connected with language, and that is the ability to follow up. The role of language is not ending, but creative multiplication and above all, continuation. The layering of generations, changing their occupation and role in the world is captured in a linguistic situation by Seamus Heaney.

Digging   QUOTATION 6.2

Between my finger and my thumb
The squat pen rests; snug as a gun.

Under my window, a clean rasping sound
When the spade sinks into gravelly ground:
My father, digging. I look down

Till his straining rump among the flowerbeds
Bends low, comes up twenty years away
Stooping in rhythm through potato drills
Where he was digging.
(. . .)

My grandfather cut more turf in a day
Than any other man on Toner's bog.
Once I carried him milk in a bottle
Corked sloppily with paper. He straightened up
To drink it, then fell to right away
Nicking and slicing neatly, heaving sods
Over his shoulder, going down and down
For the good turf. Digging.

The cold smell of potato mould, the squelch and slap
Of soggy peat, the curt cuts of an edge
Through living roots awaken in my head.
But I've no spade to follow men like them.

Between my finger and my thumb
The squat pen rests.
I'll dig with it.

(Heaney 1980 [1964], pp. 3-4)

Through writing, a poet observes this very activity as an act of continuation. He does so inspired by a sound that reaches him from an open window as he decides

to sit down to work. As a result, two sound plans develop for us: the first as the linguistic medium of the poem and the second as the tireless sound of digging. It is this sound motif that evokes subsequent associations with previous generations and their devoted work, which at first glance may seem repetitive, but the poetic treatment elevates it to "artistry". In the same way, composing a text is hard, devoted work and art at the same time.

Both activities conceal a sound element, which the composition of the poem supports by its repetitive occurrence. Manual work consists of digging, rhythmical drilling the spade into life-giving soil. The poet's mental work is also deepened in his mind, digging into its twists, searching for a suitable rhythm for expressing thoughts carried by voices. Although this work is inaudible from an external perspective, it does not mean that it is less demanding than physical labour.

A spade in a man's hand has been replaced by a pen, which is now a working tool and a means of capturing the volatile shakes of the poet's memories. It acts as a link between inner conviction and the actual world around us. Thus, we might find another parallel between agricultural and intellectual work, as the main driving factor is the belief in the correctness and need for the activity.

The poem is composed with a sound regard for the whole and the detail. The constantly repetitive expressions become louder with each subsequent occurrence, sound-imitating the regular engraving into the ground, which adds to the suggestiveness of the poem and creates the embodiment of the theme not only in content but also in the acoustic shape of the verses. Detailed sonic work appears in the play of the expression "snug as a gun", for if we read "snug" backwards, we would notice the motif of the weapon. Such a fact only intensifies the depiction of the poet's working tool as a means, the use of which can have serious consequences, and the writer should treat such power thoughtfully.

With the memory of his father and grandfather, the poet decides in the last stanza to follow up on his ancestors' work in his own way, i. e. by writing, which is then clearly identified with digging. The paradox is that as soon as the poet rhetorically decides to start creating, the poem's own writing ends. Nonetheless, it does not disappear into the silence, which is mute.

Each poem is, in a sense, steeped in silence, and only what is necessary to express an idea emerges on a surface that is sonorous. The intended economy of vocal space forces poets in particular to be more selective and perhaps to consciously elaborate the sound qualities of their work, since "rhyme is a matter of the ear, and not the eye" (Khatchadourian 2015, p. 82). Raymond Chapman even states that the acoustic concept of a poem must depend on the understood possibility of reading aloud. The real process of vocalization – whether internal or external – increases the aesthetic appreciation and brings out more than the eye alone can transmit. For this reason, according to Chapman, poets recite their poetry aloud during the time they compose it (1984, p. 221). In accordance with the concept outlined above, it could be added that the awareness of the sound pattern of the poem and

thereby the clear vocal delimitation of its outlines helps to maintain the economy and concentration of this literary form.

In that context, it can be speculated that the writer's relationship to his own literary work is strongly marked by the experience of the creative process and is therefore separated from an ordinary reading experience. The echoes of the composing process are too persistent and can overshadow the undistorted tone of the work. The author was present at the first breath of the text, his bond to it is "pneumatological". In this regard Derrida says of Rousseau that for him, writing means a voice with a breath (*pneuma*), which merge into a certain kind of speech. It is the language of conscience that a man hears when he withdraws into his inmost self (Derrida 1974 [1967], pp. 17-18).

Be that as it may, the rule of the word (*logos*) still persists that writing is the ejection of one's interior to the outside, on paper into clearly defined characters. *Lex legis* is the Latin word for law, meaning a "set form of words". Derrida calls writing in a metaphorical sense a "soul writing" and at the same time identifies it with the process of setting it into forms within the intention of inscription and legislation (Pimentel 2019, p. 114).

Regardless of the considerations mentioned above, Derrida cannot be accused of graphocentrism, as writing in his broad concept of "arche-writing" is not to be confused with the general idea of writing as such. The term "writing" is elevated to an operation which composes language in its ideality and at the same time cannot be reduced to the concept of material linguistic form, since "speech denies itself as it gives itself" (Derrida 1992 [1991], p. 76). The constitutive process of writing can be characterized as "division by addition" and it should be noted that speech cannot be unambiguously identified with language and can also be thought of as a "species of writing" (Derrida 1974 [1967], p. 8). Thus, Derrida lays the foundations for a new science of writing that he calls "grammaratology" and which as an alternative concept benefits from numerous layers of history of a devaluation of writing, although this process has always been existent in the interiority of presence.

In this manner, although writing literally manifests itself as material, in the Derridean sense it incorporates something deeper. Following Saussure and his influential thesis on the arbitrariness of a sign, material substances – graphic or phonic – cannot be an integral part of language or perhaps a factor determining the state of its structure (see Free 1990, p. 304). Oral texts can naturally "tremble", and in the extreme sense, writing is taken as an image of language, as it binds speech into bordered structures. Nevertheless, with reference to the above, we must ask critically whether this is really the highest task of writing, and if not, do we know for sure what writing is?

The answer probably does not lie on either side, but rather on the path between them. Writing maintains the language, cultivates it, gives it direction and at the same time lets itself be guided. On its course it is accompanied by imagination,

which can be defined on one hand as "inspired artistic expression" and on the other as a "mysterious mental faculty that somehow accomplished the impossible, bridging the divide between the world of sensation and the world of thought" (Kaag 2014, p. 25). Writing can be firmly tied to the imagination, and neither side seems to resist.

With a certain degree of generalization, both processes can be described as modes of thinking with a key relationship to language, which, however, both surpass in their own way. At a certain level, they relate into linguistic formulations, which can intersect with the modes of thinking of other people, or can be layered and combined as opposing currents even throughout one literary work. In Chekhov's play *The Seagull*, it is interesting in this sense to examine an excerpt of a scene in which different conceptions of artistic expression and theatrical imagination collide.

QUOTATION 6.3

NINA: I am alone. Once in a hundred years I open my lips to speak, and my voice echoes mournfully in the void, and no one hear... You too, pale lights, hear me not... (...) All is hidden from me but that in the cruel, persistent struggle with the devil – the principle of the forces of matter – I am destined to conquer, and, after that, matter and spirit will be blended in glorious harmony and the Kingdom of the Cosmic Will will come. (...) *(a pause; two red spots appear upon the background of the lake)* Here my powerful foe, the devil, is approaching. I see his dreadful crimson eyes...

MADAME ARKADIN: There's a smell of sulphur. Is that as it should be?

TREPLEV: Yes.

MADAME ARKADIN: *(laughs)* Oh, it's a stage effect!

TREPLEV: Mother!

NINA: He is dreary without man –

POLINA: *(to Dorn)* You have taken your hat off. Put it on or you will catch cold.

MADAME ARKADIN: The doctor has taken his hat off to the devil, the father of eternal matter.

TREPLEV: *(firing up, aloud)* The play is over! Enough! Curtain! (...)

MADAME ARKADIN: Now it appears that he has written a great work. What next! So he has got up this performance and smothered us with sulphur not as a joke but as a protest... He wanted to show us how to write and what to act. This is getting tiresome! (...) He did not choose an ordinary play, however, but made us listen to this decadent delirium. For the sake of a joke I am ready to listen to delirium, but here we have pretensions to new forms and a new view of art. To my thinking it's no question of new forms at all, but simply bad temper.

TRIGORIN: Everyone writes as he likes and as he can.

(Chekhov 2001 [1896], pp. 13-15)

The cited situation processes art and its production on several levels. Above all, *The Seagull* is a literary work that has itself gone through the process of writing and refers to it in its content. This meta-writing dilemma is clearly reflected in the contrast which the "play within a play" strategy allows us. The ensuing emphasis on the theatrical level of the work allows the processing of voices to become more structured, putting an emphasis on their phonic as well as material presence, which, through the double layer of fiction, reaches the actual audience. Almost as if a voice was trapped in another voice.

The kind of play that Treplev presents to his mother and the household serves as a basis for the overall approach to the subsequent dramatic meditation on art. On these grounds, the determinative links are established between the main characters of the drama, who have dedicated their lives to art work or are planning to do so. They embody different conceptions of the relationship to art and at the same time they are themselves imprinted in the artistic text that controls the direction of their voices. As a consequence, we might observe a kind of situational juxtaposition that forces us to draw attention to the interrelations within the collage of the drama, the elements of which appear side by side in clear contrasts, creating inconsistent canons of their voices.

In the examined scene, voices intersect, trying to preserve the established form of drama, as opposed to the call to expose new forms. Dieter Mehl points out that playwrights often choose the illusory means a "play within a play" at times when dramatists felt the urge to experiment with the established forms and when the purpose of drama and its illusionary character were subjects for searching discussion (Mehl 1965, p. 42). The paradox, however, is that the resounding voice of Treplev's presented drama is no more controversial than the voices of other characters in *The Seagull*. Although Nina complains to her director that it is difficult to act in the play, since there are no living people in it, the voice that is presented in the monodrama is ultimately as fictional as a dramatic character that she is herself.

Our imagination as perceivers works very similarly when it comes to forms allegedly presented as "new" or "old". The process of creative modelling is always involved. Despite that, the abstract monologue recited by Nina still occupies an important position not only due to the materialization of the artistic-intellectual struggle, but especially by means of the constant reminder of fiction, with which one can manipulate from the outside and not from the inside. Hence, Treplev is imprisoned as a dissatisfied voice in the type of drama, in which he certainly would not want to appear as a character. Such a double-layered situation of ironic detachment can lead to a resemblance to Brecht's distancing techniques, as Vera Gottlieb suggests (1982, pp. 126-128).

At the same time, however, the presence of a "play within a play" raises the question of what it means to be an artist, to be a writer; whether it is a vocation or an obsession fuelling other feelings of affection, of love but also of hatred or self-disgust (see Kilroy 2000, p. 85). An important element also seems to be that the

presentation of Treplev's play evokes a discrepancy between disparate voices, which gradually literally overshadows the whole production with their interventions. Such a situation supports the impossibility of a direct connection between the individual structures of fiction, while the present voices are able to hear each other, but they do not answer in return.

Each of the characters seems to hear something different in the enacted play and react accordingly. In the fragile symbolist drama, Irina Arkadin hears her son's ridicule and his opposition to the tradition of theatre that she embodies, which forms her essence, to which she clings so desperately. In a sense, such undertones can indeed be found in the presented play, but at the same time should we recognize a dramatic flow of Treplev's effort to achieve an identity, both artistic and personal, which is pure and based on inner conviction (Borny 2006, p. 149). Either way, just like artificially the experimental monologue performed by young and naive actress Nina sounded, so Treplev's own voice is interwoven with a deceitful desire to self-dramatize and create his own life as if it was a symbolist drama in which he is a suffering hero. Gradually, Treplev loses faith in himself and his art, and in the moment of loneliness, he kills himself to fulfil the genre of tragedy that he has set for his own life.

The use of a "play within a play" also offers us the opportunity to examine the situation of double listening. Not only the audience, but especially the characters in the drama, who take into account the stylized events on the next stage level, find themselves in the roles of perceivers. By such manners, there come to existence almost laboratory conditions within a work of art, when we see the process of listening, as the characters become quiet for a while, so that for a certain time they allow a voice other than their own to stand out.

This voice is characterized by a fierce search for one's own expression, which would set itself against the established way of formulating the linguistic image of the world. In the case of Treplev's monodrama, however, we can assume that it is more of an external stylization at any cost, which has not yet been brought to its interiority. A stylized linguistic expression is not just a cover of an idea, it is not a kind of "clothing" for the intended meaning. Additionally, it is not a mere means, which would be defined only by its function of transmitting a certain message and not by its own uniqueness of composition. In Merleau-Ponty's concept, "an expression is constitutive of the very thought it accomplishes and the meaning it communicates" (Kee 2018, p. 417).

On this account, an idea cannot be separated from an expression since they are integrally connected. Come what may, not every expression necessarily draws attention to itself, but at the same time we often know exactly when it happens. Merleau-Ponty's opposition of "speaking speech" (*parole parlante*) and "spoken speech" (*parole parole´e*) is built on this ideological basis. The former holds the generic condition of language and could be described as truly expressive and innovative. "Speaking speech" is the expressive operation in which "unformulated

sense not only finds the means of conveying itself on the outside, but moreover acquires existence for itself, and is truly created as sense" (Merleau-Ponty 2002 [1945], p. 238). "Spoken speech", on the other hand, provides a moderate anchor for linguistic existence, and in this sense is perceived as an institution, as a sedimented, cultural acquisition (Free 1990, p. 300).

For instance, the unique expression of each of us that is transmitted through our voice is founded on our past language habits. The idiolect we use to communicate with the world around us is based on the already worn-out "speaking speech" that has become "spoken speech", forming the majority of our dissemination of thoughts. Through our acquired idiolects we perceive the linguistic reality of the world and, by comparing it with the rest, we evaluate which linguistic efforts are innovative and which fall into the generally accepted field.

The tension between "speaking" and "spoken speech" is certainly one of the constitutive processes of writing a literary work. Their combination creates a unique voice of the writer in a broader sense, reaching beyond the individual timbre of the story. This recognizable vocal silhouette of the author's style holds together not only one, but many literary works originating from a single source, which altogether can be traced to the development of the individual constellations of "speaking" and "spoken speech".

The process of creation therefore reflects the effort to produce previously unheard articulations not only in the general, but especially in the personal context while inherently preserving the typical expressive features, the normality of which varies in dependence on the perceiver. Both speeches can therefore be understood as two structural moments in creation of verbal art, but they can also be related more generally to any attempt to use speech. Felix Borecký emphasizes that both speeches are constantly present in every utterance. Sometimes our expression updates and the "speaking speech" becomes dominant, but more often the usual "spoken speech" prevails, and the miracle of fertile meaning is preserved only as a dormant potential (Borecký 2020, p. 71).

In such a case, our metaphor of alternating voices would work as well, since one of the melodic strings is always silent but does not disappear entirely and patiently continues on its line. From the perspective of established speech, the newly born and creative "speaking speech" is silent, as it is not yet able to express generally shared meanings (see Merleau-Ponty 1971, pp. 53-93). However, such a decentralization makes it exciting, trailblazing and necessary for the future direction of ideas determined by the new concept of expression.

Merleau-Ponty's phenomenology of perception is a fruitful contribution to the process of writing and intertwining hitherto unheard melodies of the narrative, as it emphasizes the vision of a world curiously perceived rather than known. The expression of "speaking" and "spoken speech" is not fundamentally affected by the fact whether the medium of the voice is thought or actually spoken. Nevertheless, the emergence of a distinctive text expression can in some cases be influenced by an

inspiration originating from an oral aspect of language, which is translated into a literary form and after setting in the environment of the written text becomes truly "speaking". Charles Dickens, for example, toyed with this imaginary balance on the edge of literacy and orality in a double version of his famous novel *The Pickwick Papers*. Norman Page has brought to the attention the existence of two differently worded versions of one brief anecdote – the first of them intended for private and the other one for public reading (Page 1988, p. 144).

QUOTATION 6.4

SILENT VERSION:

Child's parents were poor people who lived in a court. Child's eldest sister bought a necklace; common necklace, made of large black wooden beats. Child, being fond of toys, cribbed the necklace, hid it, played with it, cut the string, and swallowed a bead.

LOUD VERSION:

Child's parents, poor people, lived in a court. Child's eldest sister bought a necklace, common necklace, large black wooden beats. Child, being fond of toys, cribbed the necklace, hid necklace, played with necklace, cut string of necklace, and swallowed a bead.

(Dickens 1988 [1836], p. 394)

The two quoted examples clearly show the role of awareness of the future sound application in the process of writing. In the majority of cases, the novelist finds himself in a different situation in comparison to the playwright, as the latter often works with the idea of the forthcoming actual materialization of the word compared to the former one, due to the fact that the perceiver of a novel is more likely to be embodied by a silent reader. On the other hand, such a statement does not mean that it cannot be the other way around, as the oral version of the excerpt from *The Pickwick Papers* suggests. In any case, these are "novel voices" in both senses of the adjective, and one can only speculate whether it is written *for* or *by* the ear, probably both.

The second variant of the anecdote, intended for loud reading, benefits from the potential for significant intonation, which contrasts with the smooth flow of the original written text. We can clearly observe the omission of unnecessary words (such as *the*, *where*, *who* or *made of*), which causes a coarser rhythm that becomes more consistent and uncompromising at the end of the loud passage by stubbornly repeating the word *necklace* several times in a row. The metric quality of the closings of both quotations thus works by virtue of different cues that guide our sound imagination in dissimilar ways.

These small changes cause a denser concentration of artistic expression, but it is possible that such a distinctive voice would be more difficult to perceive on

a wide-ranging text area due to its particular requests for a cognitive process of immersing oneself in the story. This does not mean, however, that we should ignore the sonority of the text composed for silent reading. In this sense, one can quote Frank Farmer, who points out that "the word, more than anything else, always wants to be heard", even in contexts that are not immediate or quite obvious at first glance, such as silent reading (2001, p. 22).

Behind textual fluency or sound ease, there is often a long and demanding process of thinking, including a dialogical self, which, through a process of internal conjecture, creates the basis for the vocal structures of a literary work. Writing is a solitary process of sinking into a tangle of voices, influences, ideas, associations, thoughts and doubts. This externally ascetic practice contains a deliberate treatment of one's own inner wealth. As a result, the text does not represent polished individual elements, but a thought-out choreography in which each component, its position and movement is important for the resulting dynamic design of the narrative (see Louviot 2016, p. 158).

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. And this is the principle by which literature and writing pass through generations. Since in the end it does not matter who exactly is the originator of the given text. The crucial thing is that there was someone who underwent the process of its creation, and thanks to that we can listen to the disposed formulations. Once a literary text is born, it can potentially be (unlike its creators and readers) infinite; *ars longa, vita brevis*.[20]

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[20]Art is long, life is short.

7.

Audio Versions:
The Mechanics of the Timbre

Human beings will always seek out new stories and ideas and we should celebrate the fact that there are now so many ways to access them.

Jennifer Howard

The conventional way of reading is quiet from the outer point of view. It is related to our utmost private experience. The resounding act of reading is usually performed solely in our minds, and thus de facto encourages us to use its potential and externalize it. Inevitably, we lose a lot while gaining and discovering something different. It should be added at the outset that this way of thinking is more characteristic of the present-day understanding of the issue, as the oral mode associated with literary expression is culturally and historically a much older matter than the current dominant way of reading through the agency of inner voice. Nevertheless, with the ongoing development of technology, it may seem that the recorded word is another additional and not enough discussed dimension for experiencing literature.

At the same time, it is only natural that prose is readable aloud, poetry is reciteable, drama is performable, songs are singable, depictions are visible as well as food is edible and drinks drinkable. Once we have a certain entity here, it is not enough for it to be just itself – the important thing is how we deal with it. Although the oral performance has never completely disappeared, it was in major competitive threat due to the expanded capacity of receiving the text in silent form that gradually transformed into a habit.

As it has been argued in previous chapters, for written texts to give us meaning, they must relate in some way to the world of sounds. Modern technologies with which we can capture the spoken word in belles-lettres only help us to preserve and share this special event, to deceive time by making something previously unique repeatable. Notwithstanding that this may not be the case literally, because even if

the recording does not alter as such, we as listeners and the circumstances around us always keep on changing.

An important factor is also the means by which we perceive the text. Logically, the medium influences the message to some extent. Speech events are inherently mediated, so this cannot be avoided. It is up to the emitter to produce, filter, shape the sound, and thus employ our imagination to act as a mediator between the abilities of reason and the senses. According to Have and Stougaard, the recorded sound itself is the medium (2016, p. 10). Moreover, in the context of narratology, Marie-Laure Ryan offers a more detailed approach towards the issue of media (see Ryan 2014, pp. 29-31).

In her conception, three criteria are essential, which we could call "semiotic substance", "technical dimension", and "cultural dimension". The "technical dimension" focuses on defining mechanisms that consist of a material basis determining their mode of production. Not all media necessarily have to include technology, but they all bear a "technical dimension", since without material support and a certain method of production, they simply cannot exist. Likewise, each medium is characterized by its "semiotic substance", which includes categories such as movement, image or sound. The "cultural dimension" is essential from the recipient's point of view, as it includes public recognition of the media and the resulting ways of reception, behaviour and habits that support them.

To some extent, it could be argued that we are trained to listen to reading and speech for particular kinds of affective cues characteristic of the given context. Therefore, we tend to adjust our perceptual strategies based on whether we are reading a book privately or whether we are attending a live performance or listening to a record of it. What is common to all cases, however, is that they include a sound aspect, to which, depending on the conditions, other shaping circumstances are added. And in the case of recording, of course, the fact whether it is audiovisual or if its "semiotic substance" is only of a sound nature also plays a crucial role.

The "technological dimension" is nowadays often a choice of individual taste and opportunity, and today's wide range of possibilities stems from the rapid technological development in this area that began at the end of the 19th century. All the indicated criteria on which the mediated events of speech are based will be taken into account in the forthcoming chapter.

Then again, beneath all the technology and elaborate ways of processing literary works and their possibilities of perception, even under speech itself, there is a hidden foundation on which we rely, and that is the voice. It is impossible to equate the inner and outer voice, because as soon as the "actual" voice is heard empirically, it loses its infinite form and sounds in a certain definiteness. Nevertheless, it retains the qualities that both voices share and lend to each other. These mainly consist of the paralinguistic properties of language, ensuring its natural ability to adapt to the needs of narration.

It should be mentioned that not everyone demonstrates the capacity to read aloud at the level of an acting professional, however, such an ability could be acquired to some extent so that it might almost become a "craft". Be that as it may, let us consider an ideal level, where we do not have to deal with these practical matters and we can enjoy a voice that is depleted of the possibilities typical of the inner voice, but on the other hand skilfully builds itself up in waves and layers from the audible. Such a voice communicates through shifts in pitch, amplitude, voice quality, prosody, as well as pacing and thus allows to share the text interpreted in this way with other listeners.

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 and which is to some extent unfeasible in the text itself on a large scale.

Although a "finished" work in a book form and a "finished" literary work on a sound recording share the same words, they differ in terms of vocal stimuli, and one approach cannot be described as more creative or appropriate than the other. Such a passing from one kind of "technical dimension" to another only proves the fact that the text in its essence cannot be considered as a fixed thing, but rather as a fluid operation benefiting from the versatile potential of sound. The process in this case is agile and eloquent, whereas stability is mute.

The situation of listening to a sound recording might even be considered a clash of processes, as the present recorded work is the result of a pre-thought-out series of activities, so that it can only eventuate as a premeditated piece as soon as we decide to start playing it. Figuratively, it could be argued that the voice is in the words while being before them at the same time. In the role of perceivers, we capture this voice and we follow it, comparably to a kind of interpretive relay. Voice processing is an intrinsic kind of interpretation, which in these circumstances we do not fully make ourselves, 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.

As if there was a dialogue between the physical, actual voice and our inner idea of a voice, which is suddenly defined in relation to the external stimulus, deducing from it the consequences for our understanding of what is being communicated. It is in a way a rhetorical course of action on both sides, and therefore we cannot perceive the audio recording without our participation through dialogical attention. 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. Such a way of listening, which

is comparable to the resonance between voices of a different nature, can reveal and create new other meanings that we would not normally notice under silent reading.

Thus, the recorded work does not necessarily narrow the potential of the text in terms of voice, but it can offer a new, yet unthought perspective. Dialogue relations are established on the basis of the ideas of others, which we do not necessarily have to seek within in our minds, but we shall turn to the external stimulus of a voice outside ourselves. In this way we become incorporated into an imaginary literary audience, which is an expression that is even etymologically derived from the very activity of listening. After all, the word "audience" is directly based on the Latin "audire", meaning "to hear" (Street 2019, p. 90).

In the following examples and considerations, we will thus become part of the audience perceiving drama, radio adaptation of the novel in a live broadcast, recitation of poetry and finally audiobook itself. It is the first-named one, the drama, that does not have to rely primarily on the voice, since in its full realization it is strongly corporeal. Therefore, in a sense, it may be the most distant to our reflections, but at the same time, together with the recitation, it keeps the longest tradition of duration from a historical and cultural perspective.

In the case of theatre, we will focus more on the nature of its auditory side, while we are still aware of the presence of the physical body, which will be at least fundamentally commented. The words in the theatre interact with the mise-en-scène, which is inherently non-verbal. Thence, the physical presence of the actor can be effectively used in a number of cases, offering unlimited possibilities that extend far beyond the written script. According to Lane, the body of the performer is a diverse theatrical tool acting as a "repository of narrative" (2010, p. 84). Such a corporal practice of drama can use the body even as a symbol or figure, and not only as a manifestation of a theatrical character.

The voice with its variable qualities is one of many means of the actor's expression, participating in his presence on stage together with the visual side. Even so, it is not very wise to strictly separate the physical and the vocal aspect, because the voice resides in the body, emanates from it, and the words themselves affect its physical state and vice versa. Moreover, in line with Aristotle's understanding in *Poetics*, the concept of drama is derived from "doing" or "acting" (Carroll 2010, p. 444), which are activities associated with bodily effort, while verbal utterances show their performative properties. Thanks to the presence of the body on stage, the words are truly materially alive and at the same time acting on the context of the drama located outside and beyond the words.

Listening inherently escapes the gaze, but the drama naturally incorporates this activity into the visible plane, so that in mutual conditionality it is often difficult to discern where one begins and the other ends. Carmen Rosa Caldas-Coulthard recalls that "whereas an oral act of communication is syncretic, that is, the verbal and non-verbal elements occur at the same time, fictional interaction must be dispersed, i. e., its components occur in a linear succession" (2008, p. 91). The latter,

however, applies to those literary works that are not processed into the form of an actual theatrical performance. The drama on stage provides the advantage of multisensory and, of course, syncretic communication.

By all means, it remains at the level of debates whether such a complex experience of a theatrical performance can ever be fully mediatized. A closer look at this issue is offered by Harris, who puts forward arguments in favour of and against the recording of a drama on stage (see Harris and Jones 2016, p. 37).[21] He outlines, for example, Helen Paris's view that mediatized performance is not less multisensory than live performance, but only differently so. We lose the senses such as smell or touch, but at the same time we seem to examine sight and hearing in almost laboratory conditions.

Together, these two senses occupy a crucial role in shaping the experience of the performed drama, recalling that it eventuates in words, while being essentially even more primitive and direct than the speech itself. Of course, whether the emphasis is put on the visual or sound aspect depends on the specific theatrical intention. For our purposes, we naturally lean towards the kind of drama that resides performatively and thematically in speech. George Herbert Shaw's *Pygmalion* offers an almost case study of stage speech, its unique developmental arc, and a stimulating connection to audio recording technologies of that time.[22]

QUOTATION 7.1

HIGGINS: You talk about me as if I were a motor bus.

LIZA: So you are a motor bus: all bounce and go, and no consideration for anyone. But I can do without you: don't think I can't.

HIGGINS: I know you can. I told you you could.

LIZA: *(Wounded, getting away from him to the other side of the ottoman with her face to the hearth.)* I know you did, you brute. You wanted to get rid of me.

HIGGINS: Liar.

LIZA: Thank you. *(She sits down with dignity.)*

HIGGINS: You never asked yourself, I suppose, whether *I* could do without *you.*

LIZA: *(Earnestly.)* Don't you try to get round me. You'll *have* to do without me.

HIGGINS: *(Arrogant.)* I can do without anybody. I have my own soul: my own spark of divine fire. But *(With sudden humility.)* I shall miss you, Eliza. *(He sits down near her on the ottoman.)* I have learnt something

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[21]Noël Carroll's text entitled "Can Dramatic Performance be medialized?" is also devoted to further and more extensive consideration of this issue. Carrol argues that with the recording, the audience loses the opportunity to interfere with their reactions in the course of the performance, which thus becomes "mechanical" (see Carroll 2010, pp. 450-456).

[22]For the audio version, please visit G. B. Shaw 2015.

> from your idiotic notions: I confess that humbly and gratefully. And I have grown accustomed to your voice and appearance. I like them, rather.
>
> Liza: Well, you have both of them on your gramophone and in your book of photographs. When you feel lonely without me, you can turn the machine on. It's got no feelings to hurt.
>
> Higgins: I can't turn your soul on. Leave me those feelings; and you can take away the voice and the face. They are not you.
>
> (G. B. Shaw 2013 [1912], pp. 120-121)

The selected literary excerpt only echoes the issues discussed above, namely that technology and the media can capture an individual only to a certain extent. There will always be an unutilized potential for truly living contact, that inherently carries a possibility of an immediate reaction and the irreplaceable presence of the sentient soul. The roles of teacher and student thus turn in this particular exchange of replicas, as professor Higgins realizes that although his technology contributed to Eliza's overall transformation, the devices are no longer able to convey her essence to him. He can play her voice on a gramophone, but the experience will eventually become somehow isolated. For professor Higgins, the voice on the recording is an object that was gratifying to perfect with an almost engineering approach. Nevertheless, it remains as a fact that it is not fully satisfactory to replace the real breathing being with cold technology.

At the same time, it is only natural that the voice can be objectified only to a certain extent. Eliza's originally "unengineered voice" is methodologically trained until it is fulfilled and realizes that it vocalizes a human being who should no longer tolerate further logical "inhuman" programming. Jonathan Sterne illustrates these claims by saying: "The phonograph and a laryngoscope allow Higgins and Doolittle to treat her speech as an effect to be modified. Her speech is a matter of technique, her voice an instrument to be worked on" (2003, p. 37).

The mechanical devices are then intended to somehow "remove speech from the body" and examine it in the objective light of research conditions, so that it might be "returned to the body", but in a form that is codified and recognized as generally prestigious. With a new speech and a newly tuned vocal instrument, then speaks a fresh, different self, which has been changed from the outside to the inside. The objectified voice therefore leads to certain consequences, which are related to our inner self. It just has to work its way to the inside, provided that the perceiver can hear it and make sense of it. As with silent reading, it depends on the perceiver to what extent he allows himself to be permeated by the voice, although the outer voice is naturally different from the inner one. Be that as it may, both eventually find a connection to the body, filling it or surrounding it.

Despite that, there are multiple occasions in the play that an untrained voice is often capable to develop an almost animalistic approach to the individual's corpo-

real side. Quite an uncontrollable cry of the flower girl "Ah-ah-ah-ow-ow-ow-oo!" (G. B. Shaw 2013 [1912], p. 20) occurs in similar forms for several times in the first act of the play, before Liza's vocal expression is cultivated towards linguistic purity and the spontaneity of the speaker suddenly acquires different, more eloquent characteristics. The confusing bodily noise is gone, replaced by a sleek expression of an ambitious, confident English lady.

The context of a theatrical performance brings the physical existence associated with the voice to the forefront, being something observable and observed. Each voice expression thus, to a certain extent, carries an indisputable authorial involvement and at the same time provides an offer to integrate the audience's attention and cooperation into the artistic process. This is something that may be conceivable even assuming that we perceive a "mere" drama recording. The external voice of live and mediated artistic performances will be appreciated only if we pay our careful attention to it, while during silent reading, the voice is created due to our mental participation.

The vocal physiognomy on stage is often shaped more in line with the narrative pressure on a given character, of which Eliza Doolittle is an impeccable illustrative example. Purposeful treatment of the voice can function in two directions: as an identifying, almost determining element of the character, and at the same time in a broader sense as a cultural or sociological indicator of the status of the speaker (see Page 1988, p. 55). Listening is an acquired activity of a cultural nature, as Jonathan Sterne points out, so that our mental orientation requires a certain generalization (2003, p. 19). However, the voice is stimulating precisely because of its individuality, so it is necessary to balance these components in favour of the overall tone of the performance.

Just as listening is a process conditioned by specific circumstances related to the human environment, technologies enabling the spread of audible stimuli shall be considered as "repeatable social, cultural, and material processes crystallized into mechanisms" (Street 2019, p. 8). If we consider the most distant consequences, 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.

In spite of that, Jason Camlot talks about the "disembodiment of the audio record" (2019, p. 1) and it is only logical to understand where he is heading with his argument. The body is replaced by a machine and the immediate impression of the voice is created on the basis of artificial technologies imitating sound, which first resounded in one's physicality. Thereby, the body of flesh becomes replaced by the body of metal or plastic, that is, the non-body. Nevertheless, the actual presence of the physical side also brings some limits in the form of limited space and scope of reach.

It is easy for the non-body of the machine to overcome such obstacles and directly address an enormous number of listeners, as if speaking directly to them, awakening their imagination. It will never be fully possible to copy reality by speech, but on the contrary it is the very capacity of words to create reality in an alternative sense. Thanks to the use of technology, it might happen within the limitless space of the radio stage. An extreme example of such a transformation can be seen in the radio adaptation of Herbert George Wells' famous novel *The War of the Worlds*, which, despite its science-fiction genre, was able to confuse millions of American listeners to such an extent that they were horrified by the announced invasion of alien creatures.[23]

QUOTATION 7.2

PHILLIPS: Do you still think it's a meteor, Professor?

PIERSON: I don't know what to think. The metal casing is definitely extra-terrestrial. . . not found on this earth. Friction with the earth's atmosphere usually tears holes in a meteorite. This thing is smooth and, as you can see, of cylindrical shape.

PHILLIPS: Just a minute! Something's happening! Ladies and gentlemen, this is terrific! This end of the thing is beginning to flake off! The top is beginning to rotate like a screw! The thing must be hollow!

(. . .)

VOICES: She's off! The top's loose!

Look out there! Stand back!

Ladies and gentlemen, this is the most terrifying thing I have ever witnessed. . . Wait a minute! Someone's crawling out of the hollow top. Someone or. . . something. I can see peering out of that black hole two luminous disks. . . are they eyes? It might be a face. It might be. . .

(Shout of awe from the crowd.)

Good heavens, something's wriggling out of the shadow like a grey snake. Now it's another one, and another. They look like tentacles to me. There, I can see the thing's body. It's large as a bear and it glistens like wet leather. But that face. It. . . it's indescribable. I can hardly force myself to keep looking at it. The eyes are black and gleam like a serpent. The mouth is V shaped with saliva dripping from its rimless lips that seem to quiver and pulsate. The monster or whatever it is can hardly move. It seems weighed down by. . . possibly gravity or something. The thing's raising up. The crowd falls back. They've seen enough. This is the most extraordinary experience. I can't find words. . . I'm pulling this microphone with me as I talk. I'll have to stop the description until I've taken a new position. Hold on, will you please, I'll be back in a minute.

(Fade into piano.)

(Koch and Wells 1982 [1938], pp. 15-17)

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[23]For the audio version, please visit Koch 2015 [1938].

Howard Koch's freely adapted version of the novel draws its persuasiveness primarily from the precise modification of the medium of a printed book intended for silent reading to the environment of radio broadcasting, which relies on a live voice. Circumstances and discourse of the original text of "The War of the Worlds" has been adjusted to fit the backdrop of the world in 1938, and so the original Britain of the late 19[th] century changed to suit the American radio waves during the tense atmosphere of the late 1930s. Within an hour's space, Orson Welles's Mercury Theatre on the Air managed to build a dramatic arc of invasion of unknown and dangerous creatures from Mars, which fictitiously conquer the human world.

However, on the eve preceding the Halloween that year, fiction was confused with reality, causing chaos and despair for an exceptional number of listeners. In his study of the unprecedented phenomenon of American reactions, Hadley Cantril states that at least six million listeners were present at their radio receivers that evening, thousands of them becoming frightened or panic-stricken (1982, p. 47). With its invisible communicability, the sound hit the sensitive strings of the audience's perception and thinking to completely obscure the ability to objectively assess reality and distinguish what we are told and what is actually happening to us. By mistake, there was an immersion into sound without aesthetic experience, dominated by an emergency thinking of more primitive human instincts. Such an event may serve our purposes as a historical evidence of the persuasiveness or suggestiveness of sound that is so powerful that it can deceive the remaining senses and take over them. Therefore, a language, which implements its own truth into actual reality, sensually supports events that take place strictly in sound and tend to force us to engage other channels of perception and submit to what is being told. The human mind yields to certain standards of judgment which the radio version of *The War of the Worlds* managed to address to the extent that the interpretation of the spoken word broke out of the genre of radio drama and moved into the supposed struggle for survival in the current world. The only stimulus for such a strong response was the sound and the technology of radio, which at the time enjoyed great seriousness and prestige, as it was able to bring the latest essential information faster and to more people than any other medium.

Orson Welles's group of actors was facing a great challenge during the radio adaptation of the H. G. Wells' novel, as a depiction of an extensive alien attack was to be conducted in the course of approximately 60 minutes. James Jesson quotes Welles, demonstrating his unusual and courageous approach to making classic novels available in the form of a radio play: "The less a radio drama resembles a play the better it is likely to be. The radio drama is more akin to the form of the novel, to storytelling, than to anything else of which it is convenient to think" (2011, p. 49). Whether it is a rewriting of a novel for radio purposes or the actual presentation of a text by an actor, it is essential for the theatre group's director to take necessary steps that will benefit the very essence of the story, regardless of the conventions of the radio play genre.

The unusual realism, which resulted in the apparent confusion of uncritically-minded listeners, originated from a consistent escalation of discursive urgency by mirroring the standard format of an emergency report. At the very beginning, some long passages of unobtrusive, banal music were played, alternated with weather forecasts that did not indicate anything unusual or questionable. Nevertheless, the dynamics of the narrative soon erupted with a reporter's upset announcement of suspicious disruptive events in the United States. Such a juxtaposition within the sound plan brings an unnerving tension between the medium and the listener, who gains confidence in the news being broadcast, which, as the story progresses, changes from relatively convincing to highly unbelievable. Nonetheless, thanks to the slower pace at the outset of the broadcast, which was preceded by a warning about the fact that it was only a fiction, the initially absent-minded audience was able to adapt to the nature of the reports, eventually paying more attention to the news, causing more and more panic. As if in the sense of Barthes' latter essay "The Reality Effect" (1989 [1968]), where the perceivers are presented with minor everyday details that make a significant structural contribution to developing trust in the overall communicated content.

Michele Speitz draws attention to the fact that in the 1930s, the mass audience of the time trained their ears to receive some abrupt shots of information, to which "they could (over)react according to these powerfully-suggestive, technologically-mediated narratives" (2008, p. 194). Relying on the relatively new technology that these generations had just learned to integrate en masse into their daily lives, contributed to the confusing effect that CBS's pre-Halloween broadcast had caused. In his study, Hadley Cantril lists dozens of cases of people confused by the persuasiveness of *The War of the Worlds* radio broadcast, when frightened mothers left their homes in search of shelter for their children (1982, p. 50) or an unprecedented increase in phone calls between the loved ones, believing it was their last time they hear each other's voice (ibid., p. 59).

The aired voices in the radio adaptation intended to support the credibility of the entire production and contributed to other fragments of reality in the broadcast, as they belonged to fictional speakers with high social prestige. Supposed officials in Washington or educated professors seriously commenting on what is happening "right now" connected the voice to the feeling of anchoring the story to the institutionalized reality of modern society. As soon as the voice speaks for a certain respected institution, it acquires other cultural and social dimensions, which we hardly dare to doubt further. Flashes of individual outputs in *The War of the Worlds* were conveyed with appropriate rhetorical urgency, constantly drawing the audience into the current moment, as though, together with an eloquent reporter, the listener was just facing extraterrestrial creatures, which is presented the passage quoted above.

The emphasis on temporality constitutes another key to the unintended mystification of the radio audience, as the voice is very closely related to time perceiving,

and thus directly attacks our senses connected with our own inner voice, sensitive to the experience of the present moment. The broadcast of *The War of the Worlds* in the fall of 1938 remains a convincing illustration of the delicacy and power of sound as a direct tool penetrating the human mind.

Nonetheless, radio broadcasting is only one of many ways to engage human perception in a living time using the spoken literary word. A much longer tradition in that regard is kept in a form of public reading or recitation of a memorized verbal artwork. In principle, it is a different model of a cultural event than the one that has just been commented on. This type of reading is often available to a limited number of physically present listeners, and therefore possesses the nature of an exclusive meeting of those interested in literary art. Specifically, the recitation carries heavy loads of deep-rooted prejudices associated with its historical use, and often misuse for purposes that were not primarily artistic, but rather mass pedagogical or even political. Camlot states that around the 19th century, recitation gained a considerable reputation of "an elevated and artistic performance of a text recognized as a source of serious expressive value" (2019, p. 20).

Such an ethos adhered to this discipline until the 1950s, when the need for a rebellious Beat generation began to establish itself, not in sleek salons and reverent intellectual gatherings on campus, but loud and expressive on the streets or independent businesses. The purpose of doing so was to get the silenced poetry away from the printed page, away from the classroom, away from the dusty smoothness of the university desks. The Beatniks were of the opinion that the poets should stop mumbling and start speaking up. And the nature of their artistic performance spoke for itself. To this day, there is a number of preserved audio as well as audio-visual recordings of their wild performances, through which we can experience, at least remotely in time space, the unprecedented volatile atmosphere of such parties.

In contrast to staid and stultifying poetry recitals, the Beatnik style of dealing with a spoken literary word is defined by its relaxation and creative freedom of expression. In the words of Tyler Hoffman, "Beat performance would be freewheeling, improvisatory and dialogic" (2013, p. 127). The intense awareness of the energetic, vibrant atmosphere of the recitation of Beat poetry became the defining aspect of the whole poetics, which blatantly mocked the long-established tradition of recitation in all seriousness. Ferlinghetti even ostentatiously elaborated this motif in his "Populist Manifesto", parodying the famous initial verses of Ginsberg's "Howl":

QUOTATION 7.3

We have seen the best minds of our generation
destroyed by boredom at poetry readings.

(Ferlinghetti 1975, p. 23)

Of course, Ginsberg's publisher was present at "Howl's" first decisive reading, which took place in San Francisco at the Six Gallery on February 7, 1955. The

somatic reading of the savage poet thus definitively broke through the restrained silence associated with the usual "civilized" approach to poetry. It became a celebration of the re-liberation of the poet's voice, imaginatively following the tradition established by Whitman.[24]

Footnote to Howl QUOTATION 7.4

> Holy! Holy! Holy! Holy! Holy! Holy! Holy! Holy! Holy! Holy! Holy! Holy!
>   Holy! Holy! Holy!
> The world is holy! The soul is holy! The skin is holy! The nose is holy! The
>   tongue and cock and hand and asshole holy!
> Everything is holy! everybody's holy! everywhere is holy! everyday is in
>   eternity! Everyman's an angel!
> The bum's as holy as the seraphim! the madman is holy as you my soul are
>   holy!
> The typewriter is holy the poem is holy the voice is holy the hearers are holy
>   the ecstasy is holy!

(Ginsberg 2006a [1956], p. 8)

An extensive poetic composition of "Howl", from which the "Footnote" is quoted, is not only a proclamation of artistic ecstasy in the sense of creation, but also of the triumph of the voice involved in extending the poem to other dimensions of expression. Thanks to the lively oral presentation by the author, the literature vividly defied the clichéd idea of a dignified recitation of the poem. It was not an ordinary reading of poetry – for the conditions at the time, it could resemble anything but it (see Hoffman 2013, p. 128). As later described by the participants of the event in the Six Gallery, the artists on stage as well as the audience under it found themselves in the alcohol haze.

Ginsberg slowly began to recite, in a faint and intensely lucid voice, to gradually gain momentum, and the rhythmic structure intertwined with the pictorial one in an ecstatic strain. McClure states that this was the moment when there was no going back, which these artists welcomed, trying to invent their own expression by working with the voice as a process leading to the poem (2006, p. 168). Thus, this outwardly expressive activity includes an inner aspect, often reaching even spiritual dimensions, both for the audience and for the speaker, getting into an elevated state of mind.

Each subsequent reading of the poem marked a unique event not only due to the intensive atmosphere it brought with it, but also because the words and phrases contained in "Howl" always differed more or less, as a result of Ginsberg's dialogic concept of vocal improvisation as a fluid moment defying mechanical copying. Each audience is different and the poet is always in a dissimilar mood. The process of a poem emanating in a voice is thus determined by these changing circumstances.

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[24]For the audio version, please visit Ginsberg 1998 [1967].

Therefore, the poem in this sense can never be completed, it can only wait for the occasional concrete forms, disappearing like an echo overwhelmed by the following verses.

Listeners occupy a crucial role in sound and shape of the poem, as their reactions form the context of the whole event of public reading of poetry. Hoffman notices that bursts of laughter are often heard in such excited, vibrating ambient (2013, pp. 134-135). Against this background, laughter takes on ambivalent characteristics, being in line with Bakhtin's carnival laughter, which has no specific direction and is thus uncoordinatedly scattered outwards, as well as towards those who laugh.

Reading "Howl" with strange, ecstatic intensity is therefore valid not only for the first live performance, but also for the other renditions, some of which have been preserved in recorded form. However, such physical and mental strain cannot be endured indefinitely, and therefore Ginsberg states in his essay "Notes written on Finally Recording Howl": "I have quit reading in front of live audiences for a while. I began in obscurity to communicate a live poetry, it´s become more a trap and duty than the spontaneous ball it was first" (2001 [1959], p. 231).

Although such an artistic commitment is unsustainable in the long run, Corso states in his review of "Howl" that it is essentially a poem that should be read aloud, but only by a person who is a "Howler" with a proper "rhetoric hip" (quoted in Morgan and Peters 2006, p. 47). A suitable speaker for such a poem should be someone devoted to the Beat spirit, who is able to keep the heartbeat with the vocal energy of the poem and who will live with it to the extent that he will breathe with it.

Ginsberg himself states as one of the principles of his work that the individual verses of "Howl" are the result of long deliberation and experimentation, so that each of them forms a speech-breath unit of thought, as "we speak and perhaps think in waves" (Ginsberg 2006b, p. 153). Hence, with each wave, the natural flow of the mind is transcribed, capturing the melody of thought or speech. The inner and outer voices are rhythmic, and thus, according to Ginsberg, every phrase, every piece of speech is metrically equivalent to what we have to say emotionally (ibid., p. 153).

As for the overall composition of the text, the poet admits that it is an experiment, which, surprisingly, turned out quite symmetrically in the overall plan (ibid., p. 152), as indicated by the scheme he adds to this statement. Figure 8 presents a rough sketch showing the shapes which capture the space and the mode of dynamics of the individual parts of the poem together with the principles of their construction: the uses of catalogue, the ellipsis, the long line, the litany, repetition, etc. The scheme illustrates the space and rules for the voice on the grounds of which it can move, resound and howl. Thus, the visual arrangement as well as the sound composition engage in mutual dialogue, one defining the other. In particular, according to Ginsberg, the third, dynamically growing part is the embodiment of

Section 1

Catalogue
(fixed base "Who")

Section 2

Repetition & variations
(fixed base "Moloch")

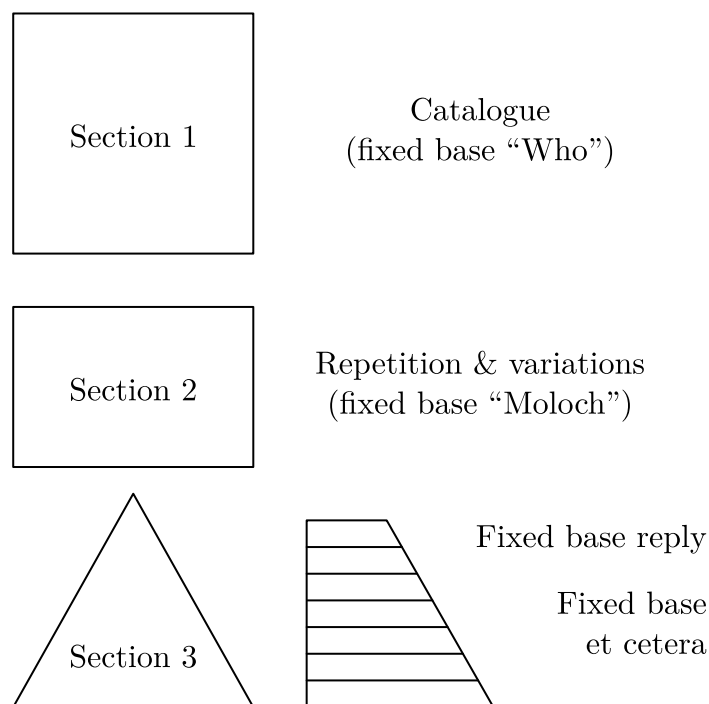Section 3

Fixed base reply

Fixed base
et cetera

FIGURE 8.: Howl's General Ground Plan (Ginsberg 2006b, p. 153)

an attempt to build a rhythm by means of an elongating base, which would always carry the elasticity of one breath or a streak of thoughts (2006b, p. 152).

It may seem that at the very core of the title of the poem "Howl" is a clear reference to a strong vocal expression, which is not intended to evolve vocally inside oneself but on the outside. Nevertheless, Ginsberg admits that he is aware of the possibility of quietly experiencing the poem, a kind of interior howling: "I have learned more toward capturing the inside-mind-thought rather than the verbalized speech" (ibid., p. 153).

In contrast, Lawrence Ferlinghetti's provocative observation can be made, which decidedly prefers to process the poem in a clearly audible voice: "The trouble with the printed word is, it is so silent. Let poetry return to its first purpose – the oral message. Let there be a law against writing poetry. It should be spoken, then recorded" (quoted in Foley 2000, p. 70). In addition, the recording of the spoken word contains a kind of real-time quality, which is able to transport the listener into a time that has already passed, opening a tunnel connection to the past. Thus, auditory events seem to occur simultaneously in two temporal dimensions.

Wittkower defines the recording of the spoken word in literature as a temporal object of experience (2011, p. 217). Time is thereby of two kinds – past and present, but still elusive. Unlike a sequence of images, it cannot be stopped, it cannot be "held". The sound must flow and if we stop it, we will have nothing left. Even so,

a recording of a verbal work might be considered a manipulable sound object when compared to our silent reading experience. Unlike the voice in one's mind, the aural object of the recording is repeatable (although this cannot be said about the nature of our immediate perception) and it can be easily mechanically accelerated, slowed down or copied, but mainly shared with more people.

The social aspect of the audio recording is extremely important and beneficial, and unlike a classic printed book, debates might be based not only on the work itself and its ideas, but also on the nature of its actual sound design, which is often difficult to distinguish. Nevertheless, the idea of such a recording as a community one-to-many medium inspired Thomas Edison to invent the phonograph in 1877, which was the first official device possessing the ability to record and replay sound (Have and Pedersen 2013, p. 124). Communicative separation in time and space would then not have to be an obstacle to distributing standardized content to anonymous audiences. Although this technology has enabled such processes on a large scale, from the very beginning it has been accompanied by the idea of high individualization corresponding to the needs of each listener separately.

Concurrently, the invention of the phonograph from the very beginning envisaged its use for musical as well as literary purposes, i. e. for the creation of so-called "talking books", today's "audiobooks". By all means, music was also recorded thanks to this technology, but the first documented phonograph recording consisted of simple lines of "Mary Had and Little Lamb" as the first example of a recorded verse, establishing a tradition of audio processed literature that thrives at an unprecedented rate today (Rubery 2011, p. 3).

Even then, the medium of recorded sound was able to convey an exceptional sense of presence as an effect, as if a pre-existing, resounding body was asking for auditory attention. Nonetheless, many critics of audiobooks point out that such externalization distracts us from controlling what we absorb, that it deters us from arbitrarily stopping and reflecting on the literary work, and that such recording especially prevents us from "vocalizing for ourselves" (Camlot 2019, p. 68). However, as Björken-Nyberg rightly remarks, "it takes at least a duet, a calling and a responding" (2016, p. 71). 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.

In a recording, usually only one physical voice is heard at a time, which may sound rather impoverishing compared to the potential infinity of voice realizations of a literary work during silent reading. Be that as it may, the performer's vocal expression includes a great ability to modulate and use the allusive timbre of such a nature, which we would not have to unveil for the first time through our consciousness. In addition, the resulting voice in the recording is influenced by many

other voices, both figuratively and literally. The timbre of the voice may conceal other implicit stories building up the vocal character of the narrative mediated in the form of an audiobook. Thus, we do not necessarily have to give up on the concept of polyphony, since the voice is engaged in other discourses, responding to the changing circumstances that it draws into itself.

Therefore, we should not consider it a self-contained entity. 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. By virtue of its timbre, it reaches the real as well as the fictional world, but in neither case completely.

I that respect, Wittkower distinguishes three attitudes into which we could roughly classify the nature of the voice relating to the discourse of the audiobook (see Wittkower 2011, pp. 226-227). The first of these is the "consonant" approach, which means that the voice blends seamlessly with the story line and does not draw much attention to itself as a determining tool of expression. Its opposite might be the voice of a "dissonant" character, which goes ostentatiously against the nature of the text, creating a tension between what is said and how it is executed. Like when, for instance, an anti-feminist text is read by a woman's voice who does not clearly identify with its content. The third and final proposed possibility of voice processing is called "counterpunctual", flattering the discourse of the story and at the same time drawing attention to itself as another essential tool that forms an important layer of what is being told. The brief division described is not necessarily binding, but efficiently illustrates the types of possible relationships between narrative and voice that can be used to further influence the message beyond the printed page.

However, we are still considering an ideal mode, where any voice approach works in favour of the sound of the audiobook. At any rate, it must be acknowledged that in practice not every grasp of a narrative by an external voice is successful. Sometimes the internal logic, and therefore the melody of the text, does not meet the melody of the performer, which results in a noticeable dissonance causing harm to the work that consequently becomes inaudible and difficult to perceive.

This kind of unsettling experience can raise doubts about the format of the audiobook as such. Perhaps from the very beginning of the technologically-enhanced possibility to instantly listen to the book rather than to read it, questions arose about the act of reading itself. To some extent, these are two quite different experiences based on the same content. The very act of perception of an audiobook is frequently underestimated, often even in a way that a relationship with the verb "to read" is not associated with this activity. But are audiobooks really meant for "non-readers"? Commonly, we hold associations concerning listening to audiobooks towards people who live with some kind of disability to read, whether they are young children who are not yet able to do that, or people who are dyslexic or

visually impaired.[25] But how can we claim about such people that they cannot have an established relationship with literature, i. e. that they cannot read and perceive verbal art as well as "normal" readers.

Fortunately, the current period is characterized by the mass popularity of audio recordings, and such discussions are becoming less and less relevant as audiobooks turn out to be the norm available to the general reading audience, which is potentially extended to those who for various reasons do not have access to silent reading. Shokoff then sets out the outraged controversy between Baker and Cooper, who claimed that "audiobooks are bastard children of the novels whose names they are appropriate" (2001, p. 172). Similar insults to the status of audiobooks have long been refuted by thorough arguments to justify the appropriateness of audiobooks as a non-inferior format of literature. For a more detailed analysis in this regard, please consider studying Rubery (2011, pp. 10-15) or Have (2012, pp. 81-82).

Understandably, it is not possible to give an uncritical equation between listening to an audiobook and reading a printed book, simply because of the relationships between the literary experience and its environment in both formats. During silent reading, the unequivocal figure is the text being read, which we would not be able to fully absorb in the inner audio form if we did not pay our engaging and creative attention to it. Nevertheless, the audiobook offers more variable possibilities in this respect, as the sight is suddenly not needed to transmit stimuli to us, which we would only then turn into sound. It is therefore up to the perceiver to choose the sound as the figure and the environment in which he is currently located as a background, or vice versa.

One of the successes of the audiobook in the 21$^{\text{th}}$ century is its ability to move from the foreground to the background, enabling one to perform dissimilar activities simultaneously. However, the literary experience does not necessarily lose its suggestiveness with such a possibility of combination, and it can actively participate in shaping the environment as well as the nature of the activities around us. Technology is responsible for making us hear the voice, but it does not hear us. Both ends of the vocal layer of the narrative – the speaker and the listener – are somehow isolated, as even the voice in the audiobook does not know exactly who it is speaking to.

An interesting turn with a voice recording can be found, for example, in Margaret Atwood's novel *The Handmaid's Tale*, which is originally published as and intended in the format of a classic printed book, but processing in the audio book form suddenly makes more sense for it, as we learn in its final part, that a young woman's

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[25]In the case of the visually impaired people, the discussion may also be that their equivalent of printed text, Braille, is "read", when in fact it is "touched on". At the same time, it is only a different mode of transmitting literary experience, as is the case with an audiobook, for which, however, the dominant verb is "to listen", corresponding to the nature of its absorption.

confession is not a kind of written diary entry, but her personal confession recorded on tape.[26]

<div align="right">QUOTATION 7.5</div>

> There were some thirty tapes in the collection altogether, with varying proportions of music to spoken word. In general, each tape begins with two or three songs, as camouflage no doubt; then the music is broken off and the speaking voice takes over. The voice is a woman's, and, according to our voice-print experts, the same one throughout. The labels on the cassettes were authentic period labels, dating, of course, from some time before the inception of the early Gilead era, as all such secular music was banned under the regime.

<div align="right">(Atwood 1986 [1985], pp. 301-302)</div>

The audio-book processing of *The Handmaid's Tale* adapts with its sound design to the sound environment in which the discourse is currently located. For the major part of the book, we hear the intimate verbalization of events through a single female voice that depicts the horrors of an authoritarian regime with delicate intonation and inner pain. The voice is direct and it is not accompanied by any sound effects.

Nevertheless, this cannot be claimed about the last section of the novel, which consists of a lecture and a subsequent discussion at an academic conference on the past history of the ancient Gilead. Not only does the tone of a jovial speaker, who is a man, differ markedly from the subtle and sincere substance of a woman's confession, but also the overall space for resounding the voice acquires other spatial dimensions that are clearly audible in the recording. The lecture, containing all sorts of academic clichés which as a result dehumanize a woman's sincere timbre, takes place in a large hall, the acoustics of which are reflected in the audiobook version by means of sound processing.

As part of the gradual listening to the audiobook, the revelation that the narration was intended as a truly recorded voice forms another point that directly reflects the medium of the recorded sound. To a certain extent, there is also an indisputable alienating effect, as the lecture claims that the "actual" recordings are accompanied by contemporary music, whereas the audiobook itself lacks music. Even so, this kind of format rhetorically accesses the story closer than the printed version. The possibilities of the audiobook are thus used in this case almost to the maximum extent, proving that it is not a medium that would divert literature from its core.

As has been mentioned many times, the printed book and audiobook hold their "performative differences" in terms of voice, but despite that, reading will never substantiate an absolutely silent activity (if we take into account the inner voice).

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[26]For the audio version, please visit Atwood 2019.

On the other hand, even an audiobook contains silence as an intentional counterpart to sound. Shokoff points out that silent sequences might also be inserted into recordings in the post-production phase to ensure the correct pace of narration (2001, p. 178). In both cases, reading is technologically informed and culturally acquired practice, and as such requires its precise rhythm, which corresponds to the conditions of perception of its users. As Norman Page remarks, the novelist who is aware of the audio side of the narrative acts as a "tape recorder", carefully recording and processing the sound stimuli into the apparent silence of the text, which resonates with the reader's mind (1988, p. 19). The technique of writing is thus directly likened to the actual technology of recording or playing sound, which is a metaphor that is not accidental.

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. Thus, as Have claims, the existence of an audiobook forces us "to reconceptualise the concept of reading as something not necessarily attached to sight" (2012, p. 94).

It has already been mentioned that recorded sound is a cardinal medium for us, and it does not matter what technology humanity has chosen to mediate it throughout history. Whether it is the phonograph, gramophone, reel-to-reel tapes, audio cassettes, compact discs or digital formats such as MP3, dominating today's way of accessing audio content. The etymology of the book indicates an object that is written and possibly printed, but this does not happen in the case of contemporary sound files. Nevertheless, it is still apt to have a debate using the term "audiobook", as we can extend the concept of the book to a kind of "writing-storage device" that can withstand more of its manifestations. In addition, Have insists on "the bookishness of the audiobook" also for purely practical reasons such as the incorporation of voice-recorded literature into the institutionalized literary context constituted by authors, publishers, book stores, libraries, et cetera (Have and Pedersen 2019, p. 410).

The British media sociologist John B. Thompson in his reflection on the position of audiobooks in the literary operation of the 21[th] century, is of the opinion that a revolution in this direction takes place at the process rather than at the product level (2010, p. 321). The product, i.e. the narration, remains essentially the same, but its process of creation, distribution and reception is taking on new dimensions. Today's culture of spoken word consumption in literature is mostly based on a large degree of variability, individual active choice and personal listening. Although the audiobook provides an already mentioned 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.

Additionally, the variable distance of the sound source is closely related to the matter of personal isolation in listening to the spoken word in literature. Owing to modern technology, sound no longer has to be something heard across the room, something that has to travel a considerable way through space to reach our eardrums. 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.

Despite such a level of sound intimacy between the earbud and the ear, the recorded sound is still something essentially external to people, as Sterne writes, it is a natural phenomenon defined anthropocentrically by our auditory organ (2003, p. 11). In his argument, Sterne follows that without our organic ability to hear, sound would cease being sound, but vibrations of various intensities. Thus, auditory sensations are actually interpreted movements of different frequencies.

It is up to us to ride the wave of this movement and participate in the performance of the book's voice, which is not our own, but not explicitly foreign. Audiobooks can help us broaden the scope of reading, paradoxically, by taming the vocality of the book into a fixed vocal shape that can bespeak a disparity between our own timbre and the one heard in the recording. As a result, we become part of the heard moment, which stimulates our imagination by sharing its creative power, generating the memory of now, immersed in the sound from the outside in and then from the inside out.

8.

Reading History:
From Oral World to the
Imagined Word

It is more than likely that you are currently reading the text of this chapter, as well as the previous ones, quietly. You will probably not even dwell on it, because it is something so natural that we are no longer able to realize the uniqueness of this skill. Perceiving the text privately, only through one's inner voice, can be considered the standard way of reading dominating our contemporary society. Nevertheless, this is not really a modern method of reading as we might think under the first impression. Already in ancient times, there are mentions that certain individuals were able to read the text by internalizing their voice, surrounded by silence.

However, in order for this ability to become widely used, human society had to work on it for thousands of years. Varying rates of literacy, changes in function, and the prestige of reading aloud and quietly were gradual, but not smooth. The story between silences, noises and speeches unfolded in steps, not all of which pointed forward, and some rather sideways or slightly backward. The voice emerged loudly in its sonority and plunged silently again according to the demands of the time, in order to finally be given the unprecedented potential of billions of human minds. After all, at present, the vast majority of the world is literate, and in developed Western countries, reading literacy is de facto ubiquitous.

It is the Eurocentric perspective that will be presented in this chapter. Writing history means subjecting facts to constant selection at the cost of still missing something to say. Therefore, the following pages can be perceived more as a narrative simplification of the complex historical processes that led to our silent movement of the eyes on page just now. The moments that will be mentioned here can be con-

sidered rather symptomatic for a given historical point, creating more pronounced tones of complex harmony – and often dissonance – of the past.

The history of reading is an extremely complex topic with an interdisciplinary reach, including literature, sociology, typography, technological development and much more. The mentioned fields therefore appear in certain places in the text, but it is absolutely impossible to exhaust their perspectives in such a limited space. The connecting line that forces us not to digress too far in our arguments will therefore be the emphasis on the transition between loud and silent way of reading.

Both possibilities of perceiving the literary word are interconnected and at the same time there are differences on the social, aesthetic and psychological level. Inner speech can be considered as a special type of linguistic activity, the development of which is essentially defined from the outside, but at the same time influenced by something that is unique to us as singular personalities. Nonetheless, 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. The internal relations between word and thought are not a presupposition, but a product of human existence. That is why the updating aspect is extremely important, because when we read a historical text (either quietly or orally) we will always perceive it with our own or someone else's voice set in the time in which we live. It cannot be otherwise.

This is one of the reasons why our considerations related to the history of reading must be careful, since we simply cannot hear historical speakers. Our notions of historical voice are, to a great extent, a matter of fantasy, which we might help if we rely on relevant historical sources and materials. An almost tangible evidence of an authentic voice in the past came with the invention of recording devices in the second half of the 19[th] century. Until then we know only the silence that we resurrect into sound with the help of our imagination. Be that as it may, the writing about past and interconnecting certain historical events is largely a matter of imagination, and it is only natural to use this uniquely human tool to relate to the olden days in order to understand certain phenomena defining the time in which we currently live.

Marklen E. Konurbaev asserts that "literature at large is a container of human history not in a sense that it itemizes all facts, events and data, but due to its ability to fertilize and evoke historical and cultural associations crowded with timbres and voices of real life" (2016, p. 186). Language is something that binds time. Whether in the sense that it is a linear process that lasts, but also in a more abstract meaning, that it connects words fixed "then" with what can be perceived here and now and any other moment when we start reading. Culture, which is written over and over into literature, is a conscious extension of the human voice that speaks to us through our interpretation and influences our thinking or attitudes. What we

hear simultaneously shapes what we make. The voices of today and the past must be in dialogue with each other, and it is up to us to listen to them.

Listening is a learned activity. Hearing is taking into account that sound is happening, but only through conscious listening requiring special concentration can a full understanding of the communicated message be achieved. Nonetheless, our language of understanding various facts is largely imbued with visual rather than auditory metaphors, which is due to historical and cultural causes, but perhaps also because listening escapes attention since it naturally elopes the gaze. Jonathan Sterne notes the different contexts in which sight and hearing enter human reasoning, and names them in a list that he intentionally calls "litany" (2003, p. 15):

- hearing is spherical, vision is directional

- hearing immerses its subject, vision offers a perspective

- sounds come to us, but vision travels to its object

- hearing is concerned with interiors, vision is concerned with surfaces

- hearing involves physical contact with the outside world, vision requires distance from it

- hearing places us inside an event, seeing gives us a perspective on the event

- hearing tends toward subjectivity, vision tends toward objectivity

- hearing brings us into the living world, sight moves us toward atrophy and death

- hearing is about affect, vision is about intellect

- hearing is a primarily temporal sense, vision is a primarily spatial sense that removes us from it

The history of reading (or possibly more broadly expressed: perception of literature) can to a large extent be understood as the history of listening-hearing, in its various types and contexts. The nature of such a specific kind of past narrative is strongly influenced by this fact. In contrast, it must also be respected that reading requires its input in a visually accessible form, in writing. We usually approach the spoken word in literature through sight, then hearing. The features mentioned above can therefore be related to reading from both perspectives, although in this dissertation the audio-oriented one is intentionally preferred.

Sterne resorted to the term litany due to its "theological overtones" (ibid., p. 15). Similar considerations separating one cognitive sense from another were already present in antiquity in Plato's reflections on speech and writing, and developed further in the form of St. Augustine's texts, so that their echoes through the course of history could model contemporary man's thinking.

A person is a being dwelling in language, the "talking animal", as will be mentioned later. In any case, we learn speech in a spoken variant, and only then does reading and writing come into play. If we were to personalize the history we are heading for, the maturing process would be the same. At first, stories were passed predominantly through spoken performance. In oral culture, narratives were constantly a subject to change, without a constant shape, transforming with each new voice and evolving as biological species, of which only the best would stand a chance to survive (Collins 2017, p. xv). Even for most of the written history, reading meant speaking, but it took place under different conditions, as the words were firmly structured on the page. However, the function of the voice remained as a tool for transmitting the narrative, while serving as an inseparable element of the whole literary experience.

Initially, literacy was not encoded in human consciousness, and in the distant past, reading and writing were mere appendages to speech; a luxury that we consider the norm today. The first content read was almost certainly not of a literary nature and constituted a stabilizing confirmation of the originally oral agreements, acting as an immortal witness. The first notations are therefore characterized by their practical nature, still preserving ancient data on debts, taxes, and accounting of goods such as cattle or grain (ibid., p. 128).

Thence, after the complex development of speech, humanity finally gained its next fundamental privilege, writing, and the sound was transformed into a sign to regain its auditory character when read about 5,300 years ago in Mesopotamia (Fischer 2003, p. 16). But it took thousands of years to at least get closer to the current concept of reading. A large part of the merits can be attributed to antiquity. There is evidence that the Greeks read about 2000 BC, but we must advance a thousand years later, when the Greek scribes adopted the alphabet from the Phoenicians and elaborated it into a consonant-and-vowel form comparable to today's widespread notion of writing (ibid., p. 49).

Needless to say, since early Greek and Roman history, reading and writing have only concerned the ruling elite, and if anyone was ever able to read outside of this limited society, it was primarily a slave or freedwoman/freedman being specially trained for the occasion. Reading was even recommended as a kind of psychic exercise, however, almost exclusively in the sense of "being read to" (ibid., p. 57). Thus, members of the privileged class listened to skilled performers, trained in pronunciation and the correct cadence for the delivery of poetry and prose, as these features were often valued at the same level as content. Moreover, in the then understanding of literature, the oratory skill was almost inseparable from the substance of the work (ibid., p. 46).

Such a connection between the stream of articulating voice and the text was also reflected in the character of the notation of literary works of the time. Ancient readers could encounter the so-called *scriptio continua*, which did not yet largely respect words as separate units and portrayed speech as one continuing line con-

sisting of distinctive sounds (Collins 2017, p. 187). From the point of view of that time, present-day's space-separated texts could therefore appear as an unnaturally fragmented rendering of otherwise fluent speech. Therefore, such a character of continuous written record almost forced the reader to pronounce it aloud. In other words, it was the only way to ensure that the once-preserved voice regained its materiality and with it came to the surface the meaning which the words retained. After all, the Greek word for reading, *anagignōskō*, also means "I recognize, I read aloud" (Fischer 2003, p. 50).

Around the 7[th] century BC, there was a need to find a suitable term to denote the creator of the artistic texts. Nonetheless, such a person was not necessarily the one who actually wrote the narrative, since it was much more important to compose it. In order to preserve the originally orally transmitted stories in writing, the successful composers hired scribes, who, according to their dictation, recorded a stream of aesthetically processed speech. Reading and writing were thus often seen as separate activities for which scribes and performers were specially trained, whether as slaves or freed men/women. Those that we could call authors in today's modern sense often belonged to the group of the ones who performed works or read them aloud artistically.

The resulting environment thus formed creative individuals who were called *poiê-tai* – poets (Collins 2017, p. 142). However, their absolute authorship shall be described as controversial, as they largely followed the traditional narrative themes of the time, which were still presented orally, but they were successful in arranging, elaborating and disseminating these already existing stories. Today's world-famous Homer might serve as an illustrative example. He was probably a capable arranger of traditional narrative episodes who artfully mastered poetic diction. Homer himself was probably a renowned singer in an oral lineage, but it can be said with almost certainty that he is not the original author of the stories we know today under his name (ibid., p. xvii). For instance, *Iliad* and *Odyssey* are mainly oral epics, which, during antiquity, only received their written forms, but their original intention was undoubtedly to be recited orally.

The obvious connection between the narrative and the voice did not disappear in the literature of that time as soon as the story was written in a set form. Rather, the fixation led to a more precise preservation of construction and narrative appeal, but the spoken presentation remained an integral part of the whole artistic piece. Maybe that is why early writings were rather intended for public performers to provide them with authoritative scripts, according to which they could orient themselves in their performance. Nowadays, we most often encounter these written artefacts as private readers, resounding them by means of our own inner voice. It follows that not only the context of the time, but also the very circumstances of the perception of the narrative are strikingly different and it is appropriate to keep this in mind when reading such ancient texts.

From today's perspective, classical narratives may seem unnecessarily verbose, which is understandable given the background of their origin. According to Fischer, this type of writings is "bombastic, pretentious, disorganized, repetitious, even scattered, filled with digressions and incidentals" by modern standards (2003, p. 97). In consideration of the foregoing, we can come to such attributes from the position of a text-based society if we evaluate the literature of a speech-based community. At any rate, it is necessary to admit that our literate society has moved out of the predominantly oral social mode, and it is natural for it to continue to build on successful communication strategies, but at the same time preserve the legacy of its past. For this reason, too, Foucault may emphasize the importance of repetition in Western literature, arguing that it simply had to begin with Homer's *Odyssey*, which is characterized by its "astonishing repetitive structure" (2015, p. 73). Repetition is therefore a basic principle for our verbal art, not only in a purely structural sense, but also in the sense of taking over and elaborating motifs and themes, the antiquity of which we do not even have to be purposefully aware of.

What is written in a literate society persists and is not subject to fundamental change. Of course, it depends on whether the text will be read again, i. e. enlivened by our attention or not. But still – it remains. In contrast to the narrative surviving in oral society, it requires to be a retold and must therefore deserve due attention in order for this to happen. These narratives are literally rooted in voice, and just as our timbres differ, so do the stories.

As the literary speech is fixed in writing, the oral narration must remain and be kept in the mind in an illiterate society for its further use. In order to achieve this, it must be interesting and appealing enough. All the more so because its goal is to penetrate from the inner voice of the mind to the surface of the actual voice so that it can be passed on to other listeners. Only then does it get into the collective memory and persist in it.

The personality of the narrator plays a primary role in the spoken performance, which may be in contrast to the fact that the individual voices of the particular characters of the oral story lose their distinctiveness. The narrator's voice almost literally covers them. This is probably due to the fact that complex personal peculiarities possess no lasting mnemonic value, and therefore characters from originally orally rooted stories might seem flat and featureless (Collins 2017, p. 61). Against this background, it helps memory when each character is defined by one particular property that does not have to be complex or even deep, but which is clearly included in the structure of the story. It is thus possible to consider the very origin of the principle of cultural archetypes.

For example, Homeric epics is characterized by the systematic use of symbolic names and epithets. It can be assumed that Odysseus probably means "troublemaker" and the epithet *polutropos*, which is often associated with him, refers to meanings such as much-travelled, versatile, or wily (ibid., p. 61). The characters of oral narratives are thus recognizable through their actions rather than on account

of complex psychology, but this is not the only thing that might seem unusual or unnatural to modern-day readers. Collins mentions other specifics of oral narrative thinking, such as ignoring behavioural inconsistencies due to long distances between passages, identifying priority with causality *(if event A precedes event B, A is assumed to have caused B)* and, above all, a high tolerance for internal contradiction (ibid., p. 53).

Nonetheless, these seeming inconsistencies are perfectly compensated, if not hidden, by the rich eloquence of the performer/poet, which is often accompanied by an enticing rhythm, melody and movements. Perhaps because of the complexity of these simultaneous actions, from which one story emerges, the performers usually prayed before they began their public appearance. Their thoughts and pleas for a successful performance were directed at the Muses, the nine daughters of Zeus and Mnemosyne, the goddess of memory (ibid., p. 67).

It ought to be remarked that the understanding of memorial preservation has changed over the ages, and we can rather assume that the ancient grasp of memory may not be the same as ours. The existence of text brings to the notion of memory the phenomenon of verbatimness. Thus, writing not only relieves memory in a way, but often, on the contrary, encourages it to fix the given speech structures more firmly, since they would be otherwise creatively reshaped.

Nonetheless, the possibility of writing immensely affects the very linguistic nature of the narrative, giving us the opportunity to analyse and reflect. Once the performers obtained the written copies that helped them refresh their memory, a new level of verbal complexity could have been introduced. It was no longer necessary to rely on intuitive mnemonic structures. The situation set up in this way created space for more complex allusions, eloquently inserted sentences or elaborated compound words (ibid., p. xvii).

Be that as it may, the phenomenon of authorship developed more potently in earlier times, if we compare it with the readership. People living in the cultures of Greco-Roman antiquity were, in a sense, consumers of literature, but not readers, who could independently decipher the signs containing speech. Between the 5th and the 4th centuries BC, 70-90 percent of Athenians could neither read nor write, but some of them underwent the experience of reading "through the ear" or they were enthusiastic theatregoers, and many were able to recite parts of epic verses that they learned based on listening only (ibid., p. xvii).

It is therefore worth considering whether such a society could still be called purely oral, since these people came into contact with literature in the form of fixed texts and this experience left some imprints on them. Nor does it mean that literacy simply replaces orality, but on the contrary, these two phenomena complemented and influenced each other long after the ancient period ended.

Nevertheless, ideas emphasizing the importance of education and the related literacy were present in antiquity, since it was already known at the period that these skills can benefit civilized societies and help them further develop. By way

of example, Plato advocated compulsory schooling for boys and girls in his notion of ideal republic (Fischer 2003, p. 48). Thus, reading and writing were not seen as abilities of a purely aesthetic character, but as a means of cultivating the mind and educating the right citizen, who would be appropriately behaved in public and private life.

Therefore, in order to write and/or read, it is necessary to see a certain meaning in these activities, which we today find almost automatically compared to people from an orally based society, to whom the mentioned activities are something to spare. As a motivation for writing as such, it is not only the execution of pragmatic records of an official nature, nor the artistic ambitions associated with the yearning for public recognition, but also the human desire to be remembered. For writing is an embodied memory with the potential of speech.

It is the ancient epitaph that can serve as an illustrative example of the fictional speech event. In the conception of that time, it could almost be perceived as a social play, since it is obvious that we do not hear the actual voice that speaks to us, but a kind of communication is nevertheless happening. As is the case, for instance, in an epitaph from classical antiquity, which honours the memory of the Spartans who lost their lives in the fight for Thermopylae:

QUOTATION 8.1

Ô xein', angellein Lakedaimoniois hoti têide
keimetha tois keinôn rhêmasi peithomenoi.

Stranger, go and report to the Spartans that here
we lie in compliance with their words.

(Simonides 2017 [480 BC], p. 131)

A short message written by the Greek poet Simonides presents one of the traditional constructions of epitaphs as fictional speech events, which take on their impact as soon as we make them resound with our abilities and imagination. The ancient voice calls for attention by directly addressing the passer-by in the vocative. This voice, immediately after making contact, gives the reader an incentive for some kind of mental action – whether to commemorate the fallen or to disseminate the message of their lives among others. It is as if the dead, who left the world several thousand years ago, still spoke to us in the cruel brevity of the afterlife.

Very often, however, written communications were rather longer, more eloquent, and, unlike the epitaph, which was often carved in stone, the papyrus served to preserve the writings of the time. First, the individual pieces were joined into a scroll, which had to be rolled open in order to be read (Fischer 2003, p. 47). Thus, it could be argued with some exaggeration that it was an ancient "book" format that was sequential as well as the oral reading it was used for.

Ancient punctuation can be described as another early germ of the form of the textual notation that we know today. It was devised already 200 years BC and

the stimulus for its creation was also an oral speech, or rather an effort to provide the speaker with instructions for appropriate delivery of the text on the basis of accurate pronunciation or intonation (ibid., p. 47). Over the next hundreds of years, diacritics were slowly becoming more fixed, mainly with an emphasis on improving the reader's oral expression. Only gradually, with the predominance of a private way of reading, did the nature of diacritics shift towards clarifying grammatical relations and helping orientation in the text during silent reading.

Another shift in the format of the "book" occurred during the 1st century BC, when during the reign of Julius Caesar the papyrus sheet was folded into individual pages, which gradually resulted in the creation of the so-called *codex*, whose pages written over on both sides could be turned, not scrolled (ibid., pp. 82-83). The resulting object thus foreshadowed the later development of the appearance of books for the following history and probably enabled the subsequent better transformation of reading into the mode that we practice today.

Nevertheless, this does not mean that today's prevalent way of reading, i. e. quiet and private, is something completely unusual or foreign to ancient culture. It can be reasonably assumed that the Greco-Roman reader mostly associated literature with public, and therefore oral, speech, but on certain occasions he could read softly to himself, approaching the words syllable after syllable to recover the sentences that would reveal the inscribed meaning. Paul Saenger thus allows, by means of that argument, a certain silence and privatization of the act of reading, but his idea of such a method is in the form of a mumble rather than an emphasis on the inner voice of the perceiver (Saenger 1982, p. 371). In contrast, a representative of the opposite view, Bernard Knox, should be mentioned, who in his essay "Silent Reading in Antiquity" even believes that ancient readers were perfectly able to read in their minds if they considered it appropriate given the circumstances, as for example, when they read personal letters (Knox 2003).

The rise of Christianity only contributed to the truly widespread onset of silent reading, as the perception of the text through the inner voice associated a deep-seated relationship with God – as if His word was speaking purposefully to the reader himself so he could be fully permeated by it. In any case, even for a long time, such a privilege belonged only to the higher or more educated strata of society, which formed a powerful minority.

Faith in reading is fundamental to Christianity, and with a great deal of simplification it could be argued that this religion broke through on the basis of the education of antiquity, as the Church Fathers of the first few centuries AD were trained in rhetoric and considered the written word to be one of the basic carriers of faith. They then used their eloquent abilities to work convincingly on the new converts, so their ranks would gradually expand. The religion based on the book already sustains clearly formulated rules and narratives, which can be constantly revived with each new reading and discussion over the word of the Lord. Thus,

the need for oral reading persisted, as priests were literate but their early followers were not, and therefore they should be properly acquainted with the texts through the spoken word.

One of the most important Christian figures in the period of the late Roman Empire is undoubtedly St. Augustine of Hippo. From our point of view, his persona is crucial mainly due to his notes where we can recognize the first unambiguous distinction between silent and loud reading, respectively, it clearly confirms the then existence of silent private reading, which prevails today.

In the passage from the 6th book of Augustine's *Confessions*, we can read about how in 354 AD a 35-year-old spiritual searcher decided to travel to Milan to meet Bishop Ambrose, with whom he sought counsel. However, the bishop was too busy with others in need, demanding his services more urgently. In case he had some free time, he devoted it mainly to the spiritual resurgence in the form of reading. Meanwhile, his method of reading was not loud, since it might attract another company of listeners at that time. His usual way of reading was quiet, allowing for a close one-to-one relationship with the text being perceived. Silence thus served as a gentle and dignified barrier from any disturbance originating in the outside world, allowing contemplation and holy peace.

So, while St. Augustine watched him discreetly and from afar, Bishop Ambrose was reading and "his eyes glanced over the pages and his heart explored the sense, yet his voice and tongue were silent. Often when we visited (. . .) we would see him thus reading silently and never otherwise. And after sitting in unbroken silence (for who would dare to interrupt someone so intent?) we would leave and conjecture that, in the little time he could snatch to refresh his mind, taking a break from the clamour of other people's affairs, he did not want to be distracted" (cited as a translation in Kramer 2019, p. 67).

In the quoted passage, in addition to a precise description of the external appearance of silent reading, it is also interesting that the observer even notices such a way of perceiving the text and deems it noteworthy. Anyhow, he does so not in an outright disbelief, but rather as a description of a phenomenon that was probably not unknown at the time, but not even common. Therefore, we might find the differences in the transition between the quiet and the oral voice across the period two thousand years ago and today in the sense that their extent of representation has been overturned. The common notion of reading at the ancient time corresponded to a rather loud practice, while silent reading was a more marginal matter requiring special conditions. It could therefore be argued with some imagination that Ambrose's reading is characterized by a certain proto-modernity, since he himself, as a reader, preferred this type of relation to the text over the other.

A few years after this experience, in 386 AD, St. Augustine himself resorted to silent reading on the basis of an experience comparable to the *eureka moment*. Two books later, in his *Confessions*, he returns to the subject of silent reading, again firmly bound up with inner spiritual knowledge. While reading aloud from *Paul's*

Epistles with his companion in the garden of Milan, he is suddenly overwhelmed by thoughts of his own sins. St. Augustine stops reading and sits alone under the shadow of a tree in a sad mood. However, a child's voice, singing the words "*tolle, lege* – take up and read*", wakes him up from his mournful state. St. Augustine therefore returns to the book and spontaneously opens it in *Epistle to Romans 13*, where it is written that the Christian is advised to put on Jesus Christ like armour. From the point of view of faith, this is an answer to his doubts, but the fact that this text was read quietly is much more useful to our interest, as it allowed St. Augustine for a true inner understanding of God's message (see Richards 2019, p. 9).

From the point of view of religious thinking, both ways of reading – loud and silent – bear their specific functions, which were already established in the period of late antiquity. Oral reading serves to spread the word of the Lord among the multitudes of believers, consolidating their faith and affirming the presence of God on earth, while silent reading highlights the unique union of humble and inner faith, enabling private spiritual enlightenment of God. In that regard, Karmen MacKendrick considers that "theology may actually listen better to voices because it is better attuned to silence" (2019, p. 118). In the light of the above considerations, this would be an accurate statement, as religious sensitivity to sound – both external and internal – has been built up throughout the ages, and silence has played an equally important role in this spectrum of auditory sensations.

If we focus on the practical side of sound and writing in the first centuries AD, we find that even the process of composing the text was still closely intertwined with the human voice. This was mainly due to the fact that working with scripts without word separation was complicated, slow and tedious. Even St. Augustine himself became accustomed to hiring a scribe to record his sermons, letters, and biblical exegesis (Saenger 1982, p. 373). On the other hand, he also admitted that some reflections were so private and sensitive to God and faith that they could not be uttered aloud by dictating to another person, and therefore he chose to make some of his notes personally, surrounded by dignified silence.

Still, a fundamental change in the notation system was needed for the authors of the texts to also become their actual writers. This turn was embodied in the form of word separation, which not only made it easier to record and revise writings, but was mainly intended to allow a clearer orientation in the text read aloud. Paradoxically, word division proved to be a *sine qua non* for the silent (and not so much oral) reading that was gradually spreading across medieval monasteries (ibid., p. 378).

Moreover, the separation of words enables the pedagogical advantages of the phonetic alphabet to be kept and at the same time allows for more effective conditions for the orientation of the eyes on the lines of the text. These move in the sense of the so-called *saccades*, i. e. abrupt jumps that would anchor on the surface of a divided text on certain important words. Conversely, the eyes of the perceiver

reading the *scriptio continua* lack a kind of fixing point on which to orient themselves, and therefore a greater need for phonation of the text arose, as it was only thanks to it that meanings emerged revealing the true intention of the particular writing and its essential compositional places.

The emerging Middle Ages thus intensified the tendencies rising in late antiquity, emphasizing slightly different values and practices in terms of reading and relation to written texts. Medieval Christianity could be described with some exaggeration as the religion of the book, although the literacy of the European population did not increase substantially, as the oral reading of holy teaching among believers was sufficient. In the holy book, in the Bible, the spoken word is given a symbolic space from the very beginning, when God speaks: "Let there be light". Again, we might rhetorically remind the initial argument of this chapter, as sight (light) and hearing (sound) complement each other, showing different properties, which, however, naturally merge into one realization.

At other times, we can see the rich parchment illuminations of Christ holding the codex, on which another passage from the Bible is written: "And the Word became flesh and dwelled among us" (John 1:14). The materiality of the word, therefore, bears an extremely important value within the Christian community, since throughout the spoken word we relate to God and as well as to our fellow-man, and, above all, Jesus literally embodied the word of God on earth and spread His teachings via his voice and deeds. Additionally, from the point of view of the evolution of the actual form of writings, it is interesting to note that in these depictions, Christ holds the codex, although it is historically more likely that he may have held a scroll (see Fischer 2003, p. 144).

Nonetheless, the advent of Christianity did not signify the immediate onset of a dominant understanding of the word in a purely religious sense, nor did it mean that all texts or orally transmitted narratives concerned purely religious topics. As for the British Isles, there has long been a tradition of oral cultures, and since about 55 BC, when Julius Caesar began occupying the south-east, it can be said with certainty that reading and writing began to be practised in a narrow population (ibid., pp. 145-146). The Christian Church then at least contributed to the continuity of this tradition and gradually began to build more formal efforts of education in reading and writing, thanks to which the local literary tradition was established and perpetuated.

Old English literature, which was written after long sequences of oral transmission, thus mixes elements of paganism and early Christianity. As was the case with ancient literature, the oldest recorded English stories are characterized by stylistic and compositional paradigms typical of loud speech and oral thinking. The characters fall into sharply defined roles, being dominated by the narrator's voice – literally. Narrative passages and speeches were actually designed to be performed aloud, since there was no reason to clearly separate the characters' speeches from

the rest of the narrative, as their content and style were not perceived as less literary or desirable to resemble ordinary speech (Louviot 2016, p. 64).

In early medieval cultures, voice was understood to be deeply rooted in the body. The audience was in the presence of one body and one voice to which they listened. Probably the first surviving narrative poem in Old English, *Beowulf*, was first presented in this manner. It is estimated that the first notation of the text can be dated to the first decade of the 11th century, but it was certainly preceded by a long oral tradition in which the content and form of the poem gradually evolved (Orchard 2013, p. 138). Thus, it could be argued that this is a narrative strongly rooted in voice, containing a depiction of an archetypal hero fighting insidious monsters during his youth and old age. In terms of sonority, it can be noticed that among the main characters, only monsters are the ones remaining silent. The brave hero, on the other hand, uses his voice as another weapon and a manifestation of his strength and fearlessness.

QUOTATION 8.2

Lēt ðā of brēostum,   ðā hē ġebolgen wæs,
Weder-Ġēata lēod   word ūt faran,
stearc-heort styrmde;   stefn in becōm
heaðo-torht hlynnan   under hārne stān.
Hete wæs onhrēred,   hordweard oncnīow
mannes reorde;   næs ðǣr māra fyrst
frēode tō friclan.   From ǣrest cwōm
oruð āglǣċean   ūt of stāne,
hāt hilde-swāt;   hrūse dynede.
Biorn under beorge   bordrand onswāf
wið ðām gryre-ġieste,   Ġēata dryhten;
ðā wæs hrinġ-bogan   heorte ġefȳsed
sæċċe tō sēċeanne.

Beowulf bellowed; out of his breast
came a fierce shout, a cry of fury;
he roared with battle-rage under gray stone.
Hatred arose; the dragon heard
the sound of a man and was stirred to combat;
its hot breath issued out of the rock
in a rush of steam, and the ground rumbled.
Down in the barrow, Beowulf turned
toward the hideous coiled creature
that wanted to wreak its rage upon him.
He had drawn his sword, an ancient heirloom
with a keen edge. Each attacker
was terrified as his enemy faced him.

> But the hero stood firm behind his shield
> as the beast quickly uncoiled itself
> and, swathed in fire, came slithering forth
> toward its fate.

(*Beowulf* 2017 [975–1010], pp. 164-167)

The dragon is the last creature the heroic Beowulf encounters. As in the case of previous monsters, his aggression is not only physical but also aural. The hero roars out loud and makes himself bigger, as the voice invisibly floods the space. All the more so is the contrast with the silent dragon, which is also forceful, but its nature of power is silent, somehow inhuman.

Among the monsters represented in the narrative poem, we can reveal certain archetypal elements. The dragon is an offended ruler devastated in his own territory, Grendel's mother is mourning her descendant, Grendel, who represents an infuriated exile. Against all of them, Beowulf draws not only physical strength and weapons, but also his resounding voice.

For our purposes, however, in addition to this detail from the content of the poem, its composition in relation to the sonority of human voice is also interesting. It should not be overlooked that in the original Old English version there is a significant gap in the middle of the verses, the so-called *caesura*. We might consider it as an early typographic representation of a unit of rhythm, a pause or a space for a gasp for breath of the performer, enabling an impressive content division of the narrative matter projected in the voice.

The frequent representation of alliteration also contributes to the onomatopoeia of narration, which indicates that even in these ancient times, the sound itself was an important carrier of aesthetic experience, trying to keep the listener's attention to its subject by making the form special compared to ordinary speech. Old texts thus show structures that related differently to the human voice, in a dissimilar mentality than we approach the texts today, especially in the sense that the majority understanding of literature in the early Middle Ages implied oral delivery, while it is typical for us to perceive the same texts through the inner voice and the possibilities it offers us.

In stark contrast to *Beowulf's* lively sonority is the concentrated silence of the monasteries. There are records from the 12[th] century that the Benedictine scribes were able to spread the word of God by copying texts without the need for any loud support (Saenger 1982, p. 379). During their activities, they did not open their mouths nor violate the rule of silence, which resulted in an intensification of the dignified atmosphere during which they carried out their valuable mission. Yet, silence held not only the spiritual side of things, but also the practical part. Quiet reading was also swift, and writing done without the slightest external distraction could be done more efficiently.

Although the role of scribes slowly plunged into silence enclosed by the monastery walls, oral reading still flourished in other contexts. This can be deduced from miniatures preserved from the 12[th] and the 13[th] centuries, showing people reading in groups (ibid., pp. 379-380). Reading in public meant reading aloud – reading in solitude meant peace and quiet. If a single reader was portrayed, he was accompanied by a dove near his ear, which symbolized the voice of God. In our reasoning, however, it is much more significant that its presence indicated a kind of audio communication that people at the time were aware of, even though the reader's inner voice was inaudible to others.

As for other representatives of spoken literature that people may have encountered in the past outside of strictly religious contexts, it is necessary to mention wandering artists. These existed in ancient times and spread various narratives in other periods under diverse designations. Randomly selected, a *scoph* can be named as a representative in Germanic countries, and *bards*, which is a Celtic term, were also prominent (Fischer 2003, p. 164). Although the Church tried to suppress these traditional singers, it failed because people found their efforts pleasing and therefore supply continued to meet demand. In the 12[th] and the 13[th] centuries, troubadours were abundant, whose verses were mostly transmitted orally and only later found their readers (ibid., p. 166). During the High Middle Ages, about 5 percent of the population in metropolitan centres were able to read, and if we were to take into account the countryside, one in a hundred was literate at best (ibid., p. 170).

As well as about medieval ways of reading, illuminations can also tell us valuable information about the habits of writing and the process of composing a text. If we look at the depiction of such a situation in examples between the 9[th] to the 12[th], and to a lesser extent in the 13[th] century, we find that they were still very similar to the practices established in antiquity, namely that the author dictated and his aide actually wrote the words (Saenger 1982, p. 388). In later illustrations, however, authors are more often presented as literal writers of their own works, so they related to their texts not only by voice but also by gesture (ibid., p. 389).

The change in the writing process was also related to expectations of how the text will be perceived and read. It can be assumed that for orally composed texts it was natural if their delivery was also accomplished aloud – and vice versa, if the work was written in silence by the author himself, the experience of private reading was rather expected from the reader (ibid., p. 391). These circumstances collectively supported the fact that the number of silent readers increased during the 14[th] century, and the visual production of texts adapted to this, as some people ceased to be dependent on paralinguistic cues mediated by the voice of the one who had just read aloud (Fischer 2003, p. 183). Initials, blank spaces, marginal signs and other cues thus served the inner voice all the more, conducting it so that one text came to the attention of many readers at the same time and was heard internally, speaking countless inquisitive voices.

If a person was illiterate and had the opportunity to be in the presence of a book from which no one read, it may not have to be a completely inaccessible object for him. The presence of illustrations, which convincingly portrayed the discussed topics and symbolically complemented them, served as an accompaniment to the implicit voice. With some exaggeration, it can be argued that those who were less capable in reading and really lucky to get close to a book or even own one could at least "read" pictures and look for narrative aspects in them – that being a situation that will be recalled at the end of this chapter in a completely different way.

Generally speaking, the canon of the inner and oral voices resounded in the medieval world, fulfilling their missions either out of sheer necessity or out of the privilege that their reader could choose between them on the basis of his abilities and momentary suitability. Nevertheless, this duality, in which the oral voice played an irreplaceable role, continued at least until the 18th century, which marked a turning point in the education of the wider classes and allowed the inner voice to gain relevance and power.

Going back to the 15th century, a symbolic act confirms the emerging importance and official recognition of silent reading. Specifically, it is a regulation dating back to 1412, which established the Oxford Library as a place for quiet (Saenger 1982, p. 397). The association of silent reading as a suitable or perhaps more effective way of learning and academic research could also be based on the assumption that readers who "sight read" could accommodate more books, as this way of reading is simply faster for experienced and educated people. Thus, scholars could owe the mass practice of silent reading in the university environment to being able to read a broader corpus of scientific writing than their predecessors in earlier centuries. Furthermore, reading of selected groups of more educated people brought with it not only a broader overview of written knowledge, but also increasingly established a situation in relation to the perception of literature, which had to be dealt with individually – privacy.

Saenger lists four outcomes to which these new conditions may have contributed. First, reading privacy could have conduced to an increase in irony and cynicism (ibid., p. 412). People rather could express their own views without facing group pressure or immediate condemnation, which led to greater relaxation in expression. The certain veil of a silent voice can then be associated with the reading of sexually oriented topics, which was deemed a more suitable for silent and personal reading (ibid., p. 412). On the other hand, one can recall the ancient/pagan times, when the performers were not ashamed to read aloud about similar issues also because of the fact that the atmosphere of the period was different. The third and fourth impacts might contradict each other, as they occur at opposite ends of the same scale. Indeed, the newly acquired privacy through the silence could manifest itself as a means of heresy, i. e., forbidden thoughts and texts, or, conversely, could intensify orthodox religious sentiment and multiply the strength of the spiritual experience of connecting with God through His word (ibid., p. 401).

Towards the end of the 15th century, reading began to grew to be more individualized and readers proved to be truly active in the sense that they became increasingly responsible for what they read and how they read. Between the 15th and the 18th centuries, it was the physicians, nobles, wealthy merchants and the clergy who could indulge in such a luxury of choice, which was actually the same group of people as it used to be in the Middle Ages (Fischer 2003, p. 225). Though, it should be added that tradesmen, craftsmen and common merchants still belonged to the groups of people who practised reading, but mostly not at a proficient level.

For the sake of the majority of readers, i. e. mostly higher-ranking people, the appearance of the books was also adapted, so it increasingly respected the inclination towards a quiet way of perceiving the text. In 15th century books, there was already a sophisticated system of paragraph signs, underlining, or capitalization that helped to divide the text into intellectual as well as rhetorical units (Saenger 1982, p. 410). In order to achieve optimal conditions for quiet reading, syntactical sentence punctuation was further developed, as the way of using dots and commas shows a slight indications of modern approach. The needs of the inner voice are thus oriented according to slightly different hints than the demands of the oral voice, and today's form of the texts respects such an inclination that occurred several centuries ago.

Nonetheless, Guttenberg's letterpress printing at the turn of 1447 and 1448 presented an indisputable revolution confirming the modernity of silent reading. As the technology of printing methods began to develop, writing was anything but ubiquitous. Nonetheless, the method proved to be very suitable to the demands of alphabetical writing, and thanks to this, revolutionary changes in publishing of the written word, the distribution of knowledge, narratives, the dissemination of information and practices related to reading as such could be possible. On the basis of such opportunities, the conditions for the spread of literacy could be arranged in Western societies, the emergence of modern science could flourish or influential attitudes and views associated with the Reformation could have been more easily distributed.

Thus, from scribal culture, production of writings gradually shifted to print culture. Concentrated human work, in which the voice was literally present, was replaced by man-made devices. The new activity also attracted new tasks and the work of the machine had to be accompanied by a number of other occupations. Among them was a corrector, who at the time possessed relatively large remits to intervene in the text, as he was able to clarify it using title pages, tables of contents, chapter headings, or indexes (Grafton 2020, p. 35). The output of his work was to be a "smooth reading", after which the reader's inner voice would only pass without the slightest stutter. Even at that time, this was one of the strengths of masterfully printed books. It also served as a proof that another voice made sure that the reading experience would run smoothly, as some books in the press promised

that the texts were "most diligently and accurately revised" by real experts in field (Grafton 2020, p. 38).

Such an effort presented an advantage in a market that, thanks to printing technology, was beginning to become more competitive. According to Davidson, the issue of publishing economics exerts a direct impact on who could afford to be a writer or reader and, consequently, on what kinds of literature would be available at the time (Davidson 1989, p. 3). The invention of book printing has greatly accelerated the growth of the circle of people who have been involved in book publishing in some way – whether as writers, publishers or readers, whose demand and purchasing power make up the fuel of the whole industry. Ultimately, the popularity of paperbacks in the 20th century cannot be overlooked, but it is still too far ahead of us in our arguments.

For the time being, let us pay attention to the period of the Renaissance and Humanism, which were directly affected by the invention of book printing and that would have probably lost its character had it not been for this discovery. Silent reading played an important role during this period, especially for educated elites. Printing made writings easier to access, which, as we already know, is a convenient combination with fast silent reading.

Contrarily, even in this stretch of time, the loud reading voice did not disappear, and it could be argued that the practices associated with it strengthened social and cultural stability across strata of the population. After all, the practical problems of the time, which we are dealing with today easily, may have prevented the very possibility of silent reading. Listening to oral reading could have been the only way to access the written word not only for the completely illiterate individuals, but also for those who have lost their sight over time and whose financial means did not allow them to purchase proper glasses (see Richards 2019, p. 2).

Reading was then an activity characteristic of various types of officially established environments such as churches, printing houses, theatrical spaces, ordinaries, prisons, university colleges and, of course, schools (ibid., p. 10). It is in the school context that we can still directly encounter the importance of reading aloud, because then and now this is the first way of immediate contact with literature that young pupils have the opportunity to experience.

Learning to read in principle involves speaking and listening. The method we now call "phonics" was already present at the time as it still consists in gradually sounding the text on the basis of letters, syllables and subsequently whole words, ultimately making sense in a loud form (ibid., p. 13). Thus, literature and voice are not absolutely intuitive connections at first (this is naturalized only with later experience), but they are also learned associations.[27]

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[27]An illustrative example is the picture book for children, *Orbis Sensualium Pictus* from the middle of the 17th century, authored by Moravian educationalist Johann Comenius. The composition of the book makes a claim that reading did not have to be quiet and studious in

Even then, the punctuation adapted to the demands of silent reading and simultaneously coped with the heritage of the oral method and its partial presence. Thence, although the visual appearance of the books approximated closer and closer to what we encounter nowadays, we can still observe the dilemmas between grammatical and rhetorical signage. This can be illustrated by the example of the comma, colon, and full stop, which indicate different lengths of pauses, and even today we implicitly approach them in a similar way (ibid., p. 13).

The duality of the representation of quiet and oral reading combined with illiteracy of the major population thus manifested itself in the fact that the society of that time was sensitively voice-aware, probably in different ways than today. Nevertheless, written materials were stored in the core of the illiterate culture and were present during rituals, in social spaces and, where appropriate, in the workplace (Chartier 1994, p. 19). In the public area of the time, however, the prime sound was a resounding voice, being a bearer of corporeality and an almost exclusive distributor of information and entertainment. In the English environment, practices that were "largely oral, physical, spectacular and body-centred" stimulated the rise of the Elizabethan Theatre (Weimann 2000, p. 55).

After all, fiction does not only carry the imaginary side, but also the physical one – it simultaneously renders representation and being. The Elizabethan Theatre, of which we will mention only Shakespeare for the sake of an abbreviation, was set in a time when the vast majority of communication took place face to face in an oral encounter. For this reason, one could perceive his position as well as voice in society more externally, towards the objective world, and not privately, i. e. inwardly, which was the prerogative of scholars and church dignitaries (Hawkes 1973, p. 49). In an orally tuned society, generally only readily capable of reading and writing, the relationship between the common language and theatrical dialogue is moving to the next level, towards greater urgency and strength. Acting is a culturally adaptable stylization of linguistic interaction, which enriches language and being in it and makes its possibilities stand out.

Terence Hawkes based his publication on Shakespeare on the belief that the playwright wrote for a community of "talking animals", since it is language that makes a person clearly different from other living beings, and the spoken word constitutes its essence (ibid., p. 28). In Shakespeare's London, only 30-50 percent

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all circumstances. For pedagogical purposes, it is even necessary for the text to be heard aloud, as the book suggests in passages where the reader is directly addressed or ordered to listen: "I say, and say it again aloud" (Richards 2019, p. 13). The emphasis on the connection between actually heard sound and written text is confirmed in Comenius' rendering of the alphabet, which is presented on the basis of human imitation of the distinctive sounds of animals and their pictorial execution. The letter *Hh* is thus approached through the aspiration of *háh háh* and the letter *Kk* is indicated as the sound of a croaking duck *kha kha*. Patricia Crain then aptly notes that Comenius's alphabet is a phonology as well as a series of pictures (2000, p. 33). Comenius' book is thus used not only for learning through interesting and engaging visual solutions, but it is also intended to resound – literally.

of men were minimally literate, which in principle means that they were able to write down their own names (Hawkes 1973, p. 41).[28] English was thus maintained as a tongue rather than as a language, even for reasons of social prestige, as Latin was the language of scholars and deemed as worthy of being written. For this reason, English, which ranked among lower classes, often stayed away from the page and found its place in the noisy streets, pubs, markets, but also in the theatre accessible to the vast masses of London workers.

Just in a hint, let's take a closer look at one of Shakespeare's most famous plays, *Hamlet, Prince of Denmark*. The whole rendition of this drama could be seen as an analogy of the communicative process, in which words and listening play various functions and are not always dealt with directly, and therefore it is necessary to dive into the networks of their meanings and pay attention to the accompanying behaviour associated with the replicas. The aspect of the theatre, in which communication is both visual and aural, is thus fully manifested in a situation where at Elsinore the words submerge into small gestures, winks and nods.

The veiling of clear communication is becoming more intense, especially in the period after the assassination of King Hamlet. We might notice the symbolic way of its execution: the poison was inserted directly into the king's ear, into the auditory organ necessary for direct speech transmission. On these grounds, an important communication channel was paralysed and a distorted situation arose, which Prince Hamlet has to face and therefore chooses specific means of expression.

Such circumstances open up an interesting gambling with words and plays for the sensitive ears of Shakespeare's contemporaries. In the terms of *Hamlet*, the ears symbolize effective and humanizing communication, since in order to understand the real meanings of words, attentive listening is needed, both in the fictional world of drama and within the communication channel between actors and audiences. Shakespeare was well aware of this tension and was able to draw attention to it, for example, through the means of a "play within a play", where Hamlet gives advice to the actors before the performance itself, which is just another communication trick.

QUOTATION 8.3

HAMLET: Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue: but if you mouth it, as many of your players do, I had as lief the town-crier spoke my lines. (...) Be not too tame neither, but let your own discretion be your tutor: suit the action to the word, the word to the action; with this special observance, that you o'erstep not the modesty of nature: for anything so overdone is from the purpose of

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[28]It should be noted that due to its relative rarity, the ability to read and write could have saved one from the highest punishment if the guilty party proved to be literate. Hence, the power to read was identified with a certain social privilege, and the more educated could plead "benefit of clergy" and escape execution (Kramer 2019, p. 17).

> playing, whose end, both at first and now, was and is, to hold as 'twere, the mirror up to nature; to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure.
>
> (Shakespeare 1991 [1603], pp. 105-106)

It is clear from Hamlet's speech that it embraces a communicative mode that is oral-aural. Actors do not need to over-play, waste their gestures, nor be unnecessarily fake. The word as such possesses the power that is sufficient in case it is pronounced with the utmost sincerity. Such speech resonates best if it is in accordance with the action, and vice versa. Actors have to listen to their body and the body has to give in to a voice in mutual cooperation that can deliver a genuine relatable experience. What is at stake is the feeling of the exact edge, when the circumstances are neither exaggerated nor expressionless. Existence on stage is in principle different from everyday being, and behaviour that is natural in actual face to face interaction is out of place in front of a curtain.

Shakespeare benefits from the speech animality of his audience and at the same time pays homage to it with an artistic treatment that resonates with their perception of the world. The theatre is a reflection of the real environment, but this image is not controlled by one axis and is therefore not a direct translation of real circumstances. In his "play within a play", Hamlet de facto arranges a mousetrap play for the conviction of the murderer of the former king; it is a concentrated alternative reality of their own reality.

On such an assumption one can perceive the theatre as such – as a selected choir of voices concentrating the ills and virtues of society, which are deliberately treated so that we shall listen to who we really are. Since everyone is responsible for their own aural interpretation, as we selectively listen to expressions and meanings that we are able to understand. Thus, although Hamlet's character dies on stage at the end of the play to rest in silence, *Hamlet*, as a deliberate play on words, speaks to the future generations of spectators and listeners.

Today, Shakespeare's works are perceived as an integral part of the canon of the most important works in world literature. And as "literature", we often encounter Shakespeare first, i.e. in a form that is written and not performed live. Nevertheless, these plays were not "something written" in their time, but were embodied, lively and voiced. People spoke, making the Shakespeare phenomenon possible.

The modern audience relates to Shakespeare in a slightly dissimilar mentality and with different pricked ears than his contemporaries. Dramas are no longer featured for "talking animals", but for a literate, text-based society, which has not lost the ability to listen, though it has to work harder to find a truly sensitive aural connection. As Hawkes declares, "player's oral art does indeed show the very age and body of the time, its form and pressure" (1973, p. 124). *Hamlet* and other plays are timeless, but their reception and featuring is time-dependent. We should be aware of this quality.

While the Elizabethan theatre was at its peak, the novel was just beginning to climb there as well, and only then did it gradually gain public recognition and suitable conditions for its dissemination. The genre of the novel was able to take the best of various literary forms, and in the case of theatre it was inspired by the emphasis on dialogue, which is a passage where the drama and the novel come closest to each other.

According to Norman Page, during the course of history, the novel began to appropriate some of the social functions of theatre, which resulted in the flourishing of one and the decline of the other (Page 1988, p. 26). This is a relatively strong statement, as both forms of verbal art can attract different groups of people, and the advantage of theatre was the requirement of zero input skills in terms of literacy. The audience of the novels must have known at least someone who could read in order to enjoy an orally presented text, but even more likely they were able to indulge in a private literary experience on their own.

Nonetheless, it is true that in the 17[th] century, people gathered frequently for informal reading, not of the Bible, but of the emerging and increasingly popular adventure novels and romances (Fischer 2003, p. 241). For instance, Cervantes based the principle of his novel *Don Quixote* on the satirizing clash of styles, i.e. the oral and literary ones, which can be seen as a hilarious commentary on the ethos of reading novels at the time. He, as well as other authors, managed to produce the first book best-sellers, and we will discuss one of the frequently read books published one century later than the *Ingenious Knight of La Mancha*.

By the end of the 17[th] and the beginning of the 18[th] century, literature began to convert into an increasingly present part of life. It served as a source of entertainment for group readings performed aloud and, thanks to its easier dissemination, became an incrementally important source of information and knowledge.

As books became a more accessible commodity for the more educated part of society due to market competition, Western Europeans began to prioritize the so-called extensive reading over the intensive one (ibid., p. 255). Under these designations, one can imagine the fact that limited access to books previously forced readers to constantly return to the one and almost repeat each word separately, so that the text was often perfectly studied. In contrast to this intense method, there is an extensive one in which readers can enjoy the benefits of an ever wider choice. Thus, the reader's voice took on many forms – the public one in oral reading for a group of listeners, as well as the private one using the potential of the inner voice, while the timbres and their characteristics adapted not only to social opportunities but also to the genre of the read text.

The comfort of the readers was also increased by the fact that in the 18[th] century, the division into individual paragraphs was definitively established, which was a process that began in the 16[th] century (Chartier 1994, p. 11). By the end of the 18[th] century, more than a third of Britain's rural population was able to read (Fischer 2003, p. 257), which helped the UK, along with other Western European

countries, to strive on fundamental economic benefits and associated development in all areas.

The market economy favours those who are able to read and write, so it is no wonder that countries with a long tradition of literacy are still ranking among the richest and most respected. In the words of Steven Roger Fischer, "for where there was wealth, there were schools; where there were schools, there was greater literacy; and where there was greater literacy, rapid advances occurred in all human endeavours" (ibid., p. 255). Be that as it may, such success depended on the concurrence of many circumstances, and it must be emphasized that it was first necessary to systematize and formalize the education system, which was gradually achieved thanks to the reforms of the 18th as well as the 19th century.

The novel, which we will now briefly discuss, was published in the 18th century. For our purposes it is useful to pay attention to its connection with the newly established phenomenon of best-sellers and the related entertainment function of the more widely read literature, which has a tendency to appeal to the masses and shows a certain lowbrowness. Reading aloud remained extremely popular and often served as family entertainment, much like when members of a household meet today in the evening in front of a screen to watch a movie or a series together. In the 18th or the 19th century, as part of such evenings often figured a novel about the adventures of Robinson Crusoe.

Daniel Defoe's novel can be classified as an illustrative example belonging to a group of early bestsellers that drew from many literary traditions and set others. What is crucial to us, however, is that this text serves as a proof that expanding literacy means that not only does the human mind adapt to the needs of the book, but vice versa, the book adapts to its reader. The ambitious traditions of high culture were thus forced to interact with the less demanding ones so that the texts could circulate across social classes and educational preconditions. According to Bullard, *Robinson Crusoe* refers to the literary tradition of a utopian island, but adapts to the requirements of the time and its execution proves to be a different type of writing (2018, p. 94).

Throughout the course of the novel, a literate person gets stuck on a deserted island, which is astonishing due to its wildness, and tries to survive in this environment while searching for order. Conveniently, it is his ability to write that helps him to refine his thoughts and maintain his memory. Writing thus becomes his companion, a comrade in solitude, which is only spread over time by other human beings.

QUOTATION 8.4

January 1. – Very hot still: but I went abroad early and late with my gun, and lay still in the middle of the day. This evening, going farther into the valleys which lay towards the centre of the island, I found there were plenty

of goats, though exceedingly shy, and hard to come at; however, I resolved to try if I could not bring my dog to hunt them down.

Jan. 2. – Accordingly, the next day I went out with my dog, and set him upon the goats, but I was mistaken, for they all faced about upon the dog, and he knew his danger too well, for he would not come near them.

Jan. 3. – I began my fence or wall; which, being still jealous of my being attacked by somebody, I resolved to make very thick and strong.

N.B. – This wall being described before, I purposely omit what was said in the journal; it is sufficient to observe, that I was no less time than from the 2nd of January to the 14th of April working, finishing, and perfecting this wall (...).

(Defoe 2016 [1719], p. 48)

The textual excerpt is processed in the form of a diary, i.e. a type of text that one reads quietly for oneself, but within a loud reading acquires a tempting form of the fictional speaker's presence and the feeling that we publicly reveal his inner voice, originally belonging only to him. Within the citation, nevertheless, another vocal contradiction is evident, with which it is purposefully worked. It is as if there were two Crusoes in the text; two voices struggling for the reader's attention, which bear a different relationship to time, claiming their own truth. These two voices compete to be heard.

The first one belongs to a young castaway, the second to a writer looking back on the past, which he comments on. During certain passages, these voices overlap, creating an internal dissonance that can be observed by means of deictic referents in sentences. Rivka Swenson then distinguishes these two voices in such a way that one is constantly frightened by a pleading desire to survive, being terrified of the possibility that it would be devoured, swallowed up or eaten by external forces. At the same time, the second, retrospective one, is slowly gaining strength and taking advantage of the weaknesses of the first. As a result, however, Robinson is overwhelmed by his own internal otherness, which linguistically consumes his young voice from within only to be defeated by the more experienced timbre of Crusoe who consequently won the right to correct the weaker voice (Swenson 2018, p. 21).

Robinson Crusoe serves as an example of a book that has been able to assert itself in various contexts of reading across wider strata of society, confirming that such an activity can civilly interfere with life and become part of it not only out of necessity or obedience but also due to pure joy and curiosity. It was accordingly treated as a phenomenon, as it skilfully followed up on motives that were already rooted in society. Among them, with the help of Paul Hunter, might be mentioned, for example, personal diaries and spiritual autobiographies, captivity or fear-of-captivity narratives, wonder books describing characters and behaviours that go beyond the ordinary and associated missionary accounts of conversions or tutorial successes in the New World (2018, pp. 8-9).

What is typical of today's titles with an engaging fictional world was not foreign to Defoe, who accompanied *Robinson* with several sequels in which the original text is elaborated into a new or quasi-independent narrative. Readers are already attuned to some specific expression and nature of the story they want to follow and listen to, although its quality might not be necessarily equal to the first attempt. In a way, however, they are already used to the timbre of the story and thus create a strong demand, which is naturally complemented by supply. The legacy of *Robinoson's* success and fame can still be seen in the micro-genre of Robinsonades and many adaptations, of which, for example, the film ones lend the story specific fixed voices.

If, during the 18th century, literacy penetrated the middle classes of society, then in the 19th century it seeped into the layers below them (Fischer 2003, p. 272). Books became increasingly cheaper, and therefore more affordable, which provided the conditions for further flourishing and nuancing of literary genres. It was popular to read quietly not only for study or spiritual purposes, but also for one's own pleasure. The rhetoric of the books adapted to this, and within the 19th century the tradition of the foreword was firmly installed, mostly consisting of the author's personal introduction to the individual reader (ibid., p. 288). Thus, through text and silent reading, one does not necessarily have to seek for a linkage with God, but a relationship with the author's personality is established, and the writers could thence begin to turn into celebrities.

Charles Dickens was able to make full use of this potential of personal glory and outperformed all contemporaries by realizing the importance of direct contact with his reader. He approached this not only through the successful imitation of speech of various human types and social classes in his novels, but also due to the fact that he himself was a capable oral reader. Dickens tested his sense of effective work with the voice at private events surrounded by his friends, to whom he read, and based on their reactions, he later edited the texts. Above all, however, he undertook grand tours throughout Britain and America, during which he read aloud to countless crowds. There were more than 470 such performances, which testifies to the contemporary recognition of the important position of oral reading as a social and cultural event (Page 1988, p. 144).

Dickens was intensely aware of the fundamental difference between quiet and loud reading and he specially adapted the texts for the purposes of his eloquence in front of the audience (ibid., p. 146). Ivan Kreilkamp devoted his book to the phenomenon of performative mass reading in Victorian times, which he summarized as "a mode of literary consumption that is intersubjective, often occurring communally; vocal rather than silent; productive and active rather than passive and receptive; often occurring in public spaces rather than interior, domestic ones; and – perhaps most significantly – somatically responsive, involving a performance or display of physical reaction" (2005, p. 91). The body is thus inextricably linked to the voice and is subject to the demands of other listening bodies, which express their attitudes not

only by what they say or not, but also by what they do. The physical presence of people enhances the atmosphere of a given text and even bears consequences for the acoustics of space, which results in an absolutely different auditory experience when compared to silent reading.

In the second half of the 19$^{\text{th}}$ century, a new invention appeared that would later change the relationship between sound and book. This is the so-called phonograph in 1877, which can anchor the human voice to embody the first "talking book". The development of recording technology was accompanied by great enthusiasm and naive ideas that it would evolve faster than it actually did. The notion was that by the end of the 19$^{\text{th}}$ century, families and acquaintances would gather in a living room to listen together to the voice of a miraculous instrument, a phonograph, which would read their favourite literary works for them. Nonetheless, decades and decades had to pass for sound reproduction technologies to spread among ordinary households.

Jonathan Sterne names the period between 1750 and 1925 as "Ensoniment" in analogy to the historical designation of Enlightenment (Sterne 2003, p. 2). During this period, thanks to technology, sound could become an object to make the world audible in new ways, assessing unprecedented constructs of listening and hearing. The mechanization of listening has manifested itself in areas other than literature, and that is why Sterne provides a concise formulation of how engineering science is perceived in connection with sound: technologies are "repeatable social, cultural, and material processes crystallized into mechanisms" (ibid., p. 8).

Audiobook sound is a process that can be realized through various sound technologies – those that were available at the time or those that are suitable for the occasion. In the core principle, however, it does not affect the audiobook if we listen to it on a gramophone or from a smartphone using headphones. It is this special situation of listening to literature that has arisen only recently, as it is still an oral, i. e. loud, rendering of the text, but only we can hear it in the headphones. Such a literary experience thus proves to be shared and private at the same time.

Going back to the past, at the beginning of the 20$^{\text{th}}$ century, Western Europe was able to celebrate great literacy success. Around 90 percent of the population in England, France, Germany was able to read and write thanks to a triumphant compliance with educational legislation (Fischer 2003, p. 297). In contrast, the literacy rate of the Austro-Hungarian Empire was around 60 percent, which is still an excellent number.

The beginning of the paperback era can be attributed to the 1930s, as the first Penguin Books were published in London in 1935 (ibid., p. 289). Literary text became a mass commodity and reading transformed into a mass-mastered skill. Therefore, the activity associated with the book grew to be a commonplace with it, since it could be carried out individually and each reader was able to read quietly at his own pace and according to his own interest and possibilities.

At that time, there already existed a commercial market for children's literature, and reading aloud to children was not so unusual, especially for the middle and upper classes. Otherwise, however, the collective notion of reading tended toward the inner voice rather than the loud voice. If read aloud, there was some special justification for it. By way of example, public authorial readings were still organized, which already followed a tradition established in the previous century, and preserved it during the 20th, with such events being an integral part of the literary industry in the 21st century as well.

Among the prominent poets of that time who publicly practised reading aloud, we can name, for instance, T. S. Eliot, who not only performed directly in public, but also recited his verses with his dark, solemn voice for radio. Furthermore, Dylan Thomas frequently participated in such literary-performative events, and his speech reached out to the more expressive, dynamically discovering possibilities of the voice against the text (ibid., p. 299).

Today's public readings by authors are organized on the basis of similar intentions as then: to create a market for the book, to promote it, to preserve or establish the author's cult as a celebrity, for listeners to literally experience authorial interpretation and finally to learn and to meet each other. For silent reading tends to be a lonely affair and one inclines to look for some company to share one's reading experience with.

A private way of reading is also a simultaneous act of performance and reception. Interpretation takes on a double meaning – it is semantic and it is a way of presentation, i. e. a voice production of the text. These two components are so intertwined that it is often difficult, if not impossible, to separate them. The experience is always connected with hearing and does not necessarily have to be acoustic, sounding in an external space. The environment of the mind would fully suffice.

This sonorous side stimulates its essential meaning, especially in connection with verbal art, but we no longer perceive reading only for aesthetic literary purposes. Over the course of the 20st century, the number of jobs, which practically consist of solving text-based problems and tasks, has multiplied. White-collar employees use their highly functional literacy skills every day, and for developed countries it can be stated with some exaggeration that the ability to read and write is the ultimate expertise that dresses, feeds and houses the majority of the inhabitants.

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?).

Definitively, the ability to read has also been shrouded in silence, as it is practical, effective and highly individualized – exactly in accordance with the usual ways of using modern technologies. At present, we do not even realize how long and arduous journey has led us to take literacy as a natural part of our lives. At the same time, it is an achievement of our culture and social efforts lasting thousands of years, which, paradoxically, seems invisible to us due to its ubiquity.

And yet in our lives we have never been so surrounded by text as much as we are today – it is everywhere. In written-over cities, we are overwhelmed by "letter smog" with all the writings screaming with the names of shops, streets, traffic signs, advertisements and billboards, graffiti, words on clothes of the passers-by, license plates on cars... One can continue indefinitely. The moment I write quietly alone in the room, there is also a large number of inscriptions and texts on various objects in my immediate reach, and this is certainly the same in your case too. Hence, we cannot avoid the predominance of textual stimuli even in our own private spaces, since reading has become a natural part of our public as well as private lives. It is a practice embodied in our physical environment, in our habits and actions.

It is only understandable that sometimes we are overwhelmed by letters and need to absorb information in a way other than reading. Shall we remind the previously mentioned illustrations, which were the pictures that in a way reflected the themes outlined in the text and thence communicated the story further. And let's remember the current most popular social networking services, which did not get into its leading position by chance.

The text does not present the prime role within Instagram or Tik Tok, 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. All the more so since Tik Tok does not engage in communication using static images, which we could perhaps compare to illustrations with the potential of a story in the case of Instagram. Tik Tok is focused on audiovisual communication that is realized here in short sequences. With a great degree of simplification, we could call it a poor substitute for the principles of theatre, under the conditions that we have already allowed ourselves to mention the previous comparison with Instagram. Textuality certainly does not play a role here, but an important factor is precisely the almost zero input capacity for observers and at the same time very primitive stimuli for today's "talking animals", which, unlike their ancestors, have a much shorter attention span.

That being the case, we now 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 where we want to relax. When we think of modern ways of reading, we must use this adjective with the knowledge that these practices hold deep roots and, surprisingly, in many respects they are not so modern as we tend to assume. However, the privilege of individualizing this 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.

Individual responsibility becomes all the more important in circumstances where textual artificial intelligence (AI) / large language model (LLM) was introduced to the general public in 2022, while previously it was only available to a very narrow circle of users. 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.

Interaction with this type of artificial intelligence, however, also offers challenges in the area of the reading situation, as this experience can become more interactive or the AI can be interrupted and questioned as a narrator who could present his story to us as it used to be (and of course still is) in the case of live narration. It is possible that the gradual expansion of artificial intelligence will motivate readers to move away from static traditional formats (such as a book), so they would prefer to consume more text-based content through conversational interfaces.[29] Nonetheless, what will certainly not disappear is precisely the principle of sounding the text through our reading activity, and also that the past is tied to the future in details that are actually close despite their distance in time, even though such news seem to be a threat to today's conservative view of already established working procedures in literature and its industry.

Above all, the ongoing way of reading at all times is conditioned by the performers of this activity themselves, who assign the texts some fresh sound and present-day meanings, thus making them new writings regardless of the year of their origin. According to Fischer, "writing is limited, reading open-ended" (2003, p. 8). Even through older texts, new significances for our time might be discovered. In any case, we would be influenced by our current manner of reading activity, but concurrently we might reveal an unexpectedly diverse range of meanings, if we relate older texts not only to the interpretive traditions of the time, but also to the customs associated with their very way of reading and compare them with the present. Such an effort to at least imagine it does not have to be in vain.

Knowledge is not a process that would just create its object – it still keeps on finding it and never reaches it completely. Even at this moment, we participate in another chapter in the history of reading. With each new silent saccade of the eyes, we take part in a thousand-year-old practice and move it on.

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[29]For a more focused analysis of the issue of the potential impact of AI on readership, I recommend reading Chen, Liu, and Cheng 2020.
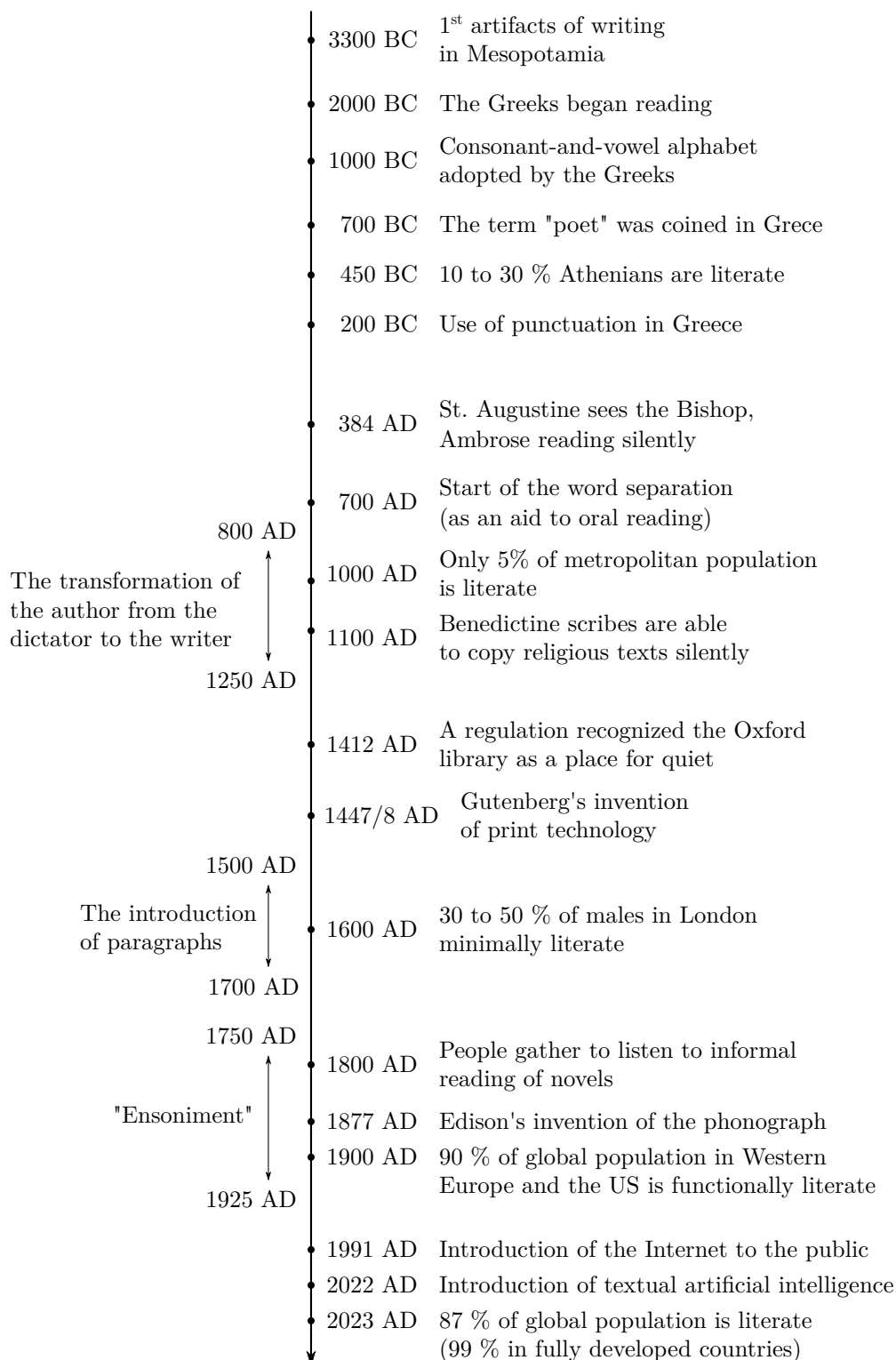
3300 BC	1st artifacts of writing in Mesopotamia
2000 BC	The Greeks began reading
1000 BC	Consonant-and-vowel alphabet adopted by the Greeks
700 BC	The term "poet" was coined in Grece
450 BC	10 to 30 % Athenians are literate
200 BC	Use of punctuation in Greece
384 AD	St. Augustine sees the Bishop, Ambrose reading silently
700 AD	Start of the word separation (as an aid to oral reading)
1000 AD	Only 5% of metropolitan population is literate
1100 AD	Benedictine scribes are able to copy religious texts silently
1412 AD	A regulation recognized the Oxford library as a place for quiet
1447/8 AD	Gutenberg's invention of print technology
1600 AD	30 to 50 % of males in London minimally literate
1800 AD	People gather to listen to informal reading of novels
1877 AD	Edison's invention of the phonograph
1900 AD	90 % of global population in Western Europe and the US is functionally literate
1991 AD	Introduction of the Internet to the public
2022 AD	Introduction of textual artificial intelligence
2023 AD	87 % of global population is literate (99 % in fully developed countries)

800 AD — 1250 AD: The transformation of the author from the dictator to the writer

1500 AD — 1700 AD: The introduction of paragraphs

1750 AD — 1925 AD: "Ensoniment"

FIGURE 9.: Timeline of Selected Events from the Reading History

Part III.

The Sounding Core

9.

Echoes of the Cycle

In writing as in speaking, innumerable other voices echo; they must, simply for language to be. These other voices are both aural and written; in their writing, aurality echoes.

Karmen MacKendrick

Voice implies a certain embodiment of sound. At the same time, it shows an essential and intricate relationship with the body, because it is the body that controls the ability to emit and receive sound, even including the inner voice of our mind. But the issue is more complicated. In this and the following chapter, the abstract and the concrete pervade as two ways to one goal – to get closer to the core of the sonority of verbal art. Both abstract and concrete ideas are not meant to contradict each other, but, on the contrary, they serve with the intention of mutual complementing and making the sound of a literary work stand out. Ultimately, they might also help us discover the sonority within ourselves.

So far, individual aspects have been commented on, which, in our opinion, form the sound cycle within the literature that was supplemented by other topics, which were rhetorically called "echoes". The main subject of this chapter is the "core" that we imagine as the sound essence of a work in which ideas come together or clash and interact. Such considerations will be utmost metaphorical and borderline, and the motif of the echo is naturally connected with them, as it is a useful means of argument for our needs, highlighting the vibrating properties of sound that spread further and further.

It is clear that not even the whole dissertation, let alone the one chapter, stands a chance to completely exhaust the established topic. This is simply not possible, nor is it necessary, since the sound is constantly evolving and especially the inner one is so complex, unmeasurable and abstract that it would be foolish to think that it is likely to be fully described and explained. Thus, we do not solve the problem completely, but rather look for it together with the questions that we ask ourselves in such a way that we at least gradually discover the inherent sonority of the text.

Ideas, assumptions and claims intertwined throughout the previous chapters formed echoes of thoughts, inspired by a fruitful theme while trying to imprint at least a basic order on it. Other questions, objections or extensions that the theses could raise are then only other echoes involved in the dialogical understanding of the relationship between sound and verbal art. Let them resound.

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. In the course of reading, we are accompanied by our desire to understand the text, so our perception is thus occupied by a voice that satisfies this desire. Or it does not – of course, it is possible that there might be a dissonance and the voice is not able to convey the meanings that appear in the text. Our inner timbre does not have to necessarily resonate in accordance with the words, which then leads to misunderstanding and confusion. Nonetheless, if we succeed, the text and our perception will merge and we can seriously think of something like "the voice of the text".

Therefore, listening is an engaging activity – not just hearing, but devotional listening, during which we find ourselves *in* sound and not *outside* it. The core naturally indicates an inward direction, and for that reason it is productive for us to orient ourselves in this way through our arguments as well. Understanding is intoned, and it is behind the resulting tones that there is a whole range of processes or principles, which are considered here very abstractly. After all, even very exact science has not yet entirely deciphered this issue.

Listening is such a natural activity for us that we often do not have to notice it significantly, or we do not tend to isolate it at any rate to become aware of it. Meanwhile, once discovered, it can provide the reader with another kind of literary work experience, perhaps even more intense than before. The possibilities of the inner voice in particular are extraordinary and can make a book an attractive object on which to test the possibilities of one's vocal rendering of the text. 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.

MacKendrick claims that "what the reader wants from reading and what the lover wants from love are experiences of very similar design" (2016, p. 48). Both cited nouns (lover, reader) are directly derived from those activities, being their literal embodiment. The reader longs to fall for the book, and reciprocally, he wishes for the perceived text to be given up in the same way. Both, the lover as well as the reader, do so in a desire, probably not fully aware of all the consequences of their actions, guided by the hope that it will be worth it, without any guarantee. The goal is the comprehensively lived out activity itself, the experience of which dominates human consciousness and fills it with inner satisfaction and meaningfulness.

In this sense, we could proceed to consider bodily pleasure. We can hear sound and we might actually feel it. It can penetrate our body and become a sensual matter. After all, Roland Barthes suggested a similar topic over his essay "The Pleasure of the Text", in which he emphasizes the physical and even erotic delight from the act of writing, associated with inserting the "grain of the voice" into a literary work. In fact, even his selection of the word "grain" can lead us to a certain concentration, the core from which more and more implications can branch out and blossom.

"The pleasure of the text is that moment when my body pursues its own ideas", says Barthes (1975 [1973], p. 17) and he is right that the body does not have to be just a biologically functioning shell for the mind, but a peculiar influence involved in the perception of the text, which can even take on a dominant role. Sound in all circumstances touches the bodily interior and can thus contribute to our overall self-awareness, since in the voice, our mind is able to naturally merge with our physical being. Hence, speech bears a body and a soul, as it lives by both of them.

A natural, true and living voice is unthinkable without intention, emotion, determination to action and above all an expression of the whole personality that we articulate towards someone or something. And a literary text can naturally do that. Of course, language is added to the game as a broad system, thanks to its concrete implementations we shall enjoy mutual understanding. Language is abstract, speech is incarnate, and therefore in connection with it, it is only appropriate to think of a voice.

Just as every body moves differently, so does every mind while using language in a different way. Each voice sounds distinct, which is actually caused by both the mental setting and the physical possibilities. It could therefore rightly be said that the voice indexes the body from which it arose. An individual body possesses a unique voice that underpins its singularity, resounding against the timbres of other speakers. Elizabeth Fowler argues that "art is the habituation of bodily experience" (2018, p. 32). Verbal art is inserted into a person through the voice; the body is able to create it, hear it, immerse itself in it, understand it and interpret it by means its reaction.

The voice as the core of bodily communication can be perceived as a synaesthetic matter, since in addition to the resulting tone we hear, we can feel its resonance haptically and experience the pressure of our vocal cords or the throat constriction at the mere thought via the inner voice. If we want to get closer to the core of the discussed phenomenon, we must do so through a complex interconnection of several facts, which will only reveal to us the complex internal relationships prevailing at the centre of events.

The material of the body and the material of the sound shall merge, one influencing the other in an intricate canon. In the course of the creation of the text, we do not write mere words, but lay down stimuli for internal reactions. Wording is not only representative, but also materially alive.

Another sense that engages in synaesthetic swarming is, of course, sight. The text is embodied corporeally as well as it is provided on the page. Even visual input exerts its impact on the perception of a literary work and can influence the final impression. Hence we see the sound, we hear it and we feel it. On the other hand, it must be admitted that such an elaborate complex of reactions cannot be completely controlled by will or determination. In short, it just happens and our task is to give it the appropriate space and concentrate.

Nevertheless, there may still be something out of reach in our voice. It is a highly fleeting, unstable phenomenon, which cannot simply be anchored in memory, because then we would consider at it as an object, and yet it is a subject, because it represents ourselves. In contrast, it is interesting to note that we are not even able to notice many of its properties. For example, we cannot even hear our own tone and rhythm without practice and reasoning. With respect to the outer voice, we are completely biased precisely due to its bodily basis, as it deprives us of hearing our own vocal manifestations without distortion.

Taking into account the sound of our own actual voice transmitting the actual speech, we hear it from two sources – the first from the inside, when the vibrations travel through the bones and soft tissues, and also the second from the outside through the ear canal. Others have only the latter option, through which they can recognize us vocally. Thus, the essence of the voice seems to be constantly and successfully escaping us.

The role of the others in the matter of our voice must not be overlooked. Each voice and its speaker is set in certain historical, social and cultural contexts. It is defined by the individual assumptions along with the societal forming pressure, which is reflected, among other things, in what, when and with what motivation we read. The core is thus formed from the outside as well as from the inside, needing both sides for its integrity. In this regard, Lux and Wagel note that intercorporeality and interaffectivity form the basic preconditions for empathy (2017, p. 32), that is, inserting the essence of one's self into the intentions of a certain relationship in which emotions are inherently included. For the core is not isolated, cold and callous, but throbbing and relational.

Even from a neuropsychological point of view, it has already been confirmed that our brains tend to simulate actions and experiences we read about using, simply put, "mirror neurons" (see Koopman 2016, p. 84). Such a disposition should therefore serve as a precondition for empathy, because although we reach to others, we feel the effects in our inner selves. Through others, we learn about ourselves, such a process is mutual and engaging. There is a number of studies confirming that frequent contact with literary narratives contributes positively to the development of empathic abilities (e. g. Oatley 1999; Bal and Veltkamp 2013).[30]

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[30]In contrast, it is possible to oppose such a claim by deliberating whether more naturally sensitive people tend to read fiction. Or even that may not be completely accurate, so we might still

In addition, we might even mention an elaborated concept of so-called "narrative feelings" (see Miall and Kuiken 2002), which are sensations closely associated with experiencing a fictional story bordering on immersive experience. Absorption or transportation into the fictional world, about which extensive literature can be found (see Busselle and Bilandzic 2009; Green and Brock 2000), represents another of the key aspects of our argument, since what is more from the point of view of our subject than the experience of absolute involvement.

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. All these ingredients are necessary in order for such a valuable type of encounter with the text to happen at all.

All empathy must be somewhat analogous, as Hogan argues, and the naming of the individual emotions we experience in the course of absorption is guided by this very principle: if we feel an emotion that we designate in one word, it is basically an acronym for a particular situation, causing, through a set of given circumstances, the emotions one feels (2009, p. 82). We may be exposed to the same situations that can evoke a whole range of emotions in individuals, which we then designate differently. And conversely, one name of emotion may hide the whole spectrum of circumstances by which it may have been evoked. On the other hand, for intentional understanding, it is necessary that we find at least similar experiences behind words and thus understand each other on the basis of analogous comparisons. Empathy is therefore a matter that is relevant to both social and individual existence.

It should be further noted that the basic understanding of empathy can be twofold. The first is represented by so-called cognitive empathy, which is the ability to derive the inner beliefs and thought processes of the other subject, while the second type of empathy, affective one, represents the capacity to share the feelings and emotions of others (Stansfield and Bunce 2014, p. 9). It is the latter empathy that plays a significant role in transporting the reader to the work, so he could experience it with understanding and delight.

As already indicated, sound is a synaesthetic matter connecting multiple senses while being subject to numerous factors. Spatial and temporal circumstances also represent another pieces of the puzzle that need to be considered during the discussing of the absorption into the literary work, and therefore reaching for its sounding core. Marie-Laure Ryan introduces the term "spatiotemporal immersion", which, in respect to the circumstances of time and place in the narrative fiction, signifies the transportation of the reader to the scene of the story, instead of being its mere external observer (2001, p. 130). The voice is naturally subject to

proceed in our considerations in such a direction that will allow us to get closer to the literary core imbued with its sonority.

the demands of the time during which it stretches smoothly and the space to which it adapts in its sound. The reality is not being copied by the voice in literature, but might be suggestively created to the extent that we become a part of it. We touch the core closely, but we cannot realize it during that moment.

The absorption is so suggestive precisely because, in its concentrated form, it includes various aspects of the living world, which also incorporates the speech of its natural actors, i. e., fictional speakers. A relatively extensive survey by Alderson-Day, Bernini and Fernyhough aimed to map out whether readers are actually able to retrospectively realize suggestive vocal experiences associated with silent reading, focusing on the characters' voices. During the survey, questions were asked whether readers are consciously aware of this phenomenon or to what extent it is easy for them to imagine the way a fictional character speaks, etc.

The percentage results are relatively promising, as a substantial proportion of participants responded positively to their sound imagination of narrated speeches: 79 percent confirmed that they were aware of the experience of listening to literary characters, and for 60 percent of them it is quite easy to evoke the voices in the course of reading (2017, p. 101). It is also gratifying that in the verbal comments included in the research, it was possible to trace the participants' awareness of the "intertwining of voices", i. e. an assertion that the work does not consist of one fixed voice, but the sound structure of the text is much more complex and the perceived sound impression is only the result of other processes (see examples of responses on ibid., p. 103).

For the sake of completeness, however, it should be added that although the survey was conducted with more than 1,500 people, it took place on the occasion of the book festival, so respondents consisted of people who are actively interested in literature, are well-educated and their reading experience is naturally more extensive than the population average. The results of the research at least offer an assurance that our abstract thinking is somehow traceable in people's literary experiences.

The voice is therefore present, although we do not place such emphasis or attention on it in our immediately aware consciousness. 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. It is impossible to leave it out of our mental consideration, since we would need inner speech for this eventuality as well. Of course, thinking does not take place exclusively through internal verbal processes, but in the case of perception and interpretation of literature, we cannot do without the ability to think via language. In this sense, it is appropriate to mention Wiley, who quotes Oliver Sacks' words: "we are our language" and adds that our real language, our actual identity, lies in the inner speech (2016, p. 1).

It is the ability to think by means of our inner voice that contributes to many aspects of our vocal uniqueness, and thus recognizability from others. And 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 lit-

erary 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, thus enriching ourselves, for such resounding is one of the foundations of human communication, to which we include the works of verbal art.

Communicating through voice is something that is fundamental to the constitution of our humanity. Kreiman and Sidtis point out that the very word "personality", derived from the Latin *personare*, represents a person as the owner of the voice (2011, p. 342). The Latin term refers to the meaning such as "sound through", which originally drew attention to the fact that the actor's mouth emitted a voice through a mask. Nonetheless, over time, the close connection with the theatre has loosened to the point that any individual can be described as a person.

It is only convenient that this word first appeared in connection with a theatre that comprehensively translates human existence into art, and the voice as one of the essential constituents cannot be missing. Within the theatrical performance, we witness the literal embodiment of many vocal expressions, we experience their fleshiness and the fact that in the resounding diversity they participate in a certain higher sound unity. The words we use to express ourselves are ours, but at the same time we must realize whether we happen to be repeating only the words we know, that is, the words of the others. Even in everyday life, we are persons who each express themselves through their idiolect, but at the same time we connect with others through these words and again, within the framework of our linguistic uniqueness, we participate in something higher, just like the actors. Except that our performance does not have a clear ending.

Vocabulary, which is a gradually acquired part of us, not only manifests itself externally, but also naturally makes an impact on the structures of our inner thinking and perception. Of course, it must be acknowledged that inner speech will be different from outer speech, just as the idea of an object is dissimilar from a real object. Imagination is a mode of thought with a key relation to language, but it is not entirely dependent on it. It is therefore not correct to consider inner speech as distinct from external language only in degree, but not in nature. 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. In part, it may succumb to rational operations, but the other segment still remains as some uncontrollable and unpredictable force, as mysterious as the sounding core we want to reach.

When considering the core, we must not forget imagination also due to the fact that this mental capacity accompanies the creative process, and thus stands at the very beginning of the literary work, and is also necessary for its further execution in the perceptual mind. Such an interpretation of a literary work is then twofold

– it represents both the sound-performative act itself as well as its reception. Our vocal perception, even if it is "only" through inner speech, generates patterns such as intonation, phrasing, emphases, rhythm, etc. precisely on the basis of how we approach the text, with one influencing the other.

Therefore, the term "interpretation" can be understood to inherently include these two intentions. The meaning can thus protrude acoustically over or through the way how the given wording sounds. As Franke argues, "understanding cannot be just a matter of taking ready-made significances of words and combining them", as there is so much more to the meanings and the importance of sound rendering serves as a proof of that (2014, p. 7). Thus, the text as such stimulates and plays out human abilities to the extent that the letters, holding the words in the silent surface of the page, become action factors, encouraging the ability of human perception to come to life to the point that they become living characters.

So again, we come in our arguments to the already mentioned synaesthesia, as we approach the ear through the eye. In the sound core, a substantial number of factors are constantly dragging on, the subsequent responses or inspirations of which can be called echoes. 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.

This is followed by 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.

The voices in the text continue in their resounding, provoking us to read on and on, as their development is dependent on word processing and our will to pay attention to them, so the we might enliven the vocal sensations in our consciousness. Aesthetic experience emphasizes the essence of experience in general, and therefore it is essential to perceive vocal expression not only as a mere tool for sounding words, but as an independent means through which we can, among other things, enrich ourselves by reading the work of verbal art.

Much has been said about voice and speech, sometimes even used almost synonymously, so it would be wrong to leave this without any comment. Voice is sound, but in our view speech is its essential destination through which stories can be narrated. And they can be expressed since there is a human consciousness that longs

for literary works to be written and read, so that their voices can spread across hitherto unknown fictional worlds and, after reading them, reverberate the echoes of these stories.

It is a cycle that will not just cease, for there is always something to draw from. Such a simple activity at first glance hides infinite potential. We cannot grasp where the core sonority of the work really resounds, but that is good. Like a magnet, it constantly attracts us as it smooths the auditory chaos in the mind and provides it with structure through the verbal arrangement of the text, enjoying the harmony of voices. Ultimately, the sonority is inexhaustible.

10.

Cycles of the Echo

> Words never fade away but echo on for eternity.
> Let your echo ring sweet.
>
> *Richelle E. Goodrich*

The echo implies a certain disembodiment of the voice. At the same time, however, it shows an essential and intricate relationship with the body, as it is the body and its ability of auditory perception, thanks to which the echo can be registered at all. But the issue is more complicated. In this and the previous chapter, the abstract and the concrete pervade as two ways to one goal – to get closer to the core of the sonority of verbal art. Both abstract and concrete ideas are not meant to contradict each other, but, on the contrary, they serve with the intention of mutual complementing and making the sound of a literary work stand out. Ultimately, they might also help us discover the sonority within ourselves.

Although often referred to as a supplement or note aside from the principal stream of argumentation, the echo as such can now enjoy the status of the source theme in this text. It is inspiring for us thanks to its inherent connection with the broader issue of sound and at the same time it is argumentatively fruitful for its very principle and strong metaphorical potential. Nevertheless, echo is not just a rhetorical tool, since if we examine it in more detail, it will help us to reveal many important insights into the sonority of the text, however abstract and therefore borderline they may be.

Many times, with the help of various arguments and illustrative examples, it has been outlined in this thesis that sound itself serves meaning – it can support it and it can be its bearer. 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 metaphorically it can be argued that sound is reflected in the echo as an expanded meaning.

Echo is not a literal translation of words, it is selective, and everyone subconsciously makes such a choice differently. 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 sound has a natural tendency to be enveloping, perhaps to the extent that we do not even notice it and consider this environment to be natural and clearly given. Surrounded by our echoes, we are witnessing a constant process of origin and revival, as the echoes alternate, changing in dependence on what we are facing.

Nonetheless, it does not mean that this "cycle of echoes" should always leave us only to be completely replaced by another. What is heard around us is repeated until it penetrates our consciousness, by which we then constantly receive new stimuli. This is one of the reasons why the echo begins loudly, but its exact end is difficult to determine, as it merges into a silence that is full of small and difficult-to-distinguish sounds. Our minds are not silent, much has already been written here. Its silence is only external, and therefore we should not underestimate the influence of what we can call "echoes", although we argue in a strongly metaphorical sense.

The fact that a lot of work will be asserted through metaphorical implications is not a weakness, but a necessity. If we want to approach sound in art via an echo, we can hardly do with precisely defined physical properties. In addition, imaginative metaphors serve as a natural link between the capabilities of human language and consciousness. They are not laws that necessarily have to be applied, but they rather evoke associations and outlining patterns. With the help of imagination, it serves as a mediator between the abilities of reason and the senses, while allowing us to face new questions for which we seek not only universally valid, but especially individual answers.

Sound, and particularly inner-sound feeling is highly subjective. It is in a sense inherent in the echo, which, however, can be imagined as an occasion to listen, when objectivity clashes with subjectivity. 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. Listening thus becomes intersubjective in this sense, since it is relational: "I am in the soundscape through my listening to it and in turn the soundscape is what I listen to, perpetually in the present" (Voegelin 2010, p. 83).

According to Lisa Folkmarson Käll, Ovid's retelling of the myth of Echo opens up a productive understanding of subjectivity as relational and intersubjective (2015, p. 62). The speech of the enchanted nymph Echo is based on the relationship to the original source, which is someone else's voice, but that does not mean that the sound that Echo makes in response is not her own. The sound travels from subject to subject, it is somewhere between them, depending on the mutual position of the nymph and her object of love, Narcissus.

The echo of the nymph is imbued with creative repetition, which is characterized by its own subjectivity. If we were to claim that the echo is only a repetition of an incomplete original, we would be deeply mistaken. The echo arises in relation to the original, but it is a distinctive sound formation that always has its origins, and its meaning can be sought with an emphasis on the stimulus that evoked it, as well as on the process that is entirely in the hands of this cursed nymph.

Echo is not just a function of the beautiful Narcissus, proving that he would be the centre of attention in the storyworld. Echo imaginatively transforms his words for her own benefit, although her desires are not fulfilled and she eventually loses her body, which is inextricably linked to her voice. In the case of Echo, however, the body disappears and the voice persists, gaining immortality.

Nonetheless, it should be noted that this transformation is the second and therefore the final one. It was preceded by the first through the punishment of Juno, who cursed the nymph for her eloquence, by which she wanted to cover up facts that were not to be revealed to the goddess. The loquacious nymph was turned into an answering being. Although her speech thus became subject to such a limit that she can only speak in response to someone else's voice, it forces her to cherish words, constantly rethink them, and deal creatively with their meaning. Juno disciplined Echo for using language through language itself. During the first transformation, Echo acquired her characteristic property, but only as a result of the second metamorphosis, caused by Narcissus's rejection, did Echo the nymph truly become an echo.

The nymph lost her body, so the voice that had been previously embodied became fully disembodied, and therefore universal, accessible to everyone of us. Only we are the source of subjectivity, since we are the perceivers of echoes. In Ovid's retelling of the myth, the nymph turns into stone, her body dries out and she as a being becomes invisible and ubiquitous at the same time. Herein lies the mystery and fascination of sound – it is not directly observable, and yet we are aware of it.

The couple of Echo and Narcissus is not accidental, as they are counterparts that balance out each other. The nymph represents sound, the beautiful young man embodies sight. Echo lacks a body, Narcissus is corporeal. Adriana Cavarero argues that the myth in question tells the story of an "impossible reconciliation of the voice and the eye" (2005, p. 165).

If perception is impenetrably limited to one side or the other, it is not a convenient distribution of the situation. Narcissus is too absorbed in his mirror reflection on the water surface so he cannot listen to his aural reflection through which the enamoured Echo communicates with him. At the same time, none of the reflections exactly copies their original source, but mediates its transmission as if shifted and in motion. The water surface is turbulent and the voice is fragmented. Repetition in the sound as well as in the mirroring image is thus an action in itself, which acquires new meanings through this process and is not just a shallow and incomplete

duplication of the original. And although Narcissus does not see himself perfectly in the water, he is enchanted.

Narcissus' corporeality proves to be his destruction, because instead of reciprocating the nymph's love, he loses his heart to his own flickering image and, as a result, turns into a flower. His last words "Farewell, dear boy, / Beloved in vain!" (Ovid 2018, p. 73) Narcissus speaks anxiously, but Echo herself is the one who is allowed to have the last word, and through repeating Narcissus' speech, she borrows the words a new sound and a new meaning.

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. It resides in space, filling it. Words shall be compared to itinerant relicts that meet in spaces, in bodies, and especially in sound or sonorous sense, which can only reach the body. Every speech occurs under certain conditions and according to them it resounds – echoes of the past as well as the incoming ones shape its context.

So the voice resides in words, but in a sense it is even prior to them. Echoes, for their spatiality and permeable boundaries, can be considered as paths or connections between individual destinations of speech. They are intertwined through actual speech, across writing and written. Indeed, they modulate the contexts in which we find ourselves verbally and, through the sonorous sense they imply, derive the resulting sound that we perceive. 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. It is a cycle that does not necessarily have a beginning or an end – only continuation is vital.

However complicated and complex this idea may be, as a result we always perceive one final and genuine voice of the work. But does the work speak to us, or do we speak through it to ourselves again? Speaking is relational and so is echo in its principle. 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.

In virtue of the text and through the way we perceive it, we strengthen our self-awareness, our auditory us-shapes, which are distinctive for us only. Nevertheless, uniqueness does not mean detachment, and we must remember that our own voice – both metaphorical and physical — had been formed in connection with others. Literature is a completely unique speech phenomenon, as it allows one to transform the utterance of another, that is, writing, into their own voice. On the basis of such a dialogical background, it can therefore be legitimately argued that the meaning of any word cannot be determined with absolute certainty, since it always arises from a different voice and its metaphorical echo sounds in each mind individually. As Frank Farmer notes, "it carries with it the accumulated tones and overtones,

accents and traces, sounds and shadings of all its journeys" (2001, p. 64). Each utterance is thus filled with repercussions and echoes of other speeches, which do not speak separately in one tone, but in their combination form a new, unique one.

As already indicated, the relationship with time plays a very important role in this regard. According to Foucault, language is an entity that essentially "binds time" (2015, p. 76). 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. So what time is it embedded at?

John Mowitt borrows Benjamin's words to demonstrate the idea that echoes could serve as a key principle in the fight against historicism: "Doesn't a breath of the air that pervaded earlier days caress us as well? In the voices we hear, isn't there an echo of now silent ones?" (2015, p. 34). Through the echo, the past is updated, but it must be borne in mind that the echo subjectivizes and does not transmit the past "as it really was", as this is simply impossible. Thanks to the principle of echo, the past resounds in the present and approaches the future, in which there is a hope for new, as yet uncreated meanings. Coherence is thus created and maintained through echo. After all, human consciousness is defined by its continuity.

Among other things, however, creative spontaneity is also typical of the human mind, which manifests itself in the word union as the so-called "fantasy echo". This phrase would be coined by Joan W. Scott as one of the formulations that can contribute to useful interpretive work (2001, p. 285). In essence, "fantasy echo" is the imperfect reverbalization of the source which is so different that it offers completely new meanings, but which are connected with its originator through a deep and often unconscious association. Thus, there are paradoxical circumstances where the echo offers an entirely fresh and unexpected semantic outcome. If we think of echoes in the usual sense as a combination of repetitive and creative, the inventive part predominates here as we hear "beyond the ear".

Oftentimes, completely new and original ideas are born out of error, and yet they are not detached from the circumstances in which they originated. They will always be connected to us, since our mind and our perception constitute the centre in which voices and echoes eventually find their refuge. The objective reality around us is not so significant, but it is crucial how it is co-created with the help of these sound stimuli.

Reality can thus be modelled using differently focused attention with appropriate vocal accompaniment. Echoes can take on different intensities and can cause understanding and misunderstanding of what is being experienced. Graziani emphasizes the property of echoes that they can condense the whole weight of discourse along with other meanings into a few words (1992, p. 387). Such a sequence continues to repeat and change, so it is important to realize that although the origin of the echo resides in the past, its actual being is as current as the presence we experience.

Private echoes can also be figuratively imagined as a dialogue with ourselves, as they exist as long as we are able to use language. Thus, echoes have their limits, as they depend on the consciousness to which they cling. After all, the first punishment met Echo for her individual verbal talents, which obscured the adulterous activities of Juno's husband, as the nymph tried to fool the goddess with them. After uttering the curse, however, Echo is unable to provoke a conversation, but has become dependent on the other side, on whose initiative she can only speak.

Her speech is secondary in order, but even these unsuitable starting conditions Echo was able to adapt so that she could get the most out of them to express herself. Narcissus calls out and Echo uses his speech to request his love and draw his attention to her own existence: "'Is anybody here?' and 'Here!' said Echo. / He looked around in wonderment, called louder / 'Come to me!' 'Come to me!' came back the answer" (Ovid 2018, p. 69). From the point of view of feminist criticism, Echo could be seen as a silenced woman who is subject to a man as she is completely dependent on his utterances (Käll 2015, p. 64). Within this interpretation of the myth, Echo loses her position as a self-reliant individual and must issue a phallocentric language that should define her.

Nonetheless, such an approach to the matter robs us too much of a substantially more imaginative interpretation of the situation in which the punished nymph finds herself. The feminist vision ignores the fact that although Echo faces restricting limits, she treats them at her own discretion to express her desires. Thus, the nymph is creative within the given conditions, which may increase the value of her speeches, and not undermine them by the claim that she only subordinately repeats the masculine subject.

By all means, echo as such is forced to be restrained, since it cannot speak first, while it must not remain silent, as it is compelled to respond to the sound stimuli around it. The echo is immersed in the sound – it constantly listens, it continuously produces sounds and transforms them. Such an activity exposes not only new meanings, but also other aesthetic aspects of sonority. For example, Chapman points out that in the case of onomatopoeic expressions, we can also rely on the adjective "echoic" (1984, p. 38). Such a designation only supports the aesthetically-acoustic suggestiveness of echoes that mimic their audible surroundings, and at the same time seem to add an appealing dimension to it, pleasing the ear. The echo is therefore inextricably linked to an interaction at several levels – between the environment and the perceiving subject as well as within the internal structures of the mind of the listener who generates the sounds or meanings at the same time.

Leaving aside the myth of Echo and Narcissus, we can think about who is actually talking when the echo resonates. To what extent is the echo actually the speech of the author of the original utterance? After all, the sound went through a process that changed it. Moreover, there is no doubt that the echo can be understood as a sound reflection. So is the real beginning of the echo this "reflection surface" and

the original speaker rather serves as a source of inspiration and a catalyst for the whole event?

In addition, such an assertion would also fulfil the assumption that the echo offers a varied perspective on the matter. Thus, the echo presupposes more angles to consider, which, however, can also constitute human consciousness, since we are not established personalities and we can be more or less consciously internally divided. Hence, we change along with our echoes.

Although the echo essentially lacks a body and we consider it in a strongly abstract plane, we can say that the echo is dependent on the body, although not on its own, but on ours. Consequently, it is a sound with an identity that co-creates our own individuality. This is one of the reasons why silence is actually just a seeming notion or rather an idealistic designation, because what speech demands from silence is again another speech in return, i.e. an echo. As supported by MacKendrick: "In our speaking are both resonance and silence, each allowing the other – sometimes rhythmic in their alterations, at other times awkward" (2016, p. 27).

We can attribute the resonance of the voice to the echoes, which constitute the small modifications of the condensed sound together with the content of our voice that carry it away and beyond. The movement of echoes creates a certain structure, which is not always smooth or regular. Often, the already mentioned "fantasy echo" creeps in, which disrupts the order established so far and offers a new or unexpected solution that forces us to deviate from the direction of our thinking.

There might be a movement between ideas along the route, through which we can reach an unexpected outcome, emerging with new meanings or solutions to the issue we were dealing with. Kramer even mentions the phenomenon of "echoes of echoes" and dares even further in his thinking, arguing that the whole world converses through echoes with itself in an endless and growing dialogue, and often the echoes resound together with voices even louder than they came originally (2019, pp. 53-54). In our deliberations, the echo gradually loses its original strength, but its essence remains in its persistence, and its end cannot be clearly determined, as it is the subject of constant transformation, endlessly fading into silence.

Even the physical point of view can confirm the statement that the echo changes with each repetition. It is always returned at a higher pitch than the sound which awoke it, as a certain part of its frequencies is absorbed by the obstacle hit by the original sound wave (Berry 1962, p. 23). In the actual physical world, echo can also be considered a technical error, or an unwanted or unintentional sound event. Nevertheless, in this sense only human consciousness interprets it as a mistake and is able to take steps that would suppress the echo or prevent it altogether. The technical flaw in the current environment is, in the abstract intentions of consciousness, analogous to the "fantasy echo", which can also be often welcomed and sometimes disruptive.

Be that as it may, this is just another proof that external sound can be tamed to a certain extent, but sound in our mind is subject to laws other than purely physical ones. It is the venue of a whole polyphony of voices accompanied by echoes lingering on and on. One idea is just arising and begins to live fully in resonance with others, which are carried through voices provoking other echoes to the extent that both phenomena merge and resonate in the fresh union. Through the imagination, this mysterious mental faculty, such a swarm creates an impression that could be described as the joint voice of the literary work.

Therefore, there is no completely universal sound notion of a specific text, because under the audible result lies an immeasurable number of creative as well as constitutive processes. From their sum, the echo enjoys the privilege of the last word. But which really is the last one? Ultimately, the sonority is inexhaustible.

Conclusion

The auditory ideal is considered to be harmony, i.e. putting perceptions together into a concordant whole with a complex internal structure that outwardly makes sense even to an individual uninformed about the issue. However, the more inquisitive ones tend to penetrate deeper and reveal the individual layers and relationships within such a functioning unit. In the previous pages, we set out towards the sound of literature as the leading phenomenon of our questioning. It was rather a leaning towards a quest, an attempt to consider already covered topics from a different angle.

Textuality manifests itself in countless forms, and one of the most direct ways into human mind is sound. It can stimulate and play out one's abilities, and through a piece of literary work both depict and inspire emotion. All the more so if such a vehicle is the voice, which can offer a potentially wider range of expressions than speech. It is obvious from the previous chapters that one word can have countless nuances within the vocal realization. At the same time, the qualities of the voice are universally and more naturally understandable than the words themselves. However, only in combination do the best expressive qualities of both stand out.

This often happens unnoticed as an implicit form of understanding what is being communicated. When we read, we are driven by our interest to understand. Perhaps it is here that one can perceive the origin of the fact that this dissertation tried to argue *towards* the sound of literature. The direction of such research is not necessarily binding, as is sound, which tends to surround the listener, or even permeate and saturate them.

Despite the fact that in the literary-theoretical discourse we help ourselves with terms, national and historical classification, genres, schools and movements, what all literary works have in common is anchoring in sound. And even the fact that in some cases sound is completely excluded (such as in the visual poetry discussed here) indicates a strong relationship to sound – after all, it is otherwise an implicit part of reading.[31] In the previous chapters, we often specified the general concept of sound to the concept of voice, a sound that is essentially human and at the same time unique to each one of us. By reading, one also reflects on their own self, this

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[31]Of course not for hearing-impaired people, for whom the relationship to sound is in a sense represented by synesthesia.

reflection is their echo and at the same time the echo of other ideas, meanings, experiences and previous texts connected with the lines being read.

The echo thus becomes a medium of dialogue, which can take place even in this very moment with the conclusion of this dissertation. Furthermore, this is very good, even desirable, if that is the case. The voice shall not be silenced, but should be an inspiration for further polemics, consideration and research, which are created by combining perspectives, connecting and standing in opposition.

The searching process itself is not necessarily harmonious. After all, even in this dissertation one can pick out passages of dissonance and an attempt to connect phenomena that are often controversial. In each individual case, however, it is the voice that organizes words, sentences, meanings and understandings that ultimately creates harmony. What is under such a simple statement was an effort to reveal in the previous chapters.

A special relationship to sound was represented by silence, which in its perfection can be just an idea, but within the perception of the stream of literary narration it can be considered as its underlying basis and the structuring principle of sound perception. From the chapter devoted to the potential of silence in a literary work, the argumentative attention shifted to the narrator's voice, which determines the text's basic attunement and which also cooperates with the phenomenon of silence by purposefully turning to it at the moment when it allows the voices of others to be heard.

These are manifested (in the nomenclature used here emphasizing the tendency towards the phenomenon of the narrator and narration as such) as narrated speech. The subsequent chapter delineates their importance for the variety of the reading experience, since even silent reading can be an exceptionally audio matter, as the actual phonation capacities of the reader cannot create such complex timbre structures as we are able to produce in our imagination during the perception of the text. Narrated speech is also about giving a convincing report both about the external soundscape of the environment of the fictional world as well as about the internal soundscapes of the individual characters in the story.

Despite such a high malleability of speech in literature, it is not possible to reliably approach the actual speech, despite the efforts of a phonetic character such as the so-called eye-dialect, which with its higher demands provokes reading abilities and at the same time draws attention to its artificiality by the non-standardity of its notation. Actual speech, however, inherently embodies the actual voice, which gives it a unique tone and thus turns the universally used language into a personal statement not only by means of the specific use of vocabulary and sentence formation, but precisely by the fact that the nature of the voice of each of us is unmistakable, similar to a fingerprint. This chapter compositionally closes the first part of the dissertation, which is intended as an imaginary cycle of sound in literature. It is far from an exhaustive concept of the topic, but rather the

establishment of basic positions from which it is possible to understand the matter and which at the same time makes sense as a whole of related issues.

The second part of the dissertation tried to offer four selected outlines of topics that relate to the issue of sound in literature, often in unusual contexts. This is the case, for example, in the first topic, when the chapter devoted to typography tries to stand up to the claim that the visual nature of the read sign translated into sound affects its perceived sounding. This is, of course, related to the established printing habits that we are used to accept, or to experiments and oddities that throw us out of the usual confines in which words are written, and we are forced to react intuitively to these stimuli.

Another investigated theme is the writing process itself, in which the element of voice is also present, as the very result of the verbal arrangement was probably the subject of internal reflection and contemplation taking place (not only but also) in words. The vocal essence therefore accompanied the text even before it was created, as a gesture of the mind supported by the act of writing itself – a gesture of the body. Although, from the position of the reader, the perceived words are not originally "ours", the voice we imprint on them during our reading rightfully is.

Nonetheless, this cannot be claimed about the following discussed topic regarding the audio versions of literary works. As has been argued many times before, the voice realization of the text is in its own way a unique and implicit interpretation of the literary work, which, however, does not necessarily make us as readers-listeners mere passive recipients. On the contrary, we can react to this additional voice layer of the narrative that was presented to us, and we can be interpreters not only of the literary work itself, but also of the method and strategy of its audial rendering. Since attentive listening does not mean just mindless following, but requires our mental participation in the form of attention and creative interest.

This would also be the ideal case of the reader-listener in the historical circumstances to which the last output in the second part of the dissertation is devoted. It is a generally known fact that the ability to read silently began to be massively applied by humanity only in the course of the last hundred years, and the physical human voice was for most the only way to come into contact with the written word. The development of reading in the sense of a loud and (apparently) silent way was also inspected from the point of view of changes in its functions, prestige or social use. An arc is thus made from the ancient performers to the present, when we are constantly surrounded by stimuli forcing us to read, whether it is textual technologies (such as the Internet and, more recently, text-based artificial intelligence) or simply visual smog in the form of inscriptions in public and private spaces.

The last part of the dissertation tried to approach the very core of sonority in literature. The chosen means of expression are also related to such an abstract assignment, their character is highly metaphorical and speculative. The main motive and principle of the last two chapters is the echo and the cycle of literature, argued in many contexts. One of them is, for example, how to uncover the core, i.e.

full immersion not only in sound, but in the reading experience through the four mentioned reference points within the cycle. Working with the principle of echo has proven to be beneficial for its rooting in sound and because it inherently carries the principle of reflection, reverberation, multiplication, and at the same time preserves the past through the creative shaping of the present. A literary work is thus perceived as a resonating jumble of voices, their linguistic and semantic imprint carries the principle of echo, which they leave behind and at the same time pass it on so that a new opportunity for the voices of others to emerge can enter.

This dissertation does not aim to establish any rules or laws, let alone to fully exhaust the chosen broad topic, rather it has the ambition to thematize sound and literature in the multiplicity of what this connection offers. It is often done so with the help of metaphors that evoke associations and outline patterns rather than strictly declaring a certain rigid opinion or law. After all, sound itself is a dynamic event, not a static quality, and it would be appropriate to understand the past chapters in the same way. As a subject for further discussion, polemic, reshaping, without strict chronology and with the hope that the insights contained therein would resonate within the reader's mind.

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