

Seemingly distant from literature, we have found ourselves in a new edition of the periodical *Slovo a smysl*, which attempts to open the problematic issue of sound in and beside literature. This issue has been inspired by new discussion about the avant garde, theories of performativity, and obliquely also by ‘sound studies’. This concrete impulse gave rise to a series of lectures in the summer of 2016, entitled *Zvukokrajina*, which was actually, literally a soundscape. In the translation of this term are hidden two wellsprings of inspiration: on the one hand, the term comes from the word *zvukohra*, which E. F. Burian used in his *Polydynamice*, an avant garde manifesto of approach to music and words from the year 1926; on the other hand, it is the contemporary concept of the soundscape as one of the parts of the aural environment in which we live and which we, as human beings, are capable of perceiving and to which we somehow relate. This concept has various possibilities of reception and utilization from the realm of sound design all the way to the observation of the wild outdoors. Both of these wellsprings aim at the reflection and analysis of sonic artworks, with which, we are interested in its intrusion in to various forms of art, respectively — literature, film, music, and sound for sound’s sake. Because of this, this issue has its own specific structure, which is, in some sense, ‘polydynamic’, featuring studies which sometimes exceed the framework of literary studies and focus, rather, on music or sound. Marie Langerová focuses on Czech phonetic poetry in her article *I Speak, Therefore I am*. Her examination adds — as the first of retrospectives — one of the translated documents, a letter from the Dadaist Raoul Hausmann to the poet Milošlav Topinka from the 1960s. Matěj Kratochvíl’s *From Un-music to Music*, an examination of avant-garde medial relations *The Musical Employment of sound in the 20th Century* are only slightly different from her approach. Kristýna Celhofferová pushes for a deeper connection between Janáček and Čapek’s *The Makropulos Affair* and modernism in the article *Existence and He, Who Faints at The Makropulos Affair, The Campaign of Shadows (Modernism) and in the Spirit of the (Central European) Land*, and on the other hand, Pavel Kordík, in a precise analysis, looks at the motion of the songs of Miroslav Kabeláč, which draw inspiration from Hrubín’s poetry for children and the accompanying illustrations from Josef Čapek.

From the rubric of the ‘sketch’, we have dared to coin the title *Sketched Soundscapes*, which are really about some kinds of illustrations, or rough drawings, or fragments from landscapes which are ruled by sound, whether in the form of immersion



in the acoustics of the human voice (Radek Skarnitzl), the consideration of rhythmic waves of poetry (Klára Čermochová), or the brutal discrepancy of sound and image in film (Jiří Anger).

And since we are a literary periodical who has embarked on a voyage to unknown landscapes of sound, we asked Václav Flegl, jr., what sound or, more importantly a soundscape, means for a film sound technician. Jiří Anger and Ondřej Sýkora bring to this issue, in translation, one of the impressive theoretical texts about punk music and its bodiliness from Dave Laing.

The last fragments of our soundscapes are two reviews of notable texts on music theory, which both diverge from the broader understanding of the phenomenon of modern music, *The Body of Music* by Ondřej Galuška (reviewed by Jakub Kudláč), and Olga Kovaříková's review of *Poème électronique* by Martin Flašar.

Our listener surely deserves a rest, so, under the rubric of *Retrospective*, we included Josef Čermák's piece about Otokar Fischer with examples of his translations, focusing on certain passages from the work of Friedrich Hölderlin and Franz Werfel.

**LH — KS** (translated by NH)

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