

## Introduction

Sounds surround us all the time, in every moment of our life. We start to experience sound stimuli from the outer world in the foetal period, long before we are born. If not disturbed by any illnesses this experience lasts continuously till the very end of our lives. There are loud, harsh sounds distracting our daily routine and sounds so discrete that they are hardly discernible. Is absolute silence possible at all? The experiences of John Cage in an acoustic anechoic chamber prove that even under such reverberation-free circumstances one hears sounds of their own nervous system or blood circulation. “Until I die there will be sounds” — stated Cage.

It is the ubiquity of sound that made researchers of many different fields interested in acoustic phenomena. For some of these branches of science sound investigations may seem very remote from their ‘natural’ domains. However, sound studies have not always been so prevalent and it was the auditory turn that contributed significantly to their popularization. Technology enabled recording, processing and broadcasting sounds and thus led to the age of secondary orality. Nowadays broadly defined sound studies are of interest to musicians, musicologists, literary and cultural scholars, linguists, anthropologists, aestheticians, historians and theoreticians of architecture and, rather obviously, to physicists, neurobiologists, psychologists.

This issue is devoted to analyses of sound within various texts of culture. The presented contributions examine works of different semiotic systems, employing various methodological tools. Agnieszka Lniak focuses on metatheoretical aspects of the debates within sound studies and arrives at her own concept of onto-aesthetics of sound deriving from Deleuzoguetarian concepts and avant-garde musical experiments. Dariusz Brzostek analyses problems of silence and sound objects; the author regards silence as a framework for the uncanny sound experiences. Magdalena Szydłowska is concerned with defining local identity by means of sound and radio broadcasting.

A significant part of the presented contributions deal with the problem of the audiosphere in genres created in different sign systems. One of the obvious research areas seems to be the language of radio broadcasts. Paulina Czarnek-Wnuk focuses on radio documentaries and the possible use of the term soundscape in their analyses; she juxtaposes both categories, showing the areas of their interpenetration, but also their distinctiveness. Joanna Bachura-Wojtasik takes up the issue of transforming reality by the radio plays’ makers. Natalia Kowalska-Elkader in turn discusses the radio experiment taking a form of radio play, introducing the employed sound and voice structures and methods of their transformation.

Three other contributions concern the poetics of sound in literary works. Elżbieta Pawlak-Hejno focuses on soundscape of selected examples of Polish literary reportage. The audial layer of the works is analyzed on two planes: constructional and anthropological. Łukasz Piaskowski discusses the category of audiosphere in literary studies. The author examines its modes and basic features, he is also concerned with intersections of the audiosphere of a poetic work and its auditory interpretation. Adam Dziadek discusses the anagram as a literary quasi-genre referring to de Saussure's concept of anagrams. The author identifies very specific examples of the form, strongly stimulating both the speech apparatus and the audience's hearing in the poetry of Ian Hamilton Finlay. The contribution of Anna Mach concerns different genre matters related to the broadly understood issues of sound. The author discusses the phenomenon called punk cabaret, defining its musical, performative and textual features.

"No sound is innocent," writes Alan Hall, British radio producer. For the makers of artistic radio forms, there are truly no 'innocent' or 'neutral' sounds. The contributions in this issue clearly prove that sound sphere of any cultural text is not without significance.

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