

Abstract

This paper examines the role of synaesthesia in Karel Teige's manifestos from the 1920s. The first part is devoted to the theoretical grasp of synaesthesia as a metaphor, in contrast to the notion of synaesthesia in the psychological sense. First, the concept of synaesthesia as used in psychology is briefly defined. Then the theory of conceptual metaphors is introduced. After describing the general functioning of metaphors, the theory is used to define synesthesia as a metaphor.

The second part deals with the theoretical thinking of Karl Teige in the 1920s. Using selected texts, the chronological approach attempts to outline the development of Teige's theoretical thinking from the first texts around the founding of Devětsil in 1920 to the 1928 Manifesto of Poetism.

In the analysis of Teige's texts, synaesthesia is considered from two viewpoints. Firstly, as a theme, and secondly, as a linguistic figure frequently used by Teige. The relation of the two occurrences is discussed as well.

A certain amount of attention is also given to the theoretical and artistic texts of other authors to show the connection between Teige's programme and the theoretical thinking of other members of Devětsil and their artistic production.