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Editorial

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Editorial

Dear Readers and Authors,

You are receiving the first issue of the *Opera Slavica* journal with a new subtitle *Journal for Research in Slavic Languages, Literatures, and Cultures* in a modified concept that offers not only linguistic and literary contributions, but also texts of interdisciplinary nature.

The journal also features a thematic block of specialized articles reflecting on the ongoing scientific research, debates and scholarly events. The thematic block in this presented issue explores problems connected with misunderstanding and conflict as a civilizational and intercultural phenomenon.

Misunderstandings and conflicts make up an inseparable component of all kinds of interpersonal interactions, from personal relationships to international conflicts, and their impacts affect relationships between individuals and groups of the society as well as various cultures, nations and entire civilizations and their members.

The thematic block offers diverse views on the misunderstandings and conflicts and their dynamism across various milieus, societies and social and cultural phenomena. The individual papers reflect on dialectic actions as the movers of interpersonal activities and social events as well as entropy boosters within various levels and types of real or fictitious social frameworks, methodically encompassing combinations of linguistic, literary-scientific, cultural-logic, political and historical approaches.

The paper *O síle slova* (On the Power of Words) by Roman Madecki attempts to provide a linguistic reflection on Václav Havel's plays and essays that feature linguistic and interpersonal communications as the central themes and building stones. In his essays, plays and speeches, Havel was repeatedly concerned with a broadly conceived conflict as a discord between the actual language code, its users and the world in which they exist. He monitored various communication pathologies that spawn conflicts and misunderstandings and which can have fatal impacts on the individuals and entire societies.

An essay by Gabrijela Puljić presents a pragmatylistic analysis model of a dramatic conflict in theatre plays, namely *Posljednja karika* (The Last Link) by the Croatian playwright Lada Kaštelan, which served as a suitable text for an analysis of the conflict. The analysis focuses on pragmatic features of the contemporary Croatian drama, which is mostly characterized by an ambiguity of space-time borders, monological-dialogical parameters of the text and a multilevel polyphonic communication.

František Všetíčka pays attention to the misunderstandings among members of coexisting ethnics and cultures as a central motif in the broadly discussed novel *Cejch* (The Stigma) by the Ore-Mountain writer and teacher Zdeněk Šmíd. The author views the still rather taboo subject of the complicated and controversial coexistence of the Czechs and Germans in the western borderland of the Bohemian basin through the prism of a novel built on a paradoxical principle that approximates this work to the prose of Ivan Olbracht and Karel Hynek Mácha.

Besides the thematic block, we also recommend the other articles, overviews, news and reviews by authors from the Czechia, Croatia, Hungary, Russia, Slovakia, Serbia, and Ukraine.

We will inform the readers and contributors of the upcoming issues and thematic blocks in the section *Issue Being Prepared* on the journal website: <https://journals.phil.muni.cz/opera-slavica>.

Roman Madecki, Jiří Gazda



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