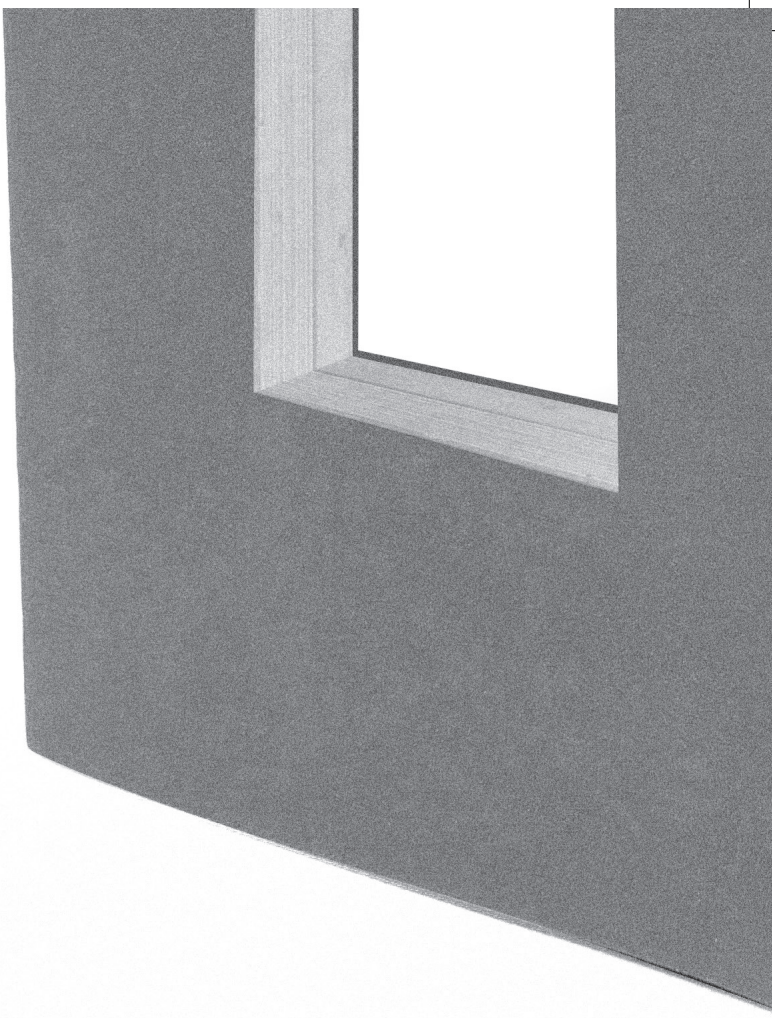
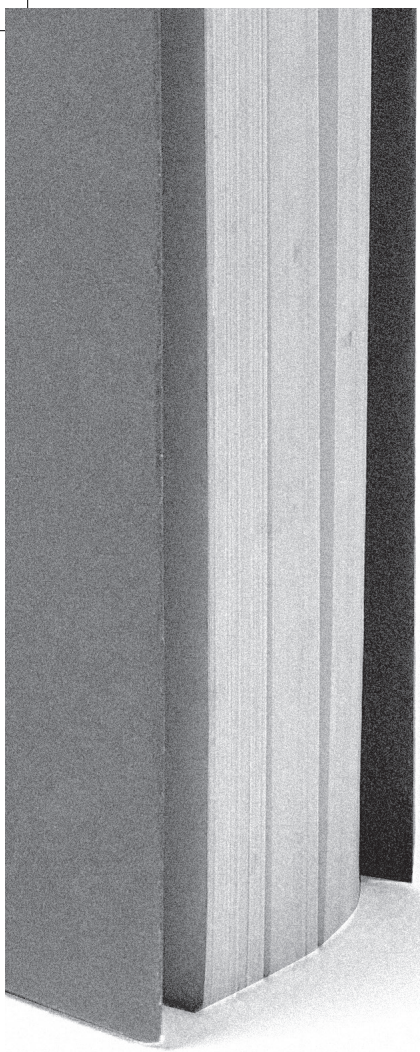


BRNO – PRAHA 2022



JAN TLUSTÝ

Příliš hlučná prázdnota

MEZERY, OTŘESY A SMYSL V LITERÁRNÍM DÍLE

Teoretická knihovna vychází ve spolupráci s Ústavem pro českou literaturu Akademie věd České republiky, v. v. i.
Publikace vznikla v rámci výzkumného záměru Ústavu pro českou literaturu Akademie věd České republiky, v. v. i. (RVO: 68378068).
Při práci na textu knihy byly využity zdroje výzkumné infrastruktury Česká literární bibliografie (kód ORJ: 90136).

Rukopis knihy vznikl s podporou Ústavu české literatury Filozofické fakulty Masarykovy univerzity.

Kniha byla vydána s finanční podporou Ministerstva kultury České republiky a Akademie věd České republiky.

MINISTERSTVO KULTURY

Akademie věd České republiky

Lektorovali:
doc. Mgr. Jiří Koten, Ph.D.
Mgr. Zuzana Fonioková, Ph.D.

© Masarykova univerzita, Jan Tlustý, 2022
© Host — vydavatelství, s. r. o., 2022
© Ústav pro českou literaturu AV ČR, v. v. i., 2022
ISBN 978-80-275-1094-8 (Host — vydavatelství, s. r. o.)
ISBN 978-80-7658-050-3 (Ústav pro českou literaturu AV ČR, v. v. i.)

OBSAH

ÚVOD: STOPY, KTERÉ NIKAM NEVEDOU **14**
Otřesy: paradigmata a mezery 16
Co čtenář v knize najde a jak knihu číst 18
Mezery jako cesta ke zjevování 20

I. MEZERY, ANALÝZY A NETĚLESNÉ ÚČINKY **24**
1/ FENOMENOLOGICKÁ KONCEPCE: ROMAN INGARDEN **25**
Místa nedourčenosti 27
Konkretizace a zaplňování míst nedourčenosti 30
Ve slepé uličce aneb co Ingarden nevidí 37

2/ TEORIE ESTETICKÉHO ÚČINKU: WOLFGANG ISER **42**
Prázdná místa jako nevyjádřené souvislosti v textu 44
Negace 49
Procesualita čtení: putující hledisko, představy druhého stupně a pasivní syntézy 53
Tři námitky vůči Doleželově kritice Isera a návrat mimese 57

3/ TELAVIVSKÁ NARATOLOGICKÁ ŠKOLA: MEIR STERNBERG A MENAKHEM PERRY **64**
Dynamický systém mezer a cizoložství krále Davida 64
Mezery a narativní zájem (napětí, zvědavost, překvapení) 67
Mezery dočasné a trvalé 70

4/ MEZERY A SÉMIOTIKA: UMBERTO ECO (I.) 73
Presupozice 75
Intertextové a běžné scénáře 77
Topik a abdukce 80

5/ TEORIE FIKČNÍCH SVĚTŮ 85
Neúplnost jako sémantický a kulturně-literární fenomén – Thomas Pavel 89
Princip minimální odchylky a imerze – Marie-Laure Ryanová 92
Malé světy – Umberto Eco II. 100
Neúplnost fikčních entit, nepříznakové mezery a definování – Ruth Ronenová 103
Mezery a intensionální funkce nasycení – Lubomír Doležel 108
Mezery v lyrice – Miroslav Červenka 111

II. MEZERY, TĚLO A SMYSL 118
6/ MEZERY A INFERENCE Z POHLEDU KOGNITIVNÍ VĚDY DRUHÉ GENERACE 119
Mysl vtělená, enaktivní, do prostředí zanořená a rozšířená (4E) 120
Zrcadlové neurony, vtělená simulace a fluidní čtení 123
Explanační mezera 127

7/ ENAKTIVNÍ PŘÍSTUP: MARCO CARACCIOLO 131
Svět vnímání: od Merleau-Pontyho k enaktivismu 133
Fikční světy, světy příběhu a světapodobnost 139
Jak vzniká zkušenost s textem 143
Mezery z pohledu enaktivní teorie 150

8/ PRAVDĚPODOBNOSTNÍ DESIGN A BAYESIÁNSKÉ INFERENCE: KARIN KUKKONENOVÁ 155
Pravděpodobnostní design a vtělený čtenář 157
Emoce, predikce a mentální knihovna 162
Od imerze k pocitu plynutí 167
Mezery, detektivovy střevíčky a to, co se nestalo 170

9/ OD KOGNITIVNÍ VĚDY K ETICE: HORACE PORTER ABBOTT 174
Tři podoby neznáma 176
Do očí bijící mezery: nevyprávěné události a nečitelné mysli 178
Stínové příběhy aneb co by se mohlo stát 183

10/ MEZERY A PÉČE O DUŠI 189
Pavučina Gestellu 189
Závislost a politika 193
Zamyšlení a pohled ze dvou hor 196
Otřesy, smysl a péče o duši 199
Vykloněnost do ničeho a mezery 203

EPILOG: DO SVĚTA NA ZKUŠENOU 210

SUMMARY 215
LITERATURA 221
JMENNÝ REJSTŘÍK 245
VĚCNÝ REJSTŘÍK 253

SUMMARY

Too Loud An Emptiness. Gaps, Shaking and Meaning in Works of Literature is a scholarly work that deals with different concepts of gaps and indeterminacy in literary theory. These are examined from a historical perspective, where different approaches to gaps are analyzed, from a contemporary perspective, where the author gives an overview of recent approaches in literary theory, within the framework of second-generation cognitive science, and finally, from a philosophical perspective, where the experience of "Nothing" is explored through the lens of Heidegger's and Patočka's phenomenology.

In the first part, named "Gaps, analyses and non-bodily effects", the author explores the different ways the understanding of gaps has changed in classical concepts of literary theory, especially in R. Ingarden's phenomenology, W. Iser's theory of aesthetic response, at the Tel Aviv School (Meir Sternberg, Menakhem Perry), Umberto Eco's semiotic theory and in various variants of the theory of fictional worlds (Thomas Pavel, Marie-Laure Ryan, Umberto Eco, Ruth Ronen, Lubomír Doležel, Miroslav Červenka). The author points out that the varying understanding of gaps in these theories is given by different methodological approaches, which view literature from the perspective of various points of interest. Ingarden was the first to describe the meaning of spots or places of indeterminacy (*Unbestimmtheitsstellen*); however, his idea of filling these gaps is usually limited to banal examples, which

do not take into account the experience of modern art, where incompleteness often works in a radical form through fragmentation, tensions between different narrative perspectives et cetera. Iser took a lot of inspiration from Ingarden, while revising his teachings substantially. For him, blanks (*Leerstellen*) are essential in the ability of a literary text to have an effect on the reader. Unlike Ingarden, however, he does not understand them as properties of the fictional world, but as unexpressed connections between various textual fragments, as well as narrative perspectives that the reader must reconcile, in order for the blanks to "disappear". Iser, like Sternberg, also took into account the virtual dimension of reception and the importance of hypotheses. Sternberg develops a "dynamic system of gaps" that is firmly rooted in narratology. He distinguishes between permanent and temporary gaps, and relates the latter to narrative interest (curiosity, suspense, surprise).

Eco's semiotic theory deals with the idea of filling gaps, or deducing implicit meanings, especially in connection with contextual presuppositions that are related to so-called "overcoding". In this concept, Eco uses the theory of frames, and does so in an original way. The theory was developed by first-generation cognitive science, and as such, it considers inferences by common and intertextual frames, while highlighting the importance of hypotheses conceived as Peirceian abductions. Fictional world theorists further develop the understanding of inferential processes, but at the same time, they see gaps from the narrow perspective of logic: as claims that cannot be verified. Despite a general agreement on the incompleteness of fictional worlds and their entities, there will be debates about the limits of inferring implicit meanings (for example, Ryan's different concept of the "principle of minimal departure" and R. Ronen's theory of definitization). The author also deals with Doležel's critique of Iser and shows that Doležel projects a logical concept of gaps into Iser's theory of reception: quite inadequately, for the theory

focuses primarily on the effect of literary texts on readers and does not understand filling in gaps as creating fictional facts, but as a virtual dimension of reception. Červenka's little-known theory of the "fictional worlds of lyrical poetry" is also mentioned, as it is one of the few that addresses the issue of gaps in poetry.

The second part named "Gaps, Body, Meaning" deals mainly with gaps in terms of theories influenced by second-generation cognitive science, which emphasizes the embodied nature of cognitive processes. These theories no longer understand inferences on a solely conscious, propositional level (as does Eco's theory of inferences by common and intertextual frames), but they show that inference processes are influenced by unconscious, bodily reactions to the text (especially in the case of the so-called "embodied resonances"), which are then associated with higher level cognitive functions and social-cultural practices. The author introduces the theory of embodied reading in three steps: firstly, he describes the general principles of second-generation cognitive science and its view of the mind as embodied, enactive, embedded and extended. The theory of mirror neurons and the concept of embodied simulation are also discussed; the latter contributes to explaining the reader's ability to understand the experiences and intentions of fictional characters. The limits of the neuroscientific approach are also explored (in relation to the so-called "explanatory gap"). In further chapters, the author deals with M. Caracciolo's enactivist reading theory and the concept of "probability design" developed by K. Kukkonen. Caracciolo understands reading as the interaction between the text and the reader's experiential background: the reader's experience of, or interaction with the text takes place on several levels at the same time: from unconscious, bodily-perceptual resonances, through emotions, to meanings associated with the reader's cultural background. At the same time, the enactive

nature of the reading experience leads Caracciolo to abandon the notion of the fictional world. He replaces it with the new notion of "worldlikeness". In relation to gaps, enactive theory shows that the readers are generally unaware of the gaps in the fictional world; however, the meanings associated with the physical and emotional experience of the narrative world are important to them.

Kukkonen uses predictive coding theory (also known as predictive processing or bayesian predictive model), which has begun to gain ground in neuroscience in the last ten years. Based on that theory, Kukkonen views reading as interconnected predictions on various levels — the story level, the embodied reader (unconscious embodied resonances) and a mental library (predictions based on the reader's cultural backround). Her original concept of "reading by proxy" is also discussed. Following up on Iser and Sternberg, Kukkonen explores the virtual dimension of reception when filling gaps, although she does not see it merely on the conscious level, but also in connection with the unconscious embodied resonances associated with the embodied reader. The second to last chapter is devoted to Abbott's concept of egregious gaps and shadow stories. According to Abbott, egregious gaps appear in some narrative texts; these are are permanent gaps that worry readers because they cannot be filled and thus, they evoke the experience of unknowing. This experience also has ethical implications, in Abbott's view, as it refers to the transcendence of the Other and its irreducibility to a story. At the same time, Abbott takes note of another strategy, where the reader tries to escape the experience of unknowing and fills permanent gaps by means of so-called shadow stories, which are fragments of hypothetical stories or, in other words, things that could have happened in the fictional world.

In the final part, the author abandons the discourse of literary theory and examines the concept of permanent or egregious gaps from the perspective of Heidegger's and

Patočka's philosophies. In this part, he develops the idea that the experience of literature and, more intensively, the experience of Nothing (*das Nichts*) within permanent or egregious gaps, may bring the reader to realizing his or her existence, the phenomenal nature of the world, as well as meaning, which is related to the human existence. This idea is developed in an allusion to Heidegger's and Patočka's reflections on art as a process where truth (alétheia) reveals itself and where one experiences transcendence from the world and its beings (Patočka's "third movement of human existence", which is a movement of "truth" or "breakthrough"). In a more narrow sense, this idea is examined in relation to Heidegger's lecture "What is Metaphysics?". In this lecture, Heidegger discussed the relationship between objective, scientific conception of beings, and Nothing, which reveals itself in anxiety and confronts a person with the possibility of his or her non-existence. The author also takes into account Patočka's interpretation of "leaning out towards the night and nothing" in his *Heretical Essays*, where he thinks of it as a historical event related to World War One, where people were confronted with, and shaken by, the massive scale of deaths, and the loss of meaning. In both of these ideas, the experience of "leaning into nothing" can remind people of their existence and their ontological openness, that is, the freedom in interpreting the meaning of the world. Thus, the experience of nothing, including the aesthetic experience associated with the Nothing within egregious gaps, may become an eye-opening experience, and an opportunity to break free from the demands of the technological-political "Gestell" — various forms of technological-political manipulation that replace people's meanings with their own, and deprive them of their freedom. For Patočka, such a "shock" becomes an opportunity to change one's attitude to life, and to return to the Socratic care for the soul, which also has a political level. In the same way,

however, we enter the field of care for the soul in art, which draws us into various modalities of human meaning and, in a radical form, reminds us of this meaning through the experience of the Nothing within egregious gaps.

Přeložil Matouš Hořínek