

Summary

Poetics of Intersubjectivity. Cognitive Narratology and the 20th century Prose

The book is intended to connect research on narration with the empirical science of embodied mind. The most important analytical category is its *intersubjectivity*, which is defined as the ability to adopt the emotional, sensual, cognitive perspective of another person. I regard the intersubjective mode of human consciousness as cognitive architecture, which allows the creation and literary response of any narrative form (eg. fictional, autobiographical). My main focus is the literary narrative, especially in the modernist novels from the turn of the 19th/20th century to the late twentieth century. Cognitive narratology and empirical studies of literary response are the methodological framework for the entire project.

The book consists of five chapters, which define the embodied mind and intersubjectivity in different areas of literary studies such as in the history of Polish modernism, the morphology of narration, the structure and form of fictional narration and fictional heroes in the context of the reading experience.

Chapter One: *The Modernist Mind. The History of Literature and Empirical Research* shows the origins of Polish interest in the empirically tested consciousness of the subject. In it I discuss two case studies of early modernist writers: the work of Stanislaw Przybyszewski and Karol Irzykowski. I show how their interest in the functioning of consciousness influenced the poetics of their prose and how important it was for their literary criticism. These issues are based on other cultural discourses of the time: science, psychology and philosophy, which gave rise to a new concept of consciousness. I also concentrate on showing the similarities between the artistic representations of the conscious mind and contemporary inspiration that comes from today's empirical science, including cognitive science. I make mind-reading a historical category, as part of a procedural and cultural order.

Chapter Two: *The Poststructuralist Mind. Narratology in Transition* presents the current status of cognitive narratology in the face of changes in narratology as a sub-field of literary research, which have been taking place since the 70s. I put the stages of its development in order, present the main

representatives and their research projects on narrative. I spell out the differences between these new trends and the formal structuralist narratology. A similar reconstruction of this research field and the systematization of the narrative concept under the banner of cognitivism has not yet appeared in Poland. My own project is derived from Monica Fludernik, David Herman, Alan Palmer, Mary-Laure Ryan, Lisa Zunshine, Patrick Colm Hogan.

In Chapter Three: *The Narrative Mind. Intersubjectivity and Narrative Theory* I present the main thesis of my project which focuses on redefining the discourse of narratology and the most important elements of narrative theory. I also introduce the basic terminology of the narrative theory of intersubjectivity. I show that an insight into the subject's mental state is inherently fixed in any form of narrative – from those that seem the most anti-personal to the most subjective. I name different models of intersubjectivity, which are implied by the different varieties of historical narrative such as projection, simulation, identification, separation and externalization. I define narrative perspective as a dynamic and blended category not based on the fixed position of the narrator against the storyworld. I also show that it is impossible to form an acute categorization of forms of novel narrative on the basis of the status of the narrator. The mechanism of continuous accommodation of perspective is also discussed in this chapter. I also point out the markers of its liquidity in the course of different varieties of narration. I place the theme of intersubjectivity within the ranks of research of the process of creating fiction and constructing a fictional world whose inhabitants can be considered as being the result of a common (authorial and readerial) mental experiment. The narrative in this approach is a product formed through the intersubjective collaboration between the author and the recipient, who (at a different time) perform a similar cognitive operation: they represent a mentally anthropomorphic entity (narrator), who is telling about other anthropomorphic and miming entities (characters). I recognize the literary form as the main factor involving (and stimulating) the emotions of the reader and his ability to immerse himself in an imaginary fictional event.

Chapter Four: *Figures of Intersubjectivity in Twentieth Century Polish Prose* includes the presentations of narrative models of intersubjectivity. I discuss their relationship with the traditionally defined conventions of showing consciousness in 20th century Polish prose. I go beyond the conventions of the representation of a character's inner speech (point of view, speech apparently subsidiary, stream of consciousness). I also show the non-verbal, distributional dimension of a narrative mind. I define projection as the model of a narrator's full access to the internal states of the characters. I do not equate it with omniscient narration – an accurate insight into the

experience of a character, which the narrator may obtain through an unambiguous interpretation of examples of perception (body language, intersensory communication). Simulation as a narrative model of intersubjectivity primarily includes literary representations of the most subjective perceived characteristics of so-called internal states known as qualia. A special role is played by the technique which I call sensual focalization. The identification implies full narrative access to the contents of a character's thought and inner speech in the form of perceptual and linguistic diversity, in which they appear within the consciousness of the hero. Here, however, the markers of perspective are being switched between the narrator and character and between perceiving other heroes. The separation includes narrative varieties, in which access to the character's inner experience is denied. The markers of its perspective are descriptions of behavior, the performance of certain tasks, the elements and intersensory nonverbal communication, kinesthetic relationships and proxemics. This externalization of representation leads even further, bringing access to the perspectives of others to perceptual data representation (eg, the direction of a gaze, the subject's focus of attention). In this sense, behavioral or existentialist narratives also present access to the consciousness of the hero.

Chapter Five: *The Reading Mind and Literary Studies. Intersubjectivity and Literary Experience* presents the psychosomatic aspect of a reading experience. I point out how a narrative stimulates multisensory processes, multi-sensory mental imagery and the emotional reactions which accompany the reading experience. This experience can compete in intensity with different variants of modern virtual reality. I show the differences between this way of processing a narrative and the structuralist conceptions of literary reception.

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