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Odborná monografie „**Konceptualizace barev v narativní fikci na pozadí kvantitativních modelů**“

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Abstrakt: Práce orientovaná na sémantiku pojmenování tzv. základových barev ve fikčních narativech Jana Čepa si klade tři hlavní cíle: 1) s ohledem na problematiku jazykových pojmů základových barev funkčně usouvztažnit lingvistický výzkum s výzkumem orientovaným primárně literárněvědně, 2) otestovat možnosti a limity zvolených empirických metod v kontextu literární vědy, 3) pokusit se výsledky těchto metod funkčně propojit s konkrétní literárněvědnou interpretací.

Summary: The submitted scholarly monograph entitled *Konceptualizace barev v narativní fikci (na pozadí kvantitativních modelů)* [Conceptualization of Colours (on the background of quantitative models)] is focused on the issue of fictional semantics of terms signifying basic colours that has been concretely analysed and interpreted in prosaic work of Jan Čep (1902, Myslechovice – 1974, Paris), a Czech writer. Even if the monograph has a character of a literary theoretical work, from the methodological viewpoint it uses mainly quantitative and statistical methods used mostly by corpus linguistics. In particular, they are quantitative models developed with the use of the authorial corpus in which all prosaic texts written by Jan Čep are included. The monograph tries to interconnect the methods of quantification and statistics in a functional way, namely to connect resulting quantitative models with literary theoretical interpretation of the quantified phenomena, i.e. with terms for basic colours in Čep's prose, and demonstrate possibilities and limits of this methodological strategy. Therefore the work combines complex view of the linguistic semantics of basic colours with the possibilities of quantitative operations at the level of fictional semantics of these terms. Second-degree conceptualization and controlled literary theoretical interpretation are the two pivotal concepts of the monograph; they refer to the field of literary- -theoretical analysis of fictional semantics of colours and to possibilities of its systematic interpretation. The notion second-degree conceptualization is derived from the term conceptualization of colours used by cognitive linguistics. The approach, represented for example by the works of Anna Wierzbicka (2006, 2014; also reflected in Waszakowa 2000 or Zura 2006) or by so-called Polish Lublin School (see Tokarski 1990, 1993 and 2004), largely resulted from the reaction to previous way of analysing this phenomenon that had been based on normative evolutionary theory of linguistic terms for elementary colours (see Berlin and Kay 1969) and on neurophysiology of colours (see Kay and McDaniel 1978). The second section of the monograph deals namely with the paradigmatic shift in the linguistic thinking of the semantics of basic colours, represented by the switchover from largely formal to conceptual methods of studying the semantics of colours. In the third section of the monograph, attention is paid to the notion of second-degree conceptualization. We define it, referring to our previous explication of the notion, as a way of semantic saturation of the terms for colours in the context of literary fictional worlds. For our argumentation, the findings of the theory of fictional worlds, namely of its segregationist section, are substantial. According to this conception, neither fictional worlds nor their components can be equalized to non-fictional worlds (the real world or possible worlds). If cognitive linguists define the semantics of linguistic terms for basic colours as the result of functional interconnection of cognitive mechanisms and the aspects of the external natural world that are largely formed by a particular cultural milieu, then in the frame of a fictional world the fictional semantics of colours results from the conditions of conceptualization that are determined by the

character of a particular fictional discourse. From the linguistic perspective, the fictional semantics, crucial for literary-theoretical analysis, forms only an extension of basal semantics. From the literary-theoretical viewpoint, the actual result of the analysis is the way in which colours are used in fictional worlds. Here lie the sources of fictional semantics. While interpreting fictional semantics, one cannot proceed in the way that we witness for example in the linguistic works of Ryszard Tokarski. Tokarski (and other linguists) perform analysis in order to describe the process of semantic derivations of terms for basic colours in a way that can illustrate functional-determining relations between the basal semantic of colours in a language and associative semantics. On the other hand, theory of literature sees the problem from a reversed perspective. The meanings formed in the process of basal conceptualization of colours and during cultural-systemic saturation of the terms with associative meanings are secondary. Although they are preconditions for fictional semantics of colours, the fictional semantics cannot be reduced to such meanings. Inside fictional worlds of literary works, though, unique and individual conceptualization of colours takes place that results in fictional semantics. One must nevertheless ask if the analysis of the conceptualization of colours must rely merely to introspection, as Tokarski suggested. The fourth section of the monograph, devoted to particular quantitative models, to strategies of their design and to their mutual functional combinations, tries to answer this question. We start with the effort to ground the literary-theoretical analysis in quantitative models that systematically map out actual frequency stratification of terms for basic colours in the fictional narratives of Jan Čep. While creating particular models, we proceed from the general level, represented by frequency stratification of colours in the representative corpora to the situations that are realized in the selected authorial corpora of proses. On the background of comparing stratifications of colours in individual discourse situations we register a shift in the mode of macro-structural organization of basic colours that is determined by a particular discourse type. Quantitative models remind us not only of the measure of divergences and different ways of organizing basic colours in individual discourses represented by the corpora but also of symptomatic modifications of colour organization in a particular discourse and, finally, in the context of Jan Čep's prosaic work. Quantitative models make it possible to observe neuralgic spots of transitions and changes in the composition of colours related to particular prosaic texts. These models and their mutual comparison subsequently provoke questions that lead to interpretation of these situations. The fifth section of the book interconnects quantitative models with literary-theoretical interpretation that, having the models at its disposal, turns into so-called controlled literary-theoretical interpretation. The fifth part of the monograph not only interprets fictional semantic of individual colours in Jan Čep's prose with the use of quantitative models; it also serves as a demonstration of controlled literary-theoretical interpretation. It tries to show how we understand the concept of controlled interpretation suggesting that such interpretation cannot be taken for a mere description of quantitative models. Controlled interpretation functionally incorporates the quantitative models to otherwise independent literary-theoretical interpretation that is in our case grounded in structural-semiotic theory. The results and findings we reached in our efforts are formulated in the last chapter of the fifth section of the book. The sixth section of the monograph thus forms a separate chapter of a kind in which we reflect the relation of the terms of distant reading and close reading that are closely related to our work. Some scholars criticizing the notion of distant reading (see Schulz 2011) point out the absence of necessary literary-theoretical interpretation. In the final chapter we suggest that the method of distant reading (see Moretti 2014) does not have to be seen as strictly opposing the method of close reading. In doing so we not only refer to selected current studies dealing with this issue (see Jockers and Kirilloff 2016 or Kirilloff, Capuano, Fredrick and Jockers 2018) but also utilize our research and its concrete results.

(translated by Josef Línek)