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The cognitive aspects of literary communication and literary proper names: a theoretical framework for literary proprial concepts

Verbalisation is the ultimate stage of creating literary works that is necessary for literary communication. This is because it allows readers to familiarise themselves with writers' artistic ideas. At this stage, writers are dependent on their personal vision of literary worlds represented by words yet rooted in their minds. Such a link between literary texts and the imaginary entities to which they refer is conditioned by two grammatical and ontological categories specific to both domains: 'commonality' and 'propriality'. In the case of fictional literature, the writers' cognitive capacity inspires to create literary texts and envision literary worlds while the readers' cognitive capacity allows them to understand literary texts and regenerate these literary worlds.

Despite the fact that common nouns prevail in terms of their quantity, it is proper nouns that accumulate the relations among the latter in literary texts¹. As a result of their synergy, proper and common nouns significantly impact the cognitive activities of the participants of the process. Therefore, one could wonder if the semantic and semiotic potential of literary works should be reduced to either language or people's minds. Exploring this train of thoughts, Amie L. Thomasson asks ample questions concerning the ontological status of literary works:

Is a work of literature a physical object one can hold in one's hands and see with one's eyes; or is it an abstract sequence of letters, words, or meanings; or perhaps even a performance of a particular kind by an author that takes place in a particular cultural and historical context? (Thomasson 2016).

¹ Please note that I use the terms 'proper nouns' and 'common nouns' to draw attention to the contrast between the two categories of nouns. When referring to the former category in isolation, I use the term 'proper names', as it is used more frequently in onomastic literature.

These questions foreground the following assumption: literary works should be interpreted as conglomerates of literary texts and literary worlds that rely on the cognitive properties of writers and readers. Roman Ingarden's stance on the nature of intentional objects provides answers to these questions: "The creation of a purely intentional object depends... on an intentional attribution, on its being "thought of" (Ingarden 1964: 80-81 as quoted in Thomasson 2005: 120). Intentional objects, as the acclaimed Polish philosopher believes, should be considered distinct, because they require people to interact with literature by means of their imagination. Referring to this notion, Andrzej P. Bator explores the problem of dependence of intentional objects on subjectivity and cognition of readers:

Przedmiotem odrębnym, będącym źródłem istnienia, a także własności i formalnej budowy przedmiotu czysto intencjonalnego, jest zawsze podmiot spełniający akty domniemania. To właśnie zależność przedmiotów czysto intencjonalnych od ich szczegółowej treści oraz ogólnej natury i struktury naszych aktów wskazują, że nie są one czymś jedynie psychicznym. Będąc wytworami operacji świadomościowych, nie istnieją autonomicznie. Zdane w swym istnieniu na akty świadomości, wskazują na swój ostateczny fundament bytowy, jakim jest zawsze realne przeżycie podmiotu i rzeczywistość, z której pochodzi przetworzona zawartość przedmiotów intencjonalnych (Bator 2004: 83)².

This allows to perceive intentional objects as entities tied to literary proper nouns, as well as to attribute various properties to them – this process is grounded in common nouns that describe name-bearers. Literary proper nouns seem to play the primary role in it, although common nouns are predominant in literary texts when it comes to their number.

While approaching the issue from the point of view of writers, one can realise that literary texts are the instruments that objectify writers' mental worlds. After having switched the perspective to that of readers, one could observe that their imagination is activated parallel to reading literary texts – this results in modelling readers' personal versions of the literary worlds that writers originally created. R. Ingarden developed a term 'aesthetic concretisation' to portray the subjectivity of such iterations of the original literary worlds, as they are generated independently in each mind of the readers. An aesthetic concretisation should be defined as a single and incomplete cognitive imprint of a literary text formed in the mind of a reader, which means that it exists beyond the literary text itself. Conducting an in-depth exploration of R. Ingarden's idea of aesthetic concretisation, B. Garlej pinpoints its tenets:

² The subject who performs the acts of deduction is always a separate entity that constitutes the source of both existence, as well as the properties and structure of the purely intentional object. It is the dependence of purely intentional objects on the particular content, general nature and structure of these acts – it implies that they cannot be considered as a solely psychological creation. Being created by the acts of consciousness, they do not exist autonomously. Relying on the acts of consciousness as far as their existence is concerned, they pinpoint their ultimate existential foundation that is always the real experiences of a subject and reality which is the origin of the processed content of intentional objects.

Filozof stwierdził, że konkretyzacja jest transcendentna względem przeżyć odbiorcy – analogicznie rzecz się ma w odniesieniu do drugiego jej fundamentu bytowego, dzieła literackiego. Konkretyzacja jest więc w ujęciu Ingardena jednym z wielu pojedynczych, niekompletnych jego uchwycień. Nie ulega przy tym wątpliwości, że jest przedmiotem innym niż ten, który ją funduje. Różnica pomiędzy nimi (dziełem literackim i jego konkretyzacją) zaznacza się bowiem na płaszczyźnie budowy warstwowej. Otóż w wypadku konkretyzacji pojawiają się przekształcenia warstw, co w pierwszej, najwyraźniejszej postaci dotyka warstwy brzmieniowej, a w konsekwencji rzutuje na pozostałe (Garlej 2014: 121)³.

Although R. Ingarden associated this phenomenon with the link between literary texts and readers, it can be also reverted onto the writers' part. Naturally, this is because writers use literary texts to verbalise the personal visions of literary worlds that are formed in their minds. Such a subjectivity of the stances of writers and readers in literary communication remains in line with the notion of "radical constructivism" maintained by Ernst von Glasersfeld. The philosopher defines it in the following manner: "Radical constructivism, thus, is *radical* because it breaks with convention and develops a theory of knowledge in which knowledge does not reflect an 'objective' ontological reality, but exclusively an ordering and organization of a world constituted by our experience" (Glasersfeld 1984: 5). It suggests that both parties of literary communication should be regarded as equally important in the process, so the nature of literary worlds cannot be restricted to only one of them:

For if the work were the experiences of the author, it would be completely unknowable to readers and would cease to exist when the relevant experiences do. If we attempted to identify the work with the experiences of readers, we could not rightly speak of there being a single work at all, since readers' experiences are so disparate (nor could we argue about who was reading the work correctly) (Thomasson 2016).

As suggested at the beginning of the paper, literary texts consist of words that belong to two contrasting categories of common and proper nouns – both writers and readers tend to perceive their semantics along with their signifieds differently. It translates into the structure of the underlying literary worlds, because their constituents are also categorised in accordance with commonality and propriality. Importantly, it is an arbitrary distinction, as it is independent of one's perception of literary entities, as well as of the words used to describe them. To be exact, although readers might differently visualise, for instance, the appearance of literary characters, the names of the latter are rigidly assigned to the category of propriality while their descriptions to commonality.

³ The philosopher claimed that a concretisation is transcendent in comparison with the experiences of a receiver – the situation is similar in the case of its second existential foundation, being a literary work. According to Ingarden, a concretisation is one of its numerous single, yet partial realisations. Also, it is beyond any doubt that it is an entity that is different from the one of its origin. Thus, the difference between the two (a literary work and its concretisation) is objectified within its four strata. In the case of concretisation, transformations of the strata occur, which primarily and most noticeably translates into the strata of word sounds and phonetic formations of higher order, consequently exerting an impact on the other strata.

Consequently, it seems rational to assume that the meaning of literary texts is constantly negotiated, or even confronted, by writers and readers. In fact, there is a group of philosophers who purport claims of a more radical nature. According to them, literary texts are deprived of the writers' original interpretation immediately after they finish working. Such an understanding of literature was developed by Roland Barthes and named 'the death of the author'. He concludes that the role of writers has been significantly reduced as compared to earlier autobiographical approaches, because of which literary texts are considered as recreated and attributed new subjective meaning in each instance of their reception:

The Author, when we believe in him, is always conceived as the past of his own book: the book and the author take their places of their own accord on the same line, cast as a before and an after: the Author is supposed to feed the book — that is, he pre-exists it, thinks, suffers, lives for it; he maintains with his work the same relation of antecedence a father maintains with his child. Quite the contrary, the modern writer (scriptor) is born simultaneously with his text; he is in no way supplied with a being which precedes or transcends his writing, he is in no way the subject of which his book is the predicate; there is no other time than that of the utterance, and every text is eternally written here and now (Barthes 2017: 520).

When one acknowledges the polarisation of the verbal and mental layers of literary communication, the link between words and minds arises. Although readers deal with literary texts composed of words that are carefully chosen by writers, the impact that these words exert on imagination of readers should be regarded as equally valid. Thus, having briefly introduced the general framework for the correlation between literary proper names, literary proprial concepts and the participants of literary communication, I want to conduct a more in-depth analysis of the role that literary proper names play with regard to the cognitive aspects of literature. This discussion will revolve around the following themes:

1. Conceptospheres of literary texts, particularly literary proprial concepts, come to life within the discursive activity of the participants of literary communication.
2. Writers assign particular literary proper names to respective literary proprial concepts based on the crucial properties of name-bearers based on their personal vision of the latter.
3. Readers reconstruct the projection of literary proper names onto respective literary proprial concepts on the basis of both objective and subjective factors: the literary texts themselves, as well as their cognitive apparatus.

From the linguistic point of view, proper nouns constitute a category of words similar to common nouns. They are verbal structures that refer to either individual or prototypical signifieds and activate either proprial or common concepts. Due to this, the Ogden-Richards triangle of reference can be applied to both categories of nouns. Nevertheless, there are three aspects that differentiate the two in terms of semiotics and semantics, particularly in the case of literary usage:

1. the singularity of signifieds,
2. the non-existence of signifieds,
3. the subjectivity and objectivity of concepts.

The first aspect boils down to the fact that common nouns are verbal labels of abstract concepts that refer to various objects, whereas proper nouns used in a non-literary and literary context are tied to a singular entity. As a result, dictionary definitions of common nouns enlist the traits that are characteristic for all potential signifieds of the word. In turn, a specific set of descriptions can only refer to one name-bearer that can be either real or fictional. When it comes to literature in particular, people can divergently picture the features of literary characters that are represented through common nouns, yet the links between the names and name-bearers are direct and constant. This is the rationale behind the claim that the connection between the words and signifieds is much stronger in the case of proper nouns rather than common nouns. Examining the nature of this relation, albeit in the non-literary use, Saul Kripke developed the term 'rigid designators' to contrast the two categories of nouns. Wesley Hansen comments on S. Kripke's views:

For Kripke, a rigid designator is a term that picks out the same thing in all possible worlds in which that thing exists. Yet another condition that must be satisfied in order to be a rigid designator is that the term must pick nothing out in the possible worlds in which the object doesn't exist. Following these two conditions, rigid designators are words that are always proper names and names that are of natural kinds (Hansen 2000: 19).

The second problem concerning common and proper nouns is of a philosophical nature – in fictional literature, signifieds of proper nouns do not exist in objective reality. The ontology of literary worlds depends on the agreement of writers and readers, since both parties accept the fact that it is impossible to encounter literary entities in real life. In spite of this, they perceive those entities as if they truly existed, constructing the literary worlds and empathising with the characters of literary texts. Consequently, the words used in literary texts serve 'the ontological function'. This can be explained by the fact that writers bring name-bearers to life specifically through acts of naming and describing them. Based on the previous works of S. Kripke, A. Thomasson discusses the consequences of 'the baptisms' of literary characters:

A name initially acquires its reference to a specific object by means of a 'baptism' process, which involves picking out the object to be named either through a description, by pointing at it, or by some other means, and assigning a name to it. Even if a description is used to initially baptize an object, the description merely fixes the reference of the name onto this one individual object, so the name still refers to the object even if the object loses the properties which were originally used in the description, or even if it turns out to be illusory that that object ever had those properties (Thomasson 1993: 3).

Being able to think of literary entities and assign new properties to them is possible due to their baptism. Therefore, proper names determine the textual and mental boundaries within which these signifieds exist. Each time a proper name reappears in a literary text, its signified gets more and more defined, as it is supplied by new direct and indirect descriptions.

As far as the cognitive nature of literary proper names is concerned, it originates from their ontological aspect. Indeed, the lack of literary entities in reality subordinates literary worlds to human cognitive abilities. Making this assumption even more radical, one could claim that literary proprial concepts can surpass the boundaries determined by textuality of literature. Literary proprial concepts can in fact become semi-independent structures of human imagination, as they tend to inspire people's decisions, appear in their dreams, as well as get involved in situations that were not described in literary texts. This is in line with the notion of 'spots of indeterminacy', the presence of which is aptly pinpointed by R. Ingarden: 'We find such a [spot] of indeterminacy wherever it is impossible, on the basis of the sentences in the work, to say whether a certain object or objective situation has a certain attribute' (Ingarden 1973: 50). Therefore, each time literary texts lack concretisations of some attributes of literary entities, readers are provided with opportunities to use their imaginative capabilities. Because of this, respective literary concepts can differ significantly in terms of their structure in the mind of each individual.

Although common nouns dominate literary texts, it is proper nouns that are in fact essential for the structure of literary works. Writers use the former category of nouns to describe the relevant features of the signifieds of the latter. By means of this, the content that fuels literary proprial concepts comes down to interrelated common nouns which group around specific proper nouns. Notably, in the case of fictional literature description should be understood differently in contrast with that occurring in reality. Description implies an act of reporting features of existing entities that are experienced through one's senses. However, in the case of fictional literature it pertains to entities generated in one's mind, which means that human senses are not engaged in the process.

This understanding of the correlation between proper and common nouns gravitates towards interpreting literary proper names as keywords of literary texts. It means that proper names are the central constituents of both the verbal and mental layers of literary texts, because they accumulate all direct and indirect descriptions of name-bearers along with the cognitive processes of the participants of literary communication. On the one hand, describing name-bearers directly presupposes providing readers with their properties in an objective manner, with no room for interpretation. It can originate from an authoritative narrator, therefore being indisputable. On the other hand, describing name-bearers indirectly means that readers are given subjective information from the perspective of literary entities. Indirect descriptions are often presented in monologues or dialogues of literary characters, such that they might turn out as false in confrontation with direct descriptions that originate from authoritative narrators (Markiewicz 1981: 155).

In this context, it is quite certain that writers are fully aware of the reasons for naming components of literary worlds in specific ways, while readers are supposed to notice the clues embedded in literary texts and draw conclusions from them. Consequently, this interdependence highlights the need to distinguish two categories of literary concepts constructed in the process of literary communication: 'common' and 'proprial concepts'. They correspond with the grammatical categories of nouns and the ontological categories of the existent components of reality and the non-existent ones of fiction. Taking this into account, one can state that literary concepts are activated, shaped and developed owing to the interplay of writers' and readers' cognitive processes and its material medium: literary texts. The verbal and mental space within which these processes unfold can be referred to as 'discourse'. However, it is crucial to note that this term is vague – it has numerous definitions depending on the context of its usage. While referring to the cognitive aspect of literature, discourse should be defined based on the tenets of cognitive linguistics purported by Nikolay Alefirienko (Алефиренко 2011: 5-6; Rachut 2020: 26):

Discourse is the verbal and mental space that originates from people's social and personal aspects of cognition. It functions as a filter of people's interactions with the existent and non-existent reality. Discourse encompasses all processes due to which the participants of literary communication are able to create and understand literary texts.

On the one hand, the notion of an iceberg of culture becomes relevant with this cognitive definition of discourse in mind. The implication is that representatives of a nation draw their competence from the identical pool of resources – this pertains to the social aspect of perception, because of which it can be considered objective. Only verbalisations of the mental processes are accessible while discourse itself cannot be directly analysed neither by the individual, nor by other people. Still, discourse exerts a significant impact on one's interactions with reality, as it regulates both the production and reception of literary texts.

On the other hand, subjectivity is of no less importance for discourse, because variances in perception are natural, although they become apparent specifically when the perspectives of different people are compared. In such a view, discourse allows literary communication to unfold, because the psychological processes of each person lead to generating variants of literary worlds. It can be regarded as such, because it's functioning results in creating literary texts, as well as those literary texts get interpreted within it. Importantly, discourse always operates and changes, but it can either remain implicit or get explicated, which depends on the level of one's engagement in the thinking process. This is the reason that explains using the term 'discursive activity' – it is designed to foreground the state of permanent flux of discourse.

From a holistic standpoint, the single entity that connects all participants of literary communication is the literary text itself – it should be perceived as a medium that remains constant despite the influence of external factors. What can and does change is the interpretation of literary texts and the visualisation of literary worlds. In the

case of fictional literature, people's interactions with literary texts lead to producing non-existent worlds, yet seemingly complete ones, which are restricted to their own discourse. Verbalisation of thought always leads to fragmentation and compression of discursive activity – literary proper names aptly illustrate this tendency, because their linguistic, cultural and cognitive meaning stems from the objective literary texts and the perspective of each person. Apart from this, literary proper names yield complete, as well as fully-fledged, depictions of name-bearers both in writers' and readers' minds. In this context, acknowledging discursive activity is a logical consequence of the perspective according to which the process of writing and reading literary texts is communicative, anthropocentric and psychological. Consequently, the common and proprial components of literary texts originate from discourse of each individual.

Browsing publications devoted to cognitive linguistics, one might note the lack of sufficient discussion of literary proprial concepts. Common concepts in fact have been recognised, but they are variously defined depending on the discipline of their exploration. Still, their core properties boil down to the following:

It is more or less generally accepted that, reflecting the volume of human knowledge about the facts and material and spiritual being, thinking uses the basic structured units – the concepts which are created in the acts of cognition. They reflect and generalize the human experience and are comprehended in various activities. In other words, the concept represents an abstract unit used by a person in the thinking process (Pesina, Solonchak 2015: 587).

In their analyses, cognitive and cultural linguists focus on the techniques in which the common concepts of, for instance, LOVE, POWER or NOBILITY are verbalised in written and spoken communication. They are considered as universal, since they are rooted in emotions, behaviours and worldviews shared by people irrespective of their nationality, age, and gender, as well as their historical period and spatial localisation. In spite of this, common concepts apply to the way in which people experience real entities. Conversely, when switching to literary language use, the words employed by writers allow for generating literary worlds – this is termed as “the ontological function” of literary language. Being exclusive to fictional literature, this function allows writers to create such universes that are non-existent in reality, yet they can emerge due to the cognitive imprint that writers' words produce in readers' minds.

Despite the non-existence of literary worlds, writers and readers perceive them as if they were real. While discussing this notion, A. Thomasson refers to ‘pretense theory’, as she wishes to examine the fact that literary worlds are subjected to the minds of writers and readers:

Perhaps the most popular approach to fictional discourse has been to deny that there are any fictional entities, and to handle the linguistic evidence by adopting a pretense theory. It is plausible that authors in writing works of fiction (and so writing sentences of type [1]) are not making genuine assertions at all, but rather simply *pretending* to assert things about real people and places (Searle 1979, 65). [...] Inspired by this observation

about discourse of type [1], full-blown pretense theories of fictional discourse (such as that developed by Kendall Walton) treat all four forms of fictional discourse as involving pretense and so as making no genuine reference to fictional entities. Discourse of type [3], on these views, involves readers 'playing along' with the pretense 'authorized' by the work of fiction, and so pretending that what is stated in works of fiction is true (Thomasson 2009: 3).

In contrast, writers of non-fictional texts describe the real world perceivable by sensory organs and less susceptible to aesthetic concretisation. As can be seen, the verb 'describe' is polysemous, because people can describe the objects that they encounter in reality and experience with their senses. Description can also pertain to the objects that people imagine thanks to discursive activity.

With the specificity of literary proprial concepts and the writer-reader pretense in mind, it seems evident that the non-existent components of fictional worlds are constructed on the basis of their real equivalents. Their structure tends to mirror that of the real world, therefore literary worlds consist of entities that belong to four ontological categories: people, animals (or human-like creatures), objects and places. As there is no semiotic link with the real world in fictional literature, readers envision literary entities and form opinions about them based on their personal knowledge, as well as direct and indirect descriptions. Only after forming literary proprial concepts do readers activate common concepts within the conceptual structures assigned to literary texts – conceptospheres. This is because literary characters are guided by ideas represented through common nouns while putting their motivations in action, not the other way around. Name-bearers should be considered as the pillars of the literary plot, since they develop relations, ideas and problems among themselves.

Ultimately, having provided the theoretical framework for considering literary proprial concepts as those that absorb common concepts, the specificity of the former concepts, literary worlds and the interactants of literary communication with regards to literary texts should be discussed. Although the material and mental spheres of literary texts are opposite to each other, a link between the two still exists, being the participants. Their cognitive potential becomes either the source of ideas for writing literary texts or the sphere within which fully-fledged proprial and common literary concepts can be formed. Such a cognitive approach to textuality of literature and its correlation with literary conceptospheres enables incorporating these views into definitions of literary proper names and literary proprial concepts. Therefore, I put forward the following definition of literary proper names (Rachut 2020: 93):

Literary proper names are language units that play the role of keywords in literary texts. They constitute verbalisations of complex literary proprial concepts understood as images of signifieds that are formed in the minds of the subjects of literary communication.

This definition foregrounds the fact that the material aspect of literary communication cooperates with the mental one in literary proper names. It is crucial to note that literary proprial concepts are cognitive images which transgress descriptions of the properties, worldviews and behaviour of name-bearers. In fact, this textual level of literary entities matches the boundaries set by the formal structure of literary proper names which is intentionally shaped by writers. Readers are delivered only the information that writers consider crucial for the effective reception of literature. It is caused by the fact that literary texts should not exceed the limitations of a standard volume established as a result of the evolution of the craft of writing. Writers are also willing to endow readers with some imaginative freedom. For these reasons, literary texts are filled with spots of indeterminacy, although they provide certain objective information as a foundation for literary proprial concepts. Such gaps in descriptions of literary worlds are supposed to be filled by readers in accordance with their subjective will, preferences and knowledge. Consequently, literary proprial concepts assigned to proper names are indeed ingrained in literary texts, but transcend them in terms of content.

When addressing the specificity of literary proprial concepts, it should become evident that they are mental entities formed within the discursive activity of writers and readers. In fact, they are structured in different ways due to the subjective perception of literary texts specific to every interactant. In turn, literary texts are only the material basis that stipulates one's imagination with regard to literary proper names and the descriptions of name-bearers. Thus, I offer the following definition of literary proprial concepts (Rachut 2020: 97):

Literary proprial concepts are portions of one's cognition that are rooted in the structure of literary texts, but boil down to mental images, associations and emotions linked with signifieds of literary proper names. They are formed either as a basis for writing literary texts or as a result of reading literary texts in accordance with the individual and social aspects of discursive activity of the subjects of literary communication.

Adopting this point of view clarifies that literary proper names are the verbal means that can represent complex mental images of respective literary entities. They absorb linguistic structures that refer to the signifieds. When proper names appear in literary texts, they remind the interactants of the preceding descriptions of name-bearers. Even though literary proper names are words, they should be considered primarily as cognitive entities. This is due to their being blended with correlated elements of the literary worlds and with their projections that are existent within the discursive activity of the participants of the literary communication.

The nature of the mutual dependence of the singular object, the multiple subjects of literary communication and literary proper names is depicted below (Fig. 1. See: Rachut 2020: 109). By developing it, I wish to draw attention to the opposition between literary texts and human minds. Evidently, if the two engage in interaction, literary proper names and literary proprial concepts are yielded. This interpretation suggests three characteristic properties of the process:

1. the limitations of the structure of literary texts,
2. the personal nature of literary proprial concepts,
3. the interactivity of the process.

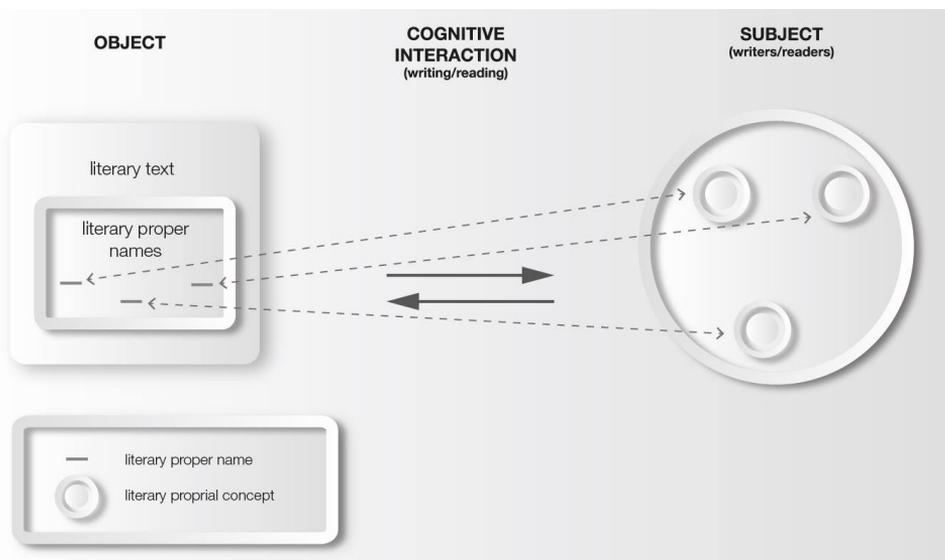


Fig 1. Literary proper names and literary proprial concepts

When it comes to the limitations of literary texts, they should be discussed in contrast with the underlying literary concepts. Such literary conceptspheres should be defined as mental structures that encapsulate the relations among the constituents of the literary worlds, as each literary concept interacts with other concepts and consequently forms a constellation. In fact, literary proper names should be considered as the most compressed verbal structures incorporated into literary texts. They are linked with numerous interpretations that originate from the texts themselves, as well as from the imagination of the participants of the process. There can be differences in interpretations of the ways in which each component of literary proper names activates the properties of name-bearers, yet the effectiveness of this projection relies on the linguistic, cultural and imaginative abilities of readers.

The projection is revealed specifically when readers have the competence to interpret the meaning concealed in literary proper names. Taking this into consideration, I have resorted to using solid lines to represent literary proper names in the scheme – it stems from their linearity. In contrast, literary proprial concepts are depicted using circles, as their boundaries are indeterminate and unperceivable, as well as formed in the minds of interactants beyond the literary texts. Literary texts consist of literary common and proper nouns, while the latter form literary onomasticons, which encompass all the proper names and their complex relations in a literary text. They

include interdependence in terms of proper names and descriptions of name-bearers, as well as the rigid hierarchy of the concepts.

The next notion depicted in the scheme is the conceptuality of literary proper names which results from the subjective perspective that each individual has towards literary texts. As the number of subjects who can potentially interact with literary texts is unlimited, it translates into a similarly unlimited number of images of the literary worlds. In fact, a single version of this image is traceable if one explores it from the point of view of the writer. This is the original cognitive foundation and environment of verbalisation of every literary world. Conversely, the number of people who read literary texts cannot be determined, so this suggests the infinite number of versions of each literary proprial concept. All readers deal with the same literary text, yet they can and usually do internalise literary conceptspheres subjectively. Their creative potential comes into play at this stage, because common and proper nouns work together to fulfil writers' intentions – the process of constructing literary worlds inspired by the structure of reality. By means of using common nouns, writers fill literary concepts with content, while by means of using literary proper names they generate correlations between the words and name-bearers that are dependent on the writer-reader pretense.

As two previous observations suggest, literary texts can produce literary worlds because of readers engaging in interaction with literary texts. Instinctively, writers expect others to read their literary texts and to activate their cognitive processes accordingly. The unlimited number of readers of literary texts who form individual versions of literary worlds in their minds allows to define literary communication as intersubjective. This signifies that the maximal semantic range which literary texts possess includes all potential conceptspheres yielded in writers' and readers' minds. In reality, each individual deals with the minimal meaning of literary texts, since it is dependent on the specificity of their cognitive abilities.

All things considered, the cognitive nature of creation and reception of literary proper names stems from the fact that they are verbal representations of mental images of name-bearers – literary proprial concepts. The communicative, anthropocentric and psychological aspects become its core attributes, since literary proper names remain static linguistic structures, while literary proprial concepts are dynamic mental formations. A literary proprial concept is supplied by the cognitive processes of all individuals involved in literary communication, and thus depends on their discursive activity. Because of this, the semantics of literary proper names should not be equated only to the level of linguistic meaning. Literary proper names are always accompanied by literary proprial concepts that are generated within the discursive activity of each participant of literary communication. Consequently, literary proprial concepts are mental formations that are far more complex than all the verbal structures that constitute name-bearers. This relationship between literary proper names and literary proprial concepts can be compared to the way a magnifying glass operates – the former focus readers' attention on significant portions of the latter.

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The cognitive aspects of literary communication and literary proper names: a theoretical framework for literary proprial concepts

Summary: In the paper, the author attempts to explore the cognitive potential of literary proper names with regard to the fundamental role of one's cognition in writing and reading literary texts. This cognitive approach to literary onomastics is intended to focus on the notion that the three aspects: semiotics, semantics and conceptuality of literary proper names are primarily dependent on the minds of writers and readers rather than solely on literary texts. Taking this into account, the author offers a theoretical framework – literary proprial concepts. He purports that the discursive activity of the participants of literary communication allows for imagining, shaping and developing literary proprial concepts assigned to literary proper names. In fact, it should be recognised that literary proprial concepts function parallel to name-bearers, as the former entities constitute the focal point of cognitive linguistics, while the latter – of philosophy.

Keywords: literature, cognitive linguistics, discourse, literary proper names, literary proprial concepts

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