

## Summary

In *Lector in fabula*, Umberto Eco describes narcotization as a process of suppressing or overlooking a certain characteristic of the entity emerging from the narration. This process is part of the discursive presentation of these entities and both the author and the reader may be responsible for its effects (even both at the „same time“). In this thesis, we are concerned with narcotization on the side of the reader, namely on two main levels: firstly, on the level (or in the sphere) of representation, and secondly, on the level (or in the sphere) of expression. The first plane reflects Eco’s conception of the properties of entities, which are formed, among other things, on the basis of the goals of the topic (or topics) and the optical effect; in the second plane, we look for the equivalent of narcotization in the field of enactivist thought, represented here above all by the work of Marco Caracciolo – in this complementary plane, we conceive of narcotization as a hierarchization of experience or the circumstances of experience. The topic of narcotization is closely linked to the nature of the fictional world and its relationship with the (currently) actual world, as well as to the theme of “unnatural narrative”, and the thesis conceives narcotization as a tool with the help of which we may be able to gain insight not only into representational strategies (in the sphere of representation, presented on the basis of Eco’s theory of narcotization), but also into the circumstances of the interaction between the reader’s experiential background and the text (in the sphere of expression, proposed, among others, by Caracciolo’s notion on metaphors and similes). The basic narratological context is provided, above all, by references to the work of Marie-Laure Ryan, Petr Kořátko and Brian Richardson.