

A Corpus-based Stylistic Analysis of *Body-Soul* and *Heaviness-Lightness* Metaphors in Kundera's Novel *The Unbearable Lightness of Being*

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Abstract

This paper represents an attempt to conduct a corpus-based stylistic analysis of two conceptual metaphors in *The Unbearable Lightness of Being*, which is a novel written by Milan Kundera. *Soul-body* and *lightness-heaviness* metaphors are foregrounded as being central themes all through the novel. The way such metaphors are used in the novel indicates an insightful employment of metaphor as a cognitive tool which empowers language users with a capacity of conceptualizing different experiences. The researcher adopts *conceptual metaphor theory* to produce a sort of conceptual analysis incorporating Leech's semantic componential analysis within the overall analytic procedure. Different techniques are figured out in relation to the creative ways of manipulating the cognitive level of language, such as *conceptual switching*, *conceptual extension*, and *conceptual fusion*. These creative techniques are carefully used in the novel under investigation with different ranges of metaphorical creativity. Conceptual switching might be simple but very active in deviating from the conventional conceptual system. Conceptual extension marks certain minute elaborations conventional metaphors undergo extending the limits of cognitive conceptualization. As for conceptual fusion, it proves to be interestingly powerful in producing certain aggregations of metaphorical mappings.

Keywords: Conceptual Metaphor Theory, Metaphorical Creativity, Metaphorical Mappings, Corpus Stylistics

1. Introduction

Studying metaphor has received a huge emphasis by the emergence of a cognitive linguistic approach. This area of investigation underscores the exploration of the way language reflects the conceptual system of its users and the way metaphors, in particular, are stylistically used within specific texts by individual writers.

Metaphor is no more looked at as a characteristic of language alone, rather it is a cognitive mechanism that can reveal a lot about the nature of thought and language (Lakoff and Johnson, 1980:3). Thus, through linking it to thought, metaphor acquires an exceptional significance in widening the horizons of the traditional levels of stylistic analysis. The cognitive or conceptual level is by far a more advanced and dynamic level of analyzing the idiosyncratic features of style than the traditionally analyzed levels of phonology, syntax, morphology, lexicon, and semantics.

This paper represents an attempt to conduct a cognitive stylistic analysis of two basic conceptual metaphors in a relatively modern novel (*The Unbearable Lightness of Being*) by a controversial novelist (Milan Kundera). This novel, the researcher assumes, is a vivid evidence of the utility of conducting cognitive stylistic analysis on a literary text to figure out the nature of the cognitive deviations that characterize the author's outstanding stylistic traits.

The remaining part of the paper will shed some lights upon the nature of the theories dealing with metaphor as a cognitive phenomenon indicating the specific theory this paper works under. Then, another challenge would be treated carefully regarding the methodology used throughout this paper: a corpus-based analytical method. The special purpose corpus (or database) will be described so that a clear idea will be presented about the procedures followed in its compilation throughout the study. Later on, the researcher will engage in a complete cognitive stylistic analysis of the conceptual metaphors intended in this paper reaching to a stage where highly probable conclusions can be drawn.

2. Metaphor: Theories

A great deal of interest has been triggered by various linguists regarding the cognitive nature of metaphor. Though divergent, the approaches investigating metaphor fall into two basic types. *Traditional approach of metaphor* holds a bunch of theories sharing one basic ground of assumptions. It was traced back to Aristotle to put the oldest known theory of metaphor (Cameron, 1999:9). Aristotle ingeniously suggests a broad but inspirational definition of metaphor: it means simply giving something a name that belongs to another (cited in Esager, 2011:8). Examinations of the

writings of Aristotle on metaphor, produced in the 4th century B.C., reveals a tendency to divide metaphor on the bases of pairs and restricting its significance to a mere decorative literary device (Cameron, 1999: 10).

As for the alternative approach, it is called the *cognitive linguistic approach*. This approach also involves a set of theories about the cognitive nature of metaphor. The researcher is interested in one particular cognitive theory called the *Conceptual Metaphor Theory*. This theory represents a drastic shift in metaphor studies triggered by Lakoff and Johnson's (1980) book *Metaphors We Live By*. It arose from an urgent need to take into consideration the new findings in *psychology of categorization* and the *prototype theory* (ibid.).

However, it might be quite crucial to determine what is meant by *cognitive* since this term is used in a considerable variation in *cognitive psychology*, *cognitive linguistics*, and *relevance theory*. This paper relies on Kovecses and Szabo's (1996) distinction of traditional approach and cognitive approach to idioms. Their distinction lies in separating between two views: one (traditional) sees that language system and conceptual system are separable. The other (cognitive) view puts things the other way round: language and conceptual systems operate interactively.

2.1 The Cognitive Linguistic Theory of Conceptual Metaphor

Conceptual metaphor theory is one particular interesting cognitive theory that produces quite controversial analyses of metaphor as a mental phenomenon. It defines the term 'metaphor' as referring to a mental process of conceptualization that consists in mapping between two domains in the conceptual system: one is called *source domain*, the other *target domain* (Reddy, 2003:392). The conceptual relation between the two domains can be represented by this relational form: (X is Y) where X is the target and Y is the source (Sullivan, 2007:69).

However, this conceptual metaphor is realized through a *linguistic metaphor*. Lakoff (1993: 203) defines the term "metaphorical expression" in a way that puts *conceptual* and *linguistic* metaphors in an interesting relationship: "a linguistic expression (a word, a phrase, or sentence) that is the surface realization of such a cross-domain mapping". Therefore, utterances such as (*is that the foundation for your theory?*) and (*we need to construct a strong argument for that*) (Ibid, 2003: 46) are metaphorical expressions or linguistic metaphors that realize a conceptual metaphor referred to as THEORIES (and ARGUMENTS) ARE BUILDINGS. The way these expressions are written, with capital letters, is part of the notation system Lakoff used functioning as "mnemonics for sets of cross-domain ontological correspondences that characterize each mapping" (Semino, 2003: 1273).

It is *conceptual metaphor* that holds the researcher's interest. It is well known that any study works within the traditions of *cognitive linguistic approach* most definitely shows an interest in the conceptual rather than the linguistic level of metaphor analysis. Nevertheless, the fact that metaphor is more than language does not mean that language form is irrelevant to the study of metaphor (Cameron and Low,1999:12). Language is an important source of evidence for embarking a conceptual analysis of metaphors.

The concepts that lie under our thought system are not restricted only to the intellect (Lakoff, 2003: 3). People are normally not totally aware of their conceptual systems due to the automatic way people act in everyday life situations. Language comes then as one way of finding out about the nature of the concepts that lie beneath the surface of the linguistic structures they produce (Cameron, 1999:11-12). Therefore, language functions as a gateway to the conceptual system that characterizes the way people use language.

Consequently, this means that cognitive linguists can derive *cognitive structures* from *linguistic structures*. Lakoff (1993: 210) stresses the existence of systematic linguistic correspondences that function as the basis for the existence of a system of conceptual metaphors.

3. The Concept of Metaphorical Creativity and Cognitive Stylistic Analysis

Metaphorical creativity was studied by Lakoff and Turner (1989) in their paper *More Than Cool Reason*. What basically helps in our study is their distinction of metaphor types into *conventional* and *creative* (ibid: 22). This classification implies a procedure to identify these two types of metaphors. Orwell (1968:130) puts a semi-procedure to differentiate between the two types:

A newly invented metaphor assists thought by evoking a visual image, while on the other hand a metaphor which is technically 'dead' (e.g. iron resolution) has in effect reverted to being an ordinary word and can generally be used without loss of vividness. But in between these two classes there is a huge dump of worn-out metaphors which have lost all evocative power and are merely used because they save people the trouble of inventing phrases for themselves.

Nevertheless, Orwell's procedure is hard to work out in a corpus of real data. There is no clear cut technical differentiation between what Orwell considers as *active* or *dead* or *worn-out* metaphors. Thus, it is quite crucial to develop a set of explicit criteria that can be used to distinguish between *conventional* and *creative* metaphors.

3.1 Creative Metaphors

Creativity in stylistic terms used to be described as being equivalent to linguistic deviation (see Leech and Short 2007, Simpson 2004, and Verdonk 2006). This is a deviation from the norms and rules of the language system, a matter that would break the readers' linguistic expectations. The linguistic sense of creativity, within this stylistic framework, lies in a deviational relationship between the readers' linguistic knowledge and the writers' linguistic performance. The latter

might, for artistic reasons, fail the readers' linguistic expectations that he built up from normal and ordinary everyday life uses of language.

As for creativity within the cognitive linguistic paradigm, it is grounded in a different type of deviational relationship. Cognitively speaking, creative metaphors, for example, are characterized by a *knowledge deviation* rather than a *linguistic deviation*. The deviational relationship is cognitive rather than linguistic. It holds between the readers' *world knowledge* and the writers' *artistic world knowledge* (Lakoff and Turner, 1989: 60-61).

Metaphors are *conventional* as long as they trigger a conventional knowledge of the world. Thus, to understand a target domain via a metaphorical comparison to a source domain, one needs a particular knowledge about the source domain (ibid.). For example, the LIFE IS A JOURNEY metaphor depends on the conventional knowledge the people have about the source domain JOURNEY, a knowledge which is technically called *schemata*. Our knowledge or *schemata* about journeys would shape our understanding of LIFE. All journeys must have a specific set of components (taking into consideration Leech's componential analysis) such as: travelers, paths to travel along, places we start traveling from, purposes, destinations, vehicles, etc (ibid: 62-63). All this general knowledge of journeys is used hand in hand with certain mental metaphors to conceptualize *life* or any other target domain.

Conversely, metaphors are *creative* if they rely upon a creative knowledge of the world (a creative *schemata*), a knowledge that deviates from the readers' expected schematic knowledge of the world (Muller, 2005:56). Thus, the way the readers used to understand a target domain in terms of an expected source domain might be given up for another creative way that suggest a novel conceptualization of the same target domain but in respect of a different unexpected or dissimilar source domain (Gibbs, 1994:7).

4. Methodology

This paper utilizes two approaches to analyze and identify the metaphorical creativity of two conceptualizations (Lightness-Heaviness and Soul-Body) in Kundera's novel *The Unbearable Lightness of Being*: the Topic-Vehicle approach and the Corpus-based approach. Each approach is sketched out below.

4.1 Topic-Vehicle Approach

The structure of metaphors is described in terms of two key concepts usually used in any consideration of the constituent components that build up metaphors. The first component is called *Topic* (sometimes the *Tenor*) (Cameron, 1999:13). This Topic is closely associated with the target domain. The second component is called *Vehicle* and corresponds to the source domain (ibid.).

It is noteworthy that Topic and Vehicle within the cognitive context have nothing to do with the implications of the linguistic surface structures. They go beyond such surface structures identifying the underlying conceptual mappings that underlie the structural manifestations of language. Thus the conceptual analysis of the metaphor ARGUMENTS ARE BUILDINGS would produce:

TOPIC/ Target	arguments
VEHICLE/ Source	buildings

Topic and Vehicle are taken as conceptual domains underlying lexical items (arguments vs. buildings) (Cameron and Low, 1999: 17). Then, it is inescapable to resort to Leech's (2012) *componential semantics* so that one can account for metaphor as a relational construct that juxtaposes two conceptual meanings.

This would most definitely relate Leech's *componential semantic analysis* to *cognitive conceptual analysis* of metaphor. Adopting such an eclectic approach would involve breaking down the senses of Topics and Vehicles into their minimal semantic distinctive features (see Leech 2012). Consequently, this would help much in finding out the semantic fields of Topics and Vehicles identifying the underlying conceptual content of their domains (Cameron and Low, 1999: 18).

What is more, the relations of contrast and affinity that bring Topic and Vehicle together in one metaphor would be vividly worked out. This entails the fact that the interpretation or the conceptual analysis of a metaphor would involve "the transfer of relations between the semantic field of the Vehicle and that of the Topic" (Kitay, 2003: 225). That is, the mapping as a mental process would be feasible.

Approaching metaphorical conceptualizations in this eclectic way would hopefully empower an interesting type of conceptual analysis of metaphor. Leech (2012: 44-45), for example, gives an illustrative conceptual analysis of a creative metaphor used in an Anglo-Saxon poem. The expression *merehengest* (sea-steed) is used as a metaphor for *ship* (ibid.). The researcher will explain Leech's conceptual analysis of the above metaphor using Ungerer and Schmid's (2006) explanatory components of conceptual metaphor. The illustration below pins down the transfer (or mapping) of relations between the semantic fields and features of *Topic/ target* (ship) and *Vehicle/ source* (sea-steed) to analyze the conceptualizations involved in the metaphor SHIP IS A SEA-STEED:

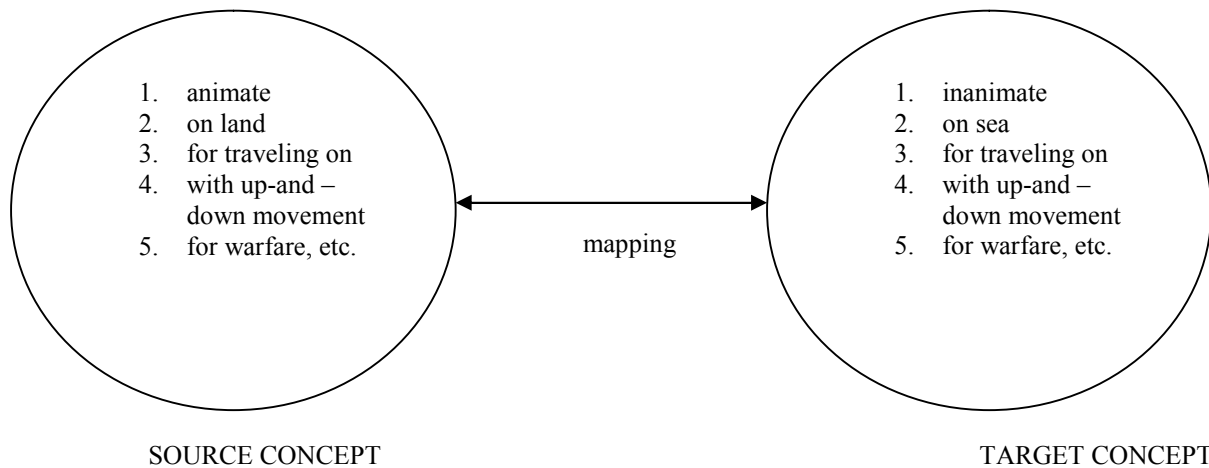


Figure 1. Conceptual Analysis of the Metaphor *Sea-Steed*

Figure (1) above represents a conceptual analysis of metaphor that foregrounds the basic conceptual elements involved in creating a metaphor. Three elements are used: Vehicle, Topic, and the process of mapping. This analysis is enriched by listing the componential meanings of both Vehicle and Topic so that a justification of mapping might be hit.

4.2 Corpus-based approach to Metaphor

It is evident that recently corpus-based approaches have established themselves as a major source of different empirical techniques in modern linguistics. Such techniques have been applied to various types of linguistic investigations and research areas. This includes basically all levels of linguistic structure and different aspects of language use (Stefanowitsch, 2006:1).

Nevertheless, the area of conceptual metaphors did not receive much investigations carried out by corpus linguists. Though some research-lines have been set out to explore the nature of metaphor, they are still in line with the context of *critical discourse analysis* and the goals were mere ideological (Deignan, 1999: 178).

Conducting a corpus-based analysis of metaphor is a quite challenging task. It is not an easy task to identify and retrieve the data one is looking for in a computerized corpus. The difficulty of this task might not be serious in investigating lexical items, fixed expressions, grammatical structures and parts of speech especially if the corpus surveyed was annotated (Stefanowitsch, 2006:1).

All these features are relatively easy to retrieve in a corpus since they are usually linked to particular linguistic forms. Things are radically different with conceptual metaphors. The problem is that conceptual mapping is not restricted to a specific set of linguistic forms (ibid:2). There might be different sets of linguistic forms that correspond to the intended conceptual mapping. Different techniques, however, have been suggested by researchers to extract "linguistic expressions manifesting conceptual mappings . . ." (ibid.).

It is beyond the scope of this paper to go through all these techniques and strategies. Thus, the researcher is particularly interested in applying one specific technique that consists in *searching for Topic/ target domain vocabulary*. Almost always *Topic/target domains* are sought through a particular computerized corpus. Finding the Topic/target domain would be of much help to figure out the nature of the conceptual mapping that it belongs to. This technique would require the researcher first to select and search for those *lexical items* referring directly to Topic/target domain concepts. Second, the researcher identifies those occurrences of the topic/target domain which indicate a metaphorical (rather than literal) status. Identifying such occurrences would help in working out the metaphorical mappings occurring with the topic/target domain.

4.3 WordSmith Tools (Version 5.0)

The emergence of user-friendly softwares appeared as being one by-product reflection of the revolution set in the field of hardware and software technology in the late 1980s and 1990s (O'keeffe and McCarthy, 2010: 5). The limitations of the computational progress, during the 1970s, constituted a salient impediment to any serious linguistic effort to exploit computational power in studying large corpora .

WordSmith Tools Version (5.0) represents one good and up-to-date example showing how friendly the programs could be in processing linguistic data. As Scott (2010: 2), the programmer, puts it : "WordSmith Tools is an integrated suite of programs for looking at how words behave in texts." This suite of programs comprises three tools: the *WordList* tool (lets you see a list of all the words or word-clusters in a text, set out in alphabetical or frequency order); the concordancer, *Concord*, (gives you a chance to see any word or phrase in context); and *Keywords* with which you can find the keywords in a text) (ibid.).

The tools are widely used by *Oxford University Press* in working out some modern dictionaries, by language teachers and students, and particularly by researchers interested in exploring linguistic patterns of different languages.

The concordancer tool will be extensively used in this study to account for the Topic/target lexical items being used in their various contexts. Below is a preliminary introduction to this tool.

4.4 Concordances

No one works on any area in corpus linguistics would proceed without coming across the term *concordance*. Concordance analysis is probably one of the most popular corpus analytic tools that should be undertaken by any researcher interested in corpus-based studies. There is an incredible heap of definitions offered by corpus linguists for what a concordance refers to, however, the one suggested by Sinclair (1991:32) might touch the core of concordance form and function:

A concordance is a collection of the occurrences of a word-form, each in its own textual environment. In its simplest form it is an index. Each word-form is indexed and a reference is given to the place of occurrence in a text.

Word-form might be simply replaced by lemma- "a set of lexical forms having the same stem and belonging to the same major word class, differing only in inflection and/or spelling" (Francis & Kucera, 1982:1)- a matter which complicates the searching process since every word-form (singular, plural, gerund, etc.) should be searched independently.

The expected output of a concordance is a list of all the occurrences of a word-form in a particular corpus, together with its context in which it occurs – usually a few words to the left and right of the search word or usually called node. This is why concordance programs are also referred to as KWIC (Key Words In Context) (Scott, 2010: 147).

4.5 The Analysis Procedure

The corpus used throughout this paper is a novel compiled via the Internet. The corpus will be analyzed following a procedure of five steps:

1. Authenticity Investigation: it is quite expected that "a corrupt sample" would most definitely produce "a corrupt analysis" (Juola, 2008:247). Consequently, it should be determined that the digital or electronic text version of the novel is a clean one, a task which sounds extremely difficult if not impossible. Since the version selected for this study is machine-readable, the scanning or retyping processes could be a very threatening source of all types of errors. The researcher tried his best to check the authenticity of the electronic corpus making sure that it is highly representative of the paper version of the novel.
2. Transcribing the electronic text corpus into plain text format.
3. Analyzing the corpus via WordSmith Tools (5.0) for concordances after selecting and searching for the lexical items that match directly to the Topic/target domain.
4. Identifying the contextual occurrences in the concordance list that prove metaphorical status.
5. Conducting a componential semantic analysis of the conceptual concepts involved in the metaphorical expressions found in the concordance list.

5. Corpus Description

The corpus used for this study is a novel (*The Unbearable Lightness of Being*) written by Milan Kundera. The electronic text of the novel is downloaded from the World Wide Web. The text consists of (8, 347 tokens). The novel is highly respected within the critical communities. It is an international best-seller and winner of the Los Angeles Times Book Award in 1984, *The Unbearable Lightness of Being* is distinguished as both a critical and popular success (see <https://www.nytimes.com/books/98/05/17/specials/kundera-unbearable.html>).

The linguistic surface of the novel looks traditional without having any stylistic peculiarities. However, the conceptual structures that lie beneath the linguistic patterns are quite creative and prominent in terms of two basic Topic/ target domains: Weight/ Lightness and Body/ Soul. These two target domains constitute the basic themes that the novel tries to convey through two central conceptual metaphors : one is related to the concepts of HEAVINESS and LIGHTNESS, the other to BODY and SOUL (see <http://www.independent.co.uk/arts-entertainment/books/reviews/book-of-a-lifetime-the-unbearable-lightness-of-being-by-milan-kundera-1501286.html>). These two metaphors will be analyzed in the remaining part of this paper as they form two central and controlling motives in the novel.

6. The Analysis

The investigation of metaphorical topic/target domains is based on retrieving representative lexical items from the corpus of Kundera's novel using concord lists obtained by WordSmith Tools (version 5.0). The relative frequency of topic/ target domain items will be examined whether they are motivated by metaphorical mappings or not.

6.1 Heaviness/ Lightness Metaphor

The experience of weight, exemplified by *heaviness* and *lightness*, is metaphorically associated with the concepts of HAPPINESS and MISERY. *Heaviness* versus *lightness* is a key dichotomy of *The Unbearable Lightness of Being*. The novelist sets his creative metaphors concerning the concepts of HEAVINESS and LIGHTNESS from the very beginning as one can tell from the title of the novel itself: *The Unbearable Lightness of Being*.

Kundera himself announces the difference between the conventional metaphorical mapping people used to achieve in regard of HEAVINESS and LIGHTNESS and his deviational conceptual mapping of these two particular concepts:

When we want to give expression to a dramatic situation in our lives, we tend to use metaphors of heaviness. We say that something has become a great burden to us. We either bear the burden or fail and go down with it, we struggle with it, win or lose. And Sabina—what had come over her? Nothing. She had left a man because she felt like leaving him. Had he persecuted her? Had he tried to take revenge on her? No. Her drama was a drama not of heaviness but of lightness. What fell to her lot was not the burden but the unbearable lightness of being.

(Kundera, 1999: 144)

Thus, expressions such as (something has become a great burden to us, we either bear the burden or fail and go down with it, and we struggle with it, win or lose) give the following conventional conceptual metaphors:

HEAVINESS IS SADDNESS

LIGHTNESS IS HAPPINESS

In expressions like (Her drama was a drama not of heaviness but of lightness. What fell to her lot was not the burden but the unbearable lightness of being), Kundera breaks up the traditional conceptual mapping all throughout the novel and holds for a completely contrasting conceptual mapping that structures a new creative metaphor represented as follows:

HEAVINESS IS HAPPINESS

LIGHTNESS IS SADDNESS

The textual contexts that shape the conceptual reference for these creative metaphors can be observed in the following *concord lists* produced by WordSmith Tools. The list below centralizes the lexical item (heaviness) as a *node* matching directly to the topic/ target domain vocabulary.

WordSmith Tools – 23/3/2015

N	Concordance	Set	Tag
1.	? No. Her drama was a drama not of	heaviness	but of lightness.
2	lives, we tend to use metaphors of	heaviness.	We say that something
3	their splendid lightness. But is	heaviness	truly deplorable

The concord list above reveals three occurrences of the lexical item *heaviness*. But what attracts the researcher's attention is the context of the third occurrence:

". . . then our lives can stand out against it in all their splendid *lightness*. But is *heaviness* truly deplorable and *lightness* splendid? "

The narrator casts doubts about the conventional conceptualizations of the experience of *weight*. He redefines the whole conventional and prototypical concepts the reader might have about the experience of *weight*. The narrator invites readers to adopt a new creative conceptual metaphor that conceptualizes the same experience but the other way round:

The heaviest of burdens crushes us, we sink beneath it, it pins us to the ground. But in the love poetry of every age, the woman longs to be weighed down by the man's body. The heaviest of burdens is therefore simultaneously an image of life's most *intense fulfillment*. The heavier the burden, the closer our lives come to the earth, the more *real* and *truthful* they become. Conversely, the absolute absence of a burden causes man to be lighter than air, to soar into the heights, take leave of the earth and his earthly being, and become only *half real*, his movements as free as they are *insignificant*. What then shall we choose? Weight or lightness?

(9, italics mine)

The excerpt above stretches collocational bonds between *heaviness* and three positive adjectives highlighting the concept of HEAVINESS as being a positive one: (. . . *intense fulfillment*. . . *real* . . . *truthful* . . .). However, two negative adjectives are used to describe the new conceptual context of LIGHTNESS: (. . . *half real* . . . *insignificant* . . .).

As for the lexical item *lightness*, it has 17 occurrences throughout the whole corpus. It stands more frequent than *heaviness*, as the concord list below shows:

WordSmith Tools – 23/3/2015

N	Concordance	Set	Tag
1	How she wished she could learn	<i>lightness!</i>	She yearned for so
2	serious, she deprived it of its	<i>lightness,</i>	and it became forced
3	longing to betray. The unbearable	<i>lightness</i>	of being was that
4	aged, and failed to grasp the	<i>lightness</i>	and amusing insignificance
5	its way into the unbearable	<i>lightness</i>	of being. Though to
6	wanted to die under the sign of	<i>lightness.</i>	She would be light
7	her, blue, the last. PART FIVE	<i>Lightness</i>	and Weight When
8	he air, lifted by the infinite	<i>lightness</i>	of a world that has
9	the burden but the unbearable	<i>lightness</i>	of being. Until that
10	then shall we choose? Weight or	<i>lightness</i>	? Parmenides posed t
11	? Parmenides responded:	<i>lightness</i>	is positive, weight negative.
12	against it in all their splendid	<i>lightness.</i>	But is heaviness truly
13	heaviness truly deplorable and	<i>lightness</i>	splendid? The heaviness
14	and Sunday, he felt the sweet	<i>lightness</i>	of being rise up to
15	drama not of heaviness but of	<i>lightness.</i>	What fell to her lot
16	on. The only certainty is: the	<i>lightness/</i>	weight opposition is
17	: he was enjoying the sweet	<i>lightness</i>	of being. (Did he feel

As it can be seen, in all the above contexts *lightness* is used metaphorically to build up the new conceptual metaphor of LIGHTNESS IS SADDNESS. What is unbearable is not HEAVINESS, as it is always expected within the context of the traditional conceptual system, but rather it is LIGHTNESS that weighs down our beings. The conventional metaphorical mappings for the concepts of HEAVINESS and LIGHTNESS can be represented in the illustration below:

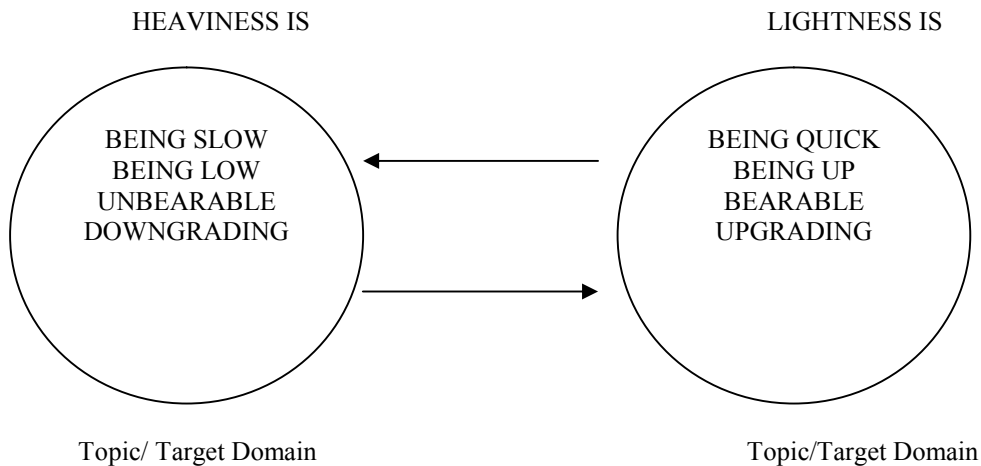


Figure 2. Traditional Conceptual Analysis of HEAVINESS and LIGHTNESS

The novelist's new conceptualization is grounded in a simple *switching* of the conceptual mappings usually associated with the topic/target domains. Therefore, he makes all the switches he thinks necessary on the linguistic realizations of this new conceptual metaphor as it can be seen all over the contexts surrounding *lightness* and *heaviness* in the concord lists above.

Using Kovecses' (1998) list of metaphorical mappings for the concepts of HAPPINESS and SADDNESS, the same strategy of *conceptual switching* can be observed in the corpus under investigation, as the illustration below shows:

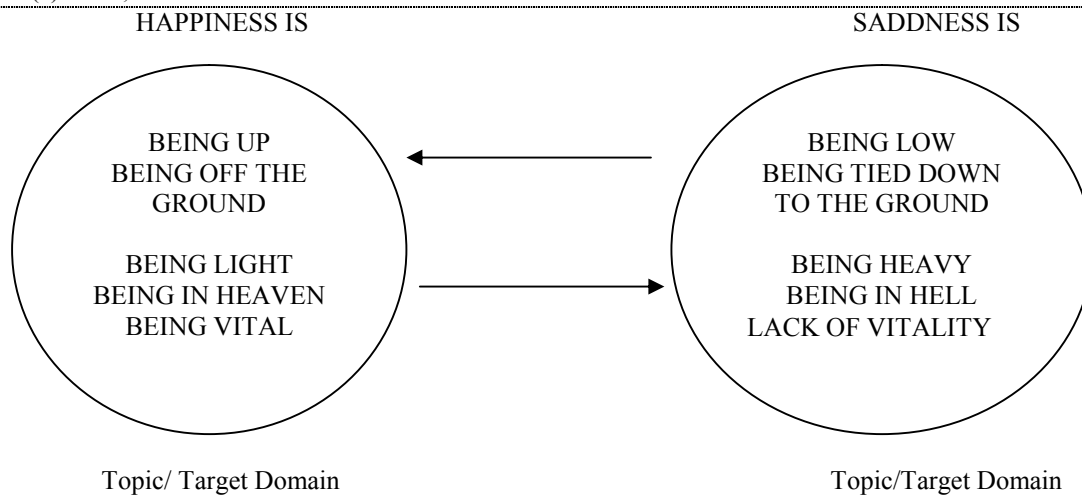


Figure 3. Traditional Conceptual Analysis of HAPPINESS and SADDNESS

Once again, the novelist relies simply upon an exchange or, as Leech (2012: 45) calls it, "a realigning of the conceptual boundaries" departing from those conceptual mappings usually associated to the topic/target domains of HAPPINESS and SADDNESS. Therefore, he breaks up the conventional and stereotypical bonds of the everyday life conceptual system to create a new metaphorical mapping that suits his artistic goals.

6.2 *Body/ Soul Metaphor*

Beside those of HEAVINESS and LIGHTNESS, the concepts of BODY and SOUL hold a central thematic position throughout the corpus explored in this study. The conventional conceptualizations of these two concepts have been described by Lakoff and Johnson (1980, 1999), Johnson (1987), and Kövecses (2010). The conceptualizations they describe are given as:

BODY IS A CONTAINER

SOUL IS AN OBJECT

However, going through the concord lists of the direct lexical items, *body* and *soul*, that match the topic/target domains all over the corpus of this study suggests two new conceptualizations which can be represented as:

BODY IS A SHIP

SOUL IS A MARINER

Below is a sample of the concord list produced by WordSmith Tools for the topic/target domain of the lexical item *body* (the whole list is to be found in the Appendix):

WordSmith Tools – 20/3/2015

N	Concordance	Set	Tag
1	be weighed down by the man's	body.	The heaviest of burdens
2	myself with the intimacy of her	body.	And all at once he fancies
3	night at the side of an alien	body	was distasteful to him,
4	as if it were a part of his	body.	Once, when he had just
5	him. He realized that Tereza's	body	was perfectly thinkable
6	thinkable coupled with any male	body,	and the thought put him
7	made his choice: a bitch whose	body	seemed reminiscent of the
8	everywhere like a part of his	body	meant that Tereza went off
9	returned. PART TWO Soul and	Body	It would be senseless
10	food. But when we ignore the	body,	we are more easily victims
11	the irreconcilable duality of	body	and soul, that fundament
12	unfamiliar an object as the	body.	The body was a cage, an
13	an object as the body. The	body	was a cage, and inside it
14	remainder left over after the	body	had been accounted for,
15	her soul. Today, of course, the	body	is no longer unfamiliar:

There are 133 different occurrences of the lexical item *body* throughout the whole database of the corpus. Different contextual occurrences of *body* in the concord list above appear to conceptualize BODY as being A SHIP rather than simply A CONTAINER.

Each time she succeeded was a time of intoxication: her *soul* would rise to the surface of her *body* like a crew charging up from the bowels of a ship, spreading out over the deck, waving at the sky and singing in jubilation. (51)

She was ready to dismiss the crew of her *soul* from the deck of her *body*; (71)
 it opened the door of his *body* and allowed his *soul* to step out into the world to make friends (109)
 The *soul* trembled in her *body*, her naked, spurned *body*. (185)
 her *soul* would take courage and rise to the surface of her *body*, and she would burst out crying. (185)
 He would not have understood Tereza when she stood before the mirror as a young girl and tried to see her *soul* through her *body*. (345)

Nevertheless, one can tell that Kundera's new conceptual metaphor (BODY IS A SHIP) is an extension of the already existing one (BODY IS A CONTAINER) since a ship is after all a type of containers. The illustration below shows a conceptual analysis of the mapping that holds between the topic/target domain (BODY) and the vehicle/source domain (SHIP):

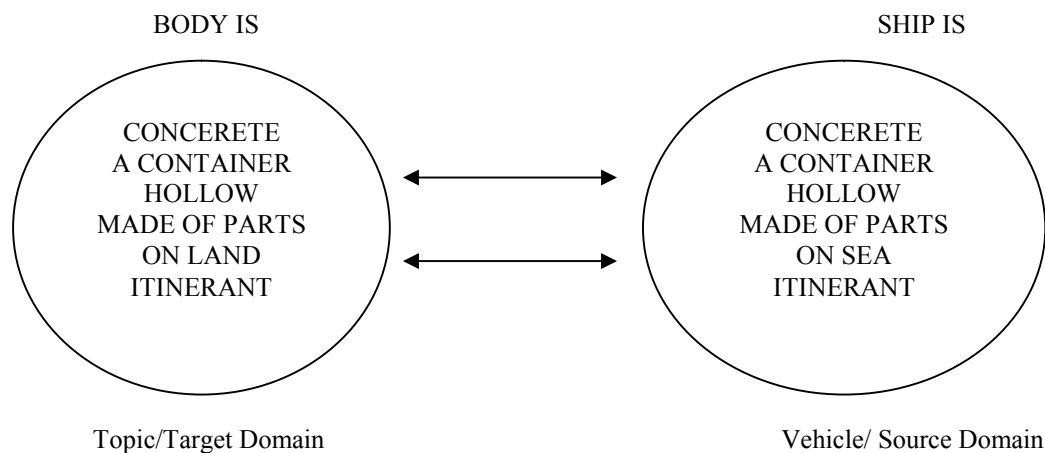


Figure 4. Conceptual Analysis of the Metaphorical Mapping between BODY and SHIP

As for the lexical item *soul*, below is a sample of its concord list that reveals the contextual occurrences of the lexical item as it occurs (for 57 times) all over the corpus (the whole list is to be found in the Appendix):

WordSmith Tools – 23/3/2015

N	Concordance	Set	Tag
1	worst ordinary of bodies (as the	soul	had regarded it until the
2	the light of the incredible, the	soul	for the first time saw the
3	was completely naked. When her	soul	saw her naked body in the
4	most extraordinary body. The	soul	could not tear its eyes
5	and went into the anteroom. The	soul	trembled in her body, he
6	enlarged end of a sewer pipe. Her	soul	had lost its onlookers
7	allow her body, on which her	soul	had left its mark, to take
8	resisted nor assisted him, her	soul	thereby announcing that
9	and she realized that she (her	soul) was not at all involved
10	to stay on with Tomas only as a	soul	and send her body into the
11	her will. In other words, her	soul	did condone the proceed
12	body was betraying it, and the	soul	was looking on. Then he
13	would subside. For what made the	soul	so excited was that the
14	excitement was to continue, her	soul	approval would have to
15	passion and sinks deep into her	soul .	He leaps out of the win

As it can be observed from the concordances of *body* and *soul*, the occurrences of these two lexical items are inseparable. Thus, the same linguistic expressions quoted from the corpus for the lexical item *body* above can be checked again to verify the metaphorical conceptualizations of SOUL. The concept of soul being contained within the body is probably quite common and universal. Nevertheless, Kundera's conceptual metaphor of (SOULS IS A MARINER) is another extension of a conventional metaphor used to structure the ordinary conceptual system. This conventional metaphor is:

SOUL IS AN OBJECT

Conceptualizing soul as being an object is a metaphorical technique called *reification* by which an abstract concept can be embodied through holding conceptual mappings with some other concrete concept (see Goschler, J. 2005). Thus,

Kundera's new conceptual metaphor (SOUL IS A MARINER) arises from two metaphorical entailments (see Lakoff and Johnson, 2003:139-141): the first is SOUL IS AN OBJECT, but what kind of an object is SOUL? This question is addressed by another extended conceptual metaphor that reads SOUL IS A HUMAN BEING. Kundera extends the metaphorical entailment even further questioning the particular type of human being a soul might look like: SOUL IS A MARINER.

The following conceptual analysis might give an evident illustration of the *reification* technique used to conceptualize SOUL as a topic/target domain through conceptual mappings with the vehicle/source domain of A MARINER.

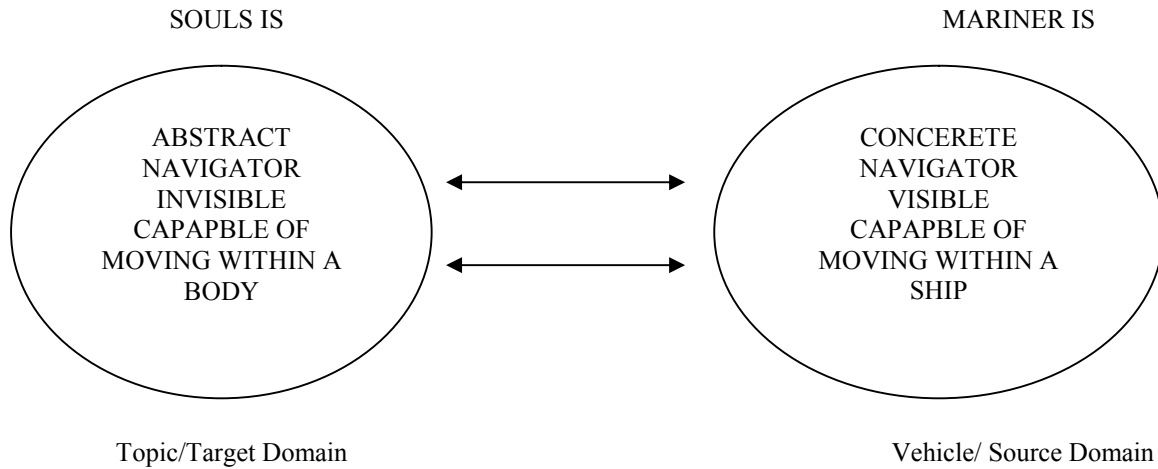


Figure 5. Conceptual Analysis of the Metaphorical Mapping between SOUL and MARINER

Putting things together, both conceptualizations of BODY and SOUL might be expressed in a mathematical proportional formula:

$$\text{SOUL} / \text{BODY} = \text{MARINER} / \text{SHIP}$$

The formula above fuses two simple conceptual metaphors into one complex metaphor with many entailments that can be formulated as:

SOUL IN A BODY IS A MARINER IN A SHIP

This complex conceptual metaphor is brought out by a technique Leech (2012: 43) calls *conceptual fusion*. It is an outcome of a complex fusion of several metaphorical entailments such as:

- BODY IS A CONTAINER
- BODY IS A SHIP
- SOUL IS AN OBJECT
- SOUL IS A HUMAN BEING
- SOUL IS A MARINER

The illustration below might be helpful in realizing the conceptual fusion included in the complex conceptual metaphor SOUL IN A BODY IS A MARINER IN A SHIP.

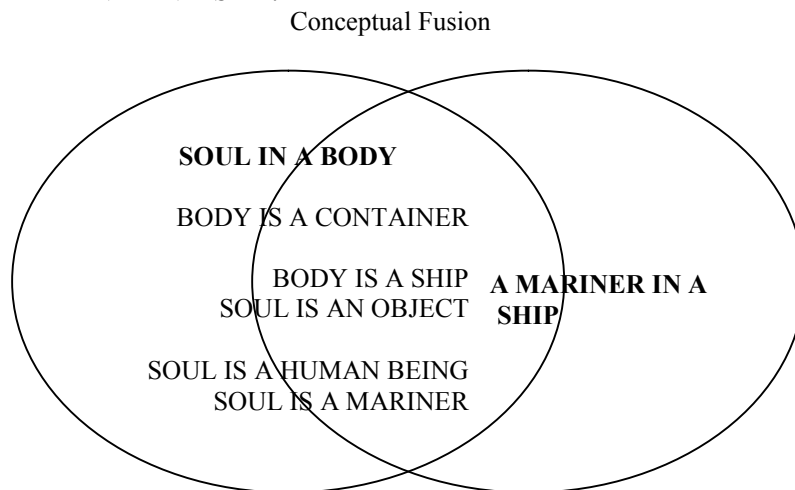


Figure 6. Conceptual Fusion Analysis of the Metaphor SOUL IN A BODY IS A MARINER IN A SHIP

The overlapping area in the conceptual fields is quite evident in figure (6) above. Such overlapping is only feasible because of the notion of *conceptual fusion* that permits a sort of interaction between conceptual domains of different

mappings. The result of this conceptual aggregation is a new complex metaphor conceptualizing an experience distinct from its component conceptual domains.

7. Conclusions

In this paper, the researcher has tried to show how a corpus-based analysis of key conceptual metaphors in a computerized literary text can provide certain insights about language as a conceptual system. The findings can be summarized in the following points:

1. analyzing the cognitive level of literary language can tell researchers a lot about the writers' conceptual creativity and their aesthetic experience. Therefore, a creative novelist like Kundera has actually created new and extended metaphorical mappings that bring dissimilar domains in one conceptual basket. Literary texts like *The Unbearable Lightness of Being* provide new ways of structuring artistic experience by adding new conceptualizations of everyday life realities.
2. the conceptual analyses conducted throughout this paper demonstrate the usefulness of corpus-based approach for giving a stylistic description of the cognitive linguistic level in a literary text. A corpus-based approach makes it quite possible to study a large corpus – 8, 347 tokens- having enough information about the frequency and use of linguistic metaphors which is otherwise time consuming and difficult to access. Throughout this paper, concord lists proved useful and straightforward to make a statement about the metaphorical use of a specific topic/target lexical item or *node*. Such lists are a great help in identifying whether a stretch of language (a lexical item) in a particular context is metaphoric or not.
3. the way new and creative metaphors are structured in the corpus explored adds another dimension to metaphorical innovation in literature. This type of innovation is based on a sort of cognitive deviation that triggers the creation of conceptual metaphors lying outside the conventional system of concepts and thought. Therefore, the conceptual analyses conducted on Kundera's novel *The Unbearable Lightness of Being* suggest two basic techniques of metaphorical creativity:
 - a. Extending the already existing conventional metaphors so that the new ones might be viewed as extensions or special cases of stable, conventional conceptual metaphors used in everyday thought and language. Kundera's metaphoric innovations are by no means consisting only in the totally new creation of metaphorical thought but rather in a process of extending the already existing forms of metaphoric thought to form new combinations and aggregations of old metaphorical mappings.
 - b. Breaking through the conceptual bonds that lie beneath linguistic structures and realigning the boundaries of the conventional system of concepts. This technique might be called *conceptual fusion* where two conventional metaphors are conceptually mapped into each other fusing into one new complex metaphor.

After all, it is literature that dares most to create new conceptual metaphors and mappings creating new understandings and even new realities. And language is still the basic medium through which new conceptual metaphors are created and old ones are redefined.

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Appendix (A)
Concord List of *Body*

WordSmith Tools -- 20/3/2015

N	Concordance	Set	Tag	Word #	Sent. #	Sent. Pos.	Para. #	Para. Pos.	Head. #	Head. Pos.	Sect. #	Sect. Pos.	File	%	
1	o be weighed down by the man's body. The heaviest of burdens							538	24	100%	0	1%		0	1%
2	mself with the intimacy of her body. And all at once he fanc						1138	65	100%	0	1%	0	1%		
3	night at the side of an alien body was distasteful to him,						3103	171	54%	0	4%	0	4%		
4	ly as if it were a part of his body. Once, when he had just						3410	183	100%	0	4%	0	4%		
5	him. He realized that Tereza's body was perfectly thinkable						4325	244	26%	0	5%	0	5%		
6	hinkable coupled with any male body, and the thought put him						4333	244	61%	0	5%	0	5%		
7	made his choice: a bitch whose body seemed reminiscent of th						6125	369	42%	0	7%	0	7%		
8	everywhere like a part of his body meant that Tereza went o						7379	455	70%	0	9%	0	9%		
9	returned. PART TWO Soul and Body 1 It would be senseless						9446	585	23%	0	11%	0	11%		
10	t food. But when we ignore the body, we are more easily vict						9561	593	50%	0	11%	0	11%		
11	the irreconcilable duality of body and soul, that fundament						9622	597	74%	0	11%	0	11%		
12	d unfa-miliar an object as the body. The body was a cage, an						9667	599	100%	0	11%	0	11%		
13	iar an object as the body. The body was a cage, and inside t						9669	600	9%	0	11%	0	11%		
14	remainder left over after the body had been accounted for,						9694	600	80%	0	11%	0	11%		
15	he soul. Today, of course, the body is no longer unfamiliar:						9706	601	14%	0	11%	0	11%		
16	of a hose sticking out of the body to take oxygen to the lu						9736	601	86%	0	11%	0	11%		
17	ent panel regis-tering all the body mechanisms: digestion, s						9754	602	68%	0	11%	0	11%		
18	arned to give each part of the body a name, the body has giv						9772	603	59%	0	11%	0	11%		
19	h part of the body a name, the body has given him less troub						9776	603	77%	0	11%	0	11%		
20	in action. The old duality of body and soul has become shro						9805	605	24%	0	12%	0	12%		
21	omach rumble, and the unity of body and soul, that lyrical i						9843	606	61%	0	12%	0	12%		
22	ied to see herself through her body. That is why, from girlh						9865	607	100%	0	12%	0	12%		
23	at the instrument panel of her body mechanisms; she thought						9932	611	48%	0	12%	0	12%		
24	uld rise to the surface of her body like a crew charging up						10039	615	45%	0	12%	0	12%		
25	elf to the idea that the human body pisses and farts, she sa						10661	650	71%	0	13%	0	13%		
26	ng to express the value of her body in terms of the modesty						10804	658	79%	0	13%	0	13%		
27	ther. It was a longing to be a body unlike other bodies, to						10998	667	30%	0	13%	0	13%		
28	s in the hotel restaurant, her body sagged under the weight						11065	670	36%	0	13%	0	13%		
29	ul rushed up to the deck other body.) Then she walked him to						12058	734	100%	0	14%	0	14%		
30	not to abandon the deck of her body for a moment on this mos						12639	758	72%	0	15%	0	15%		
31	ictions, banish the duality of body and soul, banish perhaps						13092	788	79%	0	15%	0	15%		
32	nt by her injunction was: Your body is just like all other b						13781	827	28%	0	16%	0	16%		
33	he had come to him to make her body unique, irreplaceable. B						14092	845	83%	0	17%	0	17%		
34	o distinction between Tereza's body and the other bodies. He						14125	846	89%	0	17%	0	17%		
35	her soul from the deck of her body; ready to descend to a p						14643	881	36%	0	17%	0	17%		
36	his mistresses! Maybe then her body would again become the f						15219	913	33%	0	18%	0	18%		

37	and only among all others. Her body would become his second,	15231	914	25%	0	18%	0	18%
38	ottle of wine. Tereza felt her body going weak; she was sudd	15908	954	45%	0	19%	0	19%
39	s nothing wrong with the naked body, the woman said with mat	17180	1023	57%	0	20%	0	20%
40	a terrific sense of the female body you have. You know what	17266	1030	87%	0	20%	0	20%
41	ak, even if he has an athletic body like Dubcek's. The very	18128	1098	89%	0	21%	0	21%
42	led the smells of each other's body. True, he would rather h	20406	1250	100%	0	24%	0	24%
43	ary; it opened the door of his body and allowed his soul to	23243	1402	66%	0	27%	0	27%
44	es. The pleasure suffusing his body called for dark-ness. Th	23885	1439	67%	0	28%	0	28%
45	he felt pleasure suffusing his body, Franz himself disintegr	23932	1442	44%	0	28%	0	28%
46	e windows to the soul. Franz's body, which thrashed about on	30363	1854	15%	0	36%	0	36%
47	h closed eyes, was therefore a body without a soul. It was l	30377	1854	85%	0	36%	0	36%
48	she would never again see his body moving desperately over	30455	1859	28%	0	36%	0	36%
49	he had closed them on Sabina's body in fifteen European hote	33855	2093	62%	0	40%	0	40%
50	in America. PART FOUR Soul and Body 1 When Tereza came home,	33868	2094	30%	0	40%	0	40%
51	nt of the mirror observing her body, trying to peer through	35783	2194	50%	0	42%	0	42%
52	the blissful hope of using her body as a poster for her soul	35809	2195	68%	0	42%	0	42%
53	ve to be if it reflect-ed that body, that rack for four pouc	35830	2196	76%	0	42%	0	42%
54	as nothing monstrous about her body. She had no pouches hang	35974	2206	100%	0	42%	0	42%
55	he been able to design her own body, she would have chosen i	36043	2210	26%	0	42%	0	42%
56	s? And if various parts of her body began to grow and shrink	36129	2214	27%	0	42%	0	42%
57	t at what was happening to her body. Then what was the relat	36180	2216	100%	0	42%	0	42%
58	ionship between Tereza and her body? Had her body the right	36190	2217	100%	0	42%	0	42%
59	n Tereza and her body? Had her body the right to call itself	36193	2218	40%	0	42%	0	42%
60	ore the mirror, staring at her body as if it were alien to h	36302	2227	39%	0	43%	0	43%
61	d the power to become the only body in Tomas's life. It had	36333	2229	77%	0	43%	0	43%
62	only she longed to dismiss her body as one dismisses a serva	36366	2232	21%	0	43%	0	43%
63	as only as a soul and send her body into the world to behave	36384	2232	67%	0	43%	0	43%
64	ehave with male bodies. If her body had failed to become the	36400	2233	12%	0	43%	0	43%
65	had failed to become the only body for Tomas, and thereby l	36407	2233	33%	0	43%	0	43%
66	esistible desire to expose her body (that alien body she wan	37172	2278	40%	0	44%	0	44%
67	to expose her body (that alien body she want-ed to expel int	37175	2278	52%	0	44%	0	44%
68	t about the idea of going. Her body was so weak that she cou	38309	2385	20%	0	45%	0	45%
69	nd burst into tears. Her whole body racked with sobs, she em	39350	2461	7%	0	46%	0	46%
70	infidelity. She would push her body up to the border, let it	39738	2490	12%	0	47%	0	47%
71	ngineer's hand referred to her body, and she realized that s	40343	2530	33%	0	47%	0	47%
72	not at all involved, only her body, her body alone. The bod	40358	2530	89%	0	47%	0	47%
73	l involved, only her body, her body alone. The body that had	40360	2530	96%	0	47%	0	47%
74	her body, her body alone. The body that had betrayed her an	40363	2531	16%	0	47%	0	47%
75	d not comply. She had sent her body out into the world, and	40403	2534	33%	0	47%	0	47%
76	e soul so excited was that the body was acting against its w	40550	2543	43%	0	48%	0	48%
77	s acting against its will; the body was betraying it, and th	40557	2543	68%	0	48%	0	48%

78	d. When her soul saw her naked body in the arms of a strange	40584	2545	25%	0	48%	0	48%
79	soul for the first time saw the body as something other than	40623	2546	36%	0	48%	0	48%
80	the first time it looked on the body with fascination: all th	40637	2546	67%	0	48%	0	48%
81	body with fascination: all the body's matchless, inimitable,	40642	2546	78%	0	48%	0	48%
82	this was the most extraordinary body. The soul could not tear	40674	2547	100%	0	48%	0	48%
83	not tear its eyes away from the body's birthmark, the round b	40685	2548	57%	0	48%	0	48%
84	y seal it had imprinted on the body, and now a stranger's pe	40711	2549	62%	0	48%	0	48%
85	that she would never allow her body, on which her soul had l	40736	2550	39%	0	48%	0	48%
86	e pace of his movements on her body. Tereza could feel orgas	40803	2553	100%	0	48%	0	48%
87	lingered all the longer in her body, flowing through her vei	40834	2555	69%	0	48%	0	48%
88	ct does all he can to make the body forget how paltry it is,	40884	2558	29%	0	48%	0	48%
89	, to become only and utterly a body, the body her mother use	41056	2563	70%	0	48%	0	48%
90	e only and utterly a body, the body her mother used to say w	41058	2563	74%	0	48%	0	48%
91	more miserable than her naked body perched on the enlarged	41097	2565	53%	0	48%	0	48%
92	it had retreated deep into the body again, to the farthest g	41124	2566	59%	0	48%	0	48%
93	room. The soul trembled in her body, her naked, spurned body	41157	2568	64%	0	48%	0	48%
94	in her body, her naked, spurned body. She still felt on her a	41161	2568	100%	0	48%	0	48%
95	and rise to the surface of her body, and she would burst out	41222	2571	80%	0	48%	0	48%
96	er neck, and pressed it to her body with her left hand. With	41635	2602	85%	0	49%	0	49%
97	come out of the toilet and her body was standing in the ante	41859	2620	68%	0	49%	0	49%
98	ed, in the mirror) was her own body: her pubic triangle and	42269	2644	62%	0	50%	0	50%
99	She did not desire her lover's body. She desired her own bod	42351	2649	100%	0	50%	0	50%
100	er's body. She desired her own body, newly discovered, intim	42356	2650	38%	0	50%	0	50%
101	rably exciting. Looking at her body speckled with droplets o	42370	2651	25%	0	50%	0	50%
102	by folding his legs under his body, as he had learned to do	42751	2683	63%	0	50%	0	50%
103	e photograph showing her naked body embracing the engineer.	44492	2816	81%	0	52%	0	52%
104	slitting open the outstretched body of the world with his sc	52977	3335	68%	0	62%	0	62%
105	en, focused and observant, his body ever so slightly arched	55373	3471	67%	0	65%	0	65%
106	he used to open the prostrate body of the world. Before he	55603	3488	88%	0	65%	0	65%
107	charming acting student whose body had been tanned on Yugos	60608	3830	26%	0	71%	0	71%
108	ly in his arms and feeling her body tremble, he thought he c	61461	3894	55%	0	72%	0	72%
109	ost likely lain dormant in his body until then suddenly blos	61748	3912	63%	0	72%	0	72%
110	try penetrated the soul to the body, shat-tering the latter.	61809	3914	88%	0	73%	0	73%
111	until the last moment that the body would be cremated at hal	61991	3922	58%	0	73%	0	73%
112	m, putting her arms around his body from the side. What about	63045	3990	89%	0	74%	0	74%
113	ings he'd put himself through! Body, hands, face, to make su	63561	4052	13%	0	75%	0	75%
114	he have been excited when his body was debili-tated by a ga	63872	4081	63%	0	75%	0	75%
115	er who once formed part of our body. Tomas's other part is t	64790	4136	100%	0	76%	0	76%
116	e camp. He hit the target. His body, which would never again	65363	4182	16%	0	77%	0	77%
117	lectrified wire and hurled his body at it, the fence was lik	65669	4196	32%	0	77%	0	77%
118	An explosion rang out, and his body, ripped to pieces, went	71006	4481	32%	0	83%	0	83%

119	r, Stalin's son put his entire body. And the scales did not	72064	4537	100%	0	85%	0	85%
120	ch she requested that her dead body be cremated and its ashe	73150	4615	65%	0	86%	0	86%
121	her. But he could not move his body. His head, perhaps? No,	73846	4673	100%	0	87%	0	87%
122	his muzzle. Without moving his body, the dog took the end of	77954	4924	24%	0	92%	0	92%
123	ed to see her soul through her body. Adam was like Karenin.	79380	5032	100%	0	93%	0	93%
124	, skillfully tying them to his body with a long ribbon. She	79591	5043	89%	0	93%	0	93%
125	w nothing about the duality of body and soul and had no conc	79650	5047	53%	0	93%	0	93%
126	e stretched one arm across his body and closed her eyes. The	81080	5135	67%	0	95%	0	95%
127	wn, and because it set her own body ever so slightly in moti	81577	5182	55%	0	96%	0	96%
128	him, raining down on his naked body. Then she went into the	81759	5195	100%	0	96%	0	96%
129	elf on him, cover him with her body, when suddenly she notic	82491	5248	53%	0	97%	0	97%
130	noticed something strange: his body was quickly shrinking be	82499	5248	80%	0	97%	0	97%
131	stock still. The more Tomas's body shrank, the less it rese	82520	5250	19%	0	97%	0	97%
132	and she could press it to her body. She burst into tears of	82667	5259	100%	0	97%	0	97%
133	Tomas knows the insides of the body better than the insides	83635	5340	40%	0	98%	0	98%

Appendix (B)
Concord List of *Soul*

WordSmith Tools -- 23/3/2015

N	Concordance	Set	Tag	Word #	Sent. #	Sent. Pos.	Para. #	Para. Pos.	Head. #	Head. Pos.	Sect. #	Sect. Pos.	File	%
1	ost ordinary of bodies (as the soul had regarded it until th						40,663	2,547	52%	0	48%	0	48%	
2	e light of the incredible, the soul for the first time saw t						40,616	2,546	20%	0	48%	0	48%	
3	was completely naked. When her soul saw her naked body in th						40,580	2,545	13%	0	48%	0	48%	
4	e most extraordinary body. The soul could not tear its eyes						40,676	2,548	14%	0	48%	0	48%	
5	nd went into the anteroom. The soul trembled in her body, he						41,153	2,568	27%	0	48%	0	48%	
6	arged end of a sewer pipe. Her soul had lost its onlooker's						41,108	2,566	9%	0	48%	0	48%	
7	r allow her body, on which her soul had left its mark, to ta						40,740	2,550	50%	0	48%	0	48%	
8	resisted nor assisted him, her soul thereby announcing that						40,423	2,535	36%	0	47%	0	47%	
9	and she realized that she (her soul) was not at all involved						40,350	2,530	59%	0	47%	0	47%	
10	o stay on with Tomas only as a soul and send her body into t						36,380	2,232	56%	0	43%	0	43%	
11	her will. In other words, her soul did condone the proceedi						40,488	2,540	50%	0	48%	0	48%	
12	body was betraying it, and the soul was looking on. Then he						40,563	2,543	89%	0	48%	0	48%	
13	uld subside. For what made the soul so excited was that the						40,544	2,543	21%	0	48%	0	48%	
14	xcitement was to continue, her soul's approval would have to						40,509	2,541	73%	0	48%	0	48%	
15	assion and sinks deep into her soul. He leaps out of the win						64,932	4,148	100%	0	76%	0	76%	
16	entire country penetrated the soul to the body, shat-tering						61,806	3,914	77%	0	73%	0	73%	
17	could be more innocent, in his soul and conscience, than Oed						58,406	3,695	71%	0	69%	0	69%	
18	o point-blank denied animals a soul. Man is master and propr						76,788	4,850	100%	0	90%	0	90%	
19	about the duality of body and soul and had no concept of di						79,652	5,047	65%	0	93%	0	93%	

20	oung girl and tried to see her soul through her body. Adam w	79,377	5,032	88%	0	93%	0	93%
21	g a name is a sign of having a soul, I can say that they had	77,433	4,888	59%	0	91%	0	91%
22	e inner room had addressed her soul, she would have burst out	41,893	2,622	58%	0	49%	0	49%
23	nterroom naked and spurned. Her soul was trembling, terrified	41,869	2,621	23%	0	49%	0	49%
24	her in a soft, deep voice, her soul would take courage and r	41,211	2,571	43%	0	48%	0	48%
25	e calling forth her terri-fied soul; the man cannot resist t	41,980	2,625	63%	0	49%	0	49%
26	was what finally re-stored her soul's sight. During her next	42,191	2,639	94%	0	50%	0	50%
27	ime she screamed less, but her soul was still blinded by lov	42,167	2,638	53%	0	49%	0	49%
28	cannot resist the woman whose soul thus responds to his voi	41,988	2,625	86%	0	49%	0	49%
29	completely unlike Tereza, her soul inside her would be the	36,162	2,216	36%	0	42%	0	42%
30	. It was not an easy task: her soul her sad, timid, self-eff	11,027	668	35%	0	13%	0	13%
31	face reflected the crew of the soul charging up from below.	11,015	667	87%	0	13%	0	13%
32	as a time of intoxication: her soul would rise to the surfac	10,031	615	27%	0	12%	0	12%
33	her sad, timid, self-effacing soul lay concealed in the dep	11,031	668	50%	0	13%	0	13%
34	t next to him. (The crew other soul rushed up to the deck ot	12,051	734	42%	0	14%	0	14%
35	ind voice, and Tereza felt her soul rushing up to the surfac	11,375	689	47%	0	13%	0	13%
36	the beers on the tray, and her soul lay somewhere at the lev	11,078	670	72%	0	13%	0	13%
37	ad been accounted for, was the soul. Today, of course, the b	9,701	600	100%	0	11%	0	11%
38	concilable duality of body and soul, that fundamental human	9,624	597	83%	0	11%	0	11%
39	r of having returned. PART TWO Soul and Body 1 It would be s	9,444	585	15%	0	11%	0	11%
40	. He has also learned that the soul is nothing more than the	9,788	604	40%	0	11%	0	11%
41	nisms; she thought she saw her soul shining through the feat	9,939	611	74%	0	12%	0	12%
42	ble, and the unity of body and soul, that lyrical illusion o	9,845	606	67%	0	12%	0	12%
43	n. The old duality of body and soul has become shrouded in s	9,807	605	32%	0	12%	0	12%
44	was therefore a body without a soul. It was like a newborn a	30,380	1,854	100%	0	36%	0	36%
45	aying goes, are windows to the soul. Franz's body, which thr	30,361	1,853	100%	0	36%	0	36%
46	ng in the student brigade, her soul poisoned by the cheerful	28,395	1,721	34%	0	33%	0	33%
47	and one in America. PART FOUR Soul and Body 1 When Tereza c	33,866	2,094	20%	0	40%	0	40%
48	her soul. But what a monstrous soul it would have to be if i	35,820	2,196	29%	0	42%	0	42%
49	g her body as a poster for her soul. But what a monstrous so	35,815	2,195	100%	0	42%	0	42%
50	ng to peer through it into her soul, as Tereza had done sinc	35,791	2,194	79%	0	42%	0	42%
51	once coaxed forth her timorous soul from its hiding place in	13,367	804	67%	0	16%	0	16%
52	banish the duality of body and soul, banish perhaps even tim	13,094	788	86%	0	15%	0	15%
53	look in the mirror and beg her soul not to abandon the deck	12,631	758	51%	0	15%	0	15%
54	thrown off the ballast of the soul that laughable conceit,	13,900	833	56%	0	16%	0	16%
55	or of his body and allowed his soul to step out into the wor	23,247	1,402	76%	0	27%	0	27%
56	ady to dismiss the crew of her soul from the deck of her bod	14,637	881	23%	0	17%	0	17%
57	mons to re-nounce her fate and soul. The solidarity of the s	14,603	878	100%	0	17%	0	17%

