

Ministry of Higher Education and Scientific Research
University Abou el Kacem Saadallah, Algiers II
Faculty of Foreign Languages
Department of English



**Cognitive Poetics in Contemporary Literary
Criticism: A Study of Milan Kundera's *The
Unbearable Lightness of Being* and *Life is Elsewhere***

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in English Literature

Submitted by:

Mrs. Sara Mechraoui-Salmi

Supervised by:

Prof. Zoulikha BENSAFI

Members of the Jury:

Chair: Dr. Assia Kaced (University of Algiers II)

Examiner: Prof. Abbes Bahous (University of Mostaghanem)

Examiner: Prof. Amar Guendouzi (University of Tizi Ouzou)

Examiner: Dr. Houria Ait Ammour (University of Algiers II)

Supervisor: Prof. Zoulikha BENSAFI (University of Algiers II)

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Dedication

I dedicate this work to my family and friends.

To my parents for their valuable advice and support.

To my dear husband for his support and patience.

To all my in-laws for their appreciation of learning and higher studies, particularly SALIMA.

To my brothers, AHMED and Djallal, and my sister Fatima Zohra

To the memory of my grand-father who always appreciated learning and higher studies.

To my best friends inside and outside the US: Lamia, Fatima Hadj Cheriff, Souhila, Bochra, Hana, khadija, Mofida, and Affaf.

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Key to abbreviations

The Capitalised expressions signify the conceptual metaphors while the Low-case expressions are the linguistic manifestations of image-schemas following Lakoff&Johnson's (1980) classification.

BT: Blending Theory

BTM: Blending Theory of Metaphor

CL: Cognitive Linguistics

CLT: Cognitive Literary Theory

CMT: Conceptual Metaphor Theory

CMT: Cognitive Metaphor Theory

CMs: Conceptual Metaphors

CTM: Cognitive Theory of Metaphor

CP: Cognitive Poetics

DW: Discourse worlds

DWT: Discourse World Theory

ICMs: Idealized Cognitive Models

MIP: Metaphor identification procedure

MIPVU: Metaphor Identification Procedure University Amsterdam

MST: Metal Space Theory

MSs: Mental spaces

NTL: The Neural Theory of Language

TW: Text World

TWT: Text World Theory

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Chapter One

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Abstract

This thesis contributes to the fresh area of research in text worlds and textual universe approaches to narrative analysis. Along with an elaboration of the metaphors that shape a person's conception of any literary work, Cognitive Poetics, that is the basic approach in this research, is a combined linguistic and stylistic approach that is used to study novels that seem challenging to the reader. Weaving worlds from disparate fictional and realistic worlds into a novel from the onset of its reading has been thoroughly explained in Cognitive Poetics. This research study sets as objectives a cognitive poetic reading of Kundera's novels *The Unbearable Lightness of Being* (1984) and *Life Is Elsewhere* (1973) by analyzing the sub worlds that interact with the reader's knowledge of the novel and the western culture. It explores the effects of implementing the textual universe analysis on possible perceptions of the reader, besides analyzing character virtual discourse worlds and mental spaces. The metaphors of life and love as elaborated by Lakoff (1992) and identified by MIPVU method have been considered in *Life is Elsewhere* (1973). This exploration, therefore, not only reveals that the combination of a thematic and a formative study as described by Cognitive Poetics would offer a systematic multi-dimensional reading of *The Unbearable Lightness of Being* (1984) and *Life Is Elsewhere* (1973). It also shows the complexity that such an approach offers in longer narratives. Cognitive Poetics is, accordingly, an additional channel for literary reading that caters for possible readings that Kundera's narrator constrains. The findings of the study confirm that metaphors are part and parcel of Kundera's discourse and establish, therefore, the relevance of implementing metaphor-based stylistic analysis. It also provides linguistic evidence in support of the CMT claim that reader's awareness of textual universe and character virtual discourse worlds increase the his/her potential for adequate literary interpretation.

Reading and understanding literature is subject to myriad modeling and often counterproductive arguments given its most basic ambiguous nature. Over the centuries, philosophers and linguists, and even writers per se, considered literary language, style, and themes as important elements of any possible reading or interpretation of literature. The advances that resulted from an alliance with other disciplines such as science and cognitive linguistics, further, enriched the literary cannon both in its form and content. After the publication of the Cognitive Theory of Metaphor in 1980, there has been a huge interest in the cognitive linguistic study of literary texts. By that, a multitude of approaches has come underway to account for the elements of fiction involved. Though this kind of analysis gave new insights to the way texts are constructed and to the cognitive capacity of the author, they have met critical claims from other literary theorists (Mier Sternberg, 2003; Max Lowerce and Van Peer, 2002). The terminology driven from Cognitive Psychology enriched the literary discourse with new insights at analyzing characterization, narrative techniques, the effects of emotions on the understanding of a literary work, and the readers' interpretation of the work viz its intended construction by its author. Embodied cognition, conceptual blending, experiential grounding are the borrowed terms from Cognitive Science to the literary cannon, however, their feasibility remains questionable in the literary corpora. That is, even though more concepts have enriched the conceptualization of literature, reading a text is a complex whole that needs careful evaluation.

At its early beginnings, the Cognitive Theory of Language developed out of the need to study the human mind *vis-à-vis* language understanding and production. It attributed greater interest to the metaphorical nature of thought and language. Words like, conceptual metaphor, basic-level and high-level metaphors, embodied experience became a fashion. Lakoff & Johnson (1980) literally claimed that the way we think is metaphorical in nature. Fauconnier & Turner (2002), inspired by the Cognitive Theory of Language provided a practical cognitive analysis of the literary minds by explicating literature through neuroscience remains widely acknowledged. Another outstanding work in the cognitive-inspired analysis of literature is *Cognitive Poetics, an Introduction*

(2002) by Peter Stockwell. In it, the cognitive literary scientist devotes the whole sections of the book to explaining cognitive literary concepts that seem generalizable to every cognitive analysis. Though inspirational and deeply analytic, it opens up gates at judging the degree of completeness and feasibility if every literary scholarly work is considered. This line of inquiry is influenced by the work done by Stockwell in *Cognitive Poetics*, however, it seeks, further explanations of how cognitive is the Cognitive Poetic analysis of literary works. In particular, how can this analysis be generalizable in terms of its applicability in Contemporary Existentialist writings?

Besides the multiple *narrow* analytic methods of literary corpora held hitherto that have been analysed by Cognitive Poetics proponents, there has been a huge controversy over the preciseness and generalizability over the other works in the literary discourse. The interplay between Cognitive Science and the science of reading literature has matured recently due to the interest attributed to new insightful text world, literary minds producing the works, and interpretations perceived by the readers. Although this research study is influenced by the cognitive analysis introduced by Peter Stockwell, it seeks further explanations of the works of Milan Kundera in the light of two other prominent approaches within the cognitivist account of language and thought. That is, metaphors as modes of functioning in the lives of people since they are part of the way we think, act, and understand reading. Hence, it is of prime importance, in this work, to carefully delineate the demarcating lines between what is termed as Cognitive Science and Cognitive Linguistics in studying literature. It is, rather, narrow in its scope since it seeks to impregnate both scientific investigation of the two novels *Life is Elsewhere* (1973) and *The Unbearable Lightness of Being* (1984) as brought by the Conceptual Theory of Metaphor on a par with the cognitive literary criticism brought by Reuven Tsur, Norman Holland, Paul Worth, Elena Semino, and Robert de Beaugrande in the 1980s.

This area of research is set to investigate the reliability of the cognitive treatise of literary works. It takes as its objective the interplay of a two-folded research study to two masterpieces that are based on the Existentialist philosophy. Milan Kundera is one of the writers who choreographed life as it is lived rejecting the idea of eternal return. In *The Unbearable Lightness of Being* (1984), he opposes the philosophical idea of eternal return

brought by Nietzsche and proposed an alternative understanding of the self as an exceptional component of the human being. As this research is based solely on the cognitive explicit of concepts, it explicates the dichotomous relationship between lightness and heaviness of life against a purely linguistic account. On a conceptual basis, the metaphors prevailing in the novels are explained from a cognitive perspective. Though the words figure and ground reign supreme in Stockwell's book, terms used in the study will be inspired by the Conceptual Theory of Metaphor as stipulated by Lakoff (1996) and Turner (1991).

The foregrounding, figure, ground dichotomy are utilized to analyze the two concepts of lightness and heaviness in *The Unbearable Lightness of Being* (1984). The metaphors against which the second novel is analyzed are, in Lakoff's terms, LIFE IS A CYCLE, TIME IS A CYCLE. It is argued, hence, that an investigation into metaphor prevalent in the two literary works provides the most accurate analysis within a cognitive linguistic framework, by providing a complete and thorough schematic analysis coupled with a general overview of the cognitive paradigm overriding the whole novel. This research, under the lakovian analysis of literary texts queried whether the conceptual basis of the aforementioned metaphors applies to Existentialist writings. It sought answers to the following questions which were inspired by the conceptual cognitive theories of language:

1. How can *The Unbearable Lightness of Being* (1984) be read from a cognitive linguistic perspective?
2. Are lightness and heaviness the main concepts foregrounded in the *Unbearable Lightness of Being* (1984)?
3. How does figure/ground dichotomy override in the two masterpieces?

Three main hypotheses were spelled out along these lines:

1. Kundera's *The Unbearable Lightness of Being* (1984) might be better analyzed and understood by reference to the cognitive linguistic theories of language.
2. Conceptual foregrounding accounts for the metaphors choreographed in a literary work as thematically-based concepts or typical formal devices.

3. The binary opposition between figure and ground overrides Kundera's the *Unbearable Lightness of Being* (1984).

In accord with the stated research questions and hypotheses, the case for conceptual metaphor analysis of literary texts was put forward as an attempt to incorporate both linguistic and pragmatic analyses. It also explored the many ways that metaphor shapes and influences the comprehension of literary texts. The Cognitive Poetic reading and, particularly analysis, is the holistic approach that has been taken to arrive at a better interpretation of *The Unbearable Lightness of Being* (1984) and *Life Is Elsewhere* (1973). An amalgam of linguistic and literary models within the same framework has been applied with reference to the reader's and the author's conception of the works in hand. The study aimed, further, to envisage the effects of the cognitive linguistic treatise of metaphor awareness on the readers who are faced with often difficult existential works. The interplay of the three theories, namely, Stockwell's and Lakoff's theory of the self and Johnson's theory of image-schemas, is supposed to shed light on the nature of the two concepts.

Milan Kundera is well-known for his controversial and conflicting ideas as ambiguously revealed in the lives of the characters of his novels; however, the same interpretations have been deduced anonymously. The available literature about the style and criticism of his works resorts the confusion that results from reading interpreted novels to the lack of clarity that the latter reverberates. Many passages have been misinterpreted; chapters reordered, and even cultural codes miss-interpreted to list few of the shortcomings of translating Kundera's novels. It might be true, to a certain degree, that our choice of the English version of his two novels is based on our interest in English, it leaves out some of their originality unrevealed; but the approach that has been used under the Cognitive Poetic framework could objectively cater for both formalist and contextual aspects of the works as aesthetic ideals and highly-universalist novels. Kundera's novels mattered for the reader simply because they choreographed life experiences of individuals who share the same instincts, but his philosophy of self, love, and history gauge questions as to whether his readers are aware of each over the other.

Do readers conceptualize the worlds and sub-worlds of each novel as every possible hermeneutics-proponent critic would want them to? Cognitive Poetics, as a science of reading and interpreting literature does just that by offering the means of literary analysis that would facilitate reception and interpretation of novels and any other sort of rhetoric.

Theme wise, the present research explored the socio-political orientations of the two novels *The Unbearable Lightness of Being* (1984) and *Life Is Elsewhere* (1973). Though a cognitively-inspired approach might seem odd at the thematic level, for a purely hermeneutic researcher, the level at which both author and reader would exchange meaning from the texts is catered for in the rich textual world of the two novels. The latter sustains the universality of the works and confirms the suitability of the cognitive poetic framework to any piece of literature however ambiguous. It has been demonstrated, indeed, that the abstract nature of the Kunderian novel would be better analyzed via its adjacent abstract cognitively-oriented discipline. Both the outside inwards and the inside outwards approaches are accounted for in the analytical part of the thesis.

To make things even more convenient for the reader whose background knowledge is inconsistent with the author's; the notion of the West is explained with reference to the novels. Though his novels are considered highly Universalist, they tend to be limited to the conception of the historical period when they were produced akin to the world order the novels were set in. The notion of the west has been defined differently depending on the period it was used. The United States, Australia, and Western Europe were labeled as Western, but after the fall of the Soviets the concept of the west opposed the Middle East and the Far East. In *The Unbearable Lightness of Being* (1984), the author demonstrates a weaving of interest in the word with its double labeling. The reader, hence, would possibly consider each definition according to his prerequisites. Nevertheless, Kundera detracts reading the novel as a socio-political critic per se, he instead calls for the appreciation of the novels as ideally artistic and potentially universalist plights of the self.

The theme of displacement and relocation are common in the host of post-modern literary works of authors who experienced life as an émigré; though Kundera dislikes

being considered as an émigré, however, his novels offer an underlying universalist conception of time, being, and life with a deeper rigor that is accessible to the reader by means of construal and conceptualization, Stylistics and Cognitive Poetics would facilitate the task for the lay reader. In the theoretical part of the thesis, it is argued that the Cognitive Poetic framework is suitable for both thematic and formalist analyses of the two novels, and that it would be another approach to reading literature of the same complexity with little confusion as Hermeneutics. Practically, instead, the notions of discourse and textual worlds are utilized to cater for every possible interpretation of the novels. Since the author's discourse is characterized by the intrinsic call for rethinking Western or Eastern ideals as manifested in the lives of his characters, it is analyzed through the blending of the mental spaces that each character creates for his life. In the same framework, the precursor of the cognitive poetic approach to analyzing fiction the Conceptual Metaphor Theory is indeed used in the purely-linguistic analysis of every item in the sentence.

Metaphor definition has been mainly a figure of speech through which one entity is described in terms of another through relationships resemblance. It attracted the interest of rhetoricians and researchers since antiquity since its mastery is the sign of genius and eloquence. However, little interest has been attuned to the mental operation behind the production and the comprehension of metaphor. How human beings structure and produce metaphors showed a short-lived trivia in the traditional theories of language acquisition, indeed. As a response to such a need, dozens of research theories and methods are on the increase.

In recent years, an outburst of cognitive and neurological investigations of the human brain came to the fore. Great amounts of data have been amassed to show how the brain functions under the metaphorical conceptual nature of language and thought. Researchers, linguists and philosophers conceive metaphor as an integral part of human discourse. Some dealt with spoken discourse (Cameron & Deignan, 2003). Others preferred to deal with everyday speech (Liebert 1992). Metaphor is also researched for in scientific discourse (Drewer 2003, Jakel 1997). Reversibly, the ubiquity of metaphor in different discourses can be traced to the etymology of the word. Derived from the Greek

word, ‘(...) *meta meaning after, behind, beyond with pherin meaning to bear, to carry or to bring.*’ (Grundmann, 2009:7). Clearly, the definition of metaphor shifted from mere resemblance to a transfer between two entities that result in harmonious combinations. The findings of the research conducted were backed by the work of George Lakoff & Mark Johnson in their book *Metaphors We Live By* (1980). The latter set the ground for multiple researches in the cognitive linguistic theory of language which dealt with the conception of meaning through interaction with the outside world.

By analyzing every item in its context as literal or figural is the aim of a narrow reading of language and style in narrative as conducted by the Pragljaz Group. Metaphor as lexical units at the level of prepositions, words, and verbs has been the ground of the wider range of their research. Kundera’s style is often characterized as particular as he uses unconventional metaphors of life and love. However, it is still understood by readers. Starting up from the text world that is created initially in the title, and arriving at the setting a critic of the genre of the novel itself. In accordance with the identification of life as elsewhere metaphor, the frequency of the metaphors used in the novel are identified in the last chapter of the thesis. The procedure used is basically informed by the Metaphor Identification Procedure University Amsterdam (MIPVU henceforth) since it is strategic and feasible. However, passages from every part of the novel are selected instead of the whole text for reasons of scope and space.

Hermeneutics, as a theory of better interpretations of literature, is a well-conditioned theory than Cognitive Poetics. The Greeks pioneered in understanding religious *intuitions*. However, their findings lacked methodological precepts. The newly-introduced discipline integrates scientific method with a hermeneutic end. Contradictory as they may seem, Cognitive Poetics and Hermeneutics work towards establishing better interpretations for literary texts. Nevertheless, Hermeneutics is more feasible and accepted by literary critics who indulge in the *quality of literary reading*. (Fricke & Muller). It is in this area of research that this study contributes. It seeks, further, to account for the extent to which Cognitive Poetics is essentially cognitive.

The Kunderian novel is basically philosophical, henceforth, there is no known critical study of *The Unbearable Lightness of Being* (1984) that is devoid of a philosophical discussion of soul and body, heaviness and weight, and being. This proves that Cognitive Poetics analysis cannot be conducted without recourse to Hermeneutics. The concepts of lightness and heaviness, life, and freedom are elaborated in the analytical part of the study accordingly. The dichotomy that is important to any human body is the soul. To show the power of each over the other is still a widely researched topic since some theorists remain silent or neutral when it comes to defining each thoroughly. The interest in defining soul and body originated from the early Greek philosophy, and then reached its zenith in the Biblical references brought up by Christianity. Henceforth, the study documents the historical, philosophical and literary interpretations of soul and body.

The two notions of lightness and weight in the novel have been utilized as a backdrop on which the characters, Tomas, Sabina, Teresa, and Franz act. Two chapters in the novel are entitled as Lightness and Weight to outrageously declare Kundera's denial of freedom offered outside the defining characteristics that shaped his identity. It is true that the novelist chose lightness and heaviness to pinpoint the absurdity of man's existence, but it can be delineated from his direct statement that it is reflective of his relinquished freedom as an outsider given the fact that he was exiled to France after witnessing the horrific tragedies of Czechoslovakia's occupation by the Soviet. The word 'Being' of the Existentialists is not applied in this case, to our view. It is beyond the novel's structure, whereas the quest of identity is at the core of the two opposites striking the reader in the characters' unexplained behaviors. .

Kundera uses words in the novel that reflect the paradox that he lives in. Tomas, a womanizer par excellence, dives into the realm of unjustified relationship with Teresa. Is he pursuing the darkness that life as freedom suggests, hence lightness is bearable? Or his conscious desire decides to rest on Teresa? In this case, he is looking for a way to escape from the absolute freedom that he took as a tool to decide on his life. . The idea of eternal return can be compared to return to the origin. His origin is almost lost under colonization

and the horror of the Nazi regime that he grew up witnessing. Further, weight and lightness is the title of two parts in the novel, but their significance transcends every character's attempts to fulfill his dream

Kundera succeeds to give weight to *The Unbearable Lightness of Being* 1984 comes from the intrinsic clash between the soul and the body, heaviness and weight, dreams and reality. The two characters are unaware of the impacts of soul that intrigues them and the body which seduces them towards individuality. Teresa's quest for self-identification *vis-à-vis* her mother, her husband, and her husband's mistress brings her soul to the fore. Is she trapped by the heaviness of her being? Or franchised by lightness? Kundera's characters seem to sparkle as social agents at first, but their lives are spoiled by their decisions and choices. The effect of oppositions and parallels in the personalities of every character lead to confusion, but deeply enough, they belong to the human condition in a world of contradictions.

As it has already been stated, the main purpose of this research study is to account for the unstated interpretation of Kundera's novels from a cognitive stylistic perspective. His style seems at first plain, but his philosophical and psychological treatment of subjects is attributed greater importance than the narratological world that he creates. *Life Is Elsewhere* (1973), which is the second studied novel in the thesis, is a novel of themes and the life of a young poet. The author excels in the construction of a story inside the minds of the characters that is told by an intelligent psychologically and thematically genius narrator. Kundera brilliantly mixes many narrative techniques to expose his existential and aesthetic ideals. Though, his work is classified as anti-Bildungsroman as far as genre is considered, the aesthetic side of the novel is herein studied under the Cognitive Stylistic Approach as we deem it is appropriate to any study of novels as works of art.

The thesis is divided into four chapters which deal with the steps followed in the analytical and theoretical study. In the first chapter, the theoretical framework of the

study is explained in a detailed review of cognitive poetic studies from Lakoff to the cognitive-neural investigations of language, besides the metaphor; image schemas theory. Lakoff's treatise of metaphor as part of lexis is provided to show the theoretical grounds of metaphor description at the linguistic and the philosophical levels. After that, the succeeding theories of blending, text worlds, and mental spaces are explained. Then, the cognitive study of language along with the communalities and the discrepancies between Hermeneutics and Cognitive Poetics are highlighted. The main tenets of the cognitive theories of textual universe and stylistics are also pinpointed in the first chapter to further prove the utility of the approach in literary criticism. Critics of the cognitive poetic approach from Structuralism, Semiotics, and Psychology are also showcased to cater for every possible theory of literature as far as Kundera's novels are concerned.

The salience of metaphorical language in the discourse of *The Unbearable Lightness of Being* (1984) and the rich textual worlds as would-be accessed by the reader are the subjects of the second chapter; besides the methodological implications of identifying discourse worlds and sub worlds of the novel. Character analyses is the central part of the chapter as it explains the methodological procedures underpinning what Stockwell's systematic study is built on. In the second chapter, further, the methodological design of the study is explained in detail. Style and structure as an amalgam of blends is also explained as another step towards explaining any similar work. Tomas, Teresa, Sabina, and Franz are studied as part of the text world that embodies speculative extensions, wishes, fancies, and obligations. Character analysis, henceforth, under the Text World Theory as proposed by Stockwell is elaborated; in remainder of the same chapter, however, the overall themes of the novel and their political underpinnings are detailed following the Mental Space Theory of narrative. Foregrounding is another aspect of the cognitive-inspired study of narrative, it is based on noticing and attention and it is detailed in the second chapter as well. The last part of the chapter reads, the political significance of the novel under the cognitive poetic framework, a possible association of reader prerequisites and current understanding of events occurring in the world accounted for the discourse world of the novel.

The third chapter of the work is devoted to the philosophical discussion of the concepts of soul and body in *The Unbearable Lightness of Being* (1984). The notions of body and soul were first studied by the Greek philosophical discussions and Stoic theories. Each of which had its land marks. Aristotle, Philolaus, and Plato pioneered in the distinction between the observable body and the unseen soul which transmigrates. The Sacred books, for their undisputable reference to the divine power in the creation of human beings, explain the soul and the body and their influence on life, death, and life after death. In this chapter, also, the concepts of lightness and heaviness, life, and freedom are explained as they provide the backbone for the analysis of *The Unbearable Lightness of Being* (1984). Discussion of the body and soul in literature from the early beginnings of oral literature to the modern scatological novel is described as an introduction to the chilling eroticism of the two novels. It might seem odd to insert the interpretation of the three monotheistic religions, but since the analysis is based on the reader and the researcher, it takes into account his cultural background. After that, the Existentialist view of the soul and the body is demonstrated though Kundera's theory of the self is considered by most as non-existential. The first word that is directly connected with Existentialism is freedom or as Sartre called it the will to power, therefore, the notions of freedom and life are described in detail in the three world religions. In the last section of the chapter, the concepts of soul and body as elaborated by Kundera are showcased with reference to *The Unbearable Lightness of Being* (1984).

The last chapter of the thesis is devoted to the stylistic analysis of the second novel. *Life Is Elsewhere* (1973) is studied from a stylistic cognitive poetic perspective as it is considered an aesthetic ideal of the novel. In the first part, the blending theory along with the mental space theory are applied as part of the thematic analysis of the novel. The procession to the identification of the conceptual metaphors and both mega and micro-metaphors is preceded by character analysis of the poet and his mother. In accordance with the identification of life as elsewhere metaphor, the frequency of the metaphors used in the novel are identified in the selected passages based on the metaphorisity that they display. The procedure used is, thus, basically informed by the Metaphor Identification

Procedure University Amsterdam since it is strategic and feasible. Passages from every part of the novel are selected instead of the whole text for reasons of scope and space.

In conclusion, taken as a theory of detailed scientifically-inspired analysis of literature against the mere linguistic historicist perspective, Stockwell's Cognitive Poetics' account for absurd concepts is essentially correct. Additionally, the fusion of the two cognitive approaches to literary analysis proves outstandingly precise as an end itself. Another factor justifying the need for the study is the lack of research in the field of Cognitive Linguistics on a broader sense, and in literary analysis in particular. On the whole, the findings from the study are supposed to open up areas for research on the effects of metaphor-based analysis on working out the meaning of contemporary difficult items as far as literary dictum is concerned.

Chapter One: Rethinking Literary Linguistic Discourse: The cognitive paradigm.

1.1 Introduction

Literature, like other arts, is defined as an oeuvre that is open to multiple interpretations. It is defined as the body of imaginative written works that include poetry and prose distinguished by *the intentions of their authors and the excellence of their execution*. Formalists, too, defined literary language as deviant from ordinary language. (Eagleton, 2008). To have a one unified study of a particular work is almost becoming scarce given the recent rich literature in literary analysis. To use the popular catchphrase, literature is language use in specific and unfamiliar forms, structures, and settings is reductive, in some respect, to schools that interpret literature as a form of writing that needs detailed analysis in itself. Formalism, New Criticism, Structuralism, and Reader-Response theories are all concerned with the deeper analysis of a text viz its social context. Each of the preceding approaches, as long as analysis is concerned, set methods to sift out the elements of fiction in individual works, or sought to study the system underlying works of the same author.

Advocators of empirical studies plainly accepted the dichotomous relationship between literature and science, but the word science in this case is reduced to detailed textual analysis that Structuralism started earlier in the 1900's. Structuralists, as will be explained in detail in this chapter, clearly defined literature as a system that is inclusive of all social, historical, and biographic elements without recourse to other outside resources. While historical approaches studied texts from the outside inwards, Structuralists emphasized the inside outwards study of literary works. Literature, for them, is a body of works that cannot be transmitted without language. Since language is a system of signs having itself an intrinsic homogeneity, literature can be studied accordingly. The structural revolution in literature brought about supporting evidence in lieu of empirical investigations in literature. Structuralists canonized narratives into distinguishable forms under mythoi of summer and winter (Northrop Frye, 1957). In short, supporters of Structuralism looked for constitutional elements of narratives to have a clear view of how literature means what it means.

Language is a product of the human mind, therefore, the cognitive mechanism involved in producing and understanding literature needs in depth analyses, according to the scientific study of language. The cognitive revolution in literature started in the 1980's under the Cognitive Literary Theory (henceforth CLT). The term Cognitive

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Poetics (CP henceforth) which is the basic approach in this research was coined by Reuven Tsur (1983) to describe his psycho-linguistic approach to literary analysis. The term poetics has been defined differently from the Greeks till the contemporary treatise of literary style. Jakobson (1960) defines it as *a particular function of language; the way of structuring information within the text, and an integral part of Linguistics*. (qtd in Tabakowska, 1993: 3) Even if the perceptual effect of reason was tackled earlier in Hellenistic philosophy, it failed to become a full-fledged theory. The grammar of the text was first the target of analysis in CLT, then the formal aspects of literary analysis emerged such as conceptual metaphors, textual symbols, cognitive models, and text worlds to mention only a few. Other terms came to the fore in the last twenty years; conversely, critics from Structuralism, Semiotics, and Psychology adopt a rather literal and hermeneutic approach.

In remainder of this chapter on cognitive-based analysis of literature, the historical background of literary criticism is provided to show the relevance of cognition in earlier theories starting with Aristotle's, Plato's, and the Hellenists' assumptions about perceptual preconceptions. It envisages, further, an etymological reference to *Rhetoric* and *Poetics* against which modern terminology spread in the cognitive literary methods. In the first section of the chapter, a critical background of cognition in language, literature, and culture is explained followed by illustrious analysis from narrative. At last, this first chapter choreographs the theories underlying this research study. Discourse World Theory (DWT henceforth), Mental Space Theory (MST henceforth), Figures and Grounds are the concepts used in the remaining chapters to analyze the two novels of Milan Kundera, *Life is Elsewhere* (1973) and *The Unbearable Lightness of Being* (1984).

1.2. Language, Literature and Cognition

The triad language, literature, and cognition is a concomitant and a revealing triangulation of concepts that involves the intermingling of multiple disciplines. Insights from the study of language, that is, Linguistics and recently its sub branch Stylistics became tightly-knit with other developments in the study of cognition. Even though, at

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first glance, cognition seems an enemy, rather than an ally to the language of literature since the methods that are brought by cognitive science proved to be scientific only to some extent. One cannot possibly study literature without recourse to language, in so far as language is the production of the human brain that can be studied and interpreted through symbols, signs, or linguistic manifestations. Along these lines, many researchers looked for the signs, symbols, and linguistic manifestations that are embodied in the human mind. To a lay reader, *embodied* is arguably away from literary language as the latter includes words such as metaphor, metonymy, hyperbole, synecdoche, and the list goes on. An explanation of each concept becomes necessary, therefore, in any study of literary language.

Literature started first as oral story songs limited in craft to sound devices like alliteration, assonance, rhyme and rhythm. (Eafleton, 2008: 2) In the Middle Ages, writers experimented with new forms, language devices, and rhetorical formulas. In each decade, or even less than a decade, many forms of writing seem to enrich the literary background of a specific community. The equation literature cannot do without history is not limited to the British, the American, African, or World literatures. It is shared worldwide as long as it is open to interpretations and critical readings. Literature allows readers to live the stories narrated; it can also manipulate the readers' feelings, or attitudes towards an event, a character in the work, or the language used by the author.

If one encounters the forthcoming lines in the poem underneath, he goes through different stages in the comprehension and interpretation of the ideas transmitted by the poet. According to the Structuralist, the meaning is embedded within the text at hand. The Stylistician stipulates that the poem should be analyzed against deviations, deictic shifts, modality and transitivity, and foregrounding. CP, which deals with how language, context, and mind interpret specific texts, takes as its object of analysis figure and ground relations, schemas, conceptual metaphors, and deictic shifts. How the minds of author and reader (s) interact and communicate via the text is at the core of the triad language, literature, and cognition. Many readers claim that the famous poem, *The Road Not Taken* (1916) by Robert Frost is very complex and confusing. To arrive at one unified discussion is unconvincing since language is plain, but the internal connections of meaning are varied and complex.

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My life experience as a reader of the poem is determined by certain values and principles, cultural background, and intellectual level. Culture, as embodied in the mind of the reader influences the perception of the world around him. Universal, as it were, this human characteristic is typical and shared by all humans. Hence, my reading can be literal and shared by other readers, or it can be special and restricted to a few. I may interpret: *Two roads diverged in a yellow wood; And sorry I could not travel both*, as diverging ways of life: one is devout and another is apathetic. Another reading at a different instance might be about a hard decision to take after a hard disagreement with a loved one. Though my interpretations differ according to age, linguistic competence, cultural awareness, and mood, it remains relative to the world of the poet. Any interpretation is molded by the cognizing minds of authors who, in return, communicate with other cognizing minds through the text. The trilogy author-text-reader, then, is influential in any attempt at explicating literary works. The best way to study meanings via texts, for the Cognitive Poeticians or Linguists, is to see how embodied language is used in literature.

1.2.1. The Cognitive study of Language

Due to the increased interest in the complex biological and chemical brain functioning mechanisms, literary theory gained momentum in the diverse fields of language study. After the publication of Feldman's (2006) *From Molecule to Metaphor*, the functional value of the physical brain in interpreting the human mind emanated through neural descriptions and calculations. Feldman (2006) treats language as a whole that is shaped and structured by humans surging up in the world. Language and thought are no longer considered as separate entities where meaning is disembodied. They are rather the constituent parts of neural, biological and chemical computations operating in the brain. Through experiential gestalts, the human brain deciphers utterances as wholes rather than disparate parts. As stated directly in Feldman's (2006), the human brain is capable of matching newly encountered sentences and the current mental state through inherent complex computational calculations (: 13).

The Neural Theory of Language (NTL henceforth) explains how metaphors which are also embodied arise from the activation of two thoughts simultaneously. The

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target domain and the source domain are active together as the two areas of the brain are active, too. Through *'the Hebbian principle that Neurons that fire together wire together, neural circuits linking the two domains will be learned. These circuits constitute the metaphor'* (Lakoff, 2006:7). These correlations are primary and universal due to their reliance on the shared brain-language property for all humans. The more these two poles are active, the more complex they become under the functioning of social and cultural factors. That is, through extended binding, inferences are more likely to occur. Inferences are based on simulations. Simulations depend on meaningful nodes which are activated and matched with other meaningful nodes in the circuitry. The whole process is based on a cause-effect relationship. In metaphorical inferences, the same is true when *'the metaphorical mapping is activated in a neural circuit, there is an inference in the source domain of the mapping and a consequence of the source domain inference is mapped to the target domain activating a meaningful node'* (ibid: 9).

Work on the Embodiment Theory (ET henceforth) exhaustively explained the functioning of the human brain and its linguistic correlates, but some of the levels of embodiment have been left unexplained thoroughly. For Lakoff and Johnson (2002), there are three levels that mold concepts, the *neural level*, the *phenomenological conscious experience*, and the *cognitive unconscious* (PitF: 102). Concepts in the neural level are characterized and shaped by *neural embodiment*. At this level, the difference between languages and concepts is determined by the human mind. Without recourse to detailed neural explanations, Lakoff and Johnson (2002) defined the embodied concept, which is our concern in this research, as a *neural structure that is part of, or makes use of the sensorimotor system of our brains. Much of conceptual inference is therefore, sensorimotor inference* (Ibid: 20). If this view is held to be true for all body and mind research, then how can our interactions with the environment through our muscles, eyes, and skin affect our understanding of the neural level? To give a secondary importance to the periphery systems is, for Ziemke (2003), a very *'non-embodied'* way to think about cognition (Ibid: 20).

Another criticism directed to the neural level was held by the ¹Somatic Theories of emotion; Damasio (1994, 2000) asserts that certain parts of the brain monitor the state

¹ Somatic Theories: also called Somatic Feedback theory of Emotion is based on the bodily changes that occur during the emotion process. Its cognitive appraisal theorists believe that the bodily response is a legitimate part of the process and that its inclusion is eminent in any thorough description of emotion (www.iep.utm.edu)

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of the whole body. That is, emotions and bodily reactions are much important in shaping our state of being. Notwithstanding, the effects of the hormonal system on our emotions and desires is outstandingly undeniable. Simply put, the detractors of neural-restricted explanations of embodiment suggest looking at the *biological* or *organismic* embodiment at large. (Ziemke, 2003 & Zlatev, 2003)

The second level of the embodied concept is phenomenological, in a way that Lakoff and Johnson moved from the abstract to the tangible. They defined phenomenological embodiment as *the way we schematize our own bodies and things we interact with daily* (PitF: 36). They added that there are two parts crucial to this notion of embodiment: the conscious or the *feel* experience of our own bodies, mental states, environment, and physical interactions; and the cognitive unconscious that is *completely inaccessible to direct conscious introspection*. The latter has a crucial manipulating effect on the conscious thought. They hypothesize, that the detailed processes and structures of the cognitive unconscious including basic level categories, prototypes, image schemas, nouns, verbs, and vowels are based on convergent evidence that requires scientific explanation (ibid: 104). In contrast with the cognitive unconscious and the phenomenological notions of embodiment, Zlatev (2005: 260) argues that if the former is generalizable of neuronal activity, it is causally efficacious. It cannot, further, be separated from neural or biological embodiment. He adds that the phenomenal body of cognition does not clearly explain the language, mind embodiment. He offers, instead, a comprehensive account of language and embodiment by suggesting recourse to bodily *mimesis*. The latter is a window towards understanding how body and language interact as it is based on features crucial to language, namely: representationality, and accessibility to consciousness. (ibid: 261)

On the whole, both arguments are complementary, Lakoff and Johnson's findings opened up gates for the understanding of mind complexities, even though they did acknowledge the difficulty associated with such an area of research. The criticisms allocated later to their arguments enriched, and are still oeuvres to further enquiries. The fact that one starts questioning and arguing about this conscious, phenomenological, and cognitive unconscious is a convincing evidence of their outstanding enquiries; though

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their theories were based on earlier findings in phenomenology as far as embodiment is the core concept in both disciplines.

Equally important in the cognitive study of language and literature is the work of Mark Turner (1996), *The Literary Mind*. His theory of the human mind approximates both Lakoff and Johnson's cognitive models, mapping, and embodiment notions. His approach, however, prioritizes the literary aspect of all discourse. We are endowed with the capacity to project experiences from our lives to understand and act in the environment, Turner claims. Central to his philosophy of mind is that *meanings are not mental objects bounded in conceptual spaces, but rather complex operations of projection, binding, linking, blending, and integration over multiple spaces*. (57).

Parabolic narratives, as in parable two inputs converge in the emerging blend, are the major tools that our mind uses to understand and interact with the outside more physical body. Hence, these instruments of thought are universal, but stronger in the production of literary works. As the title of Turner's book suggests, his research is concerned with the extent to which literary thinking affects our daily lives and how do we understand the other cognizing minds. His theory of blending is becoming a fashion in Cognitive Linguistics as it relies on detailed but plain explication of projections in thought. Further still, his contribution to the cognitive study of literature, which is our concern in this research, is unprecedented.

Analogous to the two domains in the conceptual theory, BT takes the two poles and adds other components to the strand. Fauconnier & Turner (2002) elaborated on the interaction and construction of meaning where the target and the source domains are active in both the short and the long-term memory. They replaced the fixed source and target domains by *input spaces* and added the *blend* and *generic spaces* to the circle.

To define the two added terms to the conceptual theory's source and target, advocates of BT delineated the spaces and the operating mechanism of compression to hypothesise about the multidirectional nature of mappings. They clearly differentiate between conceptual domains and input spaces through stating that, '*Domains in the conceptual metaphor theory are replaced by mental spaces. Mental spaces depend on domains. A space is a particular scenario and therefore temporary limited, it is informed and structured by a domain*' (Grady et.al, 2007:421 qtd in Nuhnen, 2010:4).

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In the blending process, two inputs are simultaneously active adhoc during discourse to structure knowledge in the listener's mind. It is partial due to its dependence on inputs from source and target domains. Structures in the target domain may be partially structured and consequently blended by the input from the source. Therefore, multiple inputs blend into a homogenous space to create meaning online. Selection procedure takes place *before the elements from the input spaces are projected to the blend*. The reverse is also true from the blended space to the input spaces, elements can be projected. Indeed, the degree of conventionality of input elements determines their novelty. That is, if information from the two inputs is very different, the blended structure tends to be novel (Nuhnen, 2010:4). The following schematic structure sketches out the blending process and its elements.

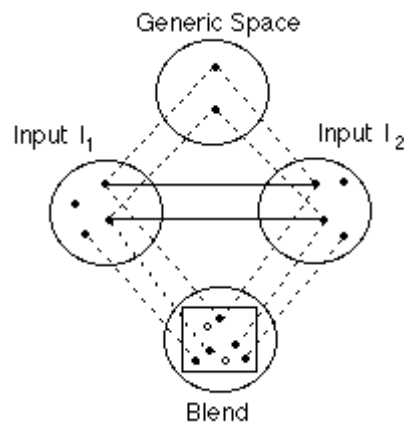


Figure1. 1: Conceptual Blending Model (Fauconnier&Turner, 2002:46)

Fauconnier&Turner (2002) provide detailed analysis of the processes involved during the conceptual construction of metaphor and its understanding thereof. Unlike the conceptual theory, the blending process involves wider ranges of information integration. The conceptual model in question accounts for the actual, the imagined and the bizarre or often impossible things that represent mappings in the process. Taking as its basis the grounded knowledge in the long-term memory which is resultant from the fundamental human neurobiology and the shared experiences, compression in blending operates on a small set of relations. They include *cause-effect, change, time, identity, intentionality*,

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representation and part-whole relations which are applicable across mental spaces and define the essential topology therein (ibid: XIII).

Interestingly, the BTM emphasises the ubiquitous, systematic, multidirectional processes of blending. It sets as its objective the exploration of online and novel instances of meaning construction and the hidden relational elements of inference between input spaces. It moves from the linguistic to the cognitive operations of metaphor and arrives at the wider spectrum reflected in the physical parts of the brain paving the way for emerging neural investigations of metaphor. The focus on input spaces over other findings that Turner reported in his books is intentionally chosen for its relevance to CP. Peter Stockwell (2002), in his book *Cognitive Poetics. An Introduction*, devoted a whole chapter to the application of parable and blending input spaces in literature.

The common goal that cognitive linguists share is to study literature from a deterministic perspective. That is, since we all possess the same cognitive capacities of *narrative imagining, parable, and story*, and because writers and poets are human beings using the same abilities, every literary production can be studied along these lines. Lakoff and Turner (1989) emphasizing the importance of metaphor to thought and language and to the study of literature, thence claim:

Far from being merely a matter of words, metaphor is a matter of thought - all kinds of thought (...) It is indispensable not only to our imagination but also to our reason. Great poets can speak to us because they use the modes of thought we all possess (xi)

Though these premises seem important to any literary study, they could not account for every literary genre. Furthermore, they failed to give a common set of principles or methodological techniques to reach a full-fledged cognitive analysis. Since poets can speak to us as ordinary people, then why bother compose or study the art of literature at all. Great poets, as mentioned above cannot be generalized as there are some poets and novelists whose works are unconventional, or supernatural. If this is the case, the same question remains unanswered, how can cognitive linguistics account for all genres of literature? Additionally, the ability to write a poem and to use metaphors in one's speech, which is often associated with eloquence, has been almost undervalued by

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the cognitive linguist. To illustrate, if it were as easy as the cognitive linguists claim, students of literature should unavoidably peruse Shakespeare and Milton with less effort. Further illustrations about the cognitive linguistic turn in literary studies are part of the forthcoming paragraphs.

1.2.2 Cognitive Linguistics and Literary Criticism

In the realm of literary studies, reading and interpretation are two work-through paths that the reader undertakes upon reading a work of literature. Literary theory and literary criticism were interchangeably used in response to the wide readership of literature over the past millennia. Before the publication of Rene Wellek's two books, *Literary Theory, Criticism and History* (1960) and *Concepts of Criticism* (1963), there was little consensus upon the distinction between theory and practice. Ever since the Greek philosophy, practical explanations of literary genres and generalizations over them have been undertaken. For Aristotle's formalist approach *vis-a-viz* literature, the main concern of the appreciator of fiction should be inclusive of the social and psychological purpose of literature. S.H. Butcher's translation of Aristotle's reads:

*Literary criticism should not be simply the application of unexamined aesthetic principles, but should pay attention to the overall function of any feature of art in its context within the work, and should never lose sight of the function of the work of art in its social context.*²

Aristotle devoted most of his *Poetics* (330 BCE) to detailed accounts of *tragedy*, *catharsis* and art per se. By way of definition, tragedy is a sub genre of poetry that is characterized by its sad ending, it usually treats social issues. For Aristotle, the highest form of literature is tragedy in which *the writer creates a logical sequence and causal connection of events*. (Butcher, 1951: xLi). Worth mentioning is the critical term *catharsis* that Aristotelian criticism is commonly famous of. It is the psychological effect of a work of literature, in this case tragedy, on the audience. Catharsis, according to

² www.english.hawaii.edu

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Aristotle, is *the purging of emotions of pity and fear that occur when one watches a tragedy*. Although this concept seems elusive to modern philosophers, they tried to decipher its components and the conditions under which this effect occurs, Hans-Georg Gadamer in *Truth and Method* (1995) provides the following workable definition:

What is experienced in such an excess of tragic suffering is something truly common. The spectator recognizes himself [or herself] and his [or her] finiteness in the face of the power of fate. What happens to the great ones of the earth has exemplary significance. . . .To see that "this is how it is" is a kind of self-knowledge for the spectator, who emerges with new insight from the illusions in which he [or she], like everyone else, lives. (132)

By introducing Aristotelian notions of criticism and art, ample elemental features of Literary Theory and practice come to mind. However, because this research is mainly concerned with criticism and cognition, in the modern sense, we tended to give a short account of what is essential to introduce the historical evolution of criticism and theory.

Apart from drama, poetry, and imitation which Aristotle's treatise of literature came with, the verbal art had also been studied critically. Rhetoric is related to truth and justice, as Aristotle asserts. It is an art that *can detect what is truly persuasive and what is apparently persuasive*. (Rhet., 1355b) He goes on to emphasize the importance of persuasion in any field such as physics and political science. He further distinguishes between dialectics and rhetoric, characters, speakers, style, and types of persuasion. The classifications that Aristotle and his predecessor Plato added to literature are considered the milestones and the building blocks under which modern criticism and theory are based.

The legacy of rhetoric and logic remained influential in later Hellenistic and Roman philosophy and literature. Concentration on style elements, the composer, and orator, the audience, and the levels of style continued to exert influence on literature till the Middle Ages. However, the central aim of rhetoric in the Middle Ages was denuded from politics and society; it *focused increasingly on the formalization of rules for literary composition*. (Habib, 2005:94). Style and correctness of grammatical structures were strongly prioritized in the same period. Later, during the Renaissance, re-interest in Aristotelian *Poetics* gave way to oratory rhetoric. The two were comingled to insure

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quality and neatness in style. There was an *Aristotelian insistence on the organic unity of a poem*, whereas Rhetoric was restricted to the distinction between formal and informal elements of a composition and its content. In short, this rhetorical poetic tradition espoused a great interest in the text world of every work of art. It gave importance to the performance of the text in its social context rather than an isolated act. (ibid: 96)

In attempt to resolve the intricate divide between theory and criticism in literary studies, modern critics resorted to precise methodology to account for what is researchable in a particular work, or generalize to make assumptions and rules governing the production of such works. Even though one should admit that there is no one method that could account for every work to date. Rhetoric became a term that is reduced to certain elements of form in the Renaissance, and the Middle Ages. The same view was held till the eighteenth and nineteenth centuries. However influential was the exclusion of Rhetoric from the literary aura, some exceptions were apparent to twentieth century schools such as Marxism, Feminism, Hermeneutics, New Criticism, and Cognitive Poetics.

The British stylistician, Peter Stockwell demonstrated, emphatically, that CP has refreshed the rhetorical tradition. The addition of the socio-historical dimension to the linguistic formalist approach to the analysis would recall Aristotle's rhetorical tradition, Stockwell assumes. The advances made in Stylistics, Pragmatics, Discourse Analysis and Sociolinguistics furnished CL to become a *fully-fledged form*. If this explanation is considered, Stockwell is deemphasizing the innovative aspect of the cognitive linguistic analysis. If it encompasses an amalgamation of traditional and modernist approaches to critical theory, then what the innovative aspects of the cognitive turn are? and how do they differ from the approaches stylisticians use? As answers to these queries, practical terms showed up in the literary domain, TWT, Deixis, input spaces, and embodiment along with the appearance of Cognitive Linguistics.

Two terms are used in the cognitive study of literature; CL is commonly identified in the American School of thought by Mark Turner, Evans and Green, Charles Fillmore, George Lakoff, Lakoff and Thompson. CP was first coined by Reuven Tsur in his book *Toward a Theory of Cognitive Poetics* (1992). It is the second term that is part

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of the new paradigm in literary criticism. By way of definition, CL is a large enterprise which took influence from every discipline relevant to the study of literature. Cognitive Linguists tend to be eclectic when choosing the materials they work with except for the terminology which is innovative to some extent. CL is a broad field of research that outburst after the seminal work of Lakoff and Johnson in the 1990's, but it stems back to the *Frame Semantics* theory that Charles Fillmore worked on in the 1970 s.

CL is, as stipulated by its practitioners Vyvyan Evans (2007), Evans and Green (2006), Geeraerts and Cuyckens (2007), Bergen and Zinken (2007) et.al, a paradigm that interacts with other sub interdisciplinary fields. *It is concerned with the investigation of the relationship between human language, the mind, and socio-physical experience.* They built up their assumptions on determined theses, besides the set of commitments that cognitive linguists abide by. Evans (2007) explained the two commitments by giving importance first to modeling and describing language by recourse to cognitive and neural sciences; second, through subscribing to a generalization commitment (:72). The notions scientific and generalizable are key concepts in a purely scientific enquiry, but the extent of feasibility might be doubtful to some degree. If perceptual spaces and categorizations are central to the cognitive neural explanation of language, how would they account for hormonal system shifts? Mood swings affect the use of language; one can show a linguistic approval of a request while his mood is low out of fear or respect. Can generalization be achieved in this case? As far as language is a body of research, its various forms must be considered along with the impact of emotions on its users.

To arrive at a precise description of what Cognitive Linguists do upon undertaking their research, one should go back to Story Grammarians (Jean Mandler, 1978; Wendy Lehnert, 1981 and Rumelhart, 1975, Garnham, Oakhill and Johnson-Laird, 1982) Generative Grammar (Noam Chomsky, 1975; Joan Bresnan, 1982), and even psychoanalysis provided by Freud. Cognitive linguists adhere to scientific and cognitive methods in addition to the disciplines just mentioned. Unlike pre-cognitive theory atomistic research, the Cognitive Theory of Language takes a broader level of analysis to insure generalization. Rather than taking each linguistic study alone, cognitive linguists *openly investigate how the various aspects of linguistic knowledge emerge from a common set of human cognitive abilities upon which they draw.* (Evans, 2007: 72) It is, therefore, a holistic approach that accounts for bits of language to open a gate toward

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their cognitive underpinnings. If these assumptions are held true, they are problematic to some degree.

To complicate matters even further is to use the term CLT, is CL and its array of sub-branches concerned with theoretical assumptions? Or it deduces generalizations from practical results of analysis. If Wellek's (1960) definition of theory as *an abridgement of critical practice, a kind of abbreviation, afterthought, or convenient shorthand*, is taken for granted, Cognitive Scientists and Linguists prove unequally informed about critical practice. Most cognitive linguists seem to possess limited knowledge of the critical practice in literature. To compensate for both, CLT stems back to other formalist, rhetorical, and poetic practices under the umbrella term *cognitive*. Henceforth, theory as *a kind of appended metalanguage which takes critical practice as its object* is the appropriate definition for the cognitive explication of linguistic and literary texts. In retrospect, if analyzed closely, what CLT is based on are introspections *per se*. How convenient is their introspection is still questionable. Psychologists prove that introspection, which is part of qualitative research, is not totally reliable. In response to this critical claim, Lakoff and Turner provide lists of metaphors, metonymies; and later on many other theories emerged to prove the case.

It would be better said, in Stockwell's term, that CL is a paradigm bridging multiple studies under one theory. This conclusion reminds us of the definition given by the same author, that CP is a way of thinking about literature rather than a theory. Hence, Stockwell's book on CP is not purely CP; it is a sub-branch of CL rather than the CLT. *CL is more concerned than poetics with embedding concepts and hypothesis in an empirically testable framework but it is not geared toward empirical control*, Vendraeel&Brone (2009:8) claim. As any other influential theory, changes, criticisms, and refinements bequeath it. The CTL on the larger spectrum sparked in many fields including, Evolutionary Literary Theory, Cognitive Rhetoric, Cognitive Narratology, Cognitive Aesthetics of Perception, Cognitive Materialism, and CP and it is still the norm. Because this research is concerned with how literary criticism meets cognitive science. It outlines the tenets of this comingling of disciplines, rather than detailing schools of criticism.

Theory and criticism are two interchangeable terms used in CL, but they tend to be erroneous if the methods they use are purely cognitive, the emotive aspect of the mind

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is underestimated, at least for early cognitive linguistic accounts. Reuven Tsur (2003), a strong critic of CL, proposes a thoughtful treatise of the aspects of CP that earlier Cognitive Theories failed to explain. His claim is based on the two directions of literary cognitive studies, the *structure of literary texts, and their perceived effects*. Both Tsur and Stockwell undertake the same premise except for certain practicalities. That is, unlike CL, CP links the emotional to the cognitive through language. One linguistic expression correlates *thought* and the *emotional qualities perceived by the reader* (Tsur, 2003). Further extensions on CP are provided in the forthcoming paragraphs. To recapitulate, CL succeeded in a way or another to provide new avenues for the pre-linguistic and historicist analysis of literary works. It meets literary criticism on the grounds that it *provides some sort of knowledge on a discourse that is already taken to produce some sort of knowledge, to know literature* (Vendaeel&Brone, 2009:1).

1.2.3 Cognitive Poetics

Before undertaking a closer definition of CP, the two terms should be first defined. *Cognition is to do with the mental processes involved in reading*, whereas *Poetics concerns the craft of literature* (Stockwell, 2002: 1). Recently, other inclusions have entered *cognition, perception, memory, attention, problem-solving, language, thinking, and imagery* (Tsur, 2003). Despite the fact that cognition is a larger enterprise that linguistics, as explained earlier, benefited from an alliance with it, the stand point at which the two disciplines, literature and cognitive sciences, meet is CP. *It might be said that literary criticism provided the raw materials and the base for other possible and better analysis that cognition brought up in an attempt to study the language of the mind.* The terms ‘possible’ and ‘better’ designate the hermeneutic function of literary analysis. Can CP contribute to a Hermeneutic study of literature, or is it merely textual and linguistic? Questions alike are answered in the next section.

In lieu of the aforementioned distinction between cognition and poetics, Jonathan Culler, a Poststructuralist Poetician, contends that *poetics starts with attested meanings or effects and asks how they are achieved* (1997:61). Henceforth, poetics concerns the product while cognition concerns the process. The preconceptions that the reader comes

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with, their interaction with the text, and the way they meet or challenge the world of the author are key points in CP. Stockwell (2002) details the analysis that Cognitive Poeticians should undertake, conversely, he reduces CP to a way of *thinking about literature*. Elena Semino and Culpeper (2002), in the same vein, stipulate that:

Cognitive Poetics therefore combines the detailed analysis of linguistic choices and patterns in texts with a systematic consideration of the mental processes and representation that are involved in the process of interpretations. (qtd in, Freeman, 2007)

As looked upon by most cognitive scientists and literary critics, reading literature is different from interpreting it. In both cases, the dialogue between writer and reader is the pivotal point. The medium of interaction has been identified by literary critics as quantitative evidence that insures communication between the triad, writer-text-reader. Whereas phenomenological tradition tends to *deemphasize temporal and historical factors in favour of form*, CP seeks an explanation of these factors via deciphering embodied language. Reader Response Theory coincides with CP in the way that both address questions such as, the nature of meaning, the role of the reading subject, and the processes of interaction between text and reader. In the last notion, however, Cognitive Poeticians consistently correlate writer, text, and reader in their analysis³.

As explained earlier, many terms and labels are used to designate cognitive literary analysis. Elena Semino and Jonathan Culpeper (2002) denoted the work in the two paradigms, cognition and literature, as CS. They explicitly claim that CP is rooted in the stylistics tradition as this explanation reads:

Cognitive Stylistics combines the kind of explicit, rigorous, and detailed linguistic analysis of literary texts that is typical of the stylistics tradition with a systematic and theoretically informed consideration of the cognitive structures and processes that underlie the production and reception of language. (Ix, qtd in Vendraeel& Brone, 2009:7)

³ www.poetrybeyondtext.org

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When looked upon from its functional value, CP, therefore, tightened the link between cognition, linguistics, and literary analysis; but again, can it account for any work of literature given the wide variety of sub literary genres that are universal? What about world literatures, can CP findings be used to analyze African, Asian, and Maghrebian literatures? Answers to these questions seem obvious to the cognitive linguist as language systems are the same, so to speak, in terms of minds in bodies in worlds, to use Stockwell's catch phrase. Stockwell (2002), further, clarifies the ties between the two disciplines through the function of CP, *the key to understanding issues of literary value and status and meaning lies in being able to have a clear view of text and context, circumstances and uses, knowledge and beliefs* which are offered by CP (:4).

1.2.4 Hermeneutics versus Cognitive Poetics

Ever since its inception, CP, commonly referred to as the study of texts and their mental representations in the minds of readers, has been sensitively described along empirical lines. The extent to which CP is cognitive and its impacts on literary interpretations has been questioned (Miall, 2007; Peer & Louwerse 2009). Contradictory as they may seem, CP and Hermeneutics work towards establishing better interpretations for literary texts. Nevertheless, Hermeneutics is more feasible and accepted by literary critics who indulge in the *quality of literary reading*. (Fricke & Muller)

Hermeneutics is a well conditioned theory of literary analysis than CP. Greek philosophers pioneered in understanding religious *intuitions*. However, their analyses were lacking methodological precepts. Aristotle wrote *De interpretatione* in which he mixed between both logic and semantics in analysing religious works. Hermeneutics flourished in Germany in the 1920's when Martin Heidegger and Hans-Georg Gadamer renovated the targets of interpretation theory. Their work reformulated the earliest accounts of Hermeneutics and stated among others the importance of ontology in the study of human sciences. Detailed analyses of Hermeneutic orientations are not part of this research, however, its precepts and differences from CP are highlighted.

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While Hermeneuticians strive for better understanding of literary texts and their distinguishable updated interpretations, Cognitive Poeticians do just this by bringing in new interpretations of *individual and idiosyncratic works*. Nevertheless, Hermeneutics is concerned with readings to generate a *general theory of understanding*. Methodology wise, CP neglects the etymology of concepts. Reference can be made to the work done on metaphor by Lakoff and Johnson whose findings are claimed to reconstruct the state of the art. German Hermeneuticians declare that their reconstruction is superficial. Another criticism that is directed to CP is that some of their analyses consider modern readers without recourse to traditional theories of language development. This claim does not necessarily underestimate the elaborate *schema theory* to describe *historical belief systems*. (Fricke& Muller: 3)

It can be concluded from the above mentioned discrepancies between CP and Hermeneutics is that their interest is to offer innovative and convenient literary analysis. Their overall aim is to offer a theory of understanding what authors convey and how readers come to a thorough, so to speak, understanding of the works. If CP, claim Hermeneuticians, succeeds in offering a cognitive literary background on which every analyst would instantiate his analysis, it would offer better results and benefit from an alliance with Hermeneutics. In other words, CP should study the *principles of literature* rather than analyze individual works. (ibid: 4) Despite its success, CP has received critical claims from Hermeneutics, Structuralism, Semiotics, and Psychology. Each school had its principle guidelines in analyzing poems, fiction, or even drama. Each has its own critics for a thorough investigation of literature.

1.2.5 Critiques from Structuralism, Semiotics, and Psychology

The famous claim of Roland Barthes '*the death of the author*' seems to decentralize the importance of subjective thought that cognitive theorists emphasize. Additionally, the poststructuralist philosopher and critic stipulates that *the reader is without history, biography, psychology; he is simply that someone who holds together in a single field all the traces by which the written text is constituted* (<http://www.iep.utm.edu>). It can be evidenced from the two quotes above that the proponents of in depth text analysis without recourse to the reader or the author, set the

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ground for critical claims that emerged with CL. Structuralism is a movement that started after the publication of notes collected by Claude Levi-Strauss from his professor Ferdinand De Saussure. The notes started up by defining language as a system of signs that can be studied systematically and synchronically. He further distinguishes between the written form of language and its verbal form. De Saussure names the former *langue* and the latter *parole*.

Structuralism became the norm on which modern criticism relied since the publication of De Saussure's course in 1909. By pinpointing at the scientific study of language and further stressing the connection between thought and language, their ideas were developed and criticized to arrive at the multiplicity of theories today. In his *Cours de Linguistique Générale* (1916), De Saussure addresses the importance of language over thought. He argues that without language, *thought is a shapeless and indistinct mass*. In other words, thought exists only if there is language (Habib, 2005: 635). Barthes who is said to be the initiator of the Poststructuralist Theory adapted the same premises of his predecessors in the Structuralist, Formalist tradition and refined the methodology used to account for language per se. As Structuralism was the norm in the early nineteenth century, its findings were incorporated to literary analyses, interest in the underlying principles governing language came to the fore. In America, a thriving work has taken place by Northrop Frye. His book the *Anatomy of Criticism* (1957) examined literary genres via myth classifications. He also added other classifications of modes and symbols. Other Structuralists included Richard Chase, Leslie Fiedler, Danielle Hoffman, Philip Wheelwright, and Charles Sanders Peirce.

Semiotics, which is another important theory that coincided with Structuralism, attracted the interest of researchers in non-linguistic domains of communication. Semioticians study sign systems that are used in the community to transfer messages or to communicate with other people. They attribute greater emphasis on the linguistic sign that Saussure elaborated earlier. Charles Morris, one of the leading Semioticians, proclaims that:

Human civilization is dependent upon signs and systems of signs, and the human mind is inseparable from the functioning of signs- if indeed mentality is not to be identified with such functioning.(1938:VII)

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As quoted in the preceding lines, the human mind and mentality are equated with sign systems, if these premises are scientifically studied; Semiotics and CL are natural allies. Rather than studying the whole system of signs, which needs a prolific host of scientific investigation, CL studies pieces of linguistic items and details their intrinsic interpretation and production. Mental and cognitive are key concepts in CL, they are based on observation and testing rather than intuitions. Although the query as to how cognitive is CP is widespread in journal articles, it is by far the mostly studied field. Ex-enemies of CL like Hermeneutics, Psychology, and Semiotics are using the word cognitive in their new developments. Cognitive Hermeneutics has been established by Tepe (2007), *Cognitive Psychology* is a book by Ulrik Neisser (1967), and CS was first used by Thomas Daddesio (1994).

More than simply studying mental processing, CL measures observable linguistic instantiations such as metaphors, metonymies, and parables. This quantitative evidence has been criticized by psychologists since it relies on unobservable behaviors, thus, it cannot be measured scientifically. B.F Skinner believes that scientific and reliable results can be obtained only through stimulus response behavior. He further criticizes the subjective nature of the research since it is based on introspection. Moreover, Behaviorist Psychologists advocate the *tabula rasa* state that people are born with. The fact that CL stigmatizes the effects of physical and environmental factors on behavior has been highly criticized by Psychologists.

Moreover, Cognitive Linguists tend to analyze elements of fiction that had a solid ground in the literary tradition. For instance, they talk of metaphor and metonymy as indispensable from everyday thinking, thus they dispose their rhetorical value. From a linguistic point of view, the conceptual metaphor LIFE IS A JOURNEY has got a lot of manifestations. It can be shown in people's daily conversations as in: *I am at a crossword*; but one's understanding of life does not necessarily rest upon understanding journey, each has a different definition in mind. Murphy assumes that there are two interpretations of metaphoric representation, the weak version and the strong version. In the weak version, *metaphor influences the structure of the target domain concept*. In the aforementioned example, the metaphor influences the target domain concept life. However, *the representation itself is not metaphoric*; i.e., both life and journey have their

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own definitions without recourse to each for understanding. But since the word life is frequent in our language and commonly associated with journey, they are used interchangeably. (Murphy, 1997:178)

Structuralism set the grounds for a deeper analysis of structures that underlie a system of linguistic forms; while Semiotics coincided with an interest in the sign system that our mind uses to understand and produce language. Psychology, in this case, both Behaviorist and Cognitive Psychology criticized the accuracy of the methods Cognitive Linguists use in their research. All these critical evaluations enriched the cognitive study of language and in particular literary discourse with new avenues of research.

1.3 Cognitive Approaches to Analyzing Fiction

After the outbreak of neurobiological and cognitive discoveries in the last three decades, as elaborated earlier in this chapter, schematic and intertextual analyses were utilized in literary studies. Prime of which was done in poetry (Gavins, 2007, Stockwell, 2005, 2009), then later it developed into fiction (Mandler, 1984; Schank& Abelson, 1977; Sternberg, 2003; Cook, 1994; Herman, 2002; Stockwell, 2002; Palmer, 2004 et.al). In reference to the narrative power of fiction, historical accounts were landmarks on which literary critics embarked. Although each trend, or school in a broader sense, set rules to figure out how text affects its reading, how the reader interacts with the text or how the mental and socio-cultural background affects the reading of the texts. Starting from the hermeneutic tradition which emphasized various and continuing interpretations of the *concrete* text, its approach was phenomenological in nature. The Structuralists looked for the rules governing narratives, while the empirical studies concentrated on biological reactions of the readers, i.e. how the *real* reader responds to the reading text.

Before delving into the cognitive approaches to analyzing fiction, an operational definition of the terms *cognitivist*, *cognitive*, and *fiction* should be a starter. The term cognitivist concerns *the study of the mental operations that the reader undergoes to*

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comprehend narratives. Cognitive, on the other hand, refers to the host of approaches akin to the cognitive turn in studying literature (Bernaerts, De Geest, Herman & Vervaeck, 2013:8). The title fiction above is intentionally used since it encompasses narrative fiction rather than other types of narratives. Narrative fiction as classified by critiques includes novels, short stories, or narrative poems. Rimón-Kenan (1983-2002) defines narrative fiction as *the narration of a succession of events. An event is something that happens and can be summed up by a verb or a name of an action*. She illustrated from the definition of poetics as given by Hrushovski (1976), and clarified the state of narrative fiction *vis-a-vis* other narratives. Hrushovski's definition of poetics reads as follows:

The systematic study of literature as it is. It deals with the question 'what is literature?' and with all possible questions developed from it such as: what is art in language? What are the forms and kinds of literature? What is the nature of one literary genre or trend? What is the system of a particular poet's art or language? How is a story made? What are the specific aspects of works of literature? How are they constituted? How do literary texts embody non-literary phenomena? (1976b: xv).

If a closer look is taken at the above definition, the cognitive aspect of a reading of literature is not delineated, though this was written a while before the spread of cognitive scientific studies of literature. The word systematic, the *what* and the *how* imply a teleological and inductive approach to the analysis of literature. The school that is strongly associated with the study of the system underlying works of literature is undoubtedly Structuralism. As explained earlier in this chapter, prominent supporters of Structuralism opted for generalizable and all-encompassing rules that can account for all genres of literature. The *what* and *how* that are highlighted in the passage are labels for the *story* and the *discourse* in narrative. Structuralism refers to story as the content or *chain of events* that are part of the work; whereas discourse is the expression, the means by which the content is communicated. Additionally, they clarified the components of narrative by dividing each into sub components. Chatman (1978) outlines the components of narrative into the following:

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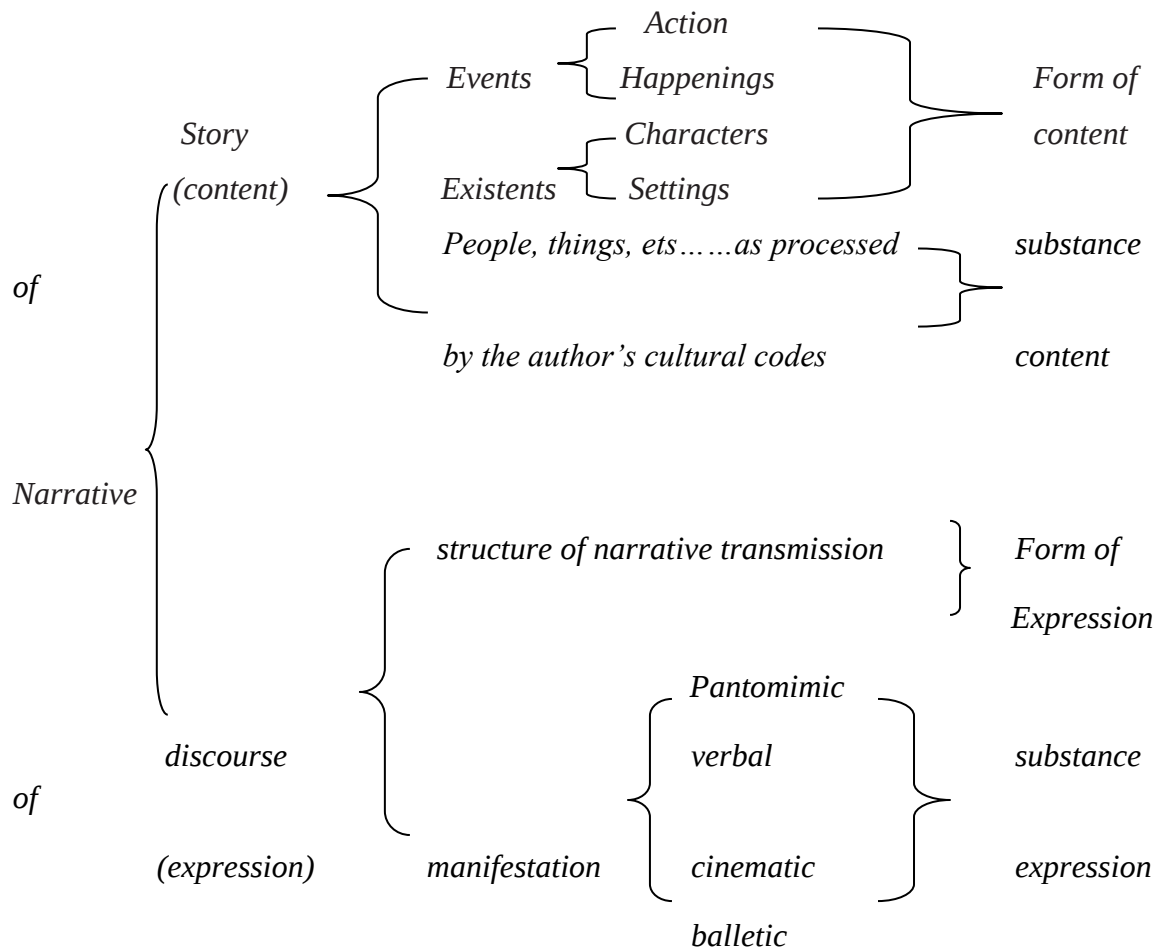


Figure 1.2: Outline of narrative components (Chatman, 1978)

The aforementioned diagram is illustrative of the sustained analysis of fiction given by Structuralists who majored in narrative formal understanding. Centuries of findings in the literary corpora have enriched the repertoire of tools that were available to the cognitive analyst, undoubtedly. However, the question of its distinction as a science of *reading* and *interpreting* narratives remains skeptical. Structuralism as a paradigm is equated with the term Narratology; most critics refer to it as Structuralist Narratology. After the cognitive turn in recent decades, however, it became known as classical Narratology (Bortolussi&Dixon 2003:10, Fludernik 2005:48, Jahn 1997:441). More recent attempts at rendering narrative fiction relevant to the complexities of the reader and the reading process were underway by Herman (2005), Rimmon-Kenan (2002), Bal (1997), Fludernick (2005), among others.

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From a historical perspective, the term Cognitive Narratology was first used by Jahn (1997) in a dually published conference article with Ansgar Nunning. It is particularly important to accredit the works on Narratology as a distinct area of research to Structuralism. Cognitive Science brought furnishing accounts to the pre-existing findings. Interest in the reader was pinpointed by the Structuralist Barthes (1977), he claims that:

Actions (terms of the proairetic code) can fall into various sequences which should be indicated merely by listing them, since the proairetic sequence is never ..more than the result of an artifice of reading: who ever reads the text amasses certain data under some generic titles for actions (stroll, murder, rendezvous)... (transl. Miller, 1997).

Furthermore, the findings in Cognitive Psychology spread out of an interest in the reading process per se. They combined the three essential parts involved in a narrative to study how the text world is created by the reader. In what follows, a detailed analysis of the TWT developed by Joanna Gavins (2007) is explained. In a similar vein, two main trends emerged along with the recent cognitive turn in Narratology, Cognitive Narratology and Cognitive Psychonarratology. Jahn (1997) and Herman (2010) used the former, whereas Bortolussi & Dixon (2003) majored in the latter as two complimentary approaches to the cognitive study of narrative. As its name indicates, Psychonarratology is concerned with the individual, i.e. his construction of narrative understanding. Building their findings on prior Reception Theory and Reader Response Theory, and on Catherine Emmott's (1997) depiction of reader as a an active agent in the reading process, Bortolussi & Dixon (2003) supported the intermingling of Cognitive Psychology and Literary Studies. For them, the divergent stages that readers go through in reading a narrative or constructing it on their own can be better studied empirically through cognitive psychological insights. Their main objectives were twofold: first, to set a *theoretical treatment of the reading process* which must be precise and accurate; second, *to examine the predictions made empirically by observing the response of actual readers.* (Bortolussi & Dixon, 2003:13)

Although the study of Narratology from the seventies through the eighties consisted of a plethora of approaches to arrive at an accurate interpretation of literary

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texts, Narratologists failed to describe the intrinsic mechanisms active during reading. The works of Chafé (1994), Tannen (1982-1984), Potter and Whetherell (1987), White (1981), Ricoeur (1977) provided a background to the study of the reader's mind. How knowledge about the mind can be gained from narrative; *how individuals behave in social and personal relationships*; how they interact with the world around them; *how they shape their experience of reality*, and how cultural norms and codes affect them, are the sum of questions that the aforementioned researchers answered. (ibid: 1)

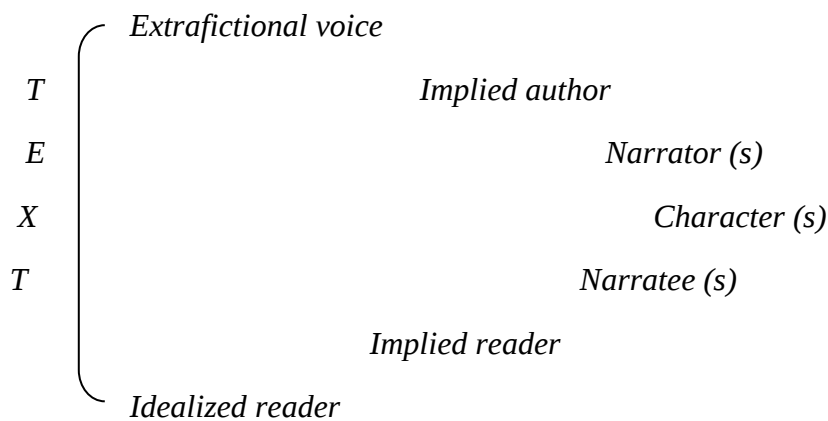
Unlike the previous conceptions of reading, Stockwell (2002) differentiated between the two acts of reading literature, reading and interpretation. He literally defines each as follows:

Interpretation is the recognition of the literary text in its entirety, a holistic understanding of a literary work that begins in our culture even before we begin to read the actual text, when the experience is ongoing and as yet unexpressed. [...] when readers become aware of what they are doing, this more analytical stage of recognition is 'reading'. (30-32).

Apart from differentiating between the two intersecting stages of reading narratives as stated above, the cognitive approach to analyzing fiction fails to show a clear cut line between interpretation and reading. Furthermore, how can the transition from one stage to the other be salient? As answers to these queries, Stockwell (2002) adjusts the triangle of narrative reading to the three main agents, real reader, real author, and text.

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Real author



Real reader

Figure 1.3: Stockwell (2002): 42

It is important to mention that the diagram sketched out above sprang out of the Deictic Shift Theory which pertains to the cognitive poetic analysis of texts. MST, Schema Theory, Possible Worlds Theory, and DWT are among the approaches discussed under the cognitive poetic analysis that Stockwell (2002) provided. An amalgamation of the approaches can be used, as well as a specific selection of the appropriate approach to texts. In the forthcoming section of the thesis each approach is described under the umbrella term Text World Theory.

1.3.1 Text World Theory

So far, the cognitive paradigm shift in the study of fiction has been explained to provide the basis for the analysis of the two case studies in this thesis, *The Unbearable Lightness of Being* (1984) and *Life is Elsewhere* (1973) by Milan Kundera. It should be emphasized though that the cognitive *turn* brought multiple levels of analysis into the literary aura, let alone the structural basis under which each study is furnished. Since the present work is concerned with both thematic and structural linguistic analysis, selection

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fell on TWT, Figures and Grounds, and CMs. Each has an explanatory function that might be appropriate to the study of Kundera's Existential tendency.

TWT seems to have been anticipated by the incomplete work of Paul Werth (1999) on which Gavins built her theory. After observing the discrepancies that Stylistic and Structuralist linguists ended up with, Werth encompassed a unified theory that would assimilate discourse analysis with a stylistic linguistic approach to textual analysis. By stressing the importance of context in the study of text and discourse, he proposes a *Unified Theory of Linguistics* in his volume work *Text Worlds: Representing Conceptual Space in Discourse* (1999). Its ideas bring to the fore the cognitive linguistic concepts, mental space, metaphor, frame, and metonymy into contact with a theory of text and discourse as a whole. This latter fact makes the newly-introduced study of literature an amalgam of text and context, rather than text on its own. Werth literally reinforces his theoretical proposal by defining it as *a theory of language genuinely relating the domain of cognition and language in a practical way which respects what we know about each domain*. (1999: XI)

Particular to Werth's theory of discourse and his predecessor on the importance of the sender and the recipient Elina Semino (1997) is the dynamic process that text and context offer. They both agree that the *notion of text world* is based on the *conceptual space* which *sender and receiver construct when interacting with texts*. Werth (1999), additionally, proves that a better interpretation of texts should be inclusive of *cognitive spaces*. He states:

All of semantics and pragmatics operates within a set of stacked cognitive spaces, termed 'mental worlds' and that uses for language presuppose occurrence in a context of situation, and on top of that they also presuppose the existence of a conceptual domain of understanding jointly constructed by the producer and the recipient (s). (17)

Since Werth set the ground for the subsequent work on text world analysis, it is worth considering his definitional notions of deictic spaces, incrementation

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accommodation, and sub worlds. Figures and grounds are explained under the next subheading. Werth's interest in discourse and text is informed by Pragmatics and Linguistics under a cognitive framework. In the first place, he insists on the Common Ground that underpins the readers' mental capacities at creating a mental world of interaction to achieve coherence. This cognitive discursal operation is achieved through our endowed capacity to frame knowledge. Although this cognitive explanation had been precedingly elaborated by Lakoff (1987), Langacker (1987) and Fauconnier (1985), his contribution criticizes their neglect of knowledge structures and discourse context. (Hidalgo, 2000: 323)

In reference to the notion of deixis, as opposed to traditional linguistic explanation of the term, Cognitive Linguistic research places equal importance to the experiential basis of language in cognition. That is, instead of labeling time and space of the speech situation between two interactants, the cognitive linguistic paradigm concentrates on how this is achieved by the participants both linguistically and cognitively. Werth (1999) and Elena Semino (1997) were criticized for their lack of reference to lively experiences. Gavins' (2007) book, in contrast, offers illustrative examples in a compilation of chapters which end with a *further reading* section and a *further investigation* section for researchers and students in the field.

Deictic spaces, in Werth's theory of the text world, are *worlds that are delimited by a set of spatio-temporal parameters and that are peopled by entities which enter different types of relations among them* (Hidalgo, 2000: 323). More particularly, the text worlds that participants reach in the process of interpreting texts follow certain criteria that manifest their embodied, socio-cultural, and linguistic aspects. Since all cognitive-based studies of language demonstrate the intricate relationship between mind and body, Werth (1999) and later Gavins (2007) build their claims on rule-governed worlds that correlate with our every day actual world.

Furthermore, the process that is mentioned above is dependent on two important facets of information decoding and encoding, incrementation and accommodation. First, information that Werth (1999) denotes as one of the functions of language since it has an *informational function* and a *modality function*. The former includes *propositional meaning* which in turn consists of *path expressions* and *modifications*. *Path expressions* occur when *an entity is connected to another*; whereas

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modifications manifest when *an entity is connected to a property* (157-196). Based on the assumption that the Common Ground is pivotal to text world building, *incrementation* concerns the way propositions are incorporated and processed into this Common Ground in discourse to reach text coherence. For Gavins (2007), *incrementation is the private to public transfer of knowledge* and is the most important step of her theory of text world.

In addition to the incorporation and processing of information, *accommodation* relies on the *unconventional presentation* of information by means of constituents other than the *assertion component of propositions* like *embedded clauses and Noun Phrases*. That is, what has been traditionally conceived as an implicit assertion that can, sometimes, be made salient through negation is no longer a phenomenon of discourse. The difference between a *conventional assertion* and *accommodation*, for Werth (1999), lies in the fact that *semantic presuppositions* are processed as known information or as an *unconventional assertion* that springs new information (ibid: 324). All of the distinctions made so far are part of Werth's model of text world analysis. Other extensive details are beyond the scope of this research since our study is inspired by Gavins' (2007) and Stockwell's refined versions of the TWT.

The applications of the text world model were first limited to poetic texts, however, it was concluded that it is much more appropriate to the study of narrative fiction. The latter offers wider scope of analysis as it employs a multitude of participants in the reading process; besides its linguistic rhetorical richness. It has been mentioned earlier in this section that text worlds are mental spaces; they involve the dynamic interaction between author, text, and reader. The link between each element can be studied through the linguistic ICMs and the deictic shifts that are present in the work. All of this can be achieved through careful observation and analysis of the work of fiction. Discourse deixis is central to accomplishing the required analysis accordingly.

Reference words such as, *the former* and *the latter*; besides *this*, *that*, *here*, and *there* in a text are part of discourse on a higher level. These deictic discourse words, as Yang (2011) stipulates, are related to the *speaker's current location in the discourse*. They locate discourse in time and space along with its encoding and decoding portions. He gives as examples: *I bet you haven't heard **this** joke; **that** was the funniest story I've ever heard; **there** is a nice point to discuss in class; **here** is a powerful argument.* (ibid:

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129) After explaining the importance of deixis to any cognitive analysis of literature, it is important to demonstrate its applications, strengths and weaknesses under text world analytical approaches.

It should be noted that TWT contains the following subdivisions, DW, TW, and the sub worlds (Stockwell, 2002). The discourse world as its name indicates rests on the discourse that is created through communication where two participants are involved. The notion of context is crucial to the discussion of discourse worlds. Stockwell (2002) extensively examines the discourse world that is created as readers interact with texts. Discourse world is *the imaginary world that is conjured up by the reading of a text*, and it is *used to understand and keep track of events and elements in that world*. To achieve this, Stockwell (2002), hypothesizes that there must be a facility of transferring and linking the world created by the author with that of the reader. He calls such a condition as the *trans-world identity* (94). Further details about the mental functioning of worlds created by the work in the reader's mind, and the characters that people them equally are part of the next section.

Though the distinction that was made by Werth (1999) might seem simple, it involves multiple unyielding results that could have been given by other Structuralist analysis. Semino (2007) provides a triangular approach to the analysis of a poem by Duffy. She combines Fauconniers' (1997) theory of Mental Spaces, Werth's (1999) TWT, and Emmott's (1997) Contextual Frame Theory to provide an accurate contextual analysis of *Mrs. Midas*. Semino (2007) concludes that *a text world analysis needs to be combined with a detailed stylistic analysis, in order to account more fully for the meaning potential of texts* (95). In other words, although a cognitive poetic analysis of fiction succeeds, to some extent, to showcase the meaning potential of blended worlds and mental constructions; it still needs reference to its preceding Structuralist analysis from which Stylistics originated. Additionally, Semino (2007) pinpoints the centrality of character minds' accurate analysis which is crucial to any interpretive account of fiction. Accordingly, Fludernik (1996) argues:

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Experientiality in narrative as reflected in narrativity can [] be said to combine a number of cognitively relevant factors, most importantly those of the presence of a human protagonist and her experience of events as they impinge on her situation and activities. [] Since humans are conscious human beings, (narrative) experientiality always implies—and sometimes emphatically foregrounds—the protagonist's consciousness. (:30, qtd in Semino, 2007: 67)

While Semino (2007) calls for a refined approach to text worlds through reference to Stylistics; besides her limited proposal to short narrative texts, Stockwell (2002) stipulates that *Text World Theory is founded not on the analysis of sentences, but on entire texts and the world they create in the minds of readers* (137). Gavins (2007), further, prioritizes TWT over other discourse theories, and even over CL through the notion of *incrementation*. She provides a host of terms inspired by Cognitive Linguistic research to offer a better understanding of literary excerpts, newspaper articles, everyday communicative situations, and even obituaries. Her book *Text World Theory: An Introduction* serves as guide for beginners.

Despite its theoretical and linguistic richness, the text world perspective to literary research, under Gavins' foci, still needs further details on *how texts mean*? Kohn (2011) criticizes Gavins' (2007) emphasis on the construction of *mental models* which in turn undermines the way *ideological content* is created in the mind of the reader. He goes on to say that *culture, embodiment, and experiences are informants of the reading process, and they provide hermeneutical systems of meaning* that Gavins' (2007) seems to undervalue (in Kohn, 2011: 4). Further critical views of the text world perspective came out of the need to combine characters' idiosyncratic or mistaken world views such as Lok in Goldings' *Inheritors* or Bromden in *One Flew over the Cuckoo's Nest*. Ryan (1991) shifts to both characters' and narrators' *actual worlds* that are difficult to access through text world analysis (27). (Semino in Kristeniansen, G; Achard, M; Dirven, R& De Mandoza Ibanez, F, 2009: 67-68)

Before delving into the analysis of character minds that MST is built upon, consideration of the practical analysis of the text world is schematized in the lines to follow. For reasons of basic generalizations of the theory that can be applied to any

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narrative excerpt, Stockwell's (2002) is provided rather than other contextualized schemas. Although the two dichotomies which form the basis for every text world analysis were first introduced by Werth (1999), some refinements are worth consideration in Stockwell's (2002) version. Two mechanisms are used by participants to construct a text world, *world-building elements* and *function-advancing propositions*. The former constitutes *an orientation in time and place, and they create characters and objects which furnish the text world available for reference*. The latter, however, include *states, actions, events and processes, and any arguments or predications made in relation to the objects and characters in the text world*. (Stockwell, 2002: 137)

Important of which is the illustrious example that Stockwell (2002) gives. His detailed analysis of a passage from *The Voyage of the Dawn Treader* (1952) by C.S. Lewis combines Halliday's material and relational/mental processes with his function advancing elements and world builders. He then stresses the importance of familiarity with the story through prior readings or reading of the other works by the same author. In sum, building the correct text world which complies with that of the author entails a narrow reading, hence, it is restricted to a few. This major finding restricts the scope of interpretation since people possess varying capacities of referencing. A non-native reader coming from a culture that conceives things differently would grapple with such a finding. A way of resolution to this emblematic query is the redefinition of one's culture in a modern world. In lieu of reference, Gavins (2007) adjusts the traditional definition of culture to what follows:

(...) our sense of culture is influenced by far more than just where we were born. It is not simply the accumulation of experiential knowledge structures as a result of interaction with the world. It is, more importantly, how we individuals make connections between those separate knowledge structures in order to define ourselves in relation to others, and how others define us in return. (:23)

For Gavins (2007), interaction with the surrounding including the body, the mind, and culture in the current context helps furnish text worlds in fiction. Stockwell (2002), additionally, sees this capacity to generate a world of the text at hand or in other types of communication as innovative as it brings to the fore pre-knowledge into contact

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with text and context in a cognitive frame. Methodology wise, Stockwell (2002) labels world-builders as (t) time, (l) location, (c) characters, and (o) for objects. Function-advancers, on the other hand, are recoverable from various patterns as unfolds underneath:

<i>Text type</i>	<i>Predicate type</i>	<i>Function</i>	<i>Speech act</i>
<i>Narrative</i>	<i>action, event</i>	<i>plot advancing</i>	<i>report, recount</i>
<i>Descriptive:</i>			
<i>scene</i>	<i>state</i>	<i>scene-advancing</i>	<i>describe scene</i>
<i>person</i>	<i>state, attribute</i>	<i>person-advancing</i>	<i>describe character</i>
<i>routine</i>	<i>habitual</i>	<i>routine-advancing</i>	<i>describe routine</i>
<i>Discursive conclude...</i>	<i>relational</i>	<i>argument-advancing</i>	<i>postulate,</i>
<i>Instructive command...</i>	<i>imperative</i>	<i>goal-advancing</i>	<i>request,</i>
<i>and so on.</i>			

Table 1.1: Stockwell (2002:137)
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In the preceding paragraphs, selection of the relevant theoretical underpinnings of the present research have been explained to show the importance of TWT to the analysis of any work of fiction. Another notion that basically reconnects the cognitive study with the Stylistic approach is the figure-ground perspective. It is a linking point between Gestalt Theory and literature. An extended description of the latter is part of the next sub-section.

1.3.2 Figures and Grounds in Literature

It has long been debated that literary language tends to be literary, in the strict sense; however, modern findings in Linguistics, Stylistics, and CL questioned the degree to which it tends to be special. Gestalt psychology puts forward the assumption that we

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perceive the world around us by giving prominence to some things over others on which they are grounded. The term foregrounding *aktualisace* is a Czech word that was translated by Garvin. Its founders were the Prague School of Linguistics. The notion of foregrounding has been explored in many adjacent disciplines to Linguistics since it sprang from the findings of pre-war Linguistics; it has been elaborated ever since in Literature, Linguistics, Stylistics and Cognitive Poetics.

Foregrounding is tightly connected to deviations whether at the linguistic level or at the semantic level, or even at the social level. *Such deviations from linguistic or other socially accepted norms are labeled foregrounding which invokes the analogy of a figure seen against a background* (Leech, 1969: 57). The preceding definition of the term has taken different directions; some reserved the traditional typical character of foregrounding to literary figures of speech and tropes; while others discarded the peculiarity of foregrounding as linguistic and stylistic deviation to literature. Stanley Fish (1980), Miall & Kuiken (1998) contradicted foregrounding in Literature and Stylistics in three main arguments. The first is that non-literary language contains deviations like metaphors, alliterations, metonymies and the like. The second argument is the lack of interpretative significance of such linguistic foregrounding in literary analysis. The third argument is that foregrounding is studied simply because it is tied to schooling. (Miall in Schram& Steen, 2001:410)

Though the concept of foregrounding has been criticized since it neglects the essence of literary analysis, its core importance as a way to shift attention from one aspect to another is central to modern theories of cognition. It is unfaithful to completely discard the notion of foregrounding in any study of literature. Foregrounding can be achieved by using grammatical constructions that deviate from the common everyday language, such as using an uncommon irregular form of a verb in verse as in Elizabethan Drama in the lines below:

*He spake me fair, this other gave me strokes:
He promised life, this other promised death:
He won my life, this other conquered me (qtd in
Leech, 1969:23)*

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According to the Prague School of Linguistics, foregrounding is of two kinds, deliberate and systematic. In the first case, foregrounding can be found in joking speech and children's language games. The second kind is what literature is all about. It is systematic and consistent foregrounding. The core concept of foregrounding according to the proponents of a psychological explication of art through gestalts is the dichotomous relationship between figure and ground. For them, the *patterns of normal language are relevant to literary art only in providing a background for the structured deployment of deviations from the norm.* (ibid: 18) The *Fontana Dictionary of Modern Thought*, further, provides the following definition of figure-ground phenomenon:

The characteristic organization of perception into a figure that stands out against an undifferentiated background, e.g. a printed word against a background page. What is figural at any one moment depends on patterns of sensory stimulation and on the momentary interests of the perceiver. (qtd in Brone& Vandaele, 2009:238)

Furthermore, at the linguistic level, figure has been tied to the language-related elements that are present in the text. Leech (1969) classifies figures along the two axes, paradigmatic and syntagmatic. He uses the two axes as an illustration of how deviations occur in the specific language that is employed in literature. By reference to the figure-ground phenomenon, Leech (1969) explains the syntagmatic and the paradigmatic figures as linguistic choices made discrete or salient through selection and combination. Through understanding the *discrete* and the *relative* types of deviation, he confirms, foregrounding in language is better grasped. Leech (1969) gives illustrative examples of each type of figures to show how each operates at the linguistic level without recourse to the mental capacities of generating, identifying, and understanding figures in literary texts. His prime interest is in distinguishing syntagmatic and paradigmatic figures in language rather than the mind.

One of the shortcomings that can be directed to gestalt-inspired applications to literary analysis is their restricted validity. That is, the linguistic outcomes cannot be generalized to all works of literature. The diversity of orientations that Stylisticians and Cognitive Linguists took would be better obtained if there is one unified method that can

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be applied to a wider range of texts. William Labov (1972) is credited for his methodological reference to figure and ground in narratives. His research was based on grammatical forms where he classifies some as figures and others as grounds. He *traces the transformation of experience into story grammar showing how language can organize experience-in-time as figures and grounds* (Brone& Vandaele, 2009: 247).

To do full justice to all the directions that gestalt-inspired studies took is beyond the scope of this research as the study of figure and ground has taken place in art, music, visual arts, stylistic variation that evokes feelings, and many others. The figure-ground relationship is better understood in narratives both at the linguistic level and the psychological level. What is foregrounded and at what level is the starting point of any cognitive poetic research. Common sense information can be a ground for distinguishable human characteristics in a narrative. Innovative expressions, chapter headings, character names can also be figures against the ground in the narrative. On the whole, all that *estranges the reader from the aspects of the world* and *defamiliarize* language from the norm constitute foregrounding. (Stockwell, 2002: 14)

Reuven Tsur (2009) resorts to Gestalt Theory to typically account for the two notions of figure and ground. He employs the two terms *prosodic* and *syntactic* structures and labels each according to its role as figures or grounds. *Good gestalts, strong shapes tend to yield figures; where strong figures blur each other or interact with gestalt-free qualities, they tend to blend in a ground* (in Brone& Vandaele, 2009: 248). Since foregrounding is a distinctive feature of *literariness*, as far as literature is the object of this study; figure and ground are approached as figures of speech and as linguistic manifestations of CMs. Margaret Freeman (2000) explains figure and ground with reference to the EVENT STRUCTURE conceptual metaphor. She argues that the way we understand time is dependent on figure-ground orientation. That is, time can be understood as a figure as in *time flies by when we are having fun*, or it can be perceived as a ground as in *the train arrived on time*. This explanation has been criticized by Tsur (2009) on the grounds that there can be a figure without a ground at all. He rejects the *train arrived on time*, and proposes the *train's arrival on time*.

Methodology wise, Stockwell (2002) seems to provide a much detailed and condensed study of figure and ground in a CP framework. He, first, describes the

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distinguishable features of figures in *gestaltan* terms, and then he links such concepts with image schemas and attention attractors in narratives. Since we are endowed with the capacity of conceptualizing and understanding the world around us through conceptual schemas, i.e. image schemas, these schemas can be oriented to figure or ground. He names figure in image schemas as the *trajector*, and ground as the *landmark*. He goes on to state that all *trajectors on paths in relation to landmarks are the general elements in image schemas. They represent a general and abstract conceptual structure which underlies all textual manifestations of the image schema.* (16)

It should be noted that figure-ground phenomenon is bidirectional. In some cases, what is foregrounded against a background can be used as a ground. The example given above by Freeman (2000) is a case in point. Moreover, there can be a figure without a ground or cases where figure-ground distinction is discarded. The latter is what Tsur (2009) calls *single gestalts*. It is evidently true that Stockwell's (2002) identification of foregrounding elements in literary texts is clearer than other criteria set by Langaker (1987), Tsur (2009), and Freeman (2000). Stockwell (2002) pinpoints that foregrounding can be achieved by *a variety of devices such as repetition, unusual naming, innovative descriptions, creative syntactic ordering, puns, rhyme, alliteration, metrical emphasis, the use of creative metaphor, and so on.* (14)

Equally important are the shortcomings given to the identified descriptive components of foregrounding (figure and ground). Tsur (2009) considered the example given by Stockwell (2002) devoid of figure and ground. Whereas Stockwell (2002) quotes the first five lines of Shakespeare's *A Midsummer Night's Dream* as more prominent and containing the moving person as the figure and the places enumerated as the ground; Tsur (2009) selects the succeeding four lines as an alternative instead. (see Tsur (2009) for more details). Other diverse interpretations of figure and ground show the adverse methodological discrepancies that CP is witnessing. Its strength, however, is to give the reader and the critic, equally, a facility to work on the linguistic level offered in texts. Reference to extra-linguistic and mental levels of understanding a work of literature, however, remains essential to any critical reading of literature. In the next section, mental discourses and mental spaces are explained as they are theoretical grounds for the reading of Milan Kundera's *The Unbearable Lightness of Being* (1984).

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1.3.3 Mental Space Theory: a cognitive stylistic orientation

It has been demonstrated previously that MST is one of the theories which underlie a cognitive poetic account of literary corpora. It originated from the findings of Gilles Fauconnier (1985, 1997) and developed later by Fauconnier and Turner (2002). MSs are complex wholes which contain both short-term and long-term image schemas that are available to us as we think and talk. Because people think in terms of frames, these frames structure and organize schematic knowledge into short-term and long-term memory. Essential to the construction of MSs is the discourse situation that unfolds on a par with the mappings that make the neuronal basis of mental spaces. They are, further, classified into *time spaces*, *space spaces*, *domain spaces*, and *hypothetical spaces*.

The first type of MSs is manifested by the use of temporal adverbials, tense and aspect. They, hence, show shifts in time between present, past, and future. In the space spaces, locative adverbials and verbs of movement indicate the geographical spaces in the text. As its name indicates, the domain space refers to specific areas of activity. The last type includes conditional situations, suggestions, speculations, and unrealized situations (Stockwell, 2002: 96). Reference is almost mostly made to Stockwell's book *Cognitive Poetics: An Introduction* (2002) as it provides ample explanatory evidence of the presented material on CP. In addition to the facility it impacts the researcher with.

It is pivotal to any literary study to decipher the meanings that underlie the work. This task has taken multiple directions in the schools of criticism, Neo-historicism, Neo-criticism, Post-structuralism, and Deconstructionism. Nevertheless, their findings were typically associated with linguistic reference that, to some degree, neglects how readers, as human beings, arrive to construct such meanings. In other words, how do we come to understand and engage in the literary text? MST and the blending facility that it explains does just that, by reference to the basic assumption that people understand the world through *embodiment*. Language, thus, is a gate towards uncovering the cognitive processes that people employ in meaning making. To this end, language in literature is seen as highly constructive and cognitively rich as far as readers are the center of attention in meaning construction. Fauconnier (1997) , on this account, demonstrates:

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Language, as we use it, is but the tip of the iceberg of cognitive construction. As discourse unfolds, much is going on behind the scenes, new domains appear, links are forged, abstract meanings operate, internal structure emerges and spreads, view points and focus keep shifting. Everyday talk and common sense and reasoning are supported by invisible, highly abstract mental creations which helps (...) guide, but does not itself define. (: xxii-xxiii qtd in Tucan, 2013: 41)

Clearly enough, what proponents of a combined cognitive linguistic study of literature agree with is the notion that people understand language via mental representations. These innate capacities that are shaped by experiential knowledge, culture, social norms, and we would add the intellectual level, model understanding via analogy, metaphor, metonymy, and others specific to every individual's capacities. They, in turn, help explain the conceptual structures humans employ to understand the world and by far the literary work. These structures have been labeled differently by cognitive linguists and poeticsians such as, *scripts, schemata, cognitive models, frames, mental spaces and conceptual frames*. (Gavins, 2007:3)

The preceding intricate division displays the variety of tools available to the researcher and the literary critic to arrive at an accurate interpretation of what goes on in the mind of the reader during the reading process. MST and CMT are based on the transfer of knowledge in the form of input between domains or spaces. The difference between the two is that transfer in the conceptual theory of metaphor is unidirectional and dependent on the source domain; whereas, the transfer is bidirectional and multidimensional in the Mental Space Theory. The important finding of the mental space hypothesis is the blended space which was not thoroughly developed by Lakoff's (1992) CMT. Admittedly, a combination of the two methods of analysis is a necessity in analyzing Kundera's novels under discussion as they combine both individual linguistic items with whole mental structures to help read the minds of the characters in the novels.

Apart from the linguistic details on ET described earlier in this chapter, Fauconnier & Turner (2002) strategically emphasize the importance of blending to the modern human brain. That is, to demonstrate that people resort to new ways of online knowledge constructs that were not available beforehand. Since literature contains

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diverse character worlds, points of view, themes, plots, motifs, and symbols to list only a few, it would be better understood via blending. Fauconnier & Turner (2002), additionally argue that:

Conceptual blending underlies and makes possible all these diverse human accomplishments, that it is responsible for the origins of language, art, religion, science, and other similar human feats, and that it is indispensable for basic everyday thought as it is for basic artistic and scientific abilities. (:vi)

The application of MST to literary corpora, thus, involves understanding the whole work as a dynamic process of blending between spaces. This process of blending inputs from prior stories and experiences allows readers to construct *fictional spaces*. They can extend their pre-knowledge anew to create an emergent structure in discourse. The mental space model has been applied to short strings of sentences and to wider stretches of texts as well. However, Stockwell (2002) and Semino (2009) recommend a longitudinal study of novels via mental spaces and text worlds. Stockwell (2002) uses the following example to explain the blending process. In a conversation between Winston Churchill and Lady Astor, she said ‘*if you were my husband, I would give you poison*’. He replied, ‘*Madame, if you were my wife, I would drink it*’. Though this conversation seems ironic, how readers come to mentally process it is as unfolds:

Cross-space mapping: the partial cross space mapping of counterparts in two spaces (Churchill and Astor are taken from the real space to a hypothetical space)

Generic space: a reflection of the abstracted common elements and structure (male, female, both are adults, named as such, and hate each other)

Blend: a fourth blended space which combines the other spaces (i.e. Churchill and Astor are married, though they hate each other. In the logical verbal communication, then ‘*Churchill would drink the poison*’ in the *blended space*).

Despite being an efficient proposal to account for the blends that readers are supposed to make upon encountering discourse, the aforementioned analysis requires higher competency levels and a great imaginative power from the reader. It might be also the case that a non-native would find difficulties understanding imagined worlds offered by world authors. This very fact is an issue that CP grapples with. Semino’s (2009) work

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on Duffy's *Mrs. Midas* blends the *Midas in Ovid's* story with married life in contemporary world. The blending offered in her analogical blend helps construct the text world of the poem, accordingly, offers a structured account of the poem. Tucan (2013) considers Hemingway's short fiction as *an act of the human mind*. She uses a multilevel approach to analyze *Big Two-Hearted River* and *Soldier's Home*, but she emphasizes reader competence as a need to go through the mental constructs.

To conclude with, MST is one of the emergent methods in the cognitive trend to literary interpretation. Through it, researchers can have a clearer picture of the mind of readers. Blends might intersect or overlap, but since we are endowed with the capacity of assimilation and accommodation between past, present, and future, we can possibly understand literature better. Nevertheless, as we elaborated earlier, the ability to decipher the blending process that readers might employ requires competency on the part of researcher and the selected reader. Another line of criticism is that very few studies were carried out in longer fiction, such as novels. Semino (2009), clarifying the complexity of the approach, stipulates:

The three approaches (particularly Fauconnier's & Werth's) involve quite a complex analytical machinery, with visual representations that often become impossibly complicated when applied to stretches of texts longer than a few sentences (...) however, it is important to distinguish between different research goals in literary studies: accounting for how readers understand (literary) texts is a different enterprise from proposing new interpretations of texts. (59)

This research study contributes to this area as it takes the whole novel as its object of analysis. In the remaining section, much explication of metaphors is provided as part of a joint study between Stylistics and Cognitive Poetics.

1.3.4 Metaphors: the cognitive paradigm

In language theory, words have both denotative and connotative meanings. The connotative meaning is equal to the meaning given literally to the word. It is usually mentioned at the top list of dictionary definitions and refers to concrete objects in the outside world. The connotative meaning, however, comes after some inferential analogies by the reader to arrive at the semantic interpretation in particular contexts. Metaphoric expressions can be interpreted differently according to the user's linguistic competence. A native speaker of the English language, hence, finds it easier to grasp the metaphoric connotation of words, but the processes that a non-native speaker takes to arrive at the inferential meaning is proved to be essential to the acquisition of metaphoric competence. Metaphors provide a rich and a diverse repertoire of interpretations, they can be spelt out as lexicographic units or foregrounded in the socio-cultural context of texts.

Given the ample philosophical and linguistic research literature that pushes metaphor theories to the forefront in recent studies, there is no known general approach to cater for reader construction of meaning therein. Philosophers adapted an objectivist view of the two components of metaphors which coincides with the traditional literary criticism theories. Among others, the Neo-historicist and the Historicist approaches. In that very fact, metaphor analysis spread from a rhetorical line of research. That is, metaphors were seen as comparative constructs between two unlike things. The comparison is built and affected by the context in which the two words are used. The philosophical discussions of metaphor, however, were restricted to the comparison between lexemes rather than to the conceptual operation behind the use and comprehension of metaphors. A more linguistic and conceptual investigation came out, therefore, after the publication of Lakoff&Johnson's book *Metaphors We Live By* (1980). Though, the CTM opened-up new avenues at reading and understanding literary texts, there is still much to offer in literary theory and communicative cultural competence. This line of research is motivated and based on the cognitive analysis of conceptual metaphors in literary discourse.

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Proponents of the new cognitive linguistic account of literary analysis look for the general guiding principles of metaphor generation at the lexical level. While cognitive psychology studies what the human mind does upon the production of metaphors, personifications, metonymies and allegories in literary discourse. CP links both Cognitive Psychology and CL to provide an all encompassing paradigm of research. The findings in this field came out of the new improvements in Cognitive Science and Psychology. Traditional classifications of metaphor components led to divergent views on the latter to draw demarcating lines between the literal and the metaphorical. Further, what is compared, how it is compared, on which grounds the comparison is drawn and the norms pertaining to their production were the main concern of metaphor research. In this chapter, the theoretical background under which this study is based is provided. It throws light on the traditional views of metaphor in contrast with more recent explanations in CL and Pragmatics.

1.3.4.1 A linguistic account of metaphor

During communication, people resort to a host of metonymies and analogies to transmit messages through to the listener or the reader. In both its graphic and phonic forms, language remains the salient means of communication; however, at times, one cannot express himself openly or, he becomes paralyzed with language itself. In such cases, hence, metaphors and metonymies are the only option. Metaphors, accordingly, are part and parcel of any language. Although, some counter claims, devote much attention to the whole linguistic items including metonymies, similes and analogies, metaphors remain essential to understanding literary, scientific, political and religious discourses among others (Lakoff&Johnson 1980; Johnson 2003; Lakoff 2008). Metaphors, as part of the way people think and conceive their surrounding, can be used spontaneously, as part of daily discourse, or they can be used creatively depending on the context of occurrence. Lakoff & Johnson (1980) label the salient conventional metaphors as universally-shared between human beings due to their experiential basis. A way of example is the equation given by Lakoff&Johnson (1980), up/down, forward/backward that come out of spacial orientations. However, the more conscious and rhetorical use of the metaphorical expression is restricted to poets and rhetoricians. To illustrate, the widely researched metaphor found in Shakespeare's *Romeo and Juliet*, *Juliet is the sun*; or

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the more complex metaphors that prevail Emilie Dickenson's *Cocoon* poem, among others that are explained in the next section of the chapter.

1.3.4.2 Defining metaphor

Metaphor definitions are varied. Different approaches have been used to provide a thorough investigation of metaphor components, or to analyse the constituents of comparison or analogy. One of the dictionary definitions of metaphor reads as follows, *a figure of speech in which a word or phrase is applied to an object or action to which it is not literally applicable*.⁴ However, the origin of the word metaphor transcends that of the literal level to a mental transfer of meaning. Metaphor is derived from the Greek word, (...) *meta meaning after, behind, beyond with pherein meaning to bear, to carry or to bring* (Grundmann, 2009:7). The above definitions provided fertile hypotheses on which traditional and contemporary analysis of metaphors built their claims. Whereas, the comparison view of metaphor seeks to explain the analogous similarities between the two things or people compared; the substitution view looks at the way a term is substituted for the other. Proponents of the interaction view, on the other hand, claim that comparison involves an interaction between two thoughts that are active together in the human brain.

Important to mention is I.A. Richards' cognitive treatise of metaphor. Richards' treatise of metaphor coincided with the widespread interest in semantics. Rather than taking words as the principle part of a metaphor, their contextual conditioning is emphasised. The meaning of a sentence can be achieved through separating the whole into its parts. From words to the higher level of language, sentences or metaphors are better understood according to the context in which they appear. In '*Achilles is a lion*' two contexts are at work, however, only certain qualities of a lion are shared with those of Achilles according to the context. Indeed, different meanings can be achieved depending on the context of metaphor occurrence.

⁴ <http://oxforddictionaries.com>

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Two concepts are involved in meaning: (1) a word in itself covers recurrent groups of events, its own private contexts, through which it acquires meanings of which a dictionary gives a sampling; and (2) the present setting of the word, both words which surround it in the utterance (qtd in Russo, 1989:253).

The comparison view opposes the traditional dyad of one word, one meaning where each single word has a proper meaning. It is rather the surrounding context which establishes different meanings thereof. Further, by comparing one thing to another, the missing parts of context will be filled. A word gains different meanings by the very interaction of two contexts that are present during metaphor creation. Indeed, Richards put stress on the comparison between two things through adjunction. Through connecting two things, the human mind acts as the principle part in metaphor origination. *It works only by connecting, and it can connect any two things in an indefinitely large number of different ways* (qtd in Ricoeur, 1977:95).

By the very fact of prioritizing thought over language in the analysis and elaboration of metaphor, Richards shares the same premise with the Cognitive Theory of Metaphor. That is, metaphor identification and, to a large extent, its production is part of thinking which is manifested through language whether words, expressions, sentences or larger units of discourse. In contrast with the traditional restriction of metaphor to the indigenized few, metaphor is part of the way people think, conceive reality and produce meaning accordingly. Conversely, Richards' elaboration of interaction between the tenor and the vehicle contrasts with that of Lakoff & Johnson (1980). Whereas Richards affirms that, (...) *the tenor is affected by the context of the vehicle and vice versa* (qtd in Russo, 1989:251). The two parts are important to understanding metaphor. The cognitive view maintains that the interaction between source and target domains is unidirectional and, further, explains that the target domain is the principle part of this interaction.

Richards' contribution to the study of metaphor in his book *The Philosophy of Rhetoric* (1936) made a breakthrough on the verge of linguistic-metaphoric debate resolution. Due to the intricate dependence between tenor and vehicle, it is often difficult to demarcate the boundary between the literal and the metaphoric. Since they help construct meaning through interaction between their qualities which are resultant of both resemblances and disparities. As opposed to the aforementioned theories which sought to draw similarities between dissimilar things, metaphor serves as the constitutive part of

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language, itself representative of metaphoric thought. Richards further illustrates that a phrase like ‘giddy brink⁵’ is not based on similarity nor shared qualities but ‘describes how the brink appears to us as we stand dizzily on the edge’ (Way, 1991:6).

Instead of comparing two unlike things, from the general to the specific; from the specific to the general; or from the specific to the specific as Aristotle claims; the substitution view as elaborated by Max Black explicates the scientific explanation of the secondary and the primary components of metaphor. Initially, in both *Models and Metaphors* (1962) and *More about Metaphor* (1977), Black separates the literal ‘primary subject’ from the metaphoric ‘secondary subject’. Systematically structured, the two components operate on the basis of their systems where consciousness of the common places between the two facilitates its understanding. On the same ground as the interaction theory of metaphor, Black shifts to the discourse components of metaphor and labels each as ‘frame’ and ‘focus’. By the latter, he means the metaphoric expression, whereas the former refers to the rest of the sentence. By locating a word in a particular ‘frame’, restricted and relevant properties will be emphasized due to the context provided. In other words, in metaphor, ‘*the primary subject is viewed through ‘lens’ or ‘filter’ formed by the subsidiary subject*’ (ibid: 24).

On a broader level, the shared commonplaces of knowledge between the primary and the secondary subjects are determined by the cultural moldings. In this sense, Black approximates Lakoff & Johnson (1980) on the importance culture plays on understanding and shaping metaphor. He further claims that the literal interpretation of a metaphor distorts its cognitive content in a way that the literal meaning is found in the dictionary and allows the reader to *recognise cases of application*. On the contrary, through juxtaposing two different things, *a feeling of tension arises*. Through perception of the latter, metaphoricity ranges from the collective to the individual levels of comprehension. That is, the collective level refers to the common usage of associations in a community which is an expression that is devoid of *metaphorical use*. He refers to that instance as *dead metaphor*, a competent reader would not recognize due to its lack of *pregnant*

⁵ Giddy means experiencing a state of dizziness and a brink refers to the edge of precipice. There is no ground of similarity between the two words. It is one of the example phrases Richards used to prove his hypothesis of the two active thoughts in metaphor construction. (Way, 1991:6)

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*metaphorical use*⁶. They are familiar and constitute instances of filling lexical gaps that should be seen as *catachresis* (Rakova, 2003:5).

To sum up, the substitution view trivializes the metaphoric over the literal, simply put; metaphorical expressions are substitutes for the literal expressions. They can be arrived at through substitutions without changing their cognitive content. Although Black's theory is wider in its scope to account for the meaning of the word metaphor, its findings are limited to literary and philosophical discourse. Additionally, the cognitive linguistic query of metaphors in thought was highlighted by Black in his interaction view of metaphor components. Though, Black's notion of the metaphor answered the following enquiries that were gauged in his paper *Metaphor, how do we recognise cases of metaphor? Are there any criteria for the detection of metaphor? Can metaphors be translated into literal expressions? Is metaphor properly regarded as a decoration upon plain sense?*⁷, gaps in the data centered on the identification of metaphors as part of ordinary discourse. In addition to the feasibility of the focus and frame dichotomy in large literary corpora. Finally, despite the fact that substitution view advocates polished traditional purely-rhetoric theories of metaphor, there is still a wider-scope cognitive model that is needed to account for metaphor in its different forms.

In the previous paragraphs, metaphor definition has been approached from the traditional to the contemporary perspectives. The comparison view analyzed the components of metaphor, while the substitution theory focused on framing names within rhetorical ornaments of language. It also explained how a metaphorical expression can be substituted by a literal expression. The interaction view, however, elucidated the cognitive linkage between the two things compared or contrasted during metaphor use and comprehension. Although the philosophy behind the interaction, comparison and substitution theories provided a thorough treatise of metaphors, supporters of logical positivism adopted a purely scientific and literal view of words. Davidson (1978) claims that *metaphors mean what the words in their most literal interpretation mean and nothing more* (qtd in Tolosa). In the remainder of the linguistic account of metaphor, the

⁶ Black distinguishes between dead and alive metaphors through the notion of vitality. Aspects of metaphors include conventionalization, conscious awareness and transparency, if a speaker recognises these qualities in a metaphor, it is considered vital. (Muller, 2008:179)

⁷ www.jstor.org

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Structuralist and the Formalist studies of metaphor as a figure of speech are explained to show the relevance of metaphor study in fiction.

1.3.4.3 Metaphor as a figure of speech

It has long been understood that language in literary texts is different from other discourses. Literary texts use language that is deviant from ordinary language in terms of prosodic features and the tropes that involve a change in meaning. However, many linguists studied literary language from a linguistic, a communicative and a contextual perspective. Important to mention is the structural and the formalist account of formal characteristics of literary texts. Words in literary texts are taken from their familiar context and put into a new and an unfamiliar context. Metaphors and metonymies almost prevail all poetic, narrative and dramatic texts. That is, every analysis of literary texts should consider the tropes and the schemes that are part of those texts.

Although metaphor study is domineering linguistic studies and, by far, cognitive science; it failed to provide a general and precise method to identify, classify and explain metaphors in literary discourse. Charteris Black (2004), Semino (2008), the Praglejaz Group and Lakoff's (metaphor identification procedure (MIP henceforth) and Rakova (2003), among others, analyses are restricted to specific texts and authors. The works done on the MIP by Lakoff, Semino are only matter of fact accounts. They analyzed metaphor frequency of occurrence in literary, business and scientific discourses. However, metaphorical lexemes and lexical units within specific literary corpora were unverified on pragmatic and contextual lines. One can cite, the relevant metaphor studies in literature, such as Lorena Perez Hernandez (1997) cognitive analysis of Paul Bowles's *The Sheltering Sky*, Donald Freeman's analysis of Shakespeare's, *King Lear*, *Macbeth* and *Anthony and Cleopatra* (1993, 1995, 1999). Metaphors as part of poetry have also been explained from a cognitive perspective as figures of speech in Margaret H. Freeman's cognitive treatise of Dickinson's *Cocoon* poem. They are all prima foci accounts; still there is an incommensurable platform to account for metaphor as a trope or a lexical unit in literary discourse.

1.4 Conclusion

Over the course of the first chapter, theoretical underpinnings of the thesis have been replenished. It has been demonstrated that contemporary literary criticism allows an interdisciplinary approach to narrative. This facility sustains the claim that texts are open to divergent explications from their conception to their reception by *contemporary* readers. The word contemporary is used to reconsider the mental, social, psychological, and intellectual changes that readers now possess, as opposed to their predecessors. Nonetheless, emerging trends in literary criticism have taken full shape out of their precedents, Structuralism and Stylistics in particular. However, failure to read the minds of readers during the reading of literature coupled with developments in psychological and neural studies of language led to the outbreak of Cognitive Linguistics.

As we have already explained, Cognitive Linguistics originated with some linguists' passion in uncovering the intrinsic mechanisms of the mind. How we are able to make sense of the world around us is the starting point of any line of research after the widespread of Cognitive Science research. Though, the reader of a purely cognitive linguistic research might declare reluctance to its very confusing details, the final results of the research are worth consideration. Thus, it is always the case that most avid readers of literary aesthetics strongly disagree with such findings. This research, in turn, seeks to amass both Lingui-conceptual data with an essentially literary analysis of a couple of Existential novels by Kundera. To this end, our selection of text worlds, mental spaces, figures and grounds, and CMs has been elaborated to arrive at an easier reading of Kundera's absurd fictitious world.

It is generally agreed that literature is distinguished by a special language which embeds symbols, motifs, unexplained ideas, and ironies; besides its lack of a one-agreed upon rule of interpretation. Unlike science, the equation one plus one equals two is not a common characteristic of literature. Furthermore, in the Hermeneutic paradigm, the best value of literature is its openness to multiple interpretations, in which every critical reading should bring about new ways of meaning interpretations. It suggests, then, better qualities of interpretation. Cognitive linguistic approaches seem to do the same, but their methods of analysis and standing points of reference differ.

Chapter One: Rethinking Literary Linguistic Discourse: The cognitive paradigm.

Criticisms from Structuralism, Semiotics, and Psychology held sway the claim that language in literature needs special consideration at the onset of literary analysis; Cognitive Linguists, conversely, study language as a window to the mind of the reader. CP, which is the basic theory in this study, takes as its objective, the study of reader's mind through TW, possible worlds, MSs, and CMs. As we have demonstrated beforehand, the selection of text worlds is in accord with the thematic analysis of the novels from a reader's point of view. MSs and CMs are linked to the linguistic features of the two selected texts.

Metaphor study started from mere embellishment restricted to poets and eloquent speakers of a language to a set of sequenced conceptual designs aiming at exploring how the reading process takes place. Departure points may remain the norm for literary discourse proponents but the empirically-based studies dominating conceptual metaphor research continue to loom large. In the study under discussion, figure and ground, the two components of metaphor are considered from a cognitive poetic perspective. That is, their study is extended to the discourse level. The notion of foregrounding, henceforth, is a key to highlighting prominent ideas, worlds, and characters against their background. Although this way of analyzing Kundera's novels is challenging and might lead to disapproval from literary critics, it contributes to a better and easier reading of his works.

It has been clarified that the dialogue between Structuralism and Cognitivism brought about new avenues for the comprehension of literature. Taking the linguistic builders of the work, along with the psychological and emotional impacts of such a work on the reader, Cognitive Poeticians enrich the world of literature with possible readings. The issue at hand, however, is challenging for the researcher since this newly-interdisciplinary overture brought multiple methods. They concentrated on analyzing a host of literary corpora, but forgot to forge into the systems of literature. The degree to which Cognitive Poetics is cognitive, in the strict sense, has been also an issue in the last two decades. Other criticism has also been directed towards the lack of extensive analysis of longer fiction, such as novellas and novels.

Chapter One: Rethinking Literary Linguistic Discourse: The cognitive paradigm.

At last, the theoretical part of this chapter tried to showcase the remarkable contributions of cognitive science to contemporary literary criticism. It skated on the major findings of cognitive linguistics and its predecessor Structuralism. In this chapter, also, it is mentioned that better readings of literature cannot be achieved without reference to the reader. How his experience of reading is done, in the first hand, is pivotal to any researcher. This claim was supported by the theory of embodiment. Text worlds and mental spaces are explained via blending, and metaphors via binding networks between domains. It has, further, been explained that this research study is inspired by Stockwell's (2002) book *Cognitive Poetics: An introduction*; Gavins' (2007) *Text World Theory: An introduction*, and Lakoff's books on metaphors.

Chapter Two: Cognitive Foregrounding in *The Unbearable Lightness of Being*

2.1 Introduction

After reading a piece of literature, be it a poem, a short story, or a novel, the reader's mind creates an ongoing interaction with the world of the text. It can be overtly expressed by liking the story, as it can be extrovertly salient through hating one of the characters. Though, literary theories label each with a specific name as tone or mood, but the world of interaction remains conceptual. How the reader comes to an understanding of the world of the novel is the target of cognitive poetic research. Blending inputs between the reader's cognitive repertoire and the work of the author through the presented text is the central point of most cognitive research in the literary canon. As it has been elaborated in the previous chapter, this research study is inspired by the cognitive poetic analysis of Milan Kundera's novels, *The Unbearable Lightness of Being* (1984) and *Life Is Elsewhere* (1973). Under the umbrella term CP, many sub approaches converge, their aim indeed is to interpret literary texts as they are excellently produced by their authors and intelligently communicated by their readers. Selection of the appropriate methods to analyze the novel is challenging as every idea in the work is intelligently positioned by Kundera. Unlike other case studies in the cognitive poetic paradigm, novels of plain style and complex, clashing counterparts as in the work of Kundera need detailed analysis of every embedded world that is accessible to the reader.

DW and TW are interchangeable between the author, the text, and the reader, if they are plainly and cleverly communicated, a better interpretation results. As Kundera's discourse is often characterized by its under covered call for rethinking Western or Eastern ideals as it is played out by the characters' lives, it would be analyzed under the blending of the MSs that every character creates for his life. Their unfulfilled dreams, unconventional values, and their intrinsic quest for recognition are better explained via the MST. Communication is set at the onset of the novel, from the title and the setting, the DW is created between the reader of the

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novel and the author narrator. The extent to which Kundera succeeds in creating this DW is shown in the chapter. It also aims to test the hypotheses formulated in this research:

1. Kundera's *the Unbearable Lightness of Being* is better analyzed and understood by reference to the cognitive linguistic theories of language.
2. The binary opposition between figure and ground overrides Kundera's *the Unbearable Lightness of Being* and *Life is Elsewhere*.

2.2 Text World Analysis

Under the Cognitive linguistic paradigm, the literary text is a rich world that invites the reader to construct, identify, produce, and integrate actual and hypothetical worlds to be integrated in the literary environment of the author-text-reader. During the reading process, the title is the first clue to the reader's mind. In addition to structure, style and content all unfold as long as the reader is consciously aware of each vis-à-vis the intentions of the author. Borders are set by reality, but fictionality makes the actual world contradict or portray reality based on verisimilitude. The degree to which the reader accepts the world created by the text depends on his capacity of imagination, besides his awareness of the characters, symbols, motifs, images, and metaphors. In Kundera's novels, the excellence of creating worlds is apparent in the multiplicity of interpretations that the reader comes with after reading them. Despite being complex and absurd, the characters in Kundera's novels reveal truths about life seen in the lens of freedom, lightness, and heaviness. How readers get the messages in the novels even if they are coded is the aim of a cognitive poetic study. In this part of the chapter, discourse world analysis is first given, then the text worlds that are created by the work are described. At last, the MSs that are generated while reading the novel are detailed to account for the thematic and the formative analyses of *The Unbearable Lightness of Being* (1984).

The Unbearable Lightness of Being (1984) was written in the author's first language (Czech) in 1982, but it was published first in France in 1984 and in New York in the same

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year. It is a novel of ideas and events that reflect the drudgeries of life in the modern western world under the influence of wars, intellectual restrictions and alienation in exile. It denounces the vagueness of human potentials in fleeing from the complexities of life to live in a peaceful surrounding. Kundera creates four character lives which would lead to the same end which he foreshadowed at the beginning of the novel. Before discussing the world generated in the first page of the novel, the cover page is considered, as it is the gate to uncovering the hypothetical world of the novel.

Discourse demands at least two participants to unfold, a writer and a reader or a speaker and a listener. The words on page are transmitters of the commutative situation that binds the author with the reader. Symbols, signs and pictures are no exception. They all work towards the same objective of discourse functioning. If the English version of the novel is considered, the bowler hat, which is the leitmotif of Sabina, can be associated with social, cultural, and material decoding. During the sixties and the seventies, and even earlier, the bowler hat was worn by elders as a sign of fortune. Sabina, late in the novel reveals that it is part of her grandfather's legacy which was inherited by her father. Another common association between the hat and the scripted message that Kundera postulates, is its reference to the American West. This interpretation requires some research, or a thorough understanding of what the bowler hat represented when the novel was written. The fact that the hat is flying might signify rejection or lack of value. It can also sustain the lightness of the object which is mentioned in the title.

Once the link between the text and the reader is established, conceptual blends occur which would lead to the formation of a world in the mind of the reader that is ongoing and continuous along the story. The choice of the picture displayed on the cover of the book was based on a similarity between the nature of the work and its contents based on mappings. Whoever chose the cover, he created system mappings between his reflection of the novel and the novel's fictional world as created by the author. The same cognitive process every reader of the novel performs. The mappings necessitate two domains, a target and a source. That is, the link between the pictorial conceptual system and the conceptual system of the

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novel intersect. The flying bowler hat set against a bare background is a salient concrete example of the active mappings. Henceforth, foregrounding the bowler hat against a bare background is suggestive of the nothingness that this hat is set for. It might be also the lightness of the person owning it. As this interaction is initiated by the reader, access to the world of the novel starts, and lightness remains in the mind of the reader till the end of the story.

To a lay reader, Being and lightness in the title belong to different domains, but through his/her capacities of analogy and blending, he/she can interpret them and connect them to the contents of the novel. Uncovering this process is possible under the cognitive poetic framework. Though lightness and heaviness are properties related to objects and gravity, and human beings are weighed in kilos not qualitatively against lightness, the reader can connect the shared properties between being and lightness and generate a blend where they would meet. The unsubstantial nature of the human soul dwelling the body which is heavy becomes light if considered alone. That is, the meeting point between lightness and being is the soul. Reader imagination, thus, plays an important step towards interpreting the work. The skill of Kundera in choosing concepts and juxtaposing them is noticeable in the title. The reader is invited to question every concept, and hence, the conceptual world starts by questioning and it is present till the end of the story. The ability to merge the two concepts in one domain creates the bend which enriches the context world that is generated by the reader and communicated by the text and the author.

If lightness is unbearable, the mental space that is generated is based on the detraction of soul and body association. If the soul exists and is dominating the body, lightness is substituted by heaviness, but if the body overrides, heaviness is the result. In the actual world, most people believe in the duality of soul and body, but the hypothetical world that Kundera generates places them on a par, and balance between the two is left for us to create. According to Stockwell (2002), once the mental world is established in the mind of the reader, it becomes available for reference. Hence, the presumption that lightness is unbearable as body overrides the soul becomes the central world that the characters in the

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novel live in. If one examines the title, the bowler hat belongs to Sabina; hence, she is the representative of lightness at its peak. Detailed analysis of the worlds created in the text should be framed under the hypothetical mental space that the reader constructs.

Kundera's novels are often characterized by their complex and abstract ideas, but people can still interpret them. The latter is achieved due to the common embodied cognition that human beings are endowed with. DWs, possible worlds, and TWs are the mechanisms by which the reader arrives at interpreting the most complex works of literature. Upon the first readings of *the Unbearable Lightness of Being* (1984), Kundera's cognitive world does not collide with the reader's due to the inputs it derives from; the same is applicable to all Existentialist and absurd literature. Ultimately, a reader who is not well versed in his theistic origins might be indirectly invited to reconsider his view of duality. On the contrary, having an idea about Existentialist concepts as Being, lightness, and heaviness is a gate towards allowing the blends between discourse worlds to occur. Before considering the contents of the novel under the cognitive paradigm, style and the outer surface of the novel are catered for in the lines to follow.

2.2.1 Style and structure as amalgam of blends in *The Unbearable Lightness of Being*

In the novel, Kundera stages his philosophy along with the parallelism he creates in the lives of his characters. As it has been suggested, the cognitive paradigm offers a means of explaining the worlds that might be generated in every reader's mind. The worlds are dynamic and keeping track of the input in every situation sustains the relevant explorations of the worlds in the readers' mind. Since Kundera is concerned with conditioning ideas, he directly addresses minds. The latter enriches the cognitive poetic analysis of the work. The layout of the novel follows a certain logic through which the author conveys the idea of eternal return, of politics, and his lifetime under colonization and his exile. All the themes he chooses to

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convey are interrelated under the paradoxes between lightness and heaviness, soul and body, and the idea of eternal return.

The structure of *The Unbearable Lightness of Being* (1984) can be studied under the BT which takes image schemas as its basis. The novel is divided into seven parts rather than chapters, though he called the numbered subsections of each part, chapters in a Paris Review interview. Two parts are repeated, *Lightness and Weight* and *Soul and Body*, and a dictionary of *Words Misunderstood*, *the Grand March*, and *Karenin's Smile* are titles of remaining parts. The unconventional organization of chapters in the novel seems illusionary for the reader, but this is generated from the cognitive world of the author and the work. The image schema that is followed in this novel is the schema of a cycle in some parts of the novel, and its opposite in the whole structure of the novel. Kundera's rejection of belief in the recurrence of events ad infinitum is reflective of the chaos that modern life witnesses. As happiness is the desire of man in life, he struggles to maintain it, but his attempts are in vein. As a consequence, life is becoming the heaviest of burdens.

Cognition wise, time can take shape depending on the cognitive repertoire of the person. Kundera seems to conceive time as passing along a linear path on the outer layout of the novel. Turner (1991) states that people can conceive time as linear or circular. He states that: *we tend to think of time which has no shape as having a shape, such as linear or circular, and that shape as having skeletal structure.* (58) The metaphor that runs through the novel is TIME IS LINEAR. The first part of the novel starts with lightness and weight which recur again in the fifth part. Interruption is done by part two, soul and body, which re-appears in part four. Parts three, six, and seven are completely different. The novel starts with the idea that there is eternal return which detains the attainment of complete happiness and ends with the death of the characters without realizing their dreams, but this is not resolved nor stated directly. Kundera leaves the reader desperately in search of meaning to the lives of the characters since his idea of eternal return is unconventional.

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The parts of the novel are entitled according to the themes communicated; hence, it is the second step towards composing the general blending space. The paradoxes in the titles create clashing inputs as in lightness and heaviness, soul and body, misunderstanding and the dog's smile. The contents, however, reveal different life experiences, but the same clash occurs between lightness and heaviness. At the end, representatives of each die without the fulfillment of their existential principles! The whole blend is an integrated blend as mapping occurs continuously between the parts of the chapter. The reader constructs the blend that links Kundera's detraction of eternal return via his indictment against lightness with the life experiences of each character, even if each part considers a particular phase of the idea. The reader integrates newer inputs emerging from the sub worlds of each part, but keeps track of the same recurrent theme of eternal return.

It should be argued that the conceptual world of Kundera seems to be unlike that of the reader as he mixes blends that should be continuously bound. The reader, however, can decipher the linking features of the story worlds with the overall aim of the novel. The author initially postulates his version of life and eternity, then offers us the ability to construct conflicting input into a rich process of blending. Accordingly, under the cognitive framework of analysis, the abstract and conflicting concepts of Kundera are accessible via the blends since it does not concern the author only, but the reader as well. As we have stated earlier, a glimpse at the existential meaning of being and nothingness is needed if a narrow reading of the novel is considered.

The author's familiarity with music, besides his father's talent in the same field gives the novel a lyrical allure. The repeated parts in the novel join two inputs from the domain of music and that of the novel. The repeated segment in a musical composition is called refrain, life experiences recur again and again. The music starts with a *fugue* in that it starts with a solo and mixes multiple melodies that are repeated and mixed but create harmony. His denial of the idea of eternal return is mentioned in the beginning, literally disappears in the whole work, but appears again with the appearance of Karenin. In the reader's mind, however, the conceptual

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blending space is shaped at the beginning of the novel, and keeps working till the end. The second part of the novel plays another voice in the *fugue*, and a second blend occurs.

His conception of the main idea of the eternal return is portrayed in the counterfactuals, lightness and heaviness. In this case, the melody equals the answer while the sub worlds collide with countersubjects in the melody. A countersubject is a distinct melody which emerges on a par with the answer. However, they must be harmonious with the fugue. Kundera's skill in combining his conception of music and the world of the novel is undeniably conceptual. Worth mentioning is that data about the author's biography would offer the reader a facility towards blending the input spaces in the novel. Kundera, commenting on the structure of his novel, states:

The chapters themselves must create a little world of their own; they must be relatively independent. That is why I pester my publishers to make sure that the numbers are clearly visible and that the chapters are well separated. The chapters are like the measures of a musical score! Each should have a musical tempo indication. (www.enotes.com)

The worlds of each part of the novel include character sub-worlds and hypothetical blends that form the skeleton of the whole novel. If the above premise is true, then his time in each character world contradicts the overall image schema explained earlier. Under Lightness and Heaviness, Tomas and Teresa's relationship is established on a par with his erotic relationships and her fidelity. The story of her struggle for self-identification in the world of her husband's mistresses continuous in a circle. Her longing for commitment is redundant, and it ends with their death. Though her anachronistic nature detracts her from achieving absolute happiness, she keeps trying in prolonged ins and outs. TIME IS A CIRCLE is the metaphor that runs Teresa's life.

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The dog Karenin is another proof of his conception of time as a circle. It is portrayed as an animal having the daily routine of excretion and eating. The aim of Kundera's description of the dog's life is a reflection of his denial of the common conception of time as circular. In the second part of the novel, he explains the daily life of the dog, and then he devotes a whole part to the personified smile of Karenin. Once again, Kundera's clashing conceptual worlds are interwoven. He alternates between the two image schemas time is a circle and time is linear. The same effect results in the mind of the reader. Describing Karenin's life routine, Kundera writes:

Dog time cannot be plotted along a straight line; it does not move on and on, from one thing to the next. It moves in a circle like the hands of a clock, which— they, too, unwilling to dash madly ahead—turn round and round the face, day in and day out following the same path. In Prague, when Tomas and Teresa bought a new chair or moved a flower pot, Karenin would look on in displeasure. It disturbed his sense of time. (The Unbearable Lightness of Being: 2.27:1)

In the same conceptual structure, the author narrator thinks of man as running in a cycle longing for happiness, but the end is the same as the beginning. That is, it starts with the same event and ends the same way. Under this blending, man and the dog Karenin are alike, to Kundera. He, unconventionally, thinks of Adam as an animal in terms of the routines of longing for happiness; but Kundera fails, in this case, to blend or, at least, to make the blending process accessible to the reader. Animals are not conscious of happiness either. However, if his philosophy of life under the Existentialist framework is studied, the blends become salient. He makes this clear in the seventh part of the novel which is entitled Karenin's smile. The two inputs of man's longing for happiness and the dog's life are blended in the title through personification. The passage reads as underneath:

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If Karenin had been a person instead of a dog, he would surely have long since said to Teresa, 'Look, I'm sick and tired of carrying that roll in my mouth every day. (...) And therein lies the whole of man's plight. Human time does not turn in a circle; it runs ahead in a straight line. That is why man cannot be happy: happiness is the longing for repetition. (The Unbearable Lightness of Being, 1984: 298)

In the lines following the quoted passage, another world is created. The narrator's hypothetical world is transferred to Teresa's. Is this another clash of inputs through which the author creates tension, or is it a hypothetical imaginary blended space in the mind of the character? Further elaboration on the imaginary hypothetical conceptual worlds of the characters is part of the next section. Explanation of the conceptual worlds that are offered in the layout and the title of *The Unbearable Lightness of Being* (1984) is the first step towards building the whole conceptual world of the author and the reader. Discrepancies, divergences, and convergences between real and fictional worlds of the novel are explained in the chapter to demonstrate whether Existentialist works of the same sort can be studied under the Cognitive Poetic paradigm.

2.2.2 Identity construal as a mental space: character analyses

The Unbearable Lightness of Being (1984) has been studied since its appearance along with the most recent critical approaches; however, how meanings unfold despite its abstract and controversial characterization, plot, and themes remain restricted to a few. The analysis of the mental worlds that are present in the mind of the author as transmitted to the reader offers a gate towards understanding the ambiguities of Kundera. The stories in story, the plots in a plot are the words that would describe the novel. Each part consists of chapters, each chapter recounts an experience. Life as Kundera defines it through his characters is multifaceted, but the target is the heaviness that it is endowed with. Man's life is the heaviest of burdens since it is one and only, it is void. He elaborates on this notion as a detraction of the idea of eternal return.

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The story of *The Unbearable Lightness of Being* (1984) starts with an extensive report of Nietzsche's philosophy of eternal return, and then he exposes Parmenides' ideas about opposites. The clashing inputs in the author's mind intervene by giving a whole new mental world of denial, opposition, and unconventionality. He proceeds directly to the little world of Tomas and Teresa, the focal actors of the whole story's mental world and of their identical text world. As readers, we are driven to think of Kundera as a philosopher of life par excellence. Then, an unconventional statement shifts our preconceptions to the identity crises that his characters, Tomas and Teresa, are experiencing. Tomas' quest for a meaningful position for himself reads:

And he was distressed that in a situation where a real man would instantly have known how to act, he was vacillating and therefore depriving the most beautiful moments he had ever experienced (...) of their meaning. (ibid: 8)

The same stories evolve throughout the novel as an attempt to reflect his idea of life. Life occurs only once, man searches for happiness which is associated with freedom, and at the end his attempts end in a stop line. He is trying to create an image of life in the novel's structure and plot. It starts with an idea, and ends with the same idea. Even though, individual experiences absolutely happen, they recur again within the limit of life that freedom offers, at the end they lead to the same empty feeling of desperate lives. To this purpose, the novel is separated into stories inside a story which prove not to be stories of love and passion, but stories of man's plight in search of meaning in life.

According to the TWT, as it has been explained earlier, image schemas and CMs are the cognitive means of explaining the text. Therefore, the plot line of the novel runs under the conceptual metaphors, LIFE IS A BATTLE, LIFE IS A CIRCLE, and LIFE IS A JOURNEY. In the first case, the characters are in a constant situation in search of constructing themselves against the unbearable lightness. It concerns Tomas and Sabina. The second concerns Teresa, Karenin, and Franz. The third, however, is part of the whole novel. The setting of the novel can be classified as a movement in space and time. Tomas

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and Teresa move from Prague to Zurich, then they return to Prague. They meet in a small Czech town, and they end up in a small village around Prague. Sabina encounters Tomas in Prague, and then visits him in Zurich. She returns to Prague where she meets Franz, and she ends up leaving the whole country to New York.

The metaphors of life that dominate the novel can be classified as sub metaphors under the metaphor of life that Kundera transmits throughout the work. His philosophy of life is extended to other works, LIFE IS ELSEWHERE is the active overall metaphor in *The Unbearable Lightness of Being* (1984) and the title of the second novel studied in this research. The characters are in an infinite search of self-identification under lightness and heaviness. Their lives, accordingly, are like a war between lightness and heaviness, absolute freedom, and the commitment towards society, religion, and fidelity towards others. Though Kundera's characters seem to choose lightness and heaviness, rather than struggle to achieve each, Tomas, Teresa, and Sabina represent the two extremities of existence under the framework of eternal return detraction. The metaphor of life as a battle parallels the historical background of the novel indeed. The novel was written during the Soviet occupation of Czechoslovakia in 1968. Its settings vary and some places where the events took place are left unnamed, though Kundera is a native, he leaves them unlabeled. It might be a picture of the chaos that resulted from the conflicting views of the war under the Communist regime. This is another manifestation of the mental space of battle in the novel.

The four characters possess qualities that render their lives separate from the actual world that the author provides. Their ongoing trial of experiencing lightness and heaviness in an attempt to search for a position for themselves or to self-identify as a stable being might be explained under the DW present in their virtual fictional heads. Stockwell (2002) provides six virtual DWs through which characters should be analyzed; epistemic worlds, speculative worlds, intention worlds, wish worlds, obligation worlds, and fantasy world. Each character is studied under the virtual discourse worlds. By extension, Tomas, Teresa,

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Sabina, and Franz live in a fictitious world in search of identification and sustenance of existence in a life that occurs only once!

2.2.2.1 Tomas

At the beginning of the novel, Tomas is presented as a womanizer who envies lightness, but instead he experiences love for one woman which shakes his lightness. His profession as a physician turns to window washing then to farming. He is a libertine, yet attracted to a commitment towards his wife. He longs for freedom, as provided by the West, but his connection to his patriarchal past is blurring his lightness. Tomas' rich virtual cognitive world is divided into sub-worlds that shape his identification as the bearer of lightness. What he believes to be true about his world is different from the readers' perceptions, yet it is understood as the novel unfolds. In the first part of the novel, we learn that he is undecided; this initial input remains richly blended throughout his relationship with other women, his profession as a surgeon, and then his attachment to Teresa. Tomas believes that freedom in the world of love, sex, and politics is the epitome of lightness. He enjoys the lightness of being, conversely, he is struck by heaviness at every instance of his life. On love, he thought:

Making love with a woman and sleeping with a woman are two separate passions, not merely different but opposite. Love does not make itself felt in the desire for copulation (a desire that extends to an infinite number of women) but in the desire for shared sleep (a desire limited to one woman) (The Unbearable Lightness of Being, 1984:15)

Tomas believes that he was naturally born to become a surgeon; *he had come to medicine not by coincidence or calculation but by a deep inner desire. (ibid:193)* The strong skill that he displayed in his job as a surgeon in Prague besides his eroticism constitute his world of beliefs. Furthermore, his other side as a political disgust is included in his belief world. He thinks of politics as:

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A man who chooses to be a politician, say, voluntarily makes the public his judge, with the naive assurance that he will gain its favor. And if the crowd does express its disapproval, it merely goads him on to bigger and better things, much in the way Tomas was spurred on by the difficulty of a diagnosis. (183)

From the above cited quote, Tomas' unconventional belief world invites the reader to juxtapose his belief world with that of his obligations as a citizen, a husband, and a surgeon. Following Stockwell's virtual character worlds, the obligation world of Tomas seems almost of little importance as he detracts every act of loyalty in love, history, and work. Does his celebration of lightness belong to his obligations as a man? That is, is it a longing for meaning in life to prove existence? Tomas does not belong to the common elite of surgeons; he loses his job in a nutshell. He, indeed, rejects the bound that married life offers by his erotic instinct. Absence of morals in his vision of life makes it hard to classify him under Stockwell's theory. As one digs deeper in the novel, his love for Teresa snapshots his sense of commitment to her, hence, heaviness is equated to the obligation world of Tomas. Is it applicable to other characters? The remaining paragraphs will provide answers to the query.

No matter how socially and politically unacceptable, Tomas enjoys his philosophy of life. We learn that his inaptitude to change his behaviors towards women elevates his admiration of lightness. The latter results from his tight connection to the theory of one life:

And again he thought the thought we already know: Human life occurs only once, and the reason we cannot determine which of our decisions are good and which bad is that in a given situation we can make only one decision; we are not granted a second, third, or fourth life in which to compare various decisions.(ibid: 222)

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However, his feelings towards Teresa pinpoint his obligation towards his love for her which is distinct and different. He likens her to an innocent child then follows her to Prague. He likes to be held by her hand. *She seemed a child to him, a child someone had put in a bulrush basket daubed with pitch and sent down the stream for Tomas to fetch at the riverbank of his bed* (6).

The epic womanizer seems faithful to *Es Muss Sein* (it must be) when it comes to his profession, his obligation disappeared when he abandoned his job for window washing. He then disappeared all together from Prague to Zurich. His virtual world of obligations is manipulated by his eroticism and loss of duty towards any political, social, or individualistic measure as he casts off *Es Muss Sein*. The narrator uses the two concepts *Es Muss Sein* (it must be) and *Einmal ist Keinmal* (what happens only once might as well have not happened at all) to juxtapose the two worlds of obligations and beliefs. His philosophy also extends to the character's fantasy world, his speculative intentions, and his wishes and imaginations. When Tomas was asked to sign the paper, his son responded, *It's your duty to sign (...) Duty? His son reminding him of his duty? That was the worst word anyone could have used on him!* (219) His sense of duty disappears when lightness overrides. However, Tomas longs to experience heaviness. He wrote an article against the Communist regime, but he refuses to retain his job as a surgeon. He finds Teresa special, but continues his erotic relationships. The narrator places Tomas in a game which has ins and outs without a solution for each. Opposites create confusion, beliefs and obligations in the virtual mental world of the character collide and the result is a fuzzy world.

Tomas tore his eyes away from his son's mouth and tried to focus on the editor. He was irritated and felt like arguing with them. "But it's all a misunderstanding! The border between good and evil is terribly fuzzy. I wasn't out to punish anyone, either. Punishing people who don't know what they've done is barbaric. The myth of Oedipus is a beautiful one, but treating it like this..." (The Unbearable Lightness of Being, 1984: 218)

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His claim that life is full of paradoxes that result in confusion is abstruse to the reader. There is no clear border line between good and evil which makes him cast off moralizing. Tomas' anticipations about the meaninglessness of the world limit the reader's expectations and imaginations that are commonly shared by people. Kundera, accordingly, limits the readership of the novel. His philosophy of eternal return alienates the reader from the sorts of conventional anticipations of the world. Under the same cognitive poetic scheme of virtual mental worlds, speculative extensions in the character of Tomas intersect with his beliefs, obligations, and fantasy worlds. There is no clear cut line between each space. Tomas anticipates the faithfulness of Teresa towards him, but his taste for other women limits his anticipations. When she was lying beside him sick, he anticipated his incapacity to survive her death.

And all at once he fancied she had been with him for many years and was dying. He had a sudden clear feeling that he would not survive her death. (...) Now he was standing at the window trying to call that moment to account. What could it have been if not love declaring itself to him? (The Unbearable Lightness of Being, 1984:7)

Thus, his hypothesis about the multiplicity of women contradicts his love for Teresa. Is his anticipation associated with kitsch? Does kitsch belong to another life? Is the concept kitsch the same for both Tomas and Sabina? Answers to these questions are underneath. Tomas, unlike other womanizers of the same period, enjoys uncovering special traits of every woman, but Teresa remains a special spot in his mind. He tries to predict her actions and reactions before and after every encounter. This is revealed in the first part of the novel. His thoughts are uncompromised, but his unconscious brain remains attached to Teresa. Is it heaviness overriding, or is it simply anticipations versus belief? In the same part of the novel, Tomas declares:

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He tried to imagine what Teresa would do in Prague during the thirty-six hours before they were to meet, and had half a mind to jump into his car and drive through the streets looking for her.(...) Again it occurred to him that Teresa was a child put in a pitch-daubed bulrush basket and sent downstream. He couldn't very well let a basket with a child in it float down a stormy river! (ibid: 10)

The character of Tomas is one of the bad guy if read about without recourse to his philosophy of life, love, and history. Through Tomas, Kundera intelligently reduces the common aspirations of an ordinary womanizer to a philosopher longing for the possession of the world. His obsessions tend to be different from the common run of intellectuals of the same era. He envies to taste everything that is different through recurrent encounters. In his relationships with other women, he wants to possess a complete knowledge of the world rather than erotic pleasures. The narrator, in the middle of the novel intervenes and tells us that the idea behind Tomas' womanizing wish world is:

(...) a desire not for pleasure (the pleasure came as an extra, a bonus) but for possession of the world (...) that sent him in pursuit of woman. (...) Men who pursue a multitude of woman fit neatly into two categories. Some seek their own subjective and unchanging dream of a woman in all women. Others prompted by a desire to possess the endless variety of the objective female world. (The Unbearable Lightness of Being, 1984: 200-201)

As it has been suggested in the analysis of Tomas' fantasy and obligation worlds, since Kundera conditioned Tomas in a constant dialogue of the ins and outs of one life, the imaginations that the character has are short lived. They belong to his only one and possible life. Life occurs only once, so there are no alternatives to which every action would be compared. His possession of power via multiple women becomes a natural instinct rather than a wish to possess the world. It is part of his *Es Muss Sein*, rather, his fate that he has no control of. Is *Es Muss Sein* the power of fate? Does Kundera believe in fate per se or is it used to

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contrast the view of eternal return detraction? The narrator questioning Tomas' inability to quit his erotic relationships asserts:

Was he genuinely incapable of abandoning his erotic friendships? He was. It would have torn him apart. He lacked the strength to control his taste for other women. Besides, he failed to see the need. No one knew better than he how little his exploits threatened Teresa. (The Unbearable Lightness of Being, 1984: 21)

2.2.2.2 Tereza

The second focal character on which the virtual discourse worlds proposed by Stockwell fit is the bearer of heaviness in the novel, and the complete opposite of the bad guy Tomas. Teresa, a typical Eastern wife and photographer, lives in a virtual world of ideals in love and work, but struggles to transcend them in the world of betrayal and bodily presence. She appears in the novel first as a visitor holding a heavy suitcase. She encounters Tomas, then she marries him who offers her a puppy she named Karenin. Teresa, as it is explained in the previous analysis of Tomas', represents a woman who struggles with her body to allow faithful unification with her husband's, but she fails from the outset of the novel till the end. She could not control his desire for other women, nor her past. She has dreams and wishes which reduce her conception of body as inferior to her soul. She wants to exert her inner soul to feel its heaviness over her body, but she is struck by the imbalance between soul and body. *Teresa was therefore born of a situation which brutally reveals the irreconcilable duality of body and soul, that fundamental human experience. (ibid: 40)*

Teresa's epistemic worlds intersect with her intentions to be distant from her body which deceives her. She believes that a husband is the ideal devoted partner, but her lack of tolerance towards his polygamous life shakes her truth beliefs. Though Tomas betrays her, and her body as well, she still holds special feelings towards him. He reminds her of old friends and she enjoys staying in his flat till recovery from illness. She keeps telling him about her recurrent dreams, but she finds in him what she lost in her past life with her mother. After narrating her dreams, Teresa recounts to her husband: *'And the way they talked to me! Like old*

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friends, people who'd known me forever. I was appalled at the very thought of having to stay with them forever'. (ibid:19) She is struck by the heaviness of her soul, ideals, but she believes in individuality and exclusivity that would unite her with Tomas. Through her beliefs, Kundera posits that the old duality of body and soul does no longer exist. Science has reduced it to a brain that could be analyzed. She wanted to offer her life to her husband, and by then, give him her most precious thing which is her soul. Her beliefs and intentions contradict with her wishes and fancy worlds. We learn that she is aware of the deception her body offers. Her body is like other bodies for Tomas.

She had come to him to escape her mother's world, a world where all bodies were equal. She had come to him to make her body unique, irreplaceable. But, he, too, had drawn an equal sign between her and the rest of them (...) , made no, absolutely no distinction between Teresa's body and the other bodies.(The Unbearable Lightness of Being, 1984: 58)

Teresa, as a wife, is living in a constant trial of intentions to change her husband's attitude towards women. She encounters one of his mistresses as her plan to change her world. She invites her to take photos. Teresa declares that she is ready to quit her relationship with Tomas as he discovers that she fetched his private letters. Her strength was ephemeral, it was part of her plans to make a change, but the whole is reduced to a feeling of weakness. The weakness that most wives feel under the male dominion. Is Kundera criticizing the ideals of married life in the Eastern world? Is he a racist? Is he against any faithful relationships as dictated by the Western world of absolute freedom? Answers vary, but the claim that Teresa belongs to the weak in his novel suppresses his criticism of the Western ideals of marriage. *Vertigo* is the concept he uses to classify Teresa, in his book *The Art of the Novel* (1986), he claims:

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In The Unbearable Lightness of Being, Tereza lives with Tomas, but her love requires mobilization of all her strength, (...) She is overcome by vertigo. But what is vertigo? (...) "A heady, insuperable longing to fall." (.....)Vertigo is "the intoxication of the weak. Aware of his weakness, a man decides to give in rather than stand up to it. He is drunk with weakness, wishes to grow even weaker, wishes to fall down in the middle of the main square in front of everybody, wishes to be down, lower than down." Vertigo is one of the keys to understanding Tereza (Kundera: 31).

Weakness in Teresa is natural and develops during her life as a child, a woman, and a wife. All plans she set to change her world turn awry. Looking at her body's reflection in the mirror would remind her of her mother. The unabashed mother whose pride in nakedness increases Teresa's desire to despise her body and suppress her soul. Husbands, in the modern era, are seduced by bodies rather than souls or good-natured wives. Freedom to act bodily desires at the expense of restricted devotion to one's family is the norm, at least for the majority, in the Western world. The past, for Teresa, is a taboo for her and her belief worlds. The narrator explains the dark past of Teresa. Her mother's marriage, treatment as a child, and as an adult. In the second part of the novel, Kundera justifies her mother's world of denouncing the body as:

Tereza's mother demanded justice. She wanted to see the culprit penalized. That is why she insisted her daughter remain with her in the world of immodesty, where youth and beauty mean nothing, where the world is nothing but a vast concentration camp of bodies, one like the next, with souls invisible. (The Unbearable Lightness of Being, 1984: 47)

In lieu of reference, the comments given by the narrator every time prove his reliance on the theme of lightness that the body offers. His idea of the unbearable lightness of the body! Is restricted to the female rather than the male spectrum. Tereza experiences lightness,

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Sabina is the strongest version of lightness, Tereza's mother is also revealed as light where all represent weakness in different ways filtered by the comments of the author narrator. Is Kundera's treatise of the female character sexist? Does his philosophy of lightness and weight condemn females? It is left for the reader to judge as the reader's background affects his imagination of the female world.

Another facet of Tereza's intention world is her attempts to define herself viz her husband's best friend and mistress. Tereza proposes to befriend Sabina, but the dialogue between the two leads to weakness. The weakness that Kundera associates with females in the novel. Lightness and heaviness meet, and both end up mimicking the commands of Tomas. Tereza's intentions collide with her innocence which could not survive the power of lightness as represented by Tomas and Sabina. In the book *Understanding Kundera*, Misurella (1985) explains the scene where Tereza and Sabina meet as follows:

The camera, he says, is Tereza's eye to see as well as a veil to hide behind. She can observe a portion of Tomas's life by photographing Sabina, and she hides a part of her own by being (...) the photographer Sabina takes the camera as Tereza disrobes.(...). Reflecting Tereza's dream, they lose their individuality even as they temporarily and without his presence unify Tomas's life. . (...) After Sabina takes a couple of pictures, both women laugh at themselves and then get dressed (Misurella: 115)

Tereza is a character who plays the role of a monitor in Tomas's life. His compassion for her is a gate towards his experience of heaviness. Though he was relieved when she returned to Prague, he remembered every moment with her. She did not leave his brain. Tereza's dream world is the scenario of her husband's erotic life. Every dream reveals a truth about her weakness under the power of devotion to her husband. As night approaches, Tereza fears the recurrent dreams of the many women or cats that are closely associated with

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mistresses and her secret vice. Methodology wise, since this research is based on the TWT, every character world is explained. Tereza's fantasy world is the richest as it brings her inner soul to the fore. Kundera devotes the whole second part to the explication of duality that no longer exists in the modern world.

Her first dream waves in the past which was revealed when she visited Tomas carrying with her a heavy suitcase. The latter acted as a trigger of her heavy past or the heaviness of her soul? Is it a declaration that, however, ignorant of her past life, the suitcase is there as a reminder? Her body deceived her from her childhood as did her mother's, but she revealed the dream, scared, to Tomas who represented power, devotion, and control for her. Soon after, her dreams become a reality under which Tomas enjoys acting. She recounts the dream to Tomas:

In the middle of the night she started moaning in her sleep. (...)Then she told him her dream: The two of them and Sabina had been in a big room together. There was a bed in the middle of the room. It was like a platform in the theater. Tomas ordered her to stand in the corner while he made love to Sabina. The sight caused Tereza intolerable suffering. Hoping to alleviate the pain in her heart by pains of the flesh, she jabbed needles under her fingernails. "It hurts so much," she said, squeezing her hands into fists as they were actually wounded (The Unbearable Lightness of Being, 1984: 17).

Sabina is another character whose presence denudes fidelity in the world of her dreams and reality. Recurrent dreams represent a reality for Tereza; she realized the passion that her husband has for Sabina after reading her letters to him, then the dream followed. Every time Tereza discovers a new relationship with another mistress, her dreams recount the same encounter. Tomas, aware of the beauty that her dreams offer, enjoys every detail that her dreams narrate. The narrator places soul and body on *a par* between Sabina and Tereza. The former represents the modern version of libertines who give their bodies' ultimate triumph over their souls. While the latter ponders in the dilemma that her body offers abiding by the restraints of soul-centered values. Henceforth, Kundera seems to constrain the character of

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Tereza under the umbrella term soul and body rather than giving the character the rich world of imagination. Stockwell's division of virtual imaginative worlds would ultimately lead to interwoven wish, fancy, and obligation worlds.

Tereza's dream visions recurrently recount the adventures that her husband undertakes to find meaning. His compassion for Tereza, however, resonates his taste for heaviness. Though Tomas experiences heaviness, he enjoys the dreams of his wife as they constitute part of libertinage. The juxtaposition that the author places between lightness and weight seems to be restricted to Tomas and Sabina, Tereza has a little share accordingly. Her character can be studied within the limits of soul and body that Kundera chooses as a theme in the second and fourth parts. He added to Freud's psychoanalytic theory of dreaming as a means of communication, the aesthetic value that it provides. He adds:

Our dreams prove that to imagine—to dream about things that have not happened—is among mankind's deepest needs. Here lies the danger. If dreams were not beautiful, they would quickly be forgotten. But Tereza kept coming back to her dreams, running through them in her mind, turning them into legends. Tomas lived under the spell cast by the excruciating beauty of Tereza's dreams. (The Unbearable Lightness of Being, 1984: 59)

In contrast with the character Tomas, Tereza's intention worlds tend to be limited to one experience which originated from her surrender to the unbearable lightness of being. After realizing that her husband's trial of eroticism is inevitable, she encountered an engineer and tried to delve into the world of libertinage that her husband and Sabina enjoy. Soon her unbearable heaviness overrides. Her body triumphed for some moments, but she soon retreats declaring her soul. Then the author comments on her wavering play between soul and body and considers it an adventure. Her plan to deliberately change her life under the values and the morals dictated by her soul, and her anachronistic nature come to terms with the unbearable lightness that her body offers. *Did her adventure with the engineer teach her that casual sex has nothing to do with love? That it is light, weightless? Was she calmer now? Not in the least.* (ibid: 159)

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2.2.2.3 Sabina

Another character whose presence acts as a foil for Tereza is Sabina. She is the complete opposite of Tereza and a bearer of lightness like Tomas. The narrator details the idea of lightness in Sabina which is the anti-kitsch for which Tomas seeks ignorance of heaviness that his compassion for Tereza offers. Sabina is portrayed as a young libertine who enjoys betrayal in all her relationships. She first betrays her family and traditions by wearing her father's bowler hat during sex or when she was taking photos with Tereza. Betrayal is the slogan of Sabina's life; she believes that love belongs to her privacy. She prefers to keep her relationships private to live the utmost truth of her life. Admittedly, she betrays every one and even herself.

Sabina's virtual discourse world coincides with that of Tomas, but unlike his rich world of intentions and plans to change his world of eroticism; she conceives betrayal as a form of truthful life. In the epistemic world, she believes that libertinage is the source of truth. She detracts sentimentality and the intelligible truth of love, commitment, and totalitarian rule. The author associates the lightness of being with Sabina and Tomas, but he declares that she is the bearer of lightness from the beginning to the end of her life. Her character is unconventional as she enjoys the uncommon behaviors and considers them private, at the end her betrayal is her enemy. She ends up in the land of freedom. Is Kundera's characterization of Sabina, as the epitome of freedom whose thoughts lead to her downfall, an indictment against freedom? She believes in betrayal as the intelligible truth of her existence, but the bowler hat accompanies her at every moment towards betrayal. Does it reveal that tradition, society, and moral constraints are always there? Unavoidable?

The series of betrayals that Sabina indulges in 'start from her childhood as she betrayed her school', she explained to Tereza. She believes that betrayal is breaking rules, she wanted to revolt against her past, present, and future. *Sabina believed that she had to assume the correct attitude to her unchosen fate. To rebel against being born a woman seemed as*

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foolish to her as to take pride in it (89). She demonstrates the modern chaotic personality of a woman dangling between the ideals of family ties and the betrayals that her body suppresses. Sabina is an anti-kitsch, as Kundera explains. He defines her as a backdrop through which he objectified oppressive regimes after displaying the aesthetic value of the concept. He goes on to say:

'Kitsch' is a German word born in the middle of the sentimental nineteenth century, and from German it entered all Western languages. (...) kitsch is the absolute denial of shit in both the literal and figurative senses of the word; kitsch excludes everything from its purview which is essentially unacceptable in human existence. (The Unbearable Lightness of Being, 1984: 248)

Sabina is analyzed against the concept kitsch. It is the ideology of opposites that Kundera develops throughout the whole novel. She chose betrayal to defy kitsch. The definition of kitsch from a political point of view is discussed in the last sub section of this chapter. Sabina's character tends to be light given the absolute freedom that she believes in, but betrayal is the key to lightness. If she envies betrayal to flee from the reality of kitsch, is she detracting her existence? Violating conventional and moral, sentimental ideals and values is at the core of betrayal, yet they remain triggers rather than choices. The author's characterization, once more seems to be illusionary and unconventional. Sabina's virtual world seems to be manipulated and constrained by the trial of betrayals which denounces her character as a woman in the first place. A whole chapter in the novel is devoted to explaining the misunderstood words about Sabina and Franz. It starts as follows:

Being a woman is a fate Sabina did not choose. What we have not chosen we cannot consider either our merit or our failure. Sabina believed that she had to assume the correct attitude to her unchosen fate. To rebel against being born a woman seemed as foolish to her as to take pride in it. (...) Not every woman was worthy of being called a woman. (ibid: 89)

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She has little to no knowledge of where to go, of her fate, or what her actions lead to. She chose betrayal as her world of unrealized fulfillments that her fate did not dictate. Sabina's epistemic virtual world is based entirely on betrayal as Kundera restricts her character in the world of his indictment against lightness. She embodies lightness but she is struck by the burden of betraying everyone around her, and even herself. She believes in betrayal as it is the most truthful truth about life under oppression. She is understood by the other libertine in the novel, but she tries to keep their relationship private. When she went to Prague, she had the *euphoric feeling to betray her home and her school*. The author intervenes to explain betrayal as:

Betrayal. From tender youth we are told by father and teacher that betrayal is the most heinous offense imaginable. But what is betrayal? Betrayal means breaking ranks. Betrayal means breaking ranks and going off into the unknown. Sabina knew of nothing more magnificent than going off into the unknown. (The Unbearable Lightness of Being, 1984: 91)

Apart from the belief in lightness, Kundera enriches the concept of lightness and weight in Sabina's intention world, wish world, and speculative extensions. By carefully limiting her life between heaviness and lightness. She plans to deliberately change her world through her paintings though they were kept secret. Then, she departs to Prague in an attempt to fulfill her desire of franchise from the past. Sabina carried with her a bowler hat, and betrayed her father and grandfather. Her refusal to put up with the constraints of her family sprouted along with her relationships with other characters in the novel. Fidelity was a word missing from her life dictionary though she planned to change her string of betrayals, she kept it unrevealed. Her plans to revolt against conventional virtue in her family, her relationships with Tomas and Franz, and Communism become heavier than she planned. In the Dictionary of Misunderstood Words between Sabina and Franz, *the reader is reminded that the word fidelity reminded her of her father*, and the author keeps on explaining that he was a puritan

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(without capitalization) who spent his Sundays painting away at canvases of woodland sunsets and roses in vases. (ibid: 91) Does Kundera criticize the religious Catholic or Puritan roots of Western writers? If we assume that is true, why would Sabina keep putting the bowler hat as her companion? Again his characterization of Sabina is ambiguous.

The author narrator further explains the reasons behind Sabina's search for truth under the veneer of her paintings as part of her intentions to change her world. During her discussion with Tereza, she explains her paintings as embodiments of the unintelligible truth. She planned to fill out gaps in her paintings as a way to embrace the lightness with which she plans to live. Her denial of kitsch is the background of her double exposure of the world. Her first painting reflects her longing for difference, for uncovering the unrealizable, unrevealed, and the unseen truth about life. Her plans become her obsession and thus the two worlds of intentions and speculative extensions intertwine under the Text World hypothesis. She comments on her paintings as:

Here is a painting I happened to drip red paint on. (...) the trickle looked like a crack (...) I began playing with the crack, filling it out, wondering what might be visible behind it. . And that's how I began my first cycle of paintings. (...) On the surface there was always an impeccably realistic world, but underneath, behind the backdrop's cracked canvas, lurked something different, something mysterious or abstract. (The Unbearable Lightness of Being, 1984: 63)

Sabina revels in the string of betrayal that her paintings and her life dictate, but she wishes to be different from the common commitments to family and to her partners. Her career as a painter was one of the wish worlds that embody her imaginations. She was obsessed with the inside truth that is hidden. Sabina used her paintings to defy kitsch. The unbearable truth of her betrayals leads to a burden. Though she enjoyed betrayal, the unbearable lightness that results from it drove her to end it but she could not. She was

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suddenly struck by the unbearable lightness. *Then suddenly the intoxication gave way to anguish: The road had to end somewhere! Sooner or later she would have to put an end to her betrayals! Sooner or later she would have to stop herself!* (ibid: 98)

Throughout the novel, the reader creates the virtual world of lightness as Kundera initiated in the title and the layout of the work. Characters also constitute parts of the world of lightness. As it has been explained earlier, Tomas and Sabina can be grouped under lightness par excellence; whereas Tereza and Franz represent weight, significance and purpose in life. Sabina, as Kundera chooses, intervenes in the lives of all the characters, but her indictment against politics and kitsch give her analysis richness and ambiguity at the same time. Her character is limited to the idea of the unbearable lightness that the narrator's idea of eternal return presents. The reader learns of her beliefs, hypothesis, and plans, while little is known about her visions and wishes in the virtual imaginary world of life. She lived her entire life searching for embedded truth through double exposure, but she chooses only one way to cut through the veneer of truth which is betrayal. She defies kitsch and Communism, but her intentions outreach politics to the meaninglessness and the lack of purpose in life that Kundera holds.

In the Cognitive Poetic framework, both major and minor characters are given importance as they contribute to the virtual text world that is created in the mind of the reader. However, Kundera's novel of ideas creates multiple layers of meaning under the notion of weight and lightness, soul and body, and Eastern and Western. Franz is among the characters who conventionally can be classified ordinary. His presence in the novel explores another side of the unbearable lightness that Kundera exhibits throughout the novel. His relationship with Sabina manifests the weight that she tasted and disdained shortly.

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2.2.2.4 Franz

Franz is portrayed as a naïve intellectual whose obsession with ideas and concepts makes his lightness unbearable. In the third part of the novel, Franz is included as part of the phase of misunderstood words with Sabina. His wit demands strength, but his naivety leads to his death under the unbearable lightness. His love for different ideas, revolution, and the Grand March drove him towards Sabina. He loved her character but enjoyed her absence more than her presence when she left him. His beliefs about his world are commitment to his career and to his wife Marie-Claude. His intelligence at an early age earned him a scholarly career in Paris, but soon we learn that he shifted his interest into revolution. He wanted to taste lightness as it is understood by Sabina, freedom and revolution and dismissal from the usual routine of his book life.

Unlike Sabina, Franz believed in fidelity which in turn created misunderstanding Sabina's gestures and invitations to other cities. He strived to preserve his wife's love, but he respected the woman in Marie-Claude rather than her character. She represented the ideal Platonic love that his mother excelled in. Franz loved his mother whose divorce from his father taught him the ideals of fidelity. The narrator explains:

He loved (his mother) from the time he was a child until the time he accompanied her to the cemetery; he loved her in his memories as well. That is what made him feel that fidelity deserved pride of place among the virtues: fidelity gave a unity to lives that would otherwise splinter into thousands of split-second impressions. (The Unbearable Lightness of Being, 1984: 91)

The character's obsession with rebellion, revolution, and change make up his intention virtual world. He deliberately plans to change his life which he considers unreal and veiled. He wanted to step out of his life by participating in every demonstration and having a mistress as Sabina. The narrator intervenes to comment on his dissatisfaction with his life:

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Franz felt his book life to be unreal. He yearned for real life, for the touch of people walking side by side with him, for their shouts. It never occurred to him that what he considered unreal (the work he did in the solitude of the office or the library) was in fact his real life, whereas the parades he imagined to be reality were nothing but theater, dance, carnival- in other words, a dream. (ibid: 100)

His affair with Sabina took place in a distance from his town, because he abides by the moral values of commitment to his married life and to the woman inside his wife Marie-Claude. However, his experience with the burden of lies and betrayal soon gave way to revelations of loyalty to his wife and to his country. When Franz visited New York with Sabina, he was fascinated with the high buildings and the variety in it; but unlike Sabina, he felt homesick and glorified the Western man. Living in truth is one of the obligation world under which Franz lived. The journey to New York and his comments on the style of living there is typical of the European man whose admiration of his origin disdains unintentional beauty, Kundera seems to convey. Franz commenting on the beauty of New York said:

Beauty in the European sense has always had a premeditated quality to it. (...)The beauty of New York rests on a completely different base. It's unintentional. It arose independent of human design, like a stalagmitic cavern. Forms which are in themselves quite ugly turn up fortuitously, without design, in such incredible surroundings that they sparkle with a sudden wondrous poetry. (The Unbearable Lightness of Being, 1984:: 101)

Franz is portrayed as the ideal professor who envies ideas and concepts. His virtual world of ideals is rich but his weakness cuts through the veneer of intellectual capacities. He holds certain hypotheses that contradict those of Sabina and Tomas, but he is naïve enough to approximate the country of the weak that Tereza belongs to. His hypotheses are limited to his ideas and revealed through his words, but his weakness remains an obstacle behind their realization. He admires Sabina's character and her country of revolution, he loved the words

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prison, persecution, enemy tanks, emigration, pamphlets, banned books, banned exhibition, but he resorts to dismissal from her world admittedly. Franz's speculative extensions and fancy worlds are monitored by his sense of moral values. He thinks that his approach to life is the only one. He confesses to his wife and mistress and prefers living in truth. He once confesses about his weakness to Sabina which is indispensable from his character. His confession reads:

A philosopher once wrote that everything in my work is unverifiable speculation and called me a pseudo-Socrates. I felt terribly humiliated and made a furious response. And just think, that laughable episode was the conflict I've ever experienced The pinnacle of the dramatic possibilities available to my life! We live in two different dimensions, you and I. you came to my life like a Gulliver entering the land of the Lilliputians.(ibid: 102)

Franz's weakness, henceforth, is not only limited to his character, but it invades his thoughts. Though the passage above reveals his taste for revolution, for lightness in the larger sense, he considers himself different from Sabina. His hypothesis of life is to live in truth as opposed to his mistress. After a trial of erotic trips with his mistress to different towns, he confesses to his wife of the affair after a cocktail party where Sabina and Marie-Claude meet. His hopes, however, remain unreal and contradict his living in truth! He is interested in the country of his mistress where *culture is perishing in overproduction, in an avalanche of words, in the madness of quantity* (*The Unbearable Lightness of Being*, 1984: 103). The author, again, considers intellect and wit under the burden of life. His characterization of Franz is reminiscent of the unbearable lightness of being that all types of people experience.

Trying to unlock his hidden desire to taste weight, Franz's admiration of the Grand March led to his participation in the Cambodian protest. However, his attempts inadvertently become doomed. His fascination with the Grand March decided his choice of Sabina, but we learn that his inner weakness is unbearably light that each of his attempts collapse. Kundera, once again, limits characterization to character epistemic, obligation, and speculative worlds.

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The DW of the character is limited and unbearably limited to a set of ideas that the author seems to play with. In the same part of the novel, Franz is defined along a dictionary of words misunderstood, he then participates in the great historical march; however, the discourse worlds of the character as created in the mind of the reader is interrupted by the comments given by the author narrator. We learn of weakness in the character of Franz before his experience with weight in the Grand March. The author's comments limit our conceptions of the intellectual professor at the time the novel was written. He comments:

It is in this spirit that we understand Franz's weakness for revolution. (...) he resigned himself with a sigh to a sea of words with no weight and no resemblance to life. He became a professor in Geneva (...) and in a burst of abnegation (...) he published several scholarly books, all of which received considerable acclaim. (...) Sabina had renewed his faith in the grandeur of human endeavor. (The Unbearable Lightness of Being, 1984: 103)

The characters whose presence plays a major part of the philosophy of life as Kundera understands it remain locked in the idea of eternal return that the author demonstrates. Franz is such a character whose beliefs and thoughts lead to his ultimate end under the unbearable lightness of being. In the previous pages, character analysis under the TWT as proposed by Stockwell has been elaborated; in remainder of this chapter, however, the overall themes of the novel and their political underpinnings are detailed following the MST of narrative.

2.3 Mental Space Theory application to *The Unbearable Lightness of Being*

Reading Kundera is a challenging experience as he plays with ideas and jokes on morals. However, a close understanding of the themes involved in the work reveal his expertise at revealing his theory of human beings. His life as an émigré is the backdrop of his

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novels culminating in the characters that dwell *The Unbearable Lightness of Being* (1984). Though little is documented about Kundera's life as he prefers privacy, his characters remain his realized and unrealized life experiences. Even though his work seems autobiographical, he declares in one of the interviews that he despises such a labeling, as it is a novel as a work of art par excellence. Under the same framework of analysis, this part completes the cognitive poetic analysis of the novel under the TWs that offer the reader a multitude of understanding and interpreting the worlds of the novel. The contents of the novel seem to overlap under the notion of the unbearable lightness of being, but recurrence is almost there in every character's life. Is it recurrence that Nietzsche postulates and Kundera opposes? Answers are provided in what follows.

As we have explained in the first chapter, MSs are rich connection nodes between the reader's prior knowledge, life experiences, and literary awareness- we would add. They work by connection between spaces where an emergent blended generic space enriches the interaction between the reader and the text. It is also a window into the author's mind and life on a larger scope. Narrative blending is the basic operation under the Mental Space hypothesis as it is a natural part of the reading process. It is a gate towards understanding form and meaning in narratives. Stories in the work of literature are the means of the interaction that occurs between author, text, and reader. Dancygier (2004) notes:

Finally, the story is the final result of several modes of interaction with the text-reading the words, activating the frames, searching for correlates in one's experience, making cross-space connections, blending narrative spaces, establishing identities, constructing tentative scenarios, storing them in memory, revising them as new events are narrated, responding emotionally, et cetera. (54)

The Unbearable Lightness of Being (1984) has a diverse multi-plot. In each part, the author develops a plot though it seems heterogeneous; its main theme is the exploration of the author's indictment against the idea of eternal return. Through reading the story of Tomas and his wife Tereza, the reader directly thinks of marriage as defined in the contemporary world. However, the introduction of Sabina to his life opens up a wide range of possibilities to

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discuss the author's intention behind choosing such a type of relationship. A glimpse at the community where he was raised and his experience as an émigré would justify his choice. Following the mental space hypothesis, inputs from the two different spaces of contemporary Western married life and the married life of Tomas and Tereza converge to create a third blend where they would meet.

Among the characteristics of marriage in contemporary life is the material good that saliently gives way to the commitment of housewives in the traditional ritual of marriage. Women are increasingly participating in the work market and men consider them as competitors. The effects of culture and tradition accordingly are diminishing under the veneer of modernism. The relationship between Tomas and his wife Tereza is typical of the contemporary Western married life. They first meet, then they make love, then they get married. Following the framework set forward by Elena Semino, we will set the mental discourse world as an interaction between two inputs. The first input derives from the married life of Tomas and Tereza and his mistress Sabina, and the second input originates from contemporary Western married life.

In the first input space, the characters Tomas, Tereza, and Sabina are introduced as main characters besides the events, rather than their virtual discourse worlds as explained in detail previously, as described by Kundera. Input space two, however, is projected from our conception of marriage in the Western world. It commonly includes man and woman, husband and wife, and a mistress, their initial relationship, then their marriage, the fact of having a mistress, and the material goods that surround them. Our understanding of married life in the Western world would lead to the association of the background of Kundera as an Easterner and his life in France where relationships while married seem acceptable. Modern living and owning a dog are also part of the input space that would bind the two though the novel was written in 1984; it describes the typical contemporary married life.

The reading experience of every work of literature requires interpretation at different levels. Our first reading of *The Unbearable Lightness of Being* (1984) as would any other reader recount, relates the story of Tomas and Tereza to marriage in the millennia in its universality rather than religion wise. Linking is at the core of understanding the world of the

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novel and the actual world that the reader lives in. It might be different or contradictory, but through the blending facility that humans possess, a further universal fictional world will be enriched by the reader's repertoire of both the real and the fictitious. The story participants Tomas and Tereza share the same property of male and female that marriage requires. They engage in a love relationship, and they get married afterwards. Their marriage, however, is disturbed by the misogynic character of the husband. The reader would first live the story as it is lived in the actual world, but deeply enough the ideals of love and compassion are shaken by the unbearable lightness of being. The latter would create gaps in the fictional world that the reader creatively blends information from his repertoire to understand it. Ryan (1991), accordingly, explains:

We reconstrue the central world of a textual universe (...) as conforming as much as possible to our representation of AW (actual world). We will project upon these worlds everything we know about reality, and we will make only the adjustments dictated by the text (51).

If the above postulation is applicable and generalisable to every reader's mind functioning during reading literature, little knowledge is required from the analyzer of fiction. Reading Kundera is a challenging process of interaction between the actual world and that of the text. As it has been stated earlier in this chapter, his characterization is disturbing at times due to the unconventional concepts that he develops. Our readings are staged and systematic, they are informed by the cultural and the fictitious encyclopedia that is available both consciously and unconsciously. Saliently, the thought of drawing similarities between the contemporary married life in the West, as we, Easterners conceive it, opens up gaps that would be filled through complex mental bindings. Male and female, love, then marriage and the characteristics of a woman who is committed to her husband are shared between the two inputs; but the erotic relationship between Tomas and Sabina and its unaccountable result in Paris and Geneva requires a cultural awareness of marriage in both countries. Is Kundera contrasting marriage as defined by the Easterner through Tomas and Tereza, and marriage in France as a bond that exists with relationships?

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Through the notion of double exposure, the two inputs blend into one that is imaginary, and it richly provides an area of commensurability between counterparts, or simply states what characters imagine to be true about the world they conceptualize. The reader of the unbearable lightness would, accordingly, construct an emergent structure in the blend that contains imaginary events and actions that were not provided in the two inputs. The newly created mental space is informed and manipulated by the readers' cultural and literary background. Throughout the reading process, the structure can be changing as it is manipulated by the text. The textual universe, hence, is an interactive one to one relationship between the mind of the reader and the inputs that the text provides.

The first input that we set in this analysis contains Tomas and Tereza as main characters and what is mentioned by Kundera as details surrounding them, besides the historical periods in which the story took place. Methodology wise, the resemblance between the relationship of Tomas and Tereza to that of contemporary marriage remains one of the ways the story might be understood, rather than the philosophical orientation that Kundera transmits. The first reading of the story involves a mapping between the lived experience of a man and a woman as a husband and a wife, the house they live in, and the facilities that modern world offers. Tomas and Tereza live in a flat; they meet in a hotel, and attend concerts. The latter are typical of a contemporary way of life. The husband offers a present to his wife as part of his offerings. They own a dog and give it a name, too. The reader's schema of married life in the contemporary world is activated as the story of Tomas and Tereza unfolds, however, the gaps that are left by the author between the two characters allow unstated events to merge.

Counterparts in the two inputs emerge between husband and Tomas, Tereza and mistress. The projection between the input of Tomas' story and that of contemporary married life is selective. That is, only the elements that are akin to our understanding of marriage are linked. However, the textual universe remains the background under which projection expands knowing that literature is characterized by its fictionality, it facilitates virtual associations and accumulations between ideas. Tomas is a typical contemporary man whose metaphor of love

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gives birth to his compassion for Tereza. He is given full control over his wife's life, love, and soul. In the first input, Tomas denies full love and copulation in marriage as one. The latter is absent in input two about contemporary life. In input one, Tereza perseveres her husband's erotic relationships and befriends his mistress and lover Sabina. Whereas contemporary married couples would find it unconventional. In the blend, the husband's conception and belief in the difference between love and copulation besides his full possession of his wife's life, love, and soul would make his life abnormally confusing (light); and for his wife Tereza to keep living with him including her departure to another place. The case is made salient in the events of the novel as she first associates her dreams with his eroticism and considers them harmful. Then, she changes location where her husband enjoys other women. Then she tried to invade the world of infidelity by engaging into a relationship with an engineer. At last, her sense of attraction towards Tomas, as strong, diminishes as she notices his old age.

According to the TWT, the emergent structure of the blend is dynamic and changing as the story unfolds. Given the fact that Kundera's novel is heterogeneous in terms of a straight plot line, many blends occur. Tereza and Tomas near the end of the novel live together till death. She still resembles the committed wife though she discovers his affairs with other women. Tomas' recurrent erotic affairs make the blend dynamic, but it affects the reader's perceptions of the role women have at that time in that society. What is left unstated in the first input is the alienation that such a woman feels besides backgrounding the woman in Tereza, Sabina, and others present in the dream. The blend, additionally, portrays the husband as selfish and desire-centered and the wife as weak, driven by vertigo. Weakness in the blend is not particular to Tereza; it is also part of Tomas who gives up his job as a surgeon to become a window washer. It is his destined direction towards the countryside to live with his wife and abandon his eroticism. Sabina is also another character who believes in freedom, but she ends up taking up nude shots with her lover's wife. Of course, this is stated in the first input, but it creates an association of weakness with females that such a male-dominant society effects.

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Reading the novel is a challenging task as it develops ideas and concepts that are strikingly unconventional. However, readers who are consciously informed about the ideas of Existential Literature may arrive at deciphering the intended message. Kundera's metaphors of life remain idiosyncratic. The world of the novel starts by the idea of the unbearable lightness of being, and then he discusses the idea of eternal return. He exposes his understanding of life in the lives of characters. The TWT is part of the cognitive poetic framework which came as a compliment to CTM. Metaphors structure the way we think as it has been explained in the first chapter. The metaphors of life and love as the author demonstrates seem unconventional, but they are comprehended as the world of the text develops. Life as a journey is the conventional way of thinking about life. Time as a cycle is also the accompanying metaphor through which life is understood. Contrastively, the novel as a whole is structured under the metaphor of life as one journey which limits our ability to achieve happiness!

His indictment against eternal return and his conception of time as linear create counterfactuals with the common human understanding of life and time. However, reading the novel with an understanding of the author's religious background generates an emergent blend that is enriched by concepts rather than facts. As it has been quoted beforehand, Kundera sees life as the burden of all burdens. There is only one life where experiences would not be compared to any other alternative. *We can never know what to want, because, living only one life, we can neither compare it with our previous lives nor perfect it in our lives to come.* (*The Unbearable Lightness of Being*, 1984: 8) But readers map qualities of life and time that are mostly known inputs. The characteristics of life as a journey with its ups and downs, material goods, and their impacts on the human being are all shared, whereas the gaps that result from the unconventional conception of life as only one life are the most productive in the textual universe. Besides the cultural awareness of life, the reader tends to understand the meanings that are associated with life experiences through his repertoire of unfulfilled dreams and desires. One might think of lightness as positive as Sabina and Tomas while reading. Another reader may think of Tereza and Franz as ordinary and as champions of heaviness. Heaviness as gate towards giving meaning to life, from our point of view, is the essence of good deeds

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through which a person is going to be rewarded in the afterlife. Life is but a journey that is lived with its frailties, good and evil; and it is up to the individual to choose the path to pursue, either heaviness or lightness to be rewarded or punished in the hereafter. Though this is not what Kundera believes in, our understanding of life fills the gaps that the textual universe provides. It might also be the case for other religions which believe in the afterlife. This interpretation that the text world hypothesis postulates might lead to an understanding of Kundera's religious reference which most modernist writers declare that it is avoided. That is, even if Kundera's novels seem to present a catholic against Catholicism, religious interpretations are a possibility. Furthermore, even if the author believes in only one life where there are no alternatives for our actions to compare with; he starts by discussing the idea of eternal return, Parmenides opposites and then he exposes his view of life. Schloesser (2008) comments:

Like Catholicism, Kundera needs to root the flux in something more sturdy--root the many in the one. Unlike Catholicism, Kundera cannot tie the flux to Eternity. (...) For Kundera, noticing coincidence functions as a kind of catholic (which is to say "universal") imperative: "but it is right to chide man for being blind to such coincidences in his daily life. (www.freepatentsonline.com)

The narrator believes in the meaninglessness of life as it is lived only once, but he attributes great importance to repetition. Repetition leads to conditioning which in turn leads to confirmation. Kundera associates weight with significance, and significance with beauty. Henceforth, his window to weight is beauty, but his appreciation of beauty is unconventional. Again it is locked in his understanding of life as only one. Beauty is short-lived, it soon disappears; *Beauty by mistake is the final phase in the history of beauty*, he claims (*The Unbearable Lightness of Being*, 1984: 101). The denial of beauty's eternal nature is another unconventional metaphor of life as the narrator assumes. It creates another counterfactual in the textual universe. Further still, it is understood ad-hoc as the reader engages in the reading, interpretation, and interaction with the text. Important to mention is the dynamic nature of the

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reading process, TWT proponents claim that the richness of the theory lies in the multiple layers of understanding that the reader staggers along with his literary, cultural and historical encyclopedia. Closely related to the MST, foregrounding in texts is essential to interpreting the complex ideas of Kundera. In what follows the Stylistic features of the novel as figures and grounds are discussed.

2.4 Foregrounding in *The Unbearable Lightness of Being*

The concept of foregrounding has been explained in many disciplines including visual arts, music, and literature. Narrative structures determine what is foregrounded in a particular work to discuss the style of authors. The novel under discussion is particularly significant for its unconventionally heterogeneous style; but continuity is achieved if it is considered as a philosophical novel of ideas. Witness, the multiple foregrounded notions, ideas, and metaphors prevalent throughout the novel, a great impact is achieved on the reader to construct dynamic discourse worlds with the text. Since the novel is a novel of ideas par excellence, they are cues as to what is predominantly foregrounded. Noticing and attention, hence, are the detectors of the figures that run throughout the novel. As explained previously, our analysis of the discourse worlds and the mental spaces that the text displays is one possible reading. Hence, it is not the ultimate result of every reader's interpretation. Stockwell (2002) assumes:

Foregrounding within texts can be achieved by a variety of devices such as repetition, unusual naming, innovative descriptions, creative syntactic ordering, puns, rhyme, alliteration, metrical emphasis, the use of creative metaphor, and so on. All of these can be seen as deviations from the expected or ordinary use of language that draw attention to an element, foregrounding it against the relief of the rest of the features of the text. (14)

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Claiming that *The Unbearable Lightness of Being* (1984) studied in this research is a work of ideas brings into mind the aspect of abstract reasoning which makes it hard to understand it. However, the formative analysis that foregrounding provides might be one of the ways these concepts should be analyzed. The title of the novel includes the word *lightness* which is repeated throughout the novel taking different directions. The novel itself is as light as it becomes unbearable to the conventional reader. It can be read as light and insignificant, the same applies for the characters, after reading the novel, their names would be easily and rapidly forgotten. These ideas, henceforth, provide clues as to what is foregrounded in the novel. The reader is monitored from the beginning of the work to believe in the lightness that being experiences in life against the ground of the common conceptions of life as a journey that has an end and a return where humans will live in peace, or face the punishment that results from their earthly deeds.

It has been elaborated earlier that the discourse world is initiated at the onset of the novel; part of that world facility is the foregrounded element in the text. The author narrator starts by discussing the idea of eternal return as presented by Nietzsche and Parmenides' opposites, then he never mentioned them along the whole work; instead he developed his idea of life as lived only once which makes it insignificant and light accordingly. The reader is linearly driven to concentrate on the Kunderian definition of lightness and its related concepts of meaninglessness, absence of happiness, and ultimate end without achieving full satisfaction. All these notions compose the figure against the ground of Nietzsche's theory of the afterlife and Parmenides' opposites. Furthermore, the layout of the novel and the division of chapters and parts manifest the unorganized nature of life as it is affected by the lightness of being against the conventional plotlines that most novels are structured through. It should be claimed, however, that Kundera excellently foregrounds ideas at the conceptual level rather than words, prepositions, or puns. Reading his novels requires higher levels of abstraction as he reverses the notions of figure and ground continuously throughout the parts of the novel.

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Stockwell's (2002) hypothesis of foregrounding labels the most striking and noticeable element in the work as the dominant, hence, *The Unbearable Lightness of Being* (1984) is the *dominant* under which the novel is structured. The concept of lightness is repeated in the novel's contents and as titles of two parts. Many other words are redundant to emphasise the nature of life as a trial of repetitions to achieve meaning. In the first part, we learn of Tereza *as a child someone had put in a bulrush basket daubed with pitch and sent down-stream for Tomas to fetch at the riverbank of his bed (The Unbearable Lightness of Being, 1984:6)*. Then, she is to Tomas a child whom he had taken from a bulrush basket that had been daubed with pitch and sent to the riverbank of his bed (ibid: 7). The same statement is repeated in the second part and recurs near the end of the novel during his conversation with his son. Other statements are recurrently repeated to reflect the main theme of the novel-Kundera's detraction of eternal return.

Stockwell's hypothesis additionally accounts for the strange and unconventional linguistic or conceptual structures that characterize the text. The metaphors that the author uses describe the characters' lives. Each metaphor stands for the life experience of each character. Tomas is associated with *Es Mus Sein* (it must be), Tereza with *Vertigo* (weakness), and Franz with *Kitsch* which Sabina antagonizes. The whole novel's structure is a metaphor of life as a prism for meaninglessness. The mind body duality is another recurrent theme in the novel that is foregrounded against the common conception of the inseparability of body and soul. Tereza and Franz are embodiments of duality, while Tomas and Sabina are champions of body over soul. Though secular, the novel dangles between the two notions of body and soul that stand as figure and ground reversal. Is Kundera initiating a dialogue between the common convention of duality and the modern reduction of the two into one when Sabina and Tereza meet? Which is heavier for him? Is it duality or unity of soul and body?

Attention is the key to describing the figure and the ground in the literary work. It is dynamic and changes throughout the work. In *the Unbearable Lightness of Being* (1984), the concepts are associated with the characters. As we read the stories of the characters, our attention moves from one concept to another. Tomas' life characterizes lightness set against

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his relationship with Tereza as the ground. The reverse is done when we read Tereza and Franz. The author's wit relies on the wide range of possible foregrounding that the reader accounts while reading the novel. Lightness and weight, soul and body, significance and insignificance are all interactively displayed and the reader dynamically maps them. It is, however, according to the reader's awareness of the cultural and the historical period under which the novel was written to decipher the foregrounded elements in the work. Can the cognitive poetic framework account for the socio-historical background of the novel?

2.5 Political significance of the novel under the Cognitive Poetic framework

Having witnessed the agonies of the Holocaust and the Soviet occupation of his homeland, Kundera's novel portrays his attitude and reaction to the socio-historical changes that were brought by the Soviet Spring of 1968. At the beginning of the novel, he discusses recurrence as a foul myth that gives wars insignificance. He documented his sensation upon reading Hitler where members of his *family were lost in his concentration camps*. Though he was touched by the words on Hitler's book, their significance is ephemeral since *they reveal the moral perversity of a world that rests essentially on the nonexistence of return (ibid: 4)*. Despite his declaration that *The Unbearable Lightness of Being* (1984) is a story of love and human plight in an attempt to gain meaningless and happy life, the whole text world is built on the political orientation towards liberation from totalitarian regimes. A reader who is not familiar with the story of Czechoslovakia's occupation may get a clear picture of the underlying philosophy of the word spring, and blends it with current situations in Syria, Iraq, and Ukraine!

Following the same framework of the MST, the blends that are activated upon reading the novel are monitored by the author's view of life as the burden of all burdens, and as one that is not recurrent. Counterparts arise between the actual world of the reader and the virtual world of the author at the time of writing the novel. Though he made reference to the French and the African Wars, his indictment against eternal return is fragile. It is particular to its

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historical setting; hence, it cannot be classified as Universalist if we claim that secularism is tightly-nit with universalism. The author's idea of eternal return as far as totalitarianism is concerned, may not encompass the newly-invented totalitarianism under the veneer of liberalism. The annexation of Ukraine's Crimea is what usually comes in mind while reading the novel. Witness, the reader's encyclopedia is essential to the blending of inputs. He can select, modify, and create associations between inputs in the blended space.

The first input which we modulated according to our knowledge of the historical background of the novel contains real facts that are lived by Kundera. It contains the geographical location of the two countries, namely the occupant and the occupied. It also includes the people who inhabit the two countries, their beliefs and hopes, and the act of invasion or annexation per se. The effects of the act are additionally included in the first input. The second input contains the same elements, the geographical location, people, act, and effects. What is unstated in the two inputs enriches the emergent blend with the reader's imagination and encyclopedic data. In the novel, Kundera describes the Communist regime as totalitarian and the events that happened during the takeover of his homeland as part of history and a reflection of his philosophy of recurrence. He describes the history of Czechs as a dark spot in the mind of everyone who lived it; conversely, he admits that it would never happen again to give weight to history itself. The concept of lightness is constantly and unavoidably present in love, life, and politics.

Einmal ist keinmal. What happens but once might as well not have happened at all. The history of the Czechs will not be repeated, nor will the history of Europe. The history of the Czechs and of Europe is a pair of sketches from the pen of mankind's fateful inexperience. History is as light as individual human life, unbearably light, light as a feather swirling into the air, as whatever will no longer exist tomorrow (The Unbearable Lightness of Being, 1984: 223).

Reference to the history of the Cold War and the Soviet occupation of lands under the slogan of a utopic society, in addition to the annexation of Crimea by Russia in 2014 compose

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elements in the emergent blend. What is left unstated or unrevealed by Politicians is the mental virtual discourse that is created between the text and that of the actual world. Kundera's indictment against the idea of recurrence through history and politics is contradictory. Though the agonies of war and the strip of cultural heritage make the event itself unbearably light, it is recurrent and proves to be continuing. What is happening currently in Syria and the occupation of Crimea by the Russians is but history repeating itself with another mask and another dimension.

Kundera references the history of his country as a prey for the strong and the ideologically developed countries. He recounts the Thirty Years War which resulted from the estates' courage to withdraw from the emperor of Vienna in 1618. Then, he mentions the effects of the caution they opted for after the Munich Conference of 1938. The events preceding the Grand March have been pinpointed by the author as a critic of vertigo that his country showed towards the country of the strong. His intentions, however, are to undermine the condition of human life in general. Kundera states:

The May Day ceremony drew its inspiration from the deep well of the categorical agreement with being. The unwritten, unsung motto of the parade was not 'Long Live Communism' but 'Long Live Life'. (The Unbearable Lightness of Being, 1984: 249)

Czechoslovakia in the post Second World War started converging with the Communist regime. It was controlled by the Russians which diligently used it for its ideological interests. The ideals that were brought by the Russians inspired the younger generation, while intellectuals opted for a reform. Alexander Dubcek was the leader who launched the reforms that would restore the Czechs' liberation from the Russians in what is commonly called the Prague Spring. The reforms were not welcomed by the Russians who opted for the military occupation of Czechoslovakia in 1968. Resistance was restricted to the political activists while the majority were silenced by the occupants' authorities. Intellectuals were among the undesired voices at the same era which led to the huge immigration process to flee the persecutions of the strong over the country of the weak as the author affirms. The first input,

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thus, is informed by the same events that took place when the author witnessed the Prague Spring and the Grand March of his country during the 1960's. The second input's elements, conversely, are part of the reader's knowledge about Russia's policy after the Cold War, in particular its interest in Crimea. It has been believed that nations were protected by laws to insure stability and self-control during the post Cold War period; Russia's annexation of Crimea, instead, proves that the ideology of the strong over the weak or the embodiment of kitsch is still witnessed hitherto.

The common elements between the two inputs are the land, that is, both are bordered by Russia. The historical interest in the two lands by Russia. They both contain masses whose admission has been split between supporters and detractors and they both witnessed the agony of military occupation. Difference, however, extends to time and setting, one occurred in the 1960's and the other in 2014. What makes up the emergent blend is the unrevealed truth about the annexation of Crimea which proves the same Russian Stalinist dictatorship that is ever present in the character of Putin. Kundera's statement about the lightness of life under political oppression is recurrent. History is repeating itself repeatedly; the annexation of Crimea and the intervention in Syria is but another proof of the ideological dictatorship of the Russians.

The author in the first part of the novel shows his attitude towards politics of the sort that oppression is dictated by silencing the intellectual and the conscious run of people. His taste for revolutionary ideas is openly revealed in the petition that Tomas is to sign and his article on Oedipus, though he claims that his novel is essentially built on love and life, but politics is part of life that one cannot neglect when reading the novel. He recounts his experience under the concentration camps, then he subjects history to the burden of life as it is lived only once:

This reconciliation with Hitler reveals the profound moral perversity of a world that rests essentially on the nonexistence of return, for in this world everything is pardoned in advance and therefore everything cynically permitted (Kundera, The Unbearable Lightness of Being, 1984: 4).

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The narrator constantly believes in the world restricted by his conception of time and life. History cannot be restricted to one event or another. Europe at that time period is different from Europe in the 21st century. Ideologies differ and world views have been widened. The novel recounts the fragile nature of human being under the control of lightness which results from absolute freedom from moral, social, and religious regulations. Our reading and construction of text world is informed by our background, ultimately, our interpretation might be different from another Christian, Jewish, or Pagan reader. Politics wise, our awareness of the media narrates our emergent blend while reading the novel. Hitler and Putin similarly annex under the veneer of minority protection, and the world's opinionated treaties remain restricted to the kingdom of the powerful.

Kundera's version of life, then, would be limited in its scope to his gloomy and painful experience under the wars he witnessed. It cannot be applied to the course of history and it remains aloof from the realities of post-Cold War order. Since the annexation of Crimea, observers referred to the event as a repetition of the Czechs, however different in terms of the oppressor. Putin is seen as Hitler and aggression in Europe became the label that politicians characterize it with. The unstated feelings of the minorities in the newly-occupied land are usually that of nostalgia, anguish, and despair; it is the feeling of the unbearable lightness of being under the representatives of kitsch. Kitsch that Kundera mentions seems applicable, but its association with Communism is what is left as part of input one. Thus, it is not active in the blending process. Another element that creates conflicting inputs in the novel is the author's reference to the French war. His indictment against recurrence is reversed as he admits that if the French would witness again the war, they would recall the chopping off heads.

If the French Revolution were to recur eternally, French historians would be less proud of Robespierre. But because they deal with something that will not return, the bloody years of the Revolution have turned into mere words, theories, and discussions, have become lighter than feathers, frightening no one. (The Unbearable Lightness of Being, 1984:: 4).

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In our attempt to analyze the political inference that the novel addresses, the blending process that is akin to the text world theory derives from the reader's awareness and knowledge of the historical background of the novel and the current events in the political scene. It remains particular to the reader and limited, hence, Stockwell's affirmation on the idiosyncratic reading that may result from the reader's repertoire is the norm which detains generalization to the interpretation of literature.

2.6 Conclusion

Proposals as to whether the cognitive poetic framework of analysis is effective in understanding literature has taken various directions. Both Stylistic findings and cognitive poetic hypotheses have worked to better interpret literary texts. In the first chapter of the thesis, the hypothesis that is essentially postulated is the reliability of the cognitive poetic analysis to the study of contemporary unconventionally written works. Milan Kundera's *The Unbearable Lightness of Being* (1984) was chosen as the corpus of this research for its challenging ideas and unconventional structure. Though the study is restricted to the selected methods under the above stated framework, it is structured along with the formative and thematic analysis that every study of literature undertakes. Initially, the structure of the novel as the first clue to the composition of the DW is explained. The reader's interaction with the textual layout dictates his compliance or rejection of the novel's central theme of eternal return. Kundera strikes the reader with the unconventional conception of life as he negates the dual nature of human beings, and reduces it to the burden of all burdens. He ponders between the agonies of life as an émigré and as a victim of the oppression veiled by kitsch.

At the onset of the work, the title attracts the reader by its combination of counterparts, lightness and being, then the oppositions run through the lives of the characters and the concepts contained in the whole work. Though lightness and heaviness are properties related to objects and gravity, and human beings are weighed in kilos not qualitatively against lightness, the reader can connect the shared properties between being and lightness and generate a blend where they meet. The message is clearly set against the common conceptions of time and being, notwithstanding the author's understanding of life as meaningless and his existential tendencies. The presumption that lightness is unbearable as body overrides the soul

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becomes the central world that the characters in the novel live in. In the same vein, the structure of the novel as parts and chapters which take up different stories and multiple plots helps keep the reader dangling between the lightness of being and the conventional duality of body and soul.

The second step in the blend has been the text world as part of the degree to which the reader accepts the ideas of the author. The world created by the text depends on his capacity of imagination, besides his awareness of the characters, symbols, motifs, images, and metaphors. Worth mentioning is that the interpretations emerge from our cultural and literary encyclopedia, it is one of the possible readings that every literary work offers. After explaining the text world of the novel which took structure and contents as its inputs, it has been concluded that the cognitive frameworks' feasibility is essentially based on further readings besides the novel under question. Text worlds work through blending between inputs. The latter are basically individual, accordingly, they remain subjective. It has been also argued that the conceptual world of Kundera seems to be unlike that of the reader as he mixes blends and his ideas are contradictory.

Character analyses indeed had its share in the cognitive poetic reading of the novel. Each character's DW had been explained under the structure of Stockwell's theory. Counterfactuals between the characters' actual textual universe and their world of imaginations, wishes, and unrealized possibilities revealed the skill of the author and the complexity of the textual universe. It led to the conclusion that the framework can better account for character analysis of any sort and to any degree of absurdity. Tomas, Tereza, Sabina, and Franz seem to possess differing often conflicting properties, but they are compromised under the discourse world that the reader builds during the reading process. Whether each is in search of a desirable identity for himself, or for self-definition in such an unfair world has been answered by the text world analysis which would be, in a way, inaccessible to a hermeneutic reading of *The Unbearable Lightness of Being* (1984).

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The TWT is ultimately deemed important to the analysis of Kundera's novel as it provides an understanding of what contradicts with the actual world and the extent to which they differ from the world of logic. His conception of time as linear and life as only one which is actually lived without fulfilling full happiness make it hard and disturbing for readers. Through the facility of blending that humans are endowed with, such complexity would be accessible and accepted, to a certain degree. Political statement about the contents of the novel has indeed been elaborated in the same chapter. Kundera's especially attractive use of kitsch as a symbol for oppression wrapped in the kitsch character, and his association of vertigo with his nation bring to the fore the mental association with the annexation of Crimea and the Russian's strategic occupation of such lands. Though the analysis is short and cannot be generalized, it might have explained the common blend that would possibly be active *ad hoc* while reading the novel. Methodology wise, the cognitive framework can be useful at the level of systematicity and organization, rather than as an accurate generalizable system that would cater for every reading of literature. It is pivotal to combine a stylistic cognitive approach with the hermeneutic interpretation to accurately understand novels of the same sort. In the next chapter, the concepts that are part of the novel and the historical emergence of such a work are explained further.

Chapter Three: the Concepts of body and Soul in *The Unbearable Lightness of Being*

3.1 Introduction

Once in a while, a person's intellect strikes unorganized, mislead, or confused. Other moments are illuminating, controlled, and suggestive. At times, according to some psychologists, the human being is in complete control of his behaviors, desires, and biological needs. In a nutshell, he can radically shift to a conscious animal driven by his uncontrolled behaviors. The so-called body becomes a burden on the mind, or an ally who balances his being in the world. The same views about the body were held true until the emergence of neural sciences that explicated the workings of the human mind.

Nevertheless, the other dichotomy that is important to any human body is the soul. To delineate the power of each over the other is still a widely researched topic for some theorists remain silent or neutral when it comes to defining soul and body thoroughly. This sensitive dialogic interest started up from the early Greek philosophy, and then reached its culminating points in the Biblical references brought up by Christianity. In lieu of reference, the chapter stems back and forth in the area of historical, philosophical and literary interpretations of soul and body. The notions of body and soul were first studied by the Greek philosophical discussions, ⁸Epicurus' and Stoic theories. Each of which had its land marks. Aristotle, Philolaus, and Plato pioneered in the distinction between the observable body and the unseen soul which transmigrates. The Sacred books, for their undisputable reference to the divine power in the creation of human beings, explain the soul and the body and their influence on life, death, and life after death.

In this chapter, also, the concepts of lightness and heaviness, life, and freedom are explained as they provide the backbone for the analysis of the *Unbearable Lightness of Being* (1984). The hypothesis that this chapter sets to test concerns the intention of the author in using lightness and heaviness, soul and body. It also sets as a secondary objective

⁸ Epicurus considered the soul as a sum of atoms of a nameless kind of substance. The Stoics, however, consider the soul as a type of *pneuma* (breath) that receives and uses impressions and impulse to use alternative cognition and desire. (plato.stanford.edu)

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the political messages that Kundera transmits via his characters' lives. Further thematic analysis of the novel, however, has been dealt with in the second chapter of the thesis.

3.2 Body and Soul: convergence or divergence?

Body and soul have been among the widely researched concepts since the Greek civilization. *Psyche* (Greek), *anima* (Latin), *nafs*, and *rouh* (Arabic) designate the variety of naming each religious community attributes to *soul*. *Body* is the physical, observable, solid dwelling place of the soul before death. It is the collection of bones, organs and internal organs that interact with the outside world. It can be labeled as the medium of interaction between the soul and the world that perishes upon death. Life and death, resurrection and incarnation, and transmigration determine the duality or dependence of soul on body; however, religious beliefs treat each concept differently. Primitive men had the ability to question the essence of life and death through the body. They asked how the soul comes in and leaves the body. The soul, for them, *migrates to and from body during dreams and trances* and after death *haunts the neighborhood of its body* (Catholic Encyclopedia). ⁹The *Samoans* name the soul as that *which comes and goes*; ¹⁰*Dyaks* and *Somatrans* share another view of the duality between body and soul. During sickness, they bind body parts with cords to preserve the soul inside the body. (ibid)

In the Greek philosophy, outstanding assumptions about the soul and the body have been made. Important to mention are the findings of Pythagoras, Philolaus, Plato, and Aristotle. The concept of transmigration of the soul from the body at death to other animals or plants started earlier with the Pythagorean philosophy of soul and body. Although scarce, the written fragments that were kept by Philolaus *highlighted* parts of the

⁹ Samoans are the ethnic groups that reside in Samoa, a country in the central South Pacific Ocean. (www.britannica.com)

¹⁰ Dyaks: the small indigenous of non-Muslim people who live in the island of Borneo- Malaysia. (ibid)

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soul or *Psyche*. As of fragment 13, Philolaus identifies the psyche along the following lines:

The head [is the seat] of intellect, the heart of psyche and sensation, the navel of rooting and first growth, the genitals of the sowing and generation of seed. The brain [contains] the origin of man, the heart the origin of animals, the navel the origin of plants, the genitals the origin of all (livings things). For all things both flourish and grow from seed. (qtd in Frede & Reis, 2009: 24)

As mentioned earlier, the only written evidence which sprang from Pythagoras is the above fragment. The psyche, the term used by the Greeks to refer to the soul, is one of the psychic faculties except the intellect. Down the hierarchy, there is the origin of all living things including human beings, animals, and plants which are the genitals. That is, seed and generation are part of all the faculties shared by living things. If another property is added to this basic characteristic, another creature emerges. Rooting and growth are specific to plants; sensation and psyche are shared between animals and human beings. Frede & Reis & Burkert (2009) argued that the psyche shared by humans and animals simply meant life, but they discarded the idea if the English dictionary definition of life is considered since plants are alive too. It was particularly important for Pythagoras and his followers to distinguish between animal and human psyche. Although both are connected with sensation, human psyche contains the intellect. Central to the Pythagorean claim is the idea of transmigration which is the sole aspect of the psyche. (Ibid: 23)

The notion of transmigration is typical of the fifth and sixth centuries despite some changes in the orientation of the soul towards other bodies after death. Pythagoras believed that the psyche transmigrates from the human body to animals. The animal, in turn, preserves the qualities of the psyche, sensation in this case, till it goes back to another

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human body upon birth. Another theory that was initiated by early Pythagoreans and refined by Philolaos and his successors is *Harmonia*. The psyche for him may constitute of a harmony of elemental parts that fall under three categories, limiters, unlimiteds, or a harmony of limiters and unlimiteds. If things follow a certain order, then they belong to a harmony. Psyche, which demands a harmony of physical and intellectual capacities, can be classified, herein, accordingly. Though the evidence of this sort is expanded rather clearly in the work of Plato, historians agree that Philolaus impinged on this conception of soul earlier.

It is particularly important to consider the concept *Harmonia* in Ancient Philosophy as almost all the Greek philosophers sought to designate the elements that insure harmony in the soul. They believed that the human body is composed of opposites such as the hot and the cold. Before birth the embryo was hot, but upon the first breath, he becomes cold, i.e., the psyche is connected to the first breath that the child gets when he is out in the world. Other interpretations of the soul in terms of harmony appear to be physical. One of which is classified under these four divisions:

the soul is identical with the formula according to which the elements are combined to form the living man; the soul is identical with a mixture or combination of those elements according to that formulae; the soul is some entity produced by the combination of those elements according to that formula, but distinct alike from them and from the formula itself. (Anton& Preus, 1983:218)

The Platonic conception of the soul in the ¹¹*Phaedo* queried the nature of the transmigrating soul whether it is material or immaterial. His dialogic discourses impinged upon the immortality of the soul under some precepts. Plato, unlike his predecessors,

11 a collection of dialogues that recounts the events and conversations that occurred on the day Socrates was executed. It is also known as 'on the soul' as it discusses the immortality of the soul. (www.iep.utm.edu)

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believed that the soul is immortal; its origins are created out of *mathematical symmetric and musical concord*. This world-soul is the basis on which individual souls are formed. He divided the soul into three, in the *Phaedo*, *the rational soul*, *the passionate soul*, and *the appetitive soul*. The first type of soul is situated in the head, hence, the intellectual soul. The second type is found in the chest, and the third type is located in the abdomen. (Catholic Encyclopedia)

The influential ideas that Plato brought further about the soul were the divine reality that is attuned to the soul and its importance over the body. He asserts that the body is the *prison* or the *hell* of the soul since its existence distracts some of *our composite nature*. Because the soul is immortal, he adds, all knowledge pre-existed before it gets into a new body due to the experience it has in other bodies, or from a divine source. Plato emphatically equates his views on transmigration, recollection, and immortality with the ideas of his predecessor *Socrates*. His record reads as follows:

The soul, since it is immortal and has been born many time, and has seen all things both here and in the other world, has learned everything that is...for seeking and learning are in fact nothing but recollection. (qtd in Teasdale, 2001 :61)

Contrary to the Platonist substantial duality of the soul and the body, Aristotle in his ¹²*De Anima* contradicts the notion of separation of the body from the soul. He argues that the soul has its own substance that can be salient only through a natural body. He literally claims that *the soul is substance in the sense of the form of a natural body* (Vella, 2008:93). If analyzed closely, his definition of the soul as the substance that inhabits the body, one may interpret psyche as the essence of the natural body. Without the soul, the body does not function. His account of the soul is linked to *actuality* and *capacity*. There

¹² *De Anima* is Aristotle's prime work in psychology. It describes his refined theory of biological taxonomy and his interest in the discussion of the soul. (plato.stanford.edu)

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are two kinds of actuality, one active and another existing but undiscovered. In the first case, the actuality which Aristotle names *energia*, is in being exercised, the soul belongs to this category. Whereas, *hexis*, is an actuality that is not exercised, but exists. He exemplifies that with knowledge. It preexists, but we are aware of it only if used. (ibid: 93)

It should be noted that an extensive analysis of all the books that the Greek philosophers introduced include many other discussions of religious beliefs and philosophical arguments, but since this research is only concerned with historiography of body and soul dichotomy and its resemblance and difference from later Christian beliefs, we avoided further irrelevant discussions.

The ideas of Plato and Aristotle were influential to the Christian understanding of the soul. However, divergent teachings of the *Old Testament* and the *New Testament* emanated throughout the Middle Ages. Earlier accounts of the soul and the body were mainly dualistic stressing the importance of the soul to the body and vice versa. After Aristotles' thoughts of the soul, Tertullian came up with the first psychological treatise of the Christian understanding of the soul. He claims that people know a bit about the soul, such matters are only known by Christ. St. Augustine, the founder of the introspective method in questioning spirituality, attributes great importance to the body. He states that *As God is the Good and Summum Bonum of the soul, so is the soul the good of the body*. Another Christian philosopher interpreted the soul differently. St. Thomas unified the rational, vegetative, and the sensitive principles of the soul in the form of the body. He further adds that the soul is a substance in the sense that it *has a natural aptitude and exigency for existence in the body*. (Catholic Encyclopedia)

The teachings of the Bible in both versions were akin to many interpretations, hence, a tremendous compilation of doctrines exist. Soul, *Nephesh*, Spirit, mind, and flesh were used to label the intricate relationship between the natural being in this world and what exists after death. As of the notion of death in the *Old Testament*, the *Scripture*

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teaches that death is the eternal penalty that all man are subject to. The *annihilation* or immortality of the soul at death is dependent on a person's relationship to *Christ, crucified and risen*. (Gen.3:14-19; Matt 10:28; qtd in: Bregman: 2010: 42-43) At first, the Jewish believed that death is a penalty for sin that sprang out from Adam and Eve. Then, they claimed that there is life after death. Notwithstanding, what happens in this life after death has been neglected by the Sadducees; the Pharisees and the Apocalyptic writers believed that dead people sleep until *God resurrects their embodied life*. The Hellenized Jews, on the other hand, declared that the soul is immortal and the virtuous souls remain in joy eternally. (ibid: 42)

Apart from the divergent, and misleading, interpretations of Pagan and Christian religious beliefs about the soul and the nature of the human being, the Islamic beliefs of the intricate relationship between body and soul has been scrupulously considered. The difference between what was termed *Nephesh*, soul, and flesh is considered in a dual interchange between *Nasf* and *Rouh*. Important to mention is the fact that the holy Qur'an and the Sunnah use the two terms delicately. It should be stated that even if there is frequent mentioning of the two terms in Islamic sacred references, it is clearly stated that only Allah knows about the soul, *Rouh*. Surah 17: 85-86 *Al Isra'* (The Night Journey), reads as the following:

*They ask thee concerning the Spirit.
Say: 'the Spirit (cometh) by command of my Lord:
Of knowledge it is only a little that is communicated to
you.'
If it were our will, we could take away that which we
have sent thee by inspiration:
Then woudst thou find none to plead thy affair in that
matter against Us. (Abdulah Yusuf Ali, the Holy
Qur'an, 1989)*

Because our research is concerned with the relationship between body and soul, death and resurrection are mentioned to highlight the aftermath of the separation between them. Muslim Scholars define the soul as a light or a smell that is not noticeable to the eye.

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It enters and leaves the body during sleep, and it is associated with breath since the word *Nafs* in Arabic is derived from *Tanaf'us* (breathing). In Islamic scriptures, the holy Qur'an and Sunna, the two terms *Nafs* and *Rouh* (*Ruh*) are used interchangeably which makes it difficult to delineate the difference between them.

The Qur'anic revelations clarify the origin of every soul through the following verse, *O mankind reverence your Lord, who created you from a single soul and from it created its mate and from them twain hath scattered countless men and women.* (4:1) Furthermore, unlike Christianity and Paganism, the soul in Islam is given a higher status in both life and the hereafter. It is the spirit which the body depends on, i.e. the soul is the essence of the body. After leaving the body, it holds a crucial outcome of earthly deeds of the body. The soul in Islamic scripture is divided into three stages that the person goes through, *Ammara*, *Lawwama*, and *Mutmainna*. In the first stage, if the soul is not prohibited from wrong deeds, it leads to the wrong way. *Nafs Lawwama* is aware of the evil and retreats from wrong deeds in an attempt to repent. The last stage is the highest position that a *Mu'min* can reach where his soul reaches satisfaction.

During life, the human soul is breathed into the mother's womb even before it is in the outside world. The Almighty orders an angel to breath *rouh* into that being and at the same time writes his life span and destined death. The spirit is dependent upon the body during life. *Soul is an organ of the body which exploits it for physiological purposes, or body is an instrument of the soul* (Iqbal: 2012:105). It comes from a light and it moves. It goes in the body as it is oil. However, it cannot be seen by people like gas, oxygen, angels, and demons. It is worth mentioning, however, that a person can see his soul when he dies. The movement of the eye at the moment of death signifies the direction that his soul took upon leaving the body.

Since every soul holds complete responsibility over its deeds in life, there are two pathways that are clearly delineated by the sacred books and *Hadiths* in *Islam* that a

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Muslim knows. There are five references in the Qur'an which prove that every soul will be judged on its own deeds. Surah 6: 164 reads as:

Every soul earneth only on its own account, no bearer of burdens can bear the burden of another. Your goal in the end is towards God: He will tell you the truth of things wherein you disputed (differed).

Every soul will be held in pledge for its deeds. 74:38

Unlike the Christian belief in the salvation doctrine, Islam resorts every act to God only, and death is not a punishment, but a destiny that every soul is to taste. The following verses clearly state these ideas.

One day every soul will come up struggling for itself, and every soul will be recompensed (fully) for all its actions, and none will be unjustly dealt with. 16:111

On the day when every soul will be confronted with all the good it has done, and all the evil it has done, it will wish there were a great distance between it and its evil. 3:30

It is obviously stated in the aforementioned verses that soul is of different kinds since they are species definitive of themselves. There is the good soul, *Rouh Tayibah* which lived in a body that tried to do well in life; and the evil soul, *Rouh Alkhabitha* which dwelled in a body burdened with sins. It should be noted that the first kind of souls is treated differently up from the moments before death, *Sakarat el mawt*; all is done under the command of God alone. No one determines how the righteous or the disbelieving soul is going to be treated before death. There is reference in the Qur'an which prioritizes the righteous soul's journey to heaven by angles after death.

(To the righteous soul will be said) O (thou) soul, in (complete) rest and satisfaction! Come back thou to thy Lord- well pleased (thyself) and well pleasing unto Him Enter thou, then among my devotees! Yea enter thou my Heaven. 89: 27-30

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In Ancient Philosophy, sleep was equated with short death, however, they were mere preconceptions; there was no clear evidence of the relationship between death and sleep. Islam makes clear the distinction between sleep and death. Since sleep is spiritual as well as physical, when a person is sleeping, his soul departs his body instantly to meet other souls (both dead and alive). Sleep in Islam is the twin of death. It is a window to the aftermath of death, and it marks a physical rest of the body in life. Above all, sleep and death are indicative of the spiritual power of God's creation.

It is God that takes the souls at death, and those that die not during their sleep. He keeps that (soul) for which He hath ordained death and dismisseth the rest till an appointed term. Verily in this are signs for those who reflect. 39:42

As a matter of fact, the Islamic teachings of soul and spirit, body and soul, and life and death remain a divine property that is guided and decided upon by our Lord. Discussions about how death occurs, questioning in the grave, and the interim where spirits await the day of judgment are avoided in this research as they require a longitudinal religious study.

3.3 Soul/Body Dichotomy in Literature

The doctrine of body and soul has received great interest in the works of literature since antiquity. However, the inclusion of body and soul as an intrinsic or an extrinsic dialogue has taken various naming. Prominent figures of religious and secular literature questioned the reliance of body on mind or the opposite. Some others despised the soul all at once. Since every school of thought has specific interpretations of soul and body, the multitude of schools therein requires a whole research study on religious matters which is beyond the scope of this research. Therefore, selection of the seventeenth century to the

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21st century scatological novel as part of this theoretical introduction to Kundera's the *Unbearable Lightness of Being* (1985) is intentional.

Earlier accounts of literature were written in verse form and concentrated mainly on the teachings of the Bible to the common people. Since the Middle Ages witnessed the use of three languages by the three classes of society, aristocrats, middle class, and low class, translations of the Bible to teach all the classes through one unified language came into effect. Many writers in the era sought to publish three versions of the same work in three languages; however, their reception was limited. Theme wise, mythological topics were the prevalent companions of poets, playwrights, and prose writers. Milton's epic *Paradise Lost* (1667) recounts the impacts of religion on social, political, and cultural sectors of life. It denounces the importance of the Genesis and it is didactically oriented towards prioritizing soul over body.

Metaphysical poetry, further, is the mostly studied form of religious literature in the era. Its pioneers John Donne, George Herbert, Andrew Marvell, and Henry Vaughn excelled in the spiritual discussions of the soul. They gauged queries about the body which was seen as inferior to the soul. Marvell clearly states in his poem *A Dialogue between the Soul and the Body* (1681) that the body is *bolts of bone* in the lines:

*Here blinded with an eye, and there
Deaf with the drumming of an ear,
A soul hung up as 'twere, in chains
Of nerves and arteries and veins;
Tortur'd, besides each other part,
In a vein head, and double
heart.(in Brackett, 2008:111)*

His lines are evocative of the dialogue between soul and body where each is unhappy with the other despite their bidirectional reliance on each other for survival. The

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only resolution to the dispute, for Marvell, is death. Other queries are raised in the poem which take a political orientation, but the supreme theme is the unrest that body and soul experience when they are united. Marvell and other poets of the same era were commonly known for their inspirational topics which made a landmark on the perception of world literature under the notion: *dissociation of sensibility*. The reconsideration of 17th century literature by twentieth century critics such as T.S.Eliot foreground thought and emotion distinction in Universalist literary studies hitherto. That is, they attributed interest in questioning the duality of soul and body, mind and body in modern literature in the works of poets of the era.

Although the 17th century was spurred by works that questioned the human being, their orientations differed which made it difficult to group them under one name. However, their themes were mainly focused on body and soul and the supremacy of each over the other. It is important to mention that there were the *thinking Neoclassical Augustan poets* and the *feeling Romantic poets*. While Augustan poets emphasized social and secular matters, the Romantic poets outreached reality through spirituality. Going back to Socrates, Platonic and Aristotelian dialogues, interest in the analysis of soul, with its levels, was reestablished with a different twist in earthly matters. That is, mortalist views of the soul in the 17th century were inspired by the classics to preach true religion viz socio-political changes. (Hagger, 2011:238)

Along with the interest in science in the 17th and 18th centuries, Romantics, espoused with strong linguistic tools, contributed to the emergence of what Alan Richardson (2001) called mind and body which initiated what Modernist and Contemporary thinkers searched about. They reduced the spiritual to the materialistic understanding of the soul. Romantics, Richardson (2001) adds, radically opposed the ideas that Enlightenment brought, but their understanding of the human nature reduced the purely spiritual choreography of the soul. Dualism, in this respect, has been labeled viz the self which is divided between mind and body. It is worth mentioning that the aim of the Romantics at that era onwards is didactically oriented. That is, they separated between

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what is spiritual and materialistic to instruct people the true religion, rather than to secularize their works. Richardson (2001) in the introduction of his book *British Romanticism and the Science of the Mind* asserts:

Although literary Romanticism has most often been associated with idealistic and transcendental conceptions of mind, the many points of contacts between scientific and literary representations of the embodied psyche remind us of an anti-dualistic, materialist register within Romantic writing that has, until recently, been badly ignored. (36)

In the lines above, it has been demonstrated that body and soul were mainly spiritual. That is, 17th century poets and writers ushered in exploring the dual nature of the human being whether good or evil. Romanticism's focus on metaphysical topics and the gothic stories of the era paved the way for more daring attempts at exploring social realities and their effects on body and soul. Women writers of the Victorian era franchised themselves from the limits that were forced on them by male dominion in the era. They wrote about heroines and villainous characters at the same time, and they elected the double natured woman as a reflection of societal restrictions. Among the critics who studied works of the era are Simon de Beauvoir and Thomas Fick. They uncovered the hidden and dual characters that female authors used in their writings. For De Beauvoir, the female at that time *appears as the privileged other, through whom the subject fulfills himself: one of the measure of men, his counterbalance, his salvation, his adventure, his happiness* (676, qtd in DeLiza, 2011: 23).

Fick after studying the character Bertha in Jane Eyre's novel concludes that it is:

paradigmatic of a number of nineteenth century women's ghost stories because it points to the problematic relationship between body and soul for

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nineteenth century women writers, and to significant tensions in Victorian American thinking about gender relations and social action. (83, qtd in DeLiza, 2011, 21)

Female writers in the Victorian era set the stage for continuous liberation of women in terms of production and perception of literature that despised the body over the soul, or termed the unhappiness of the tight single nature of the human being. In what follows, we will discuss how this franchise speaks out in the character of Sabina and Teresa in the *Unbearable Lightness of Being* (1984). How each articulates the freedom that her body offers is worth contrasting with other twentieth century writings. The themes of lightness and heaviness as they are resultant from the dialogue between body and soul are elaborated in the next section of the chapter. Further still, it should be elaborated that nineteenth century female writers were the first who celebrated the split between good and evil and soul and body, a topic that was considered an act of insanity!

During the twentieth century, the openness that flourished with the developments in science and anatomy gave freedom of expression new pathways. More and more writers dared to treat topics that were previously considered taboos and socially unacceptable. Women writers continued to write about *doubleness* between body and self. They felt detached from their bodies as they practiced unacceptable behaviors. The alienation from the body that they experienced starts as the girl reaches puberty. Hence, these characters celebrate childhood where freedom is limited and the female can *exist with or without her body*. Although this idea seems at odds with science-inspired writings, it exerted influence on later Existentialist thoughts. To illustrate, Mina Loy posits that Ova, the character in her poem *Anglo Mongrels and the Rose* enjoys loneliness as she feels split from the world. In the lines below, she demonstrates the positive effects of loneliness that Ova feels:

Ova is standing alone in the garden

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*Alone in the garden
The high skies
Have come gently upon her
And their
Steadfast light is shining out of her
She is conscious
Not through her body but through
space (qtd in DeLiza, 2011: 26)*

Along with the feelings associated with female desire to dissociate from the constraints of the society, there is a longing for spiritual freedom from the body which entraps the soul. Reference can be made to Plato's description of the body as the prison of the soul, but the body for a twentieth century writer is an organism that has complex parts which in turn could be studied and analyzed. Some researchers considered the soul as a substance equal to the body. Hence, it could escape in dreams, submerge in adolescence, or completely disappear from the body upon puberty. The equilibrium between body and soul that was previously kept as one is alive faded away during the twentieth century. Authors, accordingly, discussed the changes that could spring from such daring advances in the philosophical and the social authorship.

After analyzing the female separation from the body in twentieth century literature, DeLiza (2011) stipulates that this separation has been celebrated as a motif. This motif is not manifested as a *coping mechanism* as in the nineteenth century, but as *a natural part of a woman's life* (ibid). She exemplifies from Celaya's, a character in *Caramelo*, dialogue about her freedom before adolescence:

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(...) before my body wasn't my body, I didn't have a body. I was a being as close to a spirit as a spirit. I was a ball of light floating across the planet. She doesn't look in mirrors. She isn't aware of being watched. Not aware of her body causing men to look at her yet. There isn't a sense of the female body's volatility, its rude weight, the nuisance of dragging it about. (qtd in DeLiza, 2011:433)

It can be demonstrated from the passage above that the overture to the individual intimate topics has taken momentum in the twentieth century. The same applies for Contemporary Literature where more and more topics of the same kind have been published. Soul and body dichotomy which was equated in the classical and the seventeenth century literature has been reintegrated under form and content or other debates. That is, the use of the two terms soul and body in Contemporary Fiction is not exclusively related to Theology, its use extended to the linguistic layout of poems or the overall plot of narratives. Alice Oswald, one of the Contemporary writers, discusses the conflict between body and soul, or self and soul. She referred to Saint Augustine and Andrew Marvell in her poem *Five Fables of a Length of Flesh* (2005).

In the lines of her fourth stanza, Oswald declares the unsettling unrest that the soul feels due to its attachment to the body that desires and sins. Her intent, however, is to highlight the modern chaotic *anxieties of faith in presence and being*. The lines read as:

So done in I was from carrying everything

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Lungs bones hands belonging to this man (32)

Instead of trivializing the situation that the soul feels inside the body, the dialogue, herein, has secularizing ends rather than teaching the true religion to the people which Marvell aimed at. The soul, in the Modern literary productions is portrayed as content and the body as the form, though this classification might trivialize the soul. If soul is likened to content, the latter can be missing some parts; it can also be left out whereas the soul is fully-furnished. The secular aim of duality in Modern Literature started with works of Virginia Woolf, James Joyce, George Bernard Shaw, D.H Lawrence, and E.M. Forster; through their experimentation with novel techniques of narrative, besides the sensitive topics that they treated. Woolf excludes an *organizing mind*; life for her is *a luminous halo, a semi-transparent envelope surrounding us from the beginning of consciousness to the end.* (qtd in Byatt, 2004)

It is the words of James Wood that secularization of literature was launched. In his book *The Broken Estate: Essays on Literature and Belief* (2000), he declares that Modern Fiction is undeniably secular although there are some exceptional religious writers like G.K. Chesterton and C.S. Lewis. The critic Wood categorizes Modern Literature as secular; fiction is described as *the enemy of superstition, the slayer of religions, and the scrutineer of falsity*. His definition of secular literature and secularization of fiction is reminiscent of Frye's distinction between *high establishment literature and low, popular, irreverent literature*. His classification of William Blake as the greatest Romantic poet who experimented with secular literature is an important step towards secularizing literature. Frye asserts that Blake's mixed between the two traditions that existed on a par in the era, the *mythical religious* storytelling and the *secular romance*. Frye's study of mythology and the formal aspects of literature choreographed the changes that span social, religious, and political life in the late eighteenth and nineteenth centuries which led to the reconsideration of religious topics.

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Northrop Frye's book, *The Secular Scripture* (1976) explains how scientific advances of the era affected the topics treated by literary intellectuals and the genres that were utilized. The introduction below manifests a theoretical non-teleological account of secular literature which Frye preferred to keep embedded.

Is it possible, then, to look at secular stories as a whole, and as forming a single biblical vision? (...) The Bible is the epic of the creator, with God as its hero. Romance is the structural core of all fiction: being directly descended from folktale, it brings us closer than any other aspect of literature to the sense of fiction, considered as a whole, as the epic of the creature, man's vision of his own life as a quest. (Frye, 1976:14-15)

The literary genre of the era was 'romance' which is seen as the first form of fiction. Since fiction is an indispensable part of imagination, or, at least, the creation of a particular author, it was seen against the Biblical versions of poetry or the Liturgical Drama of the same period. Frye affirms, but not directly, that romance as fiction is radically different from the epic of the creature where God is its hero. Since stories originate from man's creation, they remain fictitious. Frye's categorization of fiction, although indirectly stated, equals Wood's in that it shows the exclusion of God in the subjects treated by fiction. That is, secularization in fiction was achieved only after the total or partial neglect of topics that use divine or metaphysical sources as their core themes. Atheistic and Existential tendencies are strikingly secular, Kundera is no exception, but is it totally possible to write about man without his intrinsic capacities. Human beings are conscious beings; hence the dichotomy body and mind cannot function without their creature.

After the shocking claim of Frederick Nietzsche, the death of God, secularization openly took shape. Likewise, social liberation and political separation between church

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and state revolutionized old conservative belief. The same revolution spanned literary form and literary language. The aim of the narrative moved from mere words on page to the manipulation of the reader's self or Being, to use Wood's word. He stated his straightforward interest in secularization in fiction as a radical departure from belief in Jesus in the following passage:

But the moment at which Jesus became the hero of a novel, of a 'prose-poem,' he also became fictional. The old estate broke. Jesus lost his divinity, became only an inspiring fantasist. (...) Secularists perhaps relish that point in intellectual history at which Christianity loses its theological prestige and begins to fall into the secular ranks. Yet, intellectually, a new pettiness was the first replacement of the old, divine Jesus, and it is hard not to lament the passing of actual belief when it is replaced with only a futile poetry. (Wood, 2000:259)

Secularization of literature during the twentieth century and the contemporary era extended to the other genres, including poetry. In the example previously stated, Oswald depicts the secular aspect of literature as it impinges on the reader specific effects that deny deity of the seventeenth and eighteenth centuries. Other critics who studied the process of secularization in literature include T.S.Eliot; though he is in stark contrast with secularization, his works are intrinsically in accord with it in some sort. He admits that *the whole of modern literature is corrupted by what I call Secularism that is simply unaware of, simply cannot understand the meaning of, the primacy of the supernatural over natural life. (qtd in Singh: 2006)*. Conversely, he used the term in another way in *reading, understanding, and ordering literature (ibid)*.

Under secularism, the two concepts body and soul have been treated openly, and their dualistic nature has taken various shapes. Likening soul to content and body to form is the topic of Oswald's poem, while the lightness or the heaviness of the soul over body is treated by Kundera. Instead of escaping the body to look for salvation, the soul, according to Oswald, *harbors the dream of escape into lightness and sound, into*

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disembodiment in fact, in a secular transcendence (2005). Secularism, then, is elaborated as it is central to the modern conceptions of body and soul.

After the developments in psychology that were burst by Sigmund Freud, new terms about the human have emerged, the triad id, ego, and superego, psyche and self are such examples. The self which was once unified and closely connected to the body, now has been reduced to substances that could be studied. Modern psychology sees the self as unstable reduced to *bundles of executive experiences and reactions*. Coupled with the advances in science and medicine, the mind has been studied, and the body parts have been transplanted in other bodies. Scientists and neurobiologists went even further to explore the brain and its relation to matter. A stark example is Ian Hacking's book *Rewriting the Soul* (1995) which extended to the study of the soul. He admits that through the new discoveries in the science of the mind, brain, and body, we can get a picture of the past and the present since *memory has become a way to have knowledge of the soul* (Byatt, 2004). Under the new Cartesian phase of thought, he assumes that:

we are in a new Cartesian phase - we feel our minds to be separate from our bodies because of what we can do with things like body parts, genetic material, pacemakers and cyborgs. We are no longer sure what is the moment of the death of a body, and we can, and do, use other dead bodies to repair living ones. (qtd in Young, 2006:136)

Literature wise, narratives treated the effects of science on human organs; science fiction is the most salient of this genre. However, it is noteworthy to establish the crossing line between Modern Fiction and the criticism of literature. Though they are interrelated, the approaches used to analyze fiction have taken different directions. Hence, Naturalism as a trend is different from the naturalistic approach to analyzing fiction. Given the radical changes in social, psychological, and neurobiological fields, religious literature swept away. More and more daring topics about human biology have come to the fore. To think

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of body as desirous and the soul freed from the constraints of social and religious restrictions is part of the newly introduced literary genre which is called the Scatological novel.

The openness to human intimate topics in literature of the twenty first century led to the emergence of scatological literature. As of the literal definition of the term, scatology is *the biologically oriented study of excrement derived from the Greek word skat* (OED). *It is a branch of medical science which deals with diagnoses by means of the feces* (ibid). The origin of the word signifies that it has been used in Ancient Literature. but the purpose for which it was used differed from Modernist literature. Traditionally, scatology was a form of theological satire. It has been, David Musgrave (2014) assumes, *satirized by virtue of the negative ethical aspects of excrement and its theological resonances being played against the diagnostic aspects of the inspection of ordure* (97). Furthermore, words that belong to scatological literature are strikingly obscene for the reader, but some writers, of which Kundera is an example, used them to expose their existential and purely secular ideas about creation. He strikingly, especially for a devout readership, compared shit to sin. Paradoxically, if he were to make such an analogy, how would he be able to think as such if he were not endowed with a mind that is created by God?!

The use of scatological imagery in literature which is directed against bad writing on the linguistic level, and on social restrictions, on the thematic level has succeeded, to some extent, to portray the unpleasant lonely, boring life of the Westerner where spiritual gaps are hunting their lives, under the slogan of freedom. A total divorce between body and mind is the focal point of departure in scatological literature. Musgrave (2014), adds that:

The scatological is one of several modes in Menippean satire where the boundaries between the body and the mind are undermined, or avoided all together. It is one of the transformative modes in the grotesque tradition, yet literature about scatological writing lacks that same richness. (97)

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It is clearly clarified in the above quote that scatological writing is still lacking the ‘fully scatological’ as it is directed towards a wider readership. That is, even if scatology is part of the grotesque tradition, the use of disgusting unpleasant words, literature is not richly scatological except some examples from Modernist and Contemporary literature. Byatt (2004) studying the dialogue between body and soul and where does body end and soul start, sites the following authors who excelled in the modern life which is occupied by the body’s uncontrolled desires, *The Curious Incident of the Dog in the Night-time* (2003) by Mark Haddon and *The Last Samurai* (2000) by Helen DeWitt.

In the preceding paragraphs, it is been demonstrated that the discussions of body and soul have been replaced by body and mind. However, due to the lack of precision in the topics tackled by the authors, i.e, the concept soul, led to the shift to bodily matters. Existentialist philosophy, often characterized by its bizarre ideas, had a great impact on the secularization of literature. In the paragraphs to follow, the milestones for Kundera’s notions of body and soul as part of Existentialist Philosophy are discussed besides the extent to which Kundera is an Existentialist.

3.4 The Existentialist view of body and soul

After the emergence of the new technologies and the growth in scientific neural studies of human species, belief has been considerably shaken by philosophers and literary intellectuals. Existentialism is the most radical cultural and literary movement during the nineteenth and twentieth centuries, and particularly after the two World Wars. Its pioneers are Jean-Paul Sartre, Merleau-Ponty, Simon de Beauvoir, and Albert Camus. Frederick Nietzsche and Soren Kierkegaard, Martin Heidegger, Gabriel Marcel, Jean Wahl, and Martin Buber are said to be the precursors of Existentialism. Despite its classification as a movement as Naturalism or Realism, there is no precise or complete definition of its

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characteristics as it detracts the dual nature of the human being and provides absurd ideas about life and death.

As its name denotes, Existentialism is about existence. Human existence as distinguishable from other creatures is the central concern of existentialists. Though the term seems radically in contrast with theism, some Existentialists are theists with radical ideas. Marcel, Kierkegaard, and Jaspers are examples of Theistic Existentialists. The common assumptions under Existentialism are that human beings are disembodied entities from the world where they have total freedom over their being in life and death. By thinking as such, they discard any intervention from metaphysical powers over their lives. They try to understand human existence through certain features. Michelman (2008) lists them as:

(...) a lived awareness of time and a relationship to death; a more or less explicit understanding of the freedom to act and to interpret the world according to one's own light and of one's responsibility of doing so; and a fundamental concern over the character of one's life, whether it will be lived authentically, as deliberately one's own, or inauthentically, as something for which one is not ultimately responsible. (2000:1)

Existentialists pursued the anti-dualist thought about soul and body. They believed that the mind is not separate from the body and the world. That is, freedom, possessed by the individual *embodied body*, can decide its existence without external forces. Since this research is limited to discussions of soul and body, other extensive clarifications of Existential philosophy are avoided. From the Existentialist point of view, the body is the most important part of being in this world, existence, so to speak. They divide the body into two types, the *objective body* and the *lived body*. They seem to equate the lived body with the soul, but they deny any divine power in the discussion of existing lived body. In the same vein, Michelman (2008) explains:

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*From an existentialist perspective, lived body and embodied mind are alternate descriptions of the human being; the existentialist concepts of **consciousness**, **Dasein**, and **existence** also assume the primary experiential unity of mind and body. (74)*

Other existential thoughts neglect the words soul, spirit, and body at all as they do not provide a licit metaphysical picture of *Being*. Heidegger (1996), famous for the term *Being* and his interest in ontology and history, put forward the idea that by uncovering the nature of being in the world, soul, body, and spirit would remain proper to traditional theology. He emphatically describes his argument as follows:

When...we come to the question of man's being, this is not something we can simply compute by adding together those kinds of being which body, soul, and spirit respectively possess...some idea of the being of the whole must be presupposed. (74, qtd in ibid: 75)

Existentialism, as a philosophical movement changed the firm concepts which religious doctrines strived to retain sacred over the centuries. Literature also had its share in the existentialist movement. Because it coincided with the modern developments in literary analysis, works of major Existentialists were stereotyped against the existential function of fictitious works per se. Existential readings, are, thus primarily based on the rejection of the dual nature of body and soul as they condemn eternity and herald free will. The latter is apparent in the novels of Kundera, precisely *The Unbearable Lightness of Being* (1984), where he replaces history with existence.

Nietzsche, an existentialist par excellence, accepts the idea of eternal return ad infinitum. Soul and body are, thence, almost not absent from his treatise of human existence and essence. He compares the two types of souls, *noble* and *base* to the masters

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and the slaves in society. His philosophy stipulates that human beings are intrinsically egoistic as they envy the good for themselves at the expense of other selves. The will to power, which Nietzsche used, is behind this egoistic nature. *Master* souls, to him, are possessed by those who pursue life with its frailties and accept death, but persevere at the expense of the *base* soul. The latter, however, lacks the ability to face hardships and *considers sympathy, benevolence, and equality to be the essential attributes of goodness because they falsely detract from the injustice and agony of life* (<http://www.qcc.cuny.edu>)

The physician and philosopher of the Existentialist movement, Kierkegaard (2000) discusses soul in terms of physical understanding. He equates soul with spirit and neglects the Holy power in determining one's self. On spirit, he wrote:

The human being is spirit. But what is spirit? Spirit is the self. But what is the self? The self is a relation which relates to itself...in a relation between two things the relation is the third term in the form of a negative unity, and the two relate to the relation, and in the relation to that relation; this is what it is from the point of view of soul for soul and body to be in relation. (qtd in Garf, 2000:541)

By giving the soul a secondary importance over the body, Existentialists' conception of the latter is ontologically and phenomenologically based. Its pioneer Sartre, openly states that existence is closely and exclusively determined by the body. His phrase, *I exist my body* in his book *Being and Nothingness* (1943) gives away the dualistic nature of the human being which is the focal point in man's being in the world. He sees the body as an entity that is embodied and can live, act, and react by itself and for itself. Sartre (1943) defines the body from three ontological dimensions. The first is directed towards one's view of his self. *The body as non-thing, as a medium for my experience of the world, but also as somehow surpassed or transcended towards the world.* The second dimension that Sartre posits is that the body is seen through how the other experiences and utilizes it.

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Besides, the view that the body is being *utilized by myself occupying the role of third person observer of my body*. The third dimension, he argues, is in the way in which I exist for myself as a body known by the other,. (qtd in Boule & O' Donohoe: 2011:14)

Other thoughts on the soul and the body in the Existentialist movement lack clarity as they hover over the same point which is dissatisfaction with the lived life. As most Existentialists believe in only one life by rejecting the idea of eternal return, the soul has been treated superficially without recourse to theological or materialistic account. It is further assumed that freedom is the driving cause behind the rise of interest in the body over the soul. Whether it is conceived as an immaterial entity or a substance that can be studied as the voice behind consciousness, the soul is present in man as long as he determines the what and the how of life. Key to the Existentialist movement is the increasing interest in the lived life, but it would have been better used as a window towards knowing the grace that 'Being' is endowed with. That is, the body as a wide horizon for continuous explanations is the leading idea behind true obedience to the only capable of creating it. Though Existentialists tried to explain the soul or disdain from mentioning it, they fail to distinguish it from other concrete observable matter. The latter is the strongest proof of the holy power of the human soul as it has been mentioned earlier in this chapter, according to the Qur'an, man has little knowledge of the soul.

3.5 Life, Lightness and Heaviness in *The Unbearable Lightness*

3.5.1 The meaning of life

On the meaning of life, no consensus has been reached by philosophers and physicians hitherto. The word life is wide and ambiguous, but people understand it and feel it even if they are hesitant and paralyzed when asked: what is the meaning of life? In the philosophical and the literary canons till the millennia, life has been defined from different perspectives, chief of which is its purpose. Biologists, physicians, and neo-Darwinists

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define it in terms of its distinction from extra-terrestrial life. Theists prefer recourse to the divine power in the creation of life; while atheists relate it to the one and only life which is created and determined by man. After exposing the scientific and the Existentialist presumptions of life, the answer to the question in the Islamic theology is provided in the paragraphs to follow.

From a scientific perspective, physicists and chemists analyze and categorize living and non-living things in the terrestrial life to determine the qualities of each. That is, they only search for meanings to what they believe is life behind the observable characteristics of living organisms, but they fail to give a precise definition to life. Seckbach (2006) concludes that:

Life means whatever cyanobacteria, hyperthermophilic, archaobacteria, amoeba, mushrooms, oak trees, sharks, tree frog, lions, humans, and most importantly, everything else that is alive (...) has in common. No alleged definition of life can tell us what all of these things (...) have in common because no mere analysis of human concepts can reveal the nature of a world that lies beyond them. (595)

In the same vein, chemists look for generalizations that could make terrestrial life different from other lives-- if found. They end up describing what makes life different if other physical and molecular data exist. Others hypothesize life on other planets, but the truth behind life creation in scientific terms remains unclear to most which proves the divine power in the creation of man and his surroundings. Every discovery that man could reach uncovers another hidden power behind life in its global nature.

One of the many ways that the question of life is answered is to consider it under the conceptual metaphors that man thinks with. Other thinkers assume that the problem

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rests upon the question itself. In other words, since the question is obscure, it is better to generate other queries related to it, of which is the purpose of life. Jullian Baggini (2005) on the ambiguity of the question affirms:

The problem is that it [the meaning of life question] is vague, general, and unclear. It is not so much a single question but a place holder for a whole set of questions: why are we here? What is the purpose of life? Is it enough just to be happy? Is my life serving some greater purpose? Are we here to help others or just ourselves? (2005:1)

From the quotation inserted above, it is made clear that queries as to the meaning of life remain unanswered except with reference to religious books. How is one's life lived is a narrative scenario that is related to how that person lived, but matters of unlived circumstances remain metaphysical, rather, matters of destiny. Some thinkers liken life to narrative by assuming:

The idea to be examined now is that to know the meaning of life is to know a true metaphysical narrative about the human life in general that somehow makes sense of our lives... in this sense the meaning of life is a world view or a metaphysical view that shows the significance of our lives. (2003:132-133)

In reference to the philosophical discussions of the concept of life, it has been argued that the trends immanent in the nineteenth century onwards can be divided into, God-centered views, soul-centered views, Naturalism, Supernaturalism, and Nihilism which is at the core of the Existentialist philosophy. God-centered views conceive life as a purposeful grace given by the creature. Life has been given to man to fulfill a particular purpose. Proponents of this view in the nineteenth century claim that life would be meaningless if *a person fails to do what God intends him to do with his life* (www.plato.stanford.edu). They go on to argue that the purpose of God in giving man life

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is tied to the morals and the values that render life meaningful. When man lives with the morals assigned by the creature, life acquires meaning and the reverse makes it nonsensical.

In stark contrast with the meaning of life to Kundera, the soul-centered view considers human life meaningful as it possesses a spiritual soul that is eternal. Under this belief there are two approaches, the first declared by Tolstoy and the second is found in the Bible, the Ecclesiastes. Tolstoy believed that *life is meaningless if nothing is worth doing and that nothing is worth doing if nothing one does will make a permanent difference to the world (ibid)*. In other words, the spiritual inner soul is the most important and the utmost force behind man's life. The Biblical argument narrates that *all is vanity*, because there is an afterlife, *the righteous languish and people cannot realize their moral ends to perfection*. (ibid: 199)

As it has been stated earlier, the scientific advancements led to a complete departure from the supernatural and the metaphysical explanations of phenomena. Meaning in life has also its share in the scientific revolution under the Naturalistic approach to life. According to Naturalism, meaning in life is either subjective related to the person's experience in the world, or objective existing separately. What the human mind can accomplish to make meaning is of central concern to the Naturalist. Additionally, they question *whether there are conditions of meaning that are invariant among human beings*. (www.plato.stanford.edu)

It is clearly stated, in the approaches above that finding meaning to life without reference to divine power is absent and static. If one considers the daily routine that one decides to live, neglecting purpose for life, it would lead to a life that is meaningless. The latter is the conclusion that most scientists, and Existentialists arrive at inevitably. Most Existentialists die insane?

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The word life in this universe is tightly related to man as the most important and contributing agent. Science has made it easy to discover the invisible and the visible traits of human beings and other living organisms alike, but it fails to a large extent to account for the specificities that underlie man's soul, and what his deeds lead to. Let alone, the appearance of new creatures at every age that they could not explain. Natural phenomena as earthquakes and volcanoes remain a divine decision that failed most experts. Other invisible creatures such as demons and angels are additional evidence that life on earth can only be explained by reference to God. Since it is a divine creation, it must be lived according to the tasks assigned to each creature to arrive at an afterlife that is eternal, be it in Paradise or Hell.

It is clearly and plainly stated in the sacred book, the Qur'an that man is created according to the plan of God who is the all-knowing and all-present. As long as man is alive, he is given the grace of consciousness to determine what is good and what is bad to live. Virtues, morals, everyday activities are all dictated by the Qur'an and the *Sunna* (what the prophet did and advised his followers to do). Organized, purposeful, enlightened, peaceful, and happy are all accomplished if one abides by the rules of God's commands as stipulated in the sacred book. Two main paths to the afterlife are described, and it is up to the person to decide which one to pursue. The first is the straight path of those who believe in God, and the second is that of those who have gone astray. Man's life, hence, is a test for which he must struggle with the bad instincts of his self to gain eternal happiness in Paradise

Instead of establishing a routine or rules for one's life, the Islamic religious practices dictate a system that is fulfilling and all-encompassing. The pillars of Islam are the underlying principles towards a happy life. They are the verbal spiritual Shahada, the five prayers, Zakkat, fasting in Ramadan, and Hajj (pilgrimage to holy Makah); additionally, the behaviors towards oneself, others, and God result in living a delightful

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life. The following verses from the holy book explain that every living organism is created to worship ALLAH (God).

It is not righteousness that you turn your faces toward East or West. But it is righteousness to believe in Allah and the Last Day and the Angels and the Book and the Messengers: to spend of your substance out of love for him, for your kin, for orphans, for the needy, for the wayfarer, for those who ask, and for the ransom of slaves; to be steadfast in prayer, and practice regular charity; (...). Such are the People of Truth, the God Fearing. (2:177)

And (I) created not the Jinn (demon) and mankind except that they should be obedient to Allah. (51:56)

Blessed be he in whose hand is the kingdom, he is powerful over all things, who created death and life that he might examine which of you is best in deeds, and he is the Almighty, the forgiving. (67:1-2)

In the previous paragraphs, the modern view of life has been elaborated as it is the question that Existentialists as Kundera pose in a world that is devoid of purpose as they believe. The Islamic definition is highlighted as it negates the vague and pointless view of life that Existentialists assume. The definition of life is assumed important in this part of the research as it is the focal point of departure in every study of human capacities whether emotional, cognitive, or linguistic. Lightness and heaviness as interpreted by Kundera and the Existentialists is another spectrum at which life is studied; and freedom as the determining factor of conditioning being in the world are covered in the remainder of the chapter to sustain the novelist 's idea of the burden of all burdens.

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3.5.2 Freedom as the epitome of Existentialist philosophy

When people mention Existentialism, the first word that is directly connected with it is freedom or as Sartre called it the will to power that radicalized the theistic strong relation to the creature. Freedom is defined as the absolute or the partial divorce from constraint, be it emotional, social, individual or whatever a person believes it to be. Freedom is mostly associated with one's actions, but the responsibility of the acting itself rests on the self. Moreover, freedom can be a feeling that fouls the individual to act as irrational. Absolute freedom, henceforth, is an obstacle rather than a favor. Existentialists, who espouse man's freedom as the core of his existence, end up constrained in its trap looking for meaning to life of which Kundera's title *Life Is Elsewhere* (1973) is a salient example.

As stated earlier, Sartre, though preceded by German philosophers, is considered as the pioneer of nothingness in life; however, his definition of freedom contradicts his notion of nothingness. He defines freedom that being has as:

For the contingency of freedom in the plenum of being of the world in as much as this datum, which is there only in order not to constrain freedom, is revealed to this freedom only as already illuminated by the end which freedom chooses. (Sartre, 1984: 626 qtd in Michelman, 2008: 156-158)

Freedom as explained by Sartre is essential to the definition of existence; he believes that it gives it its power. I.e., as man is free to decide his existence, he denies consciousness to how things evolved in the world. Sartre initially gave importance to absolute freedom or what he termed will to power, then he resorted to *situated freedom* as he accounted for the constraints of society and history on being. It is in this category that Tomas, the principle character of *The Unbearable Lightness of Being* (1984), belongs. Other Existentialists expanded the notion of situated freedom with reference to historical

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situation such as Martin Heidegger and Merleau- Ponty. The latter, conversely, criticized Sartre for the discrepancy between internal freedom and external influence of society and history. For Merleau- Ponty, *freedom is experienced as a dialectical give-and-take between self and world in which the individual takes up possibilities offered by the situation without creating them ex-nihilo.* (ibid: 157)

It should be noted that Existentialist views of freedom represent a narrow and stereotypical stance that is uncommon among most literatures due to its controversies. Social, spiritual, and historical constraints are inevitable to human development. Their influence on personality is essentially undeniable, psychological, social, and political sciences which continue to thrive in the millennia are vivid examples of their influence on human beings. Additionally, if freedom denies consciousness, how could they come to realize freedom as distinct from constraint in the first place? If consciousness precedes essence (genetic and environmental determinants), how could man think without the given brain? Further, if Existentialists consider freedom essential to existence, or, they equate it with it, it remains individualistic so it does not cater for the freedom of the other.

The concept of freedom is treated in the Existentialist philosophy, since the research is directed towards uncovering the complexities that arise from it on the individual. Kundera's characters ponder in the dilemmas created by their will to exert freedom at the expense of the other without respecting the limits that reason dictates. Hence, freedom should be subjected to the condition that reason rather than animalistic instincts, otherwise, order and organization in the world would diminish. In stark contrast with the views of individualistic freedom, the Islamic definition of freedom reads:

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Freedom does not mean following one's own whims and desires, satisfying animalistic urges, spreading doubts and confusion, violating that which is sacred, stirring up trouble and committing acts of aggression against others. Freedom has limits at which the wise man stops and does not go beyond that, because then he is impacting upon the freedom of another. A man's freedom always stops where another man's freedom begins. (Al-Hashimi, 2007:112)

Central to the discussion of freedom in literature is the acts performed by the characters as created by the author. Novelists in favor of an *avant gard* characterization attribute the characters' roles that choreograph their lives. Kundera's dialogue between freedom and reason in a meaningless life are manifested in his vignettes in *The Unbearable Lightness of Being* (1984). It is also salient in the two dichotomies that plug each character to search for meaning and to condition himself in the world. These are the two concepts of lightness and heaviness. In the next pages, the two concepts are explained with reference to the work of Kundera, *The Unbearable Lightness of Being*(1984).

3.5.3 Lightness and Heaviness in *The Unbearable Lightness*

Ever since man's creation, he has been subjected to good and evil in all sectors of life. His reasoning power and intellectual wit distinguish between them. What is heavy is unbearable and what is light is bearable depending on the circumstances one goes through. The reverse is true for Kundera who seems, unconventionally, to challenge every meaningful aspect of life. His existential tendency mingled with his experience under Communism lead to the placement of his characters in constant dilemmas searching for meaning in life. His claim that lightness is unbearable is reversed in the character of Tomas and Sabina. This interpretation will unfold in the dialogues of the two characters which, to my view, Kundera left unexplained. Why would he choose to place lightness and heaviness

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in the first place if he denies the duality of soul and body? Knowing that soul is a notion that is almost unexplained by most Existentialists and Kundera is no exception. These questions form the basis of the following analysis of lightness and heaviness.

Before proceeding to the definition and redefinition of lightness and heaviness in the novel, the counter statement of Parmenides that Kundera elaborated should be quoted:

Parmenides posed this very question in the sixth century before Christ. He saw the world divided into pairs of opposites: light/darkness, fineness/coarseness, warmth/cold, being/nonbeing. One half of the opposition he called positive (...), the other negative. (...) which one is positive, weight or lightness? Parmenides responded: lightness is positive, weight negative. Was he correct or not? That is the question. The only certainty is: the lightness/weight opposition is the most mysterious, most ambiguous of all (Kundera, 1984:5).

Kundera's choice of Parmenides foreshadows the fate of each character in the novel. Due to their unbounded interest in fulfilling their bodies' interests over the others, clashing and separated feelings arise, i.e., the opposites that Parmenides mentioned are the two dichotomies against which every character acts. Instead of resolving the question of lightness and heaviness to the reader, Kundera placed the two on *a par* and it is left for the reader to decide. However, his declaration against lightness is clearly set in the dialogue between the characters as players of his game of life. Lightness in the novel is associated with freedom. The latter is the essence of human existence, but queries should be set as to how Kundera defines freedom viz existence. Is it the absolute freedom that Sartre posits or freedom from the psychological agony of exile and colonization that he experienced?

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Lightness and weight in the novel have been chosen as a backdrop on which the characters, Tomas, Sabina, Teresa, and Franz act. A couple of chapters, or rather vignettes, in the novel are entitled as such to outrageously declare his direct denial of freedom offered outside the defining characteristics that shaped his identity. The word 'Being' of the Existentialists is not applied in this case, to our view. It is beyond the novel's structure, whereas the quest of identity is at the core of the two opposites striking the reader in the characters' unexplained behaviors. It is true that the novelist chose lightness and heaviness to pinpoint the absurdity of man's existence, but it can be delineated from his direct statement that it is reflective of his relinquished freedom as an outsider given the fact that he was exiled to France after witnessing the horrific tragedies of Czechoslovakia's occupation by the Soviet. His unrealized potentials are played out by his characters, he declares outwardly:

The characters in my novels are my own unrealized possibilities. That is why I am equally fond of them all and equally horrified by them. Each one has crossed a border that I myself have circumvented. It is that crossed border (the border beyond which my own "I" ends) which attracts me most. For beyond that border begins the secret the novel asks about. The novel is not the author's confession; it is an investigation of human life in the trap the world has become (Kundera, 1984: 221).

Before proceeding to the discussion of the hypothesis introduced about the concept of freedom in *The Unbearable Lightness of Being*, the definition of lightness and heaviness in the novel will be highlighted. Every character is thrown into the world of unconscious truth of lightness and weight. Kundera starts with Nietzsche's notion of eternal return, then he opposes it with the opposites of Parmenides. He states that the idea of eternal return is devoid of meaning compared to the lives that witness static events which occur ad infinitum leading to meaninglessness. Looking for significance leads to heaviness and without burden people will be lighter than the air. Further still, Kundera

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seems to paradoxically play with the word lightness. It is inferred from the title that lightness is unbearable, whereas his rejection of eternal return as life's biggest burden contradicts it. The political interpretation of lightness and weight will unfold in the next paragraphs. On eternal return, Kundera writes:

If every second of our lives recurs an infinite number of times, we are nailed to eternity as Jesus Christ was nailed to the cross. It is a terrifying prospect. In the world of eternal return the weight of unbearable responsibility lies heavy on every move we make. That is why Nietzsche called the idea of eternal return the heaviest of burdens (das Schwerste Gewicht). (Kundera, 1984:5)

Every word that Kundera uses in *The Unbearable Lightness of Being* (1984) reflects the paradox that he lives in. Weight and lightness is the title of two parts in the novel, but their significance transcends every character's moves towards the fulfillment of his dream. Tomas, a womanizer par excellence, dives into the realm of unjustified relationship with Teresa. Is he pursuing the darkness that life as freedom suggests, hence lightness is bearable? Or his conscious desire decides to rest on Teresa? In this case, he is looking for a way to escape from the absolute freedom that he took as a tool to decide on his life. The idea of eternal return can be compared to return to the origin. His origin is almost lost under colonization and the horror of the Nazi regime that he grew up witnessing.

Apart from the multiplicity of women that Tomas chooses under the freedom of desires, the only woman who could understand his erotic tendencies is Sabina. Sabina is a friend, a lover, and a libertine like Tomas. Her relationships with Tomas and Franz would be classified as purposeful to a certain degree, but her character defines her unbearable lightness. Here again, Tomas declares that she is the only one who could understand him which is another justification that despite his interest in freedom, lightness as salient in Sabina is unbearable. In the end, we are told that Sabina as the falcon of lightness betrays

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them all, but she has a special part in Tomas' brain, hence lightness for Tomas is bearable or sweet. It is through Sabina that Kundera juxtaposes lightness and heaviness. The two are irreconcilable and it is an apparent example of his detraction of the idea of eternal return. As it has been suggested above, the hypothesis that this research puts forward is that return implies reliving life as it were. This explains the author's unfulfilled desire of belongingness and by far, return to the origin. Kundera's view of life as an outsider who knows the frailties of living in his country of origin and his anguish for the lost past explain his rejection of Nietzsche's eternal return. He declares:

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. (Kundera, 1984: 5)

Tomas, undecided on his choice of an ideal love, except for Teresa, experiences lightness in the erotic relationships he establishes with his mistresses. Conversely, he establishes a rule for the meetings with the women. The rule of threes is the dominant to have a pattern that would not lead to love. He thought that:

The important thing is to abide by the rule of threes. Either you see a woman three times quick succession and then never again, or you maintain relations over the years but make sure that the rendezvous are at least three weeks apart. (ibid:12)

Through this quotation, we learn that Tomas, though driven by his absolute freedom towards enacting erotic relationships, he wants to create a rule, a pattern for his intimate life. Ordering women in Teresa's dream to perform knee bends, and his strip phrase to his mistresses prove his reluctance to the acts freedom has established for him. He wanted

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weight but lightness overrides. Further, Kundera is trying to show readers that freedom leads to lightness, and hence, cannot determine man's existence as the Existentialists believe. Another interpretation would be that his gained freedom from the hardships of living in his homeland is unbearable. It should be always postulated that freedom is equal to lightness and significance to weight.

In the two parts of *The Unbearable Lightness of Being* (1984) that Kundera chooses to explore the concept of lightness and heaviness as lived by the characters, a great interest is given to the words that characters quote. We are reminded that the work is of an observer of the inequalities that his society witnesses at the individual level and at the political arena. Tomas conceives his Teresa's body as *alien* besides his in bed. Sabina plays with the weight that Tomas possesses towards Teresa, and Teresa gives up her weight to experience lightness with another man. Sabina, as an artist and a photographer, observes life freely and objectively. On Tomas's rush towards his wife, she contends:

You seem to be turning to the theme of all my paintings, she said. The meeting of two worlds. A double exposure. Showing through the outline of Tomas the libertine, incredibly, the face of a romantic lover. Or, the other way, through a Tristan, always thinking of his Teresa, I see the beautiful, betrayed world of the libertine. (The Unbearable Lightness of Being, 1984: 22)

In the fifth part of the novel, Kundera makes less direct use of the words lightness and heaviness, instead, he reveals his political and social objection of the Communists and the vagaries of freedom in love. At first, the reader is exposed to the story behind Tomas' loss of his profession as a surgeon due to an article he wrote against the regime. The narrator likens it to his experience with women where he wanted to uncover the hidden, unveiled internal *Es Muss Sein* (it must be) residing inside him towards every woman. In a nutshell, the respected surgeon is a window cleaner. Change has also spanned his erotic relationships, for the first time, a woman dictates their relationship. His libertine character

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is shaken, so he resorts to his Teresa and their son in search for meaning. The confusion that Tomas reached after his movement to Prague is stated directly as a backdrop of Kundera's refusal to cope with the outsider position. Commenting on the matter, he states:

Insofar as it is possible to divide people into categories, the surest criterion is the deep seated desires that orient them to one or another lifelong activity. Every Frenchman is different. But all actors the world over are similar (...). An actor is someone who in early childhood exhibit himself for the rest of his life to an anonymous public. Without that basic consent, which has something to do with talent, which goes deeper than talent, no one can become an actor. (The Unbearable Lightness of Being, 1984: 193)

Kundera's reference to Frenchman as different and all actors as similar might reflect his experience as a Frenchman, but actors are all the same. Difference brings out significance, but because everything repeats itself, nothing is significant. This interpretation suppresses the author's rejection of eternal return. In the same part of the novel, Tomas, aware of his job by refusing to sign documents, Teresa, and his son, is trying to finally gain weight. Though at the beginning he loses his job as a surgeon, quits the hospital, at the end he maintains longing for Teresa's happiness as his prime interest.

She was all that mattered to him. She, born of six fortuities, she, the blossom sprung from the chief surgeon sciatica, she, the reverse side of all his "Es muss sein!"—she was the only thing he cared about. (ibid: 219)

Likewise, the other characters in the novel experience change in search of meaning, but they are lastly crushed by the very reality of their meaningless life. Because they live

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only one life, they strive for achievements at all levels, at the end of the novel all the characters die. Conversely, if one observes the life journey of every character, changes that are purposeful besides their hopes display their interest in living a better future life. Even the author's statement quoted earlier in the chapter seems to be a revelation for living a better future that he realized in his characters.

The bowler hat for Sabina is a leitmotif of her character and her unabashed acts towards her origin. At first, the bowler hat denotes her origins. She inherited it from her father who in turn got it from her grandfather. This signifies rebellion against the past. Her outrageous acts against traditional values are salient in the situation where she puts on the hat. During her erotic relationships with Tomas and Franz, she ridicules her forgotten past by wearing the hat and looking at the mirror. Then, Kundera likens the bowler hat to Sabina's life that is full of continuous changes but sustains her unbearable lightness. In the same section, he comments on the darker side of the bowler hat. Franz finds Sabina unable to understand him. They both failed to get the semantic underpinnings of each other. This conclusion leads to a formulation of a dictionary in the section that followed. Worth mentioning is the fact that the lack of understanding arises from the split between body and soul that the narrator postulates which in turn makes lightness unbearable. The quoted passage below demonstrates his skillful use of the bowler hat as a symbol for life:

(...) but although they had a clear understanding of the logical meaning of the words they exchanged, they failed to hear the semantic susurrus of the river flowing through them. (...) It was neither obscene nor sentimental, merely an incomprehensible gesture. What made him feel uncomfortable was its very lack of meaning. (The Unbearable Lightness of Being; 1984 :88)

The author's playful symbolism is exemplary of Contemporary Fiction of ideas which rejects the conventional plot line and the themes of human good versus evil nature. He, instead, uses body and soul on a par as a man surges up in life for meaning. The dialogue between body and soul is maintained throughout the novel, but each character

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experiences it differently. This thesis contradicts his denial of meaning in life on the account that everything repeats itself. The main premise of the Existentialist philosophy of life is the huge interest in the body where the soul is reduced to a minimum. Kundera's *The Unbearable Lightness of Being* contains two chapters entitled body and soul; this renounces a reconsideration of his philosophy, whether he is an Existentialist or a critic of the ideal life that pro-Communists pretended to insure?

3.5.4 Soul and body or body and soul?

It is in part two of the novel that Kundera unlocks his radical philosophy against Western freedom. The latter is displayed in his dialogue between soul and body, heaviness and weight in the two characters, Tomas and Teresa. Their relationship is displayed as that of a committed female and a promising erotic partner. In the same section, Tomas is achieving weight and experiencing it, but Teresa ponders to pursue her ideals and to eradicate betrayal thoughts that make their relationship light. Duality between body and soul is sinking in love, encounter, and freedom for the two characters. Conversely, if body overrides soul in virtue of lightness, and thereby a complete absence of soul, why would he start the discussion with soul and body? The same criticism can be directed to Existentialists who claim that the body overrides the soul.

In the onset of part two, Kundera's direct objection of scientific truth of human's creation is revealed. He claims that his characters were not born biologically from their mother's womb; instead, basic situations gave birth to characters. On the contrary, he returns back to the effects of human biology in determining the situation. *Teresa was born of the rumbling of a stomach*. Is he declaring that Teresa is driven by her soul or by her body? Was Tomas born of the voice behind as he was born of the saying *Einmal ist Keinmal*? The controversy in Kundera's philosophy of duality goes on in the remainder of the same part. He juxtaposes the old conception of body and soul with the modern understanding of each. Then he resorts to his version of soul and body as implemented in

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Teresa and Tomas. The author's treatise of the concepts is illusionary which gives it a philosophical tone. On the same issue, he explains:

Ever since man has learned to give each part of the body a name, the body has given him less trouble. He has also learned that the soul is nothing more than the gray matter of the brain in action (...). But just make someone who has fallen in love listen to his stomach rumble, the unity of body and soul, that lyrical illusion of the age of science, instantly fades away. (The Unbearable Lightness of Being, 1984: 40)

The significance that Kundera succeeds to implant in this part of the novel comes from the intrinsic clash between the soul and the body, heaviness and weight, dreams and reality. The two characters are inadvertently unaware of the impacts of soul that intrigues them and the body which seduces them towards individuality. Teresa's quest for self-identification *vis-à-vis* her mother, her husband, and her husband's mistress brings her soul to the fore. She screams, befriends, and revolts against her mother and at last leaves the scene with her dog. Is she trapped by the heaviness of her being? Or franchised by lightness? Since she is the complete opposite of Tomas, lightness for her is unbearable. Similarly, other characters in his novels waver between ins and outs of self-definition. Ludvik in *The Joke* (1969) questions his being *vis-à-vis* his place in the world. His liberating phrase '*Je suis moi, Je suis moi*' is an indication of his tendency to self-define. In *Immortality* (1991), the same voice of inner call for identification is heard in Agnes longing for difference from her image. She announces that '*mon visage n'est pas moi*'. Further still, reading his late short story *Identity* (1998), leads to the conclusion that his characters are in a constant quest for definitional elements of themselves. Jean-Marc, who had been Chantal's partner and lover throughout the book, glances at her and asks:

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« Pourquoi m'appellez-vous Anne ?
– N'est-ce pas votre nom ?
– Je ne suis pas Anne !
– Mais depuis toujours je vous connais sous le nom
d'Anne ! »
[...] Elle s'appropriä ce moment d'esseulement pour
essayer de comprendre : elle est nue, mais ils
continuent à la déshabiller ! La déshabiller de son moi
! La déshabiller de son destin ! » (Identity,
<http://kundera.net>)

In *The Unbearable Lightness of Being* (1984), Teresa's reluctance to be compared to her mother estranges her body which she strives to make perfect for Tomas-- to be unlike other women. Tomas, realizing that he finds her unlike other women likes her company. Soul and body unite but ephemerally, soon they return to old struggles. Tomas encounters Sabina, another proof of his unbearable lightness, Teresa encounters Sabina and they both try to uncover treason versus perseverance, but at the end each resorts to her own. At some point in this part, Kundera offers a compromise between body and soul, then he plays with each against the other and it is left for the reader to discuss it his way. In fact, the whole work is based on binaries that are sometimes compared, other times contrasted. These binaries reveal the author's profile of his experiences as an insider and an outsider, a lover and a critic, an Easterner and a Westerner. Goetz-Stankiewicz (1997), commenting, on his style says:

Kundera is always struggling with opposites with demons and angels with the light and the heaviness, tragedy and comedy, with life and death and he is taking these opposites and pitches them against each other. (...). He brings them to clash in his text. Does not really dissolve them but lets them boil in their own juice next to each other in a sense. (qtd in Llorca, 1998: 19)

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Similarly, Kundera explains in the fourth part that questions, however, innocent are the basis of understanding. This explains his philosophical orientation towards life, love, and freedom in the novel. In addition to his claim that questions with no answers form the backbone of human existence. Hence, the oppositions and the paradoxes he chooses to display in his characters are examples of his own life. In so far as Teresa likes to experience lightness that Tomas seems to possess, she encounters a stranger and tries to experience physical intimacy, but her relationship with Tomas is stronger than her body. She despises her body as much as her mother's, at the end she loses her job, and remains locked in her dreams. The author, indeed, is emphasizing the unbearable lightness that Teresa wanted to taste. Kundera assumes that:

*Indeed, the only serious questions are ones that even a child can formulate. Only the most naive of questions are truly serious. They are the questions with no answers. A question with no answers is a barrier that cannot be breached. In other words, it is questions with no answers that set the limits of human possibilities, describe the boundaries of human existence (Kundera, *The Unbearable Lightness of Being*, 1984: 139).*

It is illusionary to decide on Kundera's ideas of eternal return, lightness and heaviness, and life and death. He seems to impinge uncertainty on the reader as to whether he is really a detractor of lightness or a champion of heaviness. Tomas searches for heaviness through his relationship to Teresa and his refusal to sign the documents, he succeeds in some way to do as such, and hence significance is achieved. Sabina betrays them all and leaves to New York to work; she keeps the bowler hat as her way to significance. Teresa strives to be like other women and to insure her individuality. At the end, all the characters die which translates his objection to the freedom offered by the West. His indictment to history is the underlying message that is coded by the characters in the novel.

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Since Teresa is portrayed as occupied by heaviness which she admires and seeks to sustain, her experience of lightness becomes unbearable. The heavier the burden, the more significant life becomes. If one observes closely Kundera's theory of heaviness and lightness, heaviness is given much importance. Further still, heaviness is, as we explained earlier, related to social, religious, and moral restrictions. Lightness, on a counter view, is related to freedom. Ultimately, the two extremes clash if one overweighs the other. Teresa's insanity is reflective of the imbalance that the author narrator posits. On the relationships between the two libertines Tomas and Sabina, and the weighty Teresa Misurella writes in her book *Understanding Kundera*:

Lightness implies movement and energy; weight implies stillness and falling (...) Tomas lives on both sides of the balance by means of his two principal lovers: Sabina, the artist with whom he shares sex and no obligations, and Tereza, with whom he shares love and desire for rest. (...) he is both a conservative husband and a rake, a romantic lover as well as a libertine, Everyman as well as Don Juan, one who lives life under the swell of pears as well as the roar of tanks. And once again the world of pears carries the greater weight, the greater emotional significance (Misurella, 1985:109-10).

Though Kundera is famous of his skillful twist of ideas in his novels, the controversy between the concepts body and soul, lightness and heaviness is misleading and it impinges on the reader a feeling of unrest to decide his intentions. If taken from a psychological perspective, the characters seem to have split identities. From the social perspective, they are erotic outcasts who degrade women to a body. However, tension is created if the book is read against the historical period of its appearance. Questioning is at the core of his novel, he raises in the reader the tendency to question his view of the East and the West. In the second chapter of the thesis, the political statement on the novel is posed. It seeks to answer questions of this sort; is he criticizing his country or the West in general? Is he an Easterner or a Westerner? What is the West? How freedom is defined and implemented in the West?

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3.6 Conclusion

Life and death, body and soul, lightness and heaviness, human being and being are concepts that intrigued philosophers, scientists, and religions ever since man's creation. In this chapter, these basic concepts have been explained from religious and philosophical literary perspectives. At the beginning of the discussion, the first people who questioned the invisible power behind the body were the Dyaks and the Sumatrans, they saw that the soul lives and then dwells in other bodies after death; they even thought that using strips on the body during sickness prevents the soul from escaping it. Primitive men also believed that there is a second voice operating the body which they could not explain.

Thriving Ancient Civilizations also tried to uncover the hidden part of the human being. The Greeks thought that the soul resides inside the body, at death it departs and waits for a newborn to reside in. The prevalent thought about the soul was, therefore, based on the belief of transmigration. Famous philosophers as Aristotle, Protagoras, and Socrates championed in questioning the power behind the body. They first distinguished between the psyche and the body. Then, they divided the psyche into three parts which are shared between all living organisms. The human psyche is particular due to the intellect. Plato divided the psyche into three parts, while Aristotle argued that the soul has its own substance that can be salient only through a natural body. Though written evidence is scarce to thoroughly reveal how they conceived the body and the soul, their contributions to the study of the soul and duality exerted influence on later theological interpretations.

The sacred books in the three monotheist religions, Judaism, Christianity, and Islam, clearly explain the soul and the body. The divine power is central to the dual nature that human beings are endowed with. However, the interpretations of the books in Christianity and Judaism differ. The Christians believed that soul, spirit, mind, and flesh were used to label the intricate relationship between the natural being in this world and

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what exists after death. They also believed in life after death, the Day of Resurrection, and Paradise and Hell though there are many divergences between religious groups in Christianity and Judaism. The Islamic religion, gives each concept thorough understanding and appreciation. The concepts of life, death, soul, spirit, and body are explained with reference to the sacred book without extra illusions. The discussion of the concepts soul and body from antiquity was postulated as a background to the study of the novel though Kundera is a radical opponent of religion and deity.

In the second section of the chapter, the emergence of secular literature has been traced from the literature of the seventeenth century till the contemporary scatological novel. James Wood, the pioneer of the secular movement of literature declares that this kind of literature is the slayer of all religions. A total rejection of Metaphysics and supernatural forces behind character action started to sprout in the literature of the nineteenth and twentieth centuries. Existentialism as a movement emerged in the same period and set the stage for more body-oriented works. Authors selected themes that were previously societal taboos. They used characters who are representative of the modern man affected by bodily instincts and influenced by the biological studies of the era. Cast into an age of social and political changes and driven by the power of questioning the surroundings in an attempt to reach an understanding of himself. Some authors ushered in the journey to the discovery and achieved wider readership, while others remained closed to their intellect and daring thoughts about the human body.

In the third part of this chapter, Kundera's novel *The Unbearable Lightness of Being* (1984) has been studied from a philosophical literary perspective. His use of the concepts soul and body and life and death has been approached and explained viz his political and social background. Before explaining the concepts, elaboration of the concepts of life and freedom in Existentialism and other religions was first introduced as part of background literature of the two concepts. After that, Kundera's skill and outstanding placement of characters to act out as players in life under the influence of

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lightness and heaviness and body and soul was demonstrated. The political significance of the novel, however, resides in the encoded messages that he reveals through his characters. The novel poses queries as to whether he is an Easterner criticizing the West, or an Easterner criticizing the East. Since this chapter was devoted to the concepts of lightness and heaviness and body and soul, the thematic analysis is detailed in the second chapter of the thesis. The stylistic analysis of his other novel *Life Is Elsewhere* (1973) is accounted for in the next chapter. How his style affects the reading of the novel as a post-modern work of excellence or a purely-philosophical debate is part of the queries tackled in the fourth chapter of the research.

Chapter Four: Conceptual Metaphors in *Life is Elsewhere*

4.1 Introduction

It is commonly believed that literary discourse is distinguished by the wit of its authors in choosing topics, characters and the language which evokes its particularity from non-literary discourse. Formalist approaches to fiction analysis concentrated on the product of the literary work, rather than its cognitive constructive underpinnings. How the author arrives at such a choice of a statement is only achieved through careful examination of the linguistic elements available to the researcher and the critic in the text. Based on the assumption that human beings think in terms of metaphors, cryptical and straightforward linguistic items are prone to clarifications to the lay reader. Hence, the complex language of Shakespeare, or the grand style of Milton become easy for the reader under the cognitive theory of metaphors offered by Lakoff (1992) and Turner (2003) et.al. Further developments in the field of cognition and language prove that blending is the process that every person undergoes to understand a simple statement or a strikingly unconventional, absurd, or surrealist declaration, piece of music, or a picture. CM theorists use capitalized statements that link the two domains by which mappings are generated. They name them schemas when small capital letters are used instead. Important of which is the explanation of blending between the source and the target domains that Fauconier & Turner (2002) came up with. It has been used widely in literature for its possible interpretations at both formal and thematic levels.

In the second chapter of the thesis, reference to the cognitive poetic framework as a means to interpret the highly unconventional novel, *The Unbearable Lightness of Being* (1984) has been elaborated. In this part of the work, instead, the cognitive study of *Life Is Elsewhere* (1973) is provided to highlight similarities and contingencies between the two novels, and to further confirm the utility of such methods in reading the purely abstract nature of the post-modern works of the same caliber. As the title suggests, the novel in question is viewed as an extended form of narrative that is essentially built on metaphors. The author, unlike the first studied novel, connects words from disparate domains to create tension that would puzzle the reader. Witness, Kundera's wit at intermingling art and history into a homogenous often contradictory themes, and his conscious awareness of the importance of judging history to better understand present actions, his novel is a call to an interpretation

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elsewhere, beyond the available critical approaches. The cognitive poetics framework along with the cognitive theory of metaphor may offer just that *elsewhere* notion in the forthcoming sections.

4.2 Strategic blending of counterfactuals in *Life Is Elsewhere*

Kundera is a post-modern writer par excellence. He leveled the novel to higher degrees of abstraction. Having had a thorough knowledge of the classics and excelling in aesthetics and the newly-developed idea of abstract epistemology, he endowed his works with a constant installation of countersubjects that provide a window to his thinking literary mind. Using a deconstructionist approach to analyzing the works of Kundera, Jacques Derrida claims that his reduction of reason to the human experience of it opens a new epistemological œuvre that would better explain his works viz history and human existence. He literally asserts:

If the truth of reason is really our experience of it, it is relative anyway. So, we need new kinds of knowledge to deal with this relative world, new unheard of thoughts, 'qui se cherchent a grave; travers ta mémoire des vieux signes' [sought from the memories of old signs] this is exactly what Kundera will discover in his folk culture- memories of old signs- which will offer the possibility of an identity, a spiritual or psychological homeland waiting to be repossessed by him. (Bloom, 2003:134)

In the present novel, the author brings to the fore topics of concern to the post-modern and contemporary reader. By juxtaposing the modern with the old, and heralding man's importance in shaping and disturbing history, he brilliantly blends inputs as concepts in his novels. The novel provides a rich world that can be analyzed under the text world hypothesis. In the remaining paragraphs, the novel's structure, which is ultimately the same as that of the first studied novel, is described; in addition to the contents and the themes treated to reach a compromise between the author's search for the second life and the character's second-self.

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As we have demonstrated in the second chapter, the textual universe is the sum total of the blendings and mappings between inputs both in the author's mind and the reader's. Identifying the inputs, or domains in the cognitive theory of language, offers a clue to better interpret the text. Our conceptual system is based on metaphors, while schemas remain active as we read the text. The first image schema that readers would encounter is the title of the novel. Life is an abstract word that most resort to metaphors to make it tangible or explainable, but Kundera moves beyond what is commonly used to give it another metaphor ; another label. The concept of life in this case is used as a domain and elsewhere as a target; the common ground of comparison is unknown and abstract. Stockwell (2002) previously announced the multiple levels of literary metaphor complexity, one of which is the absence of the common ground. Blending, however, may offer an alternative solution as the emergent blend can be enriched by the reader's prerequisites and his literary encyclopedia. Though the reader may be crushed by the title *life is elsewhere*, his capacities of mapping make the analogy bearable.

The salient metaphor in the title reveals the abstract nature of the novel, the impossibility of life as conventionally known. It presents a new world of opposites and counterfactuals as that of *The Unbearable Lightness of Being* (1984). The latter suggest narrative as an aesthetic and ethic based on reasoning. The work, thus, is essentially abstract, and it pinpoints the author's skill at making narrative a form of art and a call to history as the core of man's existence. Though Kundera is best known for his play with words and concepts, the word elsewhere has been used as title in the novel under study and one of his articles *Comedy Is Elsewhere*. The idea of man's constant search for a meaningful life, hence, is the thematic core of most novels. Is his fascination with existence as suppression of meaningful life an indication that his works are best and only, to some extent, read as existential? In other words, is Kundera's *Life Is Elsewhere* (1973) an existential novel? Answers to these questions are provided in the next paragraphs.

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Since the text world theory is based on blending between counterfactuals, the reader is faced with striking image schemas from the onset of the work. Life and elsewhere belong to two different inputs, though elsewhere refers to places and events, it can be included in life experiences. Therefore, the textual universe is based on opposites, antagonizing the common conceptions of life, love, and poetry that would people the themes of the novel. Another possible blending is above the thematic level. His use of the metaphor 'life is elsewhere' is a reconsideration of literary language, and literature on the whole! Noticeable to the critics, the blending that Kundera uses in the novel makes the reader refer back to modernist works of the same importance. Most critics liken it to *A Portrait of An Artist As A Young Man* (1916). One critic asserts:

Once again, we notice the narrator's cool with probe and peel away layers of self-delusion and masquerade (...) Kundera offers a very special blend of sympathy and cynicism, irony and affability that is unmatched in our literature. (qtd in Life Is Elsewhere, 2000)

For reasons of clarity and tension at the same time, the author combines the themes of his works with the metaphors he uses as titles. In the previously studied novel, two words from different domains have been studied as two inputs. In this novel, instead, the domain and the target are strikingly different. Literary metaphoricity is excellently revealed between life and elsewhere. Kundera invites the reader to reconsider the domain, life, in light of the target 'elsewhere. Is it a life that is different from the one we know it? Is his view of life as residing in another place a revelation of his criticism of his homeland, or the political regime prevalent in Europe at the time the novel was written? Is it reminiscent of the fact that his philosophy denies eternal return? Or, simply put, does the analogy reveal his well-known theme of migration which requires movement from one place to another, from one life to another--elsewhere? Perhaps, if not surely enough, the above questions are likely raised in the mind of the reader upon noticing the title. Stockwell (2002) called the process of thinking the domain in light of the newly introduced target as *interanimation* which in turn gives cues to the *megametaphor* set in the novel.

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Megametaphor is a conceptual feature that runs throughout the text and can contribute to the reader's sense of the general meaning or gist of a work and its significance. Specific realizations of the numerous metaphors that occur in the text and accumulate into the sense of a megametaphor are, by contrast, micrometaphors. (111)

The idea of life as unfulfilled in its ordinary nature and place, then, is the recurrent metaphor in the novel. After reading the story of the characters, confirmation or rejection of the idea will be verified. The novel is divided into parts as in the first studied novel, *The Poet is Born*, Xavier, *The Poet Masturbates*, *The Poet On The Run*, *The Poet Is Jealous*, *The Middle-Aged Man*, and *The Poet Dies*. The succession of parts can be described as the life journey of the poet whose name is revealed in the contents rather than the titles. The novel narrates the story of the poet Jaromil from conception to death. How he was conceived and neglected by his father is the starting point of reconsidering life as conventionally known.

Parents are usually the happiest upon expecting an offspring, but the poet's father is the reverse. His mother's devotion and commitment shape his life, identity, and career as a poet, instead. She represented the ideals of motherhood. The idea of 'elsewhere' is apparent in the unrecognizable place and time of her son's conception. She ponders in finding an answer to where and when he was conceived which the novel starts with. We, then, read about her marriage with the engineer and her family's background. Escape from her life as a rich young lady to live with the powerless engineer involved an escape to an unrecognized destiny. The latter brought her an unwilling father who disdained her and her son. The author comments on his escape:

(...) the man who had been so avid for a love adventure was afraid of a life adventure, and had no wish to join her in a journey to the stars. But we already know that on this occasion, too, her self-regard withstood her lover's chilly response. (...)Maman's body, long at the mercy of a lover's gaze, entered upon a new phase of its history. (Life Is Elsewhere, 1973: 8)

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It is clearly stated in the quoted passage that Kundera is constantly victimizing the powerless over the powerful, including his portrayal of women though they possess what qualifies them to be powerful. In *The Unbearable Lightness of Being* (1984), he presented two versions of women who celebrate lightness and weight, but they ultimately fail. Theme wise, the woman in this second novel resorts to alternatives as a means of estrangement from her ordinary life. She searched for a proper name for her son and gave importance to every step in his life development. She longed for meaning in the isolation of the Virgin Mary, and longed for the name Apollo (*he who has no human father*) for her son. Her world is richly embroidered with the tasks towards her son to live another life 'elsewhere' different from hers. The reader would possibly find her fascination with difference a longing for happiness and meaningful life. Is it achievable and continuous? Is her love for her son a common motherhood instinct, or her 'life is elsewhere'? Analyzing her virtual discourse world would offer answers in the coming section.

The same metaphor of life is present and repeated throughout the novel. The hero of the novel Jaromil is the champion of longing for difference. The author, brilliantly, describes youth and career as intoxicated by unachievable significance as seen and felt by the individual. Poetry is usually described as the highest form of feeling, imagination, and willful transformation from the real to the fictitious. What is unfulfilled in the real life is better revealed in poetry. It has taken various themes and shapes throughout the years and reached its zenith in the Romantic era. The author is fascinated with the classics, so the old is his slogan. In the character of Jaromil, both poetry equated with old and transported with youth and revolution, are the two extremes Kundera plays with. His view of youth and revolution reads:

Revolution and youth are closely allied. What can revolution promise to adults? To some it brings disgrace, to others favor. But even that favor is questionable for it affects only the worse half of life, (...) the uncertainty of revolutionary times is an advantage for youth, because it is the word of the fathers that is challenged. How exciting is the entry into the age of maturity of the shattered rampants of the adult world. (Life Is Elsewhere, 1973: 151)

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It should be stated, indeed, that the megametaphor in this novel is the title itself. The latter involves a virtual world that is distinct from our usual conceptions of life. How the author succeeds in maintaining the blend between counterfactuals throughout the work relies on the reader's type and level of reading. Reading the novel without recourse to its historical and social settings remains tentative. Henceforth, the blending theory and the conceptual metaphor hypothesis cannot effectively account for every type of reading the unconventional works of Kundera. In *The Unbearable Lightness of Being* (1984), the author helps the reader connect counterfactuals by introducing the idea of eternal return and Parmenides' opposites, in the present novel; however, his embedded themes would make the mapping process a second-hand operation under the conceptual megametaphor of life and elsewhere.

The words life and elsewhere, as we have explained above, alienate the reader from the common dwelling place of the characters. It also suggests a striking contrast between life in modern times and in the classical era. The words strike, contrast, and alienate are realizations of the conceptual metaphor *Seeing Is Being Hit* which would be possibly generated by the title. The degree of coherence of this generated metaphor in the contents of the novel would determine whether the cognitive model analysis is relevant to the analysis of the novel. Contrastively, the titles of the novel indicate a counterpart to the first generated metaphor. The story of Jaromil starts from the day he was conceived to every detail about his developmental stages. Life Is A Journey would be the second metaphor that contradicts the title set by the author. Kundera, however, is particularly acknowledged for placing oppositions on a par to create tension and openly state his particular style as an Easterner. The use of the attractive metaphor of life as a title, would hook the reader to question life as lived and experienced by writers of the same origin, and to voice their claim in the Western world. He postulates that:

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The importance of modern literature from Prague, Budapest or Warsaw does not lie in the fact that it criticizes political regime, but that 'it offers new testimony about mankind in a social or political setting which people in the 'West' cannot even imagine. (Kundera, 1977)

Jaromil's life is a blend of counterfactuals. The day of his conception is decided by his mother's wish which belongs to her longing for a different life from her family's. Out of three alternatives, she decided that he was conceived on a *sunny summer morning behind a huge boulder silhouetted against a green valley traditionally favored by the citizens of Prague for Sunday outings*. (*Life Is Elsewhere*, 1973: 2) As he grows up, his mother's affection mingles with his admiration of the artist. She strived to keep him exclusively her companion and deprived him of his human father, but his strong relationship with the artist contradicts her wishes and collapses her ideals of prophetic motherhood. Sooner, we learn that the devoted Jaromil despises the artist and considers his works out-of-date. Jaromil chose poetry and revolution as a means of escape from the grim reality that he lives. A life elsewhere had been available to him in poetry and by joining the Communists, but his choice has turned out awry. As other poets that the author mentioned, his desire for escape by composing poems changes to disdain as he grows up. Undecided and unaware of the meaninglessness of life, Jaromil's character is commented on directly between the following parenthesis:

'Alas! Dear Jaromil, you will never get rid of that feeling! (...) Every time you leave the house, you will carry with you a feeling of reproach, calling you back ! you will walk the world like a dog on a long leash. Even when you are far away, you will still feel the collar around your neck! And even when you are with women, even when you are lying in bed with them, a long leash will be attached to your neck and somewhere far, far away, Maman will hold its end in her hand, feeling from its vibration the shameful movement of your body'. (ibid: 112)

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Kundera's characters seem to sparkle as social agents at first, but their lives are spoiled by their decisions and choices. The effect of oppositions and parallels in the personalities of every character lead to confusion, but deeply enough, they belong to the human condition in a world of contradictions. Though the poet Jaromil seems, at first, an ordinary grown-up individual who vouches for perfection and pride in revolution, his ambitions lead to his downfall. Another counterfactual is generated in the second part of the novel, illusion between reality and dream is given as the character's means of living lives within lives as he wishes. The narrator uses such a technique to portray individuals as weak viz destiny. The degree to which the author succeeded in creating the dream world of the character as part of human endeavor to create meaning in life depends on the reader's religious and cultural background. Analysis of the character's virtual discourse worlds would reveal the uncovered narrative excellence within the character of the poet in the next section. Literally explaining how dreams are important to one's life, Kundera quotes:

The dream is the greatest discovery of modern art since imagination, free from the control of reason and from concern about verisimilitude, venture into landscapes inaccessible to rational thought. (Asher, 1988 : 80-81, qtd in Lu&Yi&Tso)

4. 3 Character analysis in the light of Virtual Discourse Worlds

Almost cynical and introvertly unable to cope with his inner self, Jaromil is the main character whose world of reality and dreams intersect with his longing for change. In the first part of the novel, his conception and childhood are narrated, while other parts successively portray his constant struggle to taste change in love, politics, and life on the whole. The wide scope of characterization in *Life Is Elsewhere* (1973) provides a rich background for the cognitive poetic framework. Following the same character analysis of *The Unbearable Lightness of Being* (1984), Jaromil and his mother are analyzed in the forthcoming paragraphs.

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The epistemic world of Jaromil is basically monitored by his mother's. Deprived of his human father, his mother intervened in every detail in his life. He was raised as a pampered child and praised for every move towards artistic production by his Maman. His talent has grown when he reached five when he was praised for the dog-headed world of his painting by the artist. His belief world, thence, is mostly based on his talent which his mother cultivated since childhood. When the artist declared his admiration of the young Jaromil's painting, his awareness of his grandiose inner world outreached his entire actions. Speaking of that important moment on which Jaromil's existence was decided, Kundera narrates:

For example, it occurred to him that if he were to die the world in which he had been living would cease to exist. At first, this thought just flashed through his mind. But aware now of his inner originality, he did not let the thought escape as so many other ideas had done earlier. He grasped it, examined it from all sides. (Life Is Elsewhere, 1973: 29)

Throughout the first part of the novel, great detail is given to the stages of Jaromil's talent as an artist. His strong belief in the world of his imaginations and artistic achievements grew out of his longing for liberation from the obsessive Maman. His paintings moved from dog-heads to mature daring paintings about nude women. Almost all his novice poems portrayed his experiences and beliefs. His meeting with Magda was soon transformed into rhyming lines. *I am submerged in water and the beating of my heart circles on the surface* (ibid: 57). His strong desire to change the world and to experience it was launched in the lines he wrote. The independence that the latter offered him resulted in a possibility for a second existence and a second-self, afterwards. All of his beliefs, intentions, and speculative extensions are modeled by his talent as a poet. The author's intentions, conversely, outreach the ideals of motherhood and the genre of the novel as a *Bildungsroman* to criticize this type of fiction which prevailed the bourgeois culture at the same era.

Since the novel is about the developmental stages of Jaromil's life as a poet, it follows a successive outline of his childhood, adolescence, and maturity as defined by his inner desire

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for manhood. Once people reach the critical age of adolescence, their beliefs and dream change, or remain the same depending on the surroundings and the precepts set by families. Having been raised in a twice-widowed house, Jaromil's feeling of weakness that emerged from his previously-held belief world of being one and unique has changed. Is it change which shaped the protagonist's desire for manhood? Is Kundera's indication of revolution and change from women raised houses a critic of the feminine character? To analyze the character of Jaromil following the cognitive framework offered by Stockwell (2002) is an obscure task since his intention worlds and belief worlds intersect. Unlike Sabina in *The Unbearable Lightness of Being* (1984), he is weighed down by change which leads to his destruction.

Jaromil's plans to change his world are closely related to his talent as a poet. He envies to move from innocence to experience when he first met the girl Magda. He planned to liberate himself from the intimacy of his mother and to protest against the political system of his country later on by joining the Communists. Jaromil, the once innocent child whose mother indulges him with love words and peace turned to a feverish revolutionist whose admiration of the counter ideas and ideals led to the detainment of old ideas. When he heard the threatening takeover of his country in the radio, he rushed in excitement renouncing, '*At last! It had come! At last!*' Joining the revolution, thence, was his gate towards liberation from the weakness exerted by his family and friends. It made him feel stronger enough to face those people and to change his closed world. He, first, envied revolution in love, then he moved to politics, but the extent to which he succeeded to fulfill the changes in reality remains limited. After arguing with his uncle about the putsch, the author intervenes to comment on Jaromil's actions:

Jaromil made the last remark in anger, almost without thinking (...). He considered himself first and foremost a poet, and even though he held

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revolutionary opinions he was determined never to give up his own words. And yet he had just spoken of capitalist parasites and the dust bin of history. (Life Is Elsewhere, 1973: 119)

It follows from the quoted passage above that the author condemns youngsters of the same sort. Believing in revolution without actually living it is in vein. Kundera, through restricting the intention world of the protagonist, disdains old age with its ideals. He draws parallels between the young poet's life and that of famous poets. Unaware of where his relationship and poems lead in the future, Jaromil, fearful of his fate as an old man and an old poet; his poem, though still novice, recounts the life of a man and a woman, however, if asked about their age, the narrator comments, he would not be able to answer. *He conceived of old age as a situation in which a person had passed maturity, fate had ended, and there was no longer any need to fear that terrible mystery called the future. It was a situation in which all love was final.* (ibid: 128)

Though the novel was written before *The Unbearable Lightness of Being* (1984), the skill of the author in juxtaposing ideas and themes by large is salient in his treatise of man's struggle to achieve full sincere love. Jaromil envies to experience change in terms of adulthood which Kundera equates with mature love. He plans to deliberately change his love for his mother to a revolutionary relationship with the redhead girl. We have demonstrated earlier in the second chapter that Tomas' eroticism belonged to his nature where lightness overrides, but Jaromil's immature sex life is a gate towards maturity and disdain of his past life. Change is his envy, but memory is always there to hinder it. His journey towards change is compared to that of other great poets. Part four starts with the poet on the run which describes the poet Arthur Rimbaud who keeps running away with a collar surrounding his neck. Then Lermontov's escape from his grandmother and her possessive love is portrayed to introduce Jaromil on the run. The intention world of Jaromil is basically motivated by change, youth, and revolution in love and politics. Quoting directly:

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From the moment he tore himself out of his mother's arms, Jaromil had been running and his flight, too, was followed by the echo of battle. It wasn't the rumbling of guns, but the roar of revolution. In an era of revolution a soldier is only decoration and the statesman is the true soldier. Jaromil has been diligently attending the faculty of political science. He has stopped writing verse. (Life Is Elsewhere, 1973: 151)

Following the same criteria of analyzing the virtual discourse worlds of Jaromil, Stockwell's speculative extensions originate from his intentions to change his previously held beliefs. He anticipates success in maturity and his talent as a poet. He considers love the highest achievement in adulthood and strives to achieve it, but his attempts and anticipations in turn remain flawed. On a multitude of occasions, Jaromil wavers in the unbearable domination of his mother and the innocence that his face reveals. He belongs to the kingdom of the weak that Tereza of *The Unbearable Lightness of Being* (1984) is part of, but unlike her, he sprouts with youth, revolution, and poetry. Kundera's intention world, however, is to achieve universality. By mentioning the act of running as a way to escape from the hardships faced by lyrical poets, his implicit criticism of the old generation of poets, especially the 18th century's lyrical poets, is understood via the unfulfilled dreams of Jaromil, besides the futility of the hypothesis he holds about his world. Kundera quotes:

And Perseus Byshe Shelly, who like Jaromil had a girlish face and looked younger than his age, run through the streets of Dublin, he run on and on because he knew that life was elsewhere. And Rimbaud, too, kept running endlessly, to Stuttgart, to Milan, to Marseille, to Aden, to Harare, and then back to Marseille, but by then he had only one leg, and it is hard to run on one leg. (ibid: 170)

The comparison with other poets extends the character Jaromil to the author's critic of the profession itself. Becoming a lyrical poet is inevitably futile as long as perfection is the

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aim. He chose Jaromil's life as the background of his tendency towards poets of the same sort; otherwise the significance of his novel would not be achieved. Describing the reason behind the choice of the poet's story, Kundera in an interview in Canada (1976) comments:

Before I wrote this novel, I read many biographies of poets. Almost all were characterized by the lack of a strong father. The poet was born into a house of women (...) I then discovered for myself the following definition of the poet: a young man who, have left his mother, exhibits himself before the world to which he still hasn't gained entry. (11, qtd in Harper, 1990: 79)

Shifting attention from the world of the poet to the world of the author demands reading the mind of the latter and searching about his attitude towards writing on a global scale. Kundera's style remains restricted to a few who are thoroughly aware of his writings and his philosophy. Stockwell's classification of virtual character worlds can be applied to his characters, but without reference to other resources from which the author takes inspiration, the analysis would be superficial. The second part of the novel includes the three virtual worlds of wishes, dreams, visions, and imaginations of fictions that Jaromil composes. Xavier is the alter-ego of Jaromil, his second-self who possesses qualities that he dreams of. Maturity to Jaromil is the backbone of success and change. His search for weight, however, remains restricted to adulthood and revolutionary love. The fictitious Xavier starts his voyage towards fulfilling manhood through encountering a married woman and locking her husband in a wardrobe. He outreached his desire for success in gaining the woman's attraction towards his courage. The narrator recounting his feeling in that moment as:

Xavier felt that he was once again open to journeys. And there is nothing beautiful than the moment before a voyage, the moment when tomorrow's horizon comes to visit us, to announce its promises. Xavier was lying on crumpled blankets and

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everything melted into a marvelous unity: the soft bed resembled a woman, the woman resembled water, the water seemed like a supple, resilient berth. (Life Is Elsewhere, 1973: 69-70)

Anxious to live the unexpected future as he pleases, Jaromil widens the scope of dream as a way to live different lives. Xavier sleeps, and in sleep he dreams. For him dreaming is a gate to another life since life itself is a dream. His second dream was that of strength in relationships. He desired a blond girl who died of cold sorrowful at his affair with an old lady. Xavier's attraction towards the old lady gave him strength to experience old age and to triumph over the unknown future that Jaromil always fears. After the second dream of the old woman, the author intervenes to comment that the fictitious character that Jaromil creates lives in dreams. His life is a succession of dreams which give weight to his life. He literally explains:

Xavier does not live just one single life that runs from birth to death like a long gray thread. No, he does not live his life but sleeps it, and in that sleep-life skips from one dream to dream. He dreams and in the middle of the dream falls asleep and dreams another dream, so that his sleep is like a series of boxes, one inside another. (ibid: 76)

After realizing that the music of the funeral was about the girl, Xavier joined the blond girl's parents who knew nothing about the cause of her death. He felt disguised and joined them while throwing soil over the coffin. Then, another dream followed where a touch of a soft hand brought peace to his soul. *He knew it was the hand of forgiveness (...) that love continued to live beyond the grave* (ibid: 81). In the succession of dreams, the reader blends multiple worlds to which the character Xavier belongs. His life experiences are given full detail, but unlike the first novel, Kundera prefers the oneiric style of narration. His character is given maturity in writing only which is otherwise unfulfilled. Jaromil's search for maturity and manhood equates his desire for revolution in love and love in revolution, but what is left is crafted in his fictitious second-self. Is Xavier barely Jaromil's second-self? or the author's

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alter-ego? Why would Kundera strategically limit the lives of his characters in dreams or a one sided view of life? Does the strategy of stories within a story successfully reveal the futility of life as Kundera conceives it?

Xavier, floating in his dream, awakes at the most beautiful moments of his life. His desire for revolution reaches its zenith as he betrays his comrades and hides the list in his briefcase. The beautiful woman, who previously locked her husband in a wardrobe, is estranged by his welcoming of the revolution and asks for security which he refuses claiming: ‘*You are beautiful*’, he said ‘*But I must betray you*’. The fictitious character in the second part, hence, is Jaromil’s unrealized self. His second, third, fourth and fifth dreams follow a succession of life experiences that his only one lived life could not fulfill. Like *The Unbearable Lightness of Being* (1984), Kundera rejects the idea of eternal return by giving characters full control of lightness or heaviness as they please, but they are retrospectively struck by the unbearable nature of being. Jaromil, initially succeeds at becoming an artist and a poet, he grows physically and emotionally ventures into manhood, but ultimately fails and his journey ends. In his dream world, interruption is continuous, the reader learns of dreams that overlap, but without positive outcomes. He falls in love, but causes his lover’s death; then he betrays his friends and the married beautiful woman at once.

Throughout the novel, the character Jaromil is given full range descriptions about his life as a poet, and adult, and a middle-aged man. Though this novel is intentionally an artistic work and a philosophical critic of the idea of living two lives, it can also be read as a critic of the Communist putsch of 1948. As an artistic novel, Kundera excels in elevating the novel to a critic of the novel. His account of life’s journey from conception to death without reaching maturity that Jaromil strives to achieve is classified as an anti-Bildungsroman that was prevalent in the Bourgeois literature at that period. The critic Banerjee explains:

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Kundera is taking off from another, more respectable genre of the bourgeois era in literature, the Bildungsroman. Jaromil's life story, with his premature success as an official poet counterpointed by a dubious quest for sexual manhood, is told with the cruel detachment of the satirist. (132, qtd in Harper, 1990: 77)

The cognitive account of genre is still thriving; however, the present novel as part of narratives that open up multiple interpretations can be elaborated in the following part. Before proceeding to the virtual discourse world of Jaromil's mother, it should be noted that previous studies of the novel attributed secondary importance to the study of the character; her effects on her son's life were much discussed than her character. The author prefers her character to be labeled according to her role rather than her character. She is referred to as the poet's mother or Maman. Witness, the minor but important function of the poet's mother, her portrayal as a victim of her love and her society is another indication that Kundera's works hyphenate the female character.

In the first part of the novel, we are introduced to the affair of the poet's mother with the young engineer, her pregnancy, and his refusal in retrospect. Her beliefs originate from the bourgeois culture that she was raised in. Her nostalgic desire to experience change in love drove her to the penniless engineer. Having been raised in a prosperous family, fidelity and marriage before pregnancy were her firm beliefs about her world. She expected equal interest in having a baby from her lover, but she was deceived. He referred her to his gynecologist friend to abort the fetus; instead her parents bribe him for marriage to abide by the norms that bourgeois culture dictates. Kundera's critic of the era extended from the artistic aesthetic to the social aspects of life. He preferred the novel to be anti-bildungsroman and the poet's mother as a member of the bourgeoisie. Her epistemic world is, accordingly, shaped by her background as a prosperous woman that was raised in a rich family. The author narrates:

Her father was the owner of two prosperous Prague pharmacies, and her morality was based on strict

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give-and-take. For her part, she had invested everything in love (...); in turn, she had expected her partner to invest an equal capital of feelings in the common account. To redress the imbalance, she gradually withdrew her emotional deposit and after the wedding presented a proud, severe face to her husband. (Life Is Elsewhere, 1973: 4)

In the last line of the quotation, the reader is informed about her plans to change her world. She willingly changed her emotional submission to revolt and disdain. She started by refusing the changes to the apartment that her husband suggested, and then she was irritated by his sense of humor in moving the statuette of Apollo. Counterparts between the solid belief world of Maman, especially her respect for religious symbols, and the engineer's reaction to the statuette would possibly pinpoint the author's joke on religion. He explains:

It was difficult for the poet's mother to look at the figurine without getting angry. Most of the time either the god was turned so that his rear end faced the room, or else he was converted into a rack for the engineer's hat or his musing head became a stand for the engineer's shoe. (...) In the guise of a joke, he was letting her know that he was rejecting her world and that his submission was only temporary. (ibid: 5)

In the following chapter in the same part, the author explains the longing for change that Maman vehemently opted for in her relationship with the engineer. As an adult attractive woman, she attended university and majored in tennis as obliged by her elder sister. Courtesy in manners and her affair with the family's friend were constraints on her body. She longed for difference and freedom from her family and the conception of her body. Kundera, again, places body and soul on a par where each would vouch to override. The poet's mother, disappointed at her body which deceived her soul's liberation from the restraints of her family and social class. When she met the engineer, her plans to change her world came to the fore. The narrator brilliantly explains:

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On that occasion, the body was deeply (and surprisingly) gratified. The soul quickly forgot its ambition of a scholarly career and hastened to the body's assistance (as a true soul always should). It readily agreed with the engineer's opinions, praised his gay carelessness, and admired his charming /irresponsibility. (Life Is Elsewhere, 1973: 7)

Kundera continuously explores the relationship between body and soul. His detailed description of the characters' physical traits would classify his novels secular par excellence. Maman's body before, during and after pregnancy has been given narrow description. Her disappointed body became stronger and happier when she met the engineer. Though her moral background disdained relationships of the same sort, her body, overwhelming and desirous, tied her to the love affair with the would-be poet's father. The same intrinsic trait of Jaromil to move from innocence to experience is salient in the character of his mother.

Kundera's characters seem to be locked within the limits of their bodies viz the social background in which they were raised. His fascination with the oppositions could be a mirror of his life experience as an x patriot, a young Communist, and a middle-aged exile. Maman's new life under the influence of her love for the engineer sprouted when she got pregnant but his refusal cut through her newly developed fetus. She, deliberately planned to change her disappointment from his abortion proposal to a new love that is firm and eternal. Her life was changed and devotion to her growing belly was her peaceful blessing. The author ultimately demonstrates:

Her body was alive at last and Maman learned to savor the pleasures of physical existence. She longed for the assurance that this new life would prove to be a permanent reality rather than a mere deceptive promise. (...) That is why she enthusiastically welcomed her pregnancy. She contemplated herself, the engineer, and her child, and these three beings seemed to reach the stars and to fill the universe. (ibid: 8)

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The poet's mother social and family background shaped her hypothesis, wishes, and speculations about her life. Though her affair with the engineer was a lead towards her pride in raising a child as a talented poet, she was wittingly convinced that her sense of morals would survive the agony of her husband's reaction to her pregnancy. She hypothesized her motherhood as that of the Virgin Mary and her son as Apollo born to inhuman father. With this idea in mind, the two worlds of speculative extensions and obligation worlds intersect. She paid attention to every stage of the unborn baby's development, and as a child she surveilled every move or sound he uttered. Her love for her baby graciously filled her life anew. Deception gave birth to commitment and a grandiose love for Maman. Retrospectively, her possessive nature would affect her son whose revolutionary actions tore her again. It is, additionally, the case with Tereza in *The Unbearable Lightness of Being* (1984), whatever she does to change her husband's eroticism, she fails. Kundera, interfering to show her felt desire to become a unique mother, narrates:

In the Virgin Mary she unwittingly found her model of motherhood free of the need for human fructification, and she thus created an ideal of mother love in which the father does not interfere. She felt an intoxicating longing for the child to be called Apollo, a name which meant 'he who has no human father'. (Life Is Elsewhere, 1973: 6)

Another dimension through which the poet's mother is studied along with the cognitive poetic framework is the world of wishes, visions, and imaginations that she holds. Maman is a young woman whose bourgeois caliber floats in her love adventure with the engineer. Upon knowing about her pregnancy, overjoyed, she announced it to the engineer, but her wishes of family joy soon collapsed. His refusal made her wishes towards raising her son as her only gate to fulfilling change in her life. Observing the statuette that her husband humiliated, she hoped for resemblance between her unborn baby and the Greek god who was raised without a father.

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She hoped for a resemblance so strong that she could look at her child and imagine this Greek youth to be his real father. She begged the god to use his power and change the past, to change the story of her son's conception, to repaint it as the great Titian once painted a masterpiece over a bungler's ruined canvas. (Life Is Elsewhere, 1973: 5-6)

Kundera's characters create multiple sub-worlds. Their understanding of themselves is showed in the reflections of the mirror. Tereza would look at the mirror to uncover her true self hidden under the weight of her soul and lightness of her body. Sabina prefers to expose her body's joy under infinite lightness, but Maman fancies self definition in the eyes of her husband as reflected in the mirror. Her wish world is revealed when she looked in the mirror. The narrator explains her failure to compromise her deceived love with her hopes in finding true and sincere love for her unborn child as:

Then was our young mother happy at last? Not quite. She writhed between faith and doubt. When she undressed before the mirror, she tried to examine herself through his eyes. Sometimes she seemed enchanting, at other times uninteresting. She surrendered her body to the judgment of someone else's eyes—and that was a source of anxious uncertainty. (Ibid: 8)

In this section, we tried to analyse the two main characters in the novel following Stockwell's cognitive poetic framework. Jaromil, as a champion of lyric poetry and youthful revolution in love and poetry, has taken various dimensionless perspectives towards love and life. He, unwittingly, sprouted in artistic achievement, but his mother's possessive nature and his innocence make his downfall a predestined collapse. Maman, too, had a rich repertoire of virtual worlds that could be analyzed in detail, but her weightlessness brings about her downfall. She found a leap in betraying her bourgeois background, but she surpassed her pain

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with every move and every sound her child made. He composed all her wishes and hopes, but they soon deteriorated as he died at an early age. In the next paragraphs, narrative excellence in the novel is explained under the cognitive framework.

4.4 Narrative control or aesthetic ideal: cognitive narrative reading

The main purpose of this research study is to account for the unstated interpretation of Kundera's novels from a cognitive stylistic standpoint. His style seems at first plain, but his philosophical and psychological treatment of subjects is attributed greater importance than the narratological world that he creates. *Life Is Elsewhere* (1973) is a novel of themes and the life of a young poet. The author excels in the construction of a story inside the minds of the characters that is told by an intelligent psychologically and thematically genius narrator. Kundera brilliantly mixes many narrative techniques to expose his existential and aesthetic ideals. As we have demonstrated earlier, his work is classified as anti-Bildungsroman as far as genre is considered, but his aesthetic side of the novel is herein studied under the cognitive stylistic approach. According to MacDonalds (2001), Kundera's novel is better understood through applying the new way of thinking strategy. His proposal transcends the thematic level to the strategic role of the narrator. He stipulates that *the primary object of criticism is not the story, but what is proposed by any story, the narrator*. (2001) He, further, adds that the best way to study novel under the umbrella term the new way of thinking, is to conduct a formative study under the Free Indirect Discourse method. For reasons of clarity, though the proposed method is close to the cognitive stylistic reading of *Life Is Elsewhere* (1973), the FID is explained underneath:

Free Indirect Discourse—a technique for rendering character's speech of thought. FID does this indirectly in the sense that it transposes pronouns and tenses into the pronoun/tense system of the narratives ordinary sentences (for instance, it may shift a first person into a third person, and a present tense into the past). As a consequence, there is often no formal difference between FID and a plain narratorial statement. (Jahn, 1997: 11)

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It follows from the passage above that the newly-introduced technique of narrative analysis accounts for the form and function of narratives. Cognitive stylistics indeed has its share in the narrow reading of narratives. Undertaking a structural perspective and adding a cognitive dimension, David Herman (2009) proposes a cognitive linguistic framework and extends focalization to conceptualization and construal. In the stylistic tradition, focalization refers to the perspective of narration, the viewer or the speaker of the narrative. However, the concept itself remains detailed offering a clear cut method to delineate the angles of the story. It should not be confused with point of view since it is richer and narrower in perspective. Gennett (1980) defines focalization as:

Focalization is a way of talking about perceptual and conceptual frames, more or less inclusive or restricted, through which participants, situations, and events are presented in a narrative. Thus, in what Gennett calls internal focalization, the viewpoint is restricted to a particular observer or reflector, whereas in what he calls zero focalization, the viewpoint is not anchored in a localized position. (qtd in Brone&Vendaeel 2009:101)

It has been clarified in the hypotheses of this research study that the readings of the two novels are basically cognitive poetic in nature. Some researchers coin the study as cognitive poetic, while others prefer Cognitive Stylistics. Cognitive Narratology, as we have demonstrated in the first chapter, is about the cognitive stylistic readings. That is, a combined research between stylistics and cognitive linguistics. Herman (2009) provided the basic standpoint between the two disciplines to study narratives. Conceptualization and construal are refurnished versions of focalization and perspective, but their application remains restricted to researchers well-versed in the cognitive linguistic domain. Kundera's fascination with variation and oppositions make his narratives rich and complex. In *Life Is Elsewhere* (1973), he mixes multiple techniques in choreographing the life of the young poet Jaromil. His narrator is domineering at times, but the details he provides are intrinsically based on Kundera's existential philosophy.

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By way of reference to the formalist classification of narrative, the novel is a third person narrative in which the story is told by a narrator who knows what characters do, think, and feel. Detailed description of the character of Jaromil and his mother, besides the lives of the other poets make the reader question the genre of the novel itself. Is it a biography of the poet Jaromil or an aesthetic critic of the Bildungsroman? What makes the novel existential and satirical at the same time? When asked about the intention behind writing the novel, Kundera answered:

And so you have written a lampoon of poetry? Not at all! Not a lampoon but a satire. There is no exaggeration in my novel. It is much more an attempt to undertake by means of the novel, a phenomenological description of the lyrical attitude, the lyrical conception of the world. (qtd in Harper, 1990)

Herman's proposition of the cognitive dimension in determining focalization as a process of conceptualization details the analysis of Kundera's narrative techniques. The novel in question can be divided into three narrative techniques, the oneiric style in the second chapter and the digressive narrative voice in the whole story (ibid). From a cognitive perspective, focalization is central to the determination of who sees, speaks, and conceptualizes at the same time. Based on the embodiment people are endowed with, Herman (2009) explains that the same situation can be interpreted and presented in different ways. His version of the cognitive analysis of narrative, however, appeals for the supporters of narrow reading informed by cognitive and stylistic advancements. Before delving into the analysis of the novel, Herman's redefinition of focalization should be first introduced:

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The basic idea behind conceptualization or construal is that the one and the same situation or event can be linguistically encoded in different ways, by means of locutions that are truth-conditionally equivalent despite more or less noticeably different formats. (qtd in Brone& Vendaeel 2009: 103)

The starting point that can be drawn from the novel is that the whole novel is about the story of Jaromil and his mother. The focalizer, or narrator in the general sense is introducing the stories of Maman's life as a bourgeois girl and an adventurous young lady in the first chapter, her possessive nature and its effects on the young Jaromil. The narrator holds a position that alternates between the spatiotemporally narrow perspective to the wider scope image of life as the author understands it. Throughout the novel, the narrator intervenes to comment on the actions and the behaviors of his characters, but the perspectives that originate from the conceptual system of the whole narration vary according to the chapters and the situations. By way of example, three passages from the novel are analyzed following Herman's framework.

They whistled and demanded the floor to answer him. After a while Jaromil rose to his feet, too. His eyes were filled with rage, and the croud was at his back. He said that only the revolution was modern whereas the decadent eroticism and unintelligible images of surrealist art were junk that had no connection with the people. 'What is truly modern?' he challenged the famous poet. Your obscure lines, or we who are building a new world?' He answered his own question: 'There is nothing absolutely modern in the world except the masses of the people, building socialism.' Thunderous applause greeted his words. (Life Is Elsewhere, 1973:161)

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The old radio crackled as Gottwald's words were drowned out by the thunderous acclaim of the croud. All this excited and enthused Jaromil, who was standing in his pajamas in Grandma's room, his neck all bandaged up, shouting hoarsely: At last! It had to come! At last!' (...) He told himself that the crowd gathered in the square had hurled today's date high into the sky where it would shine like a star for centuries. And it occurred to him what a shame it was that on such a glorious day he was stuck at home with Grandma rather than being out in the streets with the people. But before he had time to think this idea through, the door burst open and his uncle appeared, flushed and excited, shouting: 'you hear what's going on? (ibid: 118)

By systematically studying construal in narratives, Herman (2009) digs deeper into perspective to determine how construal and language are shaped to reveal narratives. The degree of granularity or detail given in the text, static or dynamic representation of scenes, and view points on scenes whether distal, proximal, or medial are sub-components that previous theories neglected (104-106). In the quoted passages above, focalization is external and internal with respect to the Gennettian theory. Jaromil's actions and inner feelings are described from a distant observing eye. In the first passage, the conceptual perspective is static rather than dynamic; it is situated at a medial distance from the regarded scene. It follows from that description that the construal is medial in scope.

In the second passage, the conceptual system involved in narration is narrower in scope than the first passage. Jaromil's feelings and expectations about the revolution are revealed in detail. That is the level of granularity is proximal. The same detail is provided whenever Jaromil experiences a situation of blushing, redness, excitement in life, love, and revolution. It is one of the techniques of conceptual narrative structuring system. Selection and foregrounding certain elements over others are among the tools of narration. Kundera's narrator continuously portrays Jaromil as the young child who never grows to maturity, his character is static in terms of maturity, however, his narrative construal is varied. The latter classifies Kundera's works as aesthetic ideals.

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In the same passage, cognitive narratologists analyze it as Jaromil's conceptual structuring system. That is, the perspective is seen from the character's stand point. The focal participants in the conceptual system are Jaromil, Grandma, and his uncle. The scene described is about the feverish desire for revolution that young Jaromil holds. The scene is sequentially scanned from the initial radio announcement to his argument with his uncle. The past tense indicative verbs used in the passage indicate that the scene has been sighted from a temporal viewpoint. The later is situated in the same level as the represented actions, the news, Jaromil's state, then his uncle's arrival. Spatially, the scene is represented from a view point situated in the same plane as the represented action in the first part, then it changes to become different from the hypothetical situation that Jaromil sees outside in the streets. Initially, the view point is distal offering little detail about the outside where streets are full of revolutionaries; it is limited to the radio. Then, Jaromil's actions are described from a proximal viewpoint. His position inside his Grandma's room in his pajamas enthused and excited offer a narrow-scope and highly granular situation.

Within the same passage another conceptual system of conceptualization takes place. Jaromil creates a hypothetical scene based on the outside world that is witnessing revolutionary change after the radio announcement. It is marked by the shift to indirect thought that he evokes, 'he told himself' and 'it occurred to him' are used to transition perspective. Scope and granularity also vary. But only short details are given about the situation in the square, instead, he created another situation where the day is compared to the star shining in the skies for centuries. The perspective view point is henceforth distal and the degree of granularity is low. In the lines that follow, the narrative construal is shifted back to the first scene where Jaromil hurries to his uncle denouncing his reaction towards the news. Detail is given and the scope is medial. Throughout the novel many construal conceptualizations occur which make Kundera's novel an aesthetic ideal and a skillfully-controlled narrative. For further illustration, the third passage is quoted and analyzed underneath.

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He gazed at her, letting her last words reverberate in his mind. Yes, that's how it was. The whole time when he was tormented by loneliness, when he kept throwing himself desperately into meetings and parades, when he kept running on and on, his manhood had already been prepared for him, (...) this room and this commonplace woman whose body had finally created a physical bond between him and the people. (Life Is Elsewhere, 1973: 169)

In the beginning of the passage, Jaromil's triumphant moments over solitude and his mother's possessive nature are described from a scope perspective as he converses with the girl. However, the view point shifts with a confirmation statement, 'yes, that's how it was'. The perspective is wider in scope which would allow the reader to see the whole picture of his journey towards maturity in life. The degree of granularity is less, but its significance is wider. The scene is sequentially scanned and its initial participant is the girl. The past tense indicative verbs, again, indicate that the scene has been temporally seen. Spatially, indeed, the scene is represented from a view point situated on the same level as the represented actions. Jaromil's actions take place in the same room. Another conceptual system is created in the last part of the passage; the transition to the detailed description of the room which linked him to the world is granular. The scope hence is proximal, narrow in scope, and highly granular.

So far, we have catered for the use of the cognitive framework offered by Herman in the study of narrative. The same or nearly equal systematicity will result if focalization theory offered by Stylisticians is applied. Another point at issue is whether the same framework would be used to analyze the second part of the novel. If the same perspective is used, it would yield equal analysis without the distinction between oneiric style and narrative digressions that former stylistic and formalist approaches provide. The novel is dense with narrative techniques that would allow structural, stylistic, and cognitive-inspired analyses. *Life Is Elsewhere* (1973) is a merit of narrative control in that the author allows the reader to live the life story of a young poet, to appreciate his ups and downs, at the same time, read his philosophic ideas about life and his artistic control of the novel. His narrator intervenes in

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every part to reveal his philosophical judgment of life, love and history. The author comments on the artistic significance of the novel:

Already Life Is Elsewhere (...) is not situated exclusively in Prague. True, the protagonist is a native of Prague who never leaves the city. However, the novel's décor is larger than the décor of my protagonist's story. (...) my novel not only deals with events which took place in Prague, but with those in Paris in May 68'; It not only deals with Jaromil (...) but also with Rimbaud, Keats and Victor Hugo. To phrase it technically: the décor of the novel is enlarged by the narrator's digressions throughout Europe. Jaromil's décor is Prague, the novel's décor is Europe. (Elgrably, 10 qtd in Harper, 1990)

4.5 Metaphors of life and love in *Life Is Elsewhere*

The last two decades witnessed advanced developments in the field of cognitive linguistic studies and corpus linguistics as well. Metaphor studies ranged from rhetorical ornaments to structural elements that include sentences, words, and prepositions. The findings of the Conceptual Metaphor Theory (CMT henceforth) classified metaphors at the conceptual level. The way we think is basically metaphorical in nature, and embodiment is the core component of the process of analogy and shaping linguistic structures. Kundera's abstract works waver between reality and fiction, his philosophical ideas make his novels obscure to a conventional ordinary reader. However plain, his diction remains intrinsically revealing and complex analogies are drawn between common sense and his special style. Metaphors, metonymies, similes, and prepositions are the observed elements of Kundera's style. He creates metaphors from two domains that are both abstract which would be difficult for the lay reader to detect. The cognitive-inspired analysis of the aforementioned elements would provide a gate towards uncovering the unrevealed truths about love, life, and revolution as Kundera understands them.

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Under the cognitive poetic framework, both megametaphors and micrometaphors are described. As we have elaborated earlier, the title of the novel and the contents are set against the philosophic orientations of the author. The title denotes life as existing in another place beyond what is commonly known. Estrangement of the reader develops throughout the novel when the author blurs reality and dream, youth and old age, life and love. Strategically aimed at identifying metaphors in language and their significance to the philosophical and the artistic elements in the novel, this chapter caters for the linguistic metaphors in *Life Is Elsewhere* (1973). Rather than taking words as the principle part of a metaphor, their contextual conditioning is emphasized. The meaning of a sentence can be achieved through separating the whole into its parts. From words to the higher level of language, sentences or metaphors are better understood according to the context in which they appear.

The approach that is undertaken in this research is based on the current findings in metaphor research, they all, though, sprang out of the conceptual metaphor theory of Lakoff (1992). Metaphors as lexical units at the level of prepositions, words, and verbs has been the ground of the wider range research conducted by the Pragljaz Group. By analyzing every item in its context as literal or figural is the aim of a narrow reading of language and style in narrative. Kundera's style is often characterized as particular as he uses unconventional metaphors of life and love. However, it is still understood by readers. Whether the word, proposition, or verb is used as literal manifested directly through similes or indirectly as literal metaphors, the dictionaries classify each according its use in context. Every author's diction and intention is intrinsically particular and Kundera is no exception. Many passages are taken as illustrative examples of the rich, and often idiosyncratic style of the author with reference to the Pragljaz Group and Lakoff's elaboration of metaphors of life and love. Placement of characters and the language revealed through them is also part of this analysis as part of the fictional world of the novel. Lodge (1966) explaining the importance of character and language use in the fictional world asserts

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In the fictional world, however, characters rise up before the mind of the artist and, like Adam, he has to name them. Novelists respond to this task in different ways: some delight in the possibilities of symbolic names, while others seen an unobtrusive ordinariness in their names. But even in the latter case a process of selection has taken place, one out of innumerable possibilities has been chosen, and the only possible motive for the ultimate choice is an aesthetic one .(45)

As we have discussed in section 4.4, the aesthetic ideal and narrative control are words probing to the works of Kundera. Though some critics classify *Life Is Elsewhere* (1973) as immature compared to *Laughable Loves* (1974) or *The Unbearable Lightness of Being* (1984). Related to the aspect of aesthetic ideal is the language used in accordance with the state of the author's mind upon writing the novel. In accord with the identification of life as elsewhere metaphor, the frequency of the metaphors used in the novel are identified in the selected passages underneath. The procedure used is basically informed by the Metaphor Identification Procedure University Amsterdam (MIPVU henceforth) since it is strategic and feasible. Passages from every part of the novel are selected instead of the whole text for reasons of scope and space. To begin with, the following passage describing Maman is considered:

Her body was alive at last and Maman learned to savor the pleasures of physical existence. She longed for the assurance that this new life would prove to be a permanent reality rather than a mere deceptive promise. She yearned for the engineer to take her away from university lecture-hall and from her parental home, and to convert a love story into a real life story. That is why she enthusiastically welcomed her pregnancy. She contemplated herself, the engineer, and her child, and these three beings seemed to reach the stars and to fill the universe. (Life Is Elsewhere, 1973: 8)

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The text will be first divided into lexical units, then each will be explained according to its meanings in the Macmillan Dictionary and whether it has been used metaphorically or literally. When the basic meaning and the contextual meaning of the lexical unit differ, it is considered metaphorical. Taking all these aspects at hand, the analysis underneath yields detailed study of the text.

Sentence(1):Her/body/was/alive/at/last/and/Maman/learned/to/savor/the/pleasure/of/physical/ existence.

a. Alive (Adjective)

Contextual meaning: the meaning of the adjective alive in this sentence as given in MacMillan is sense (2) which means 'full of energy and feeling happy and excited'

Basic meaning: the basic meaning stated in the dictionary as sense (1) is 'the fact of living and not dead'.

Sufficiently distinct: yes, the basic meaning is related to fact and the contextual meaning to feelings.

Comparison: yes, we can refer to excitement by the word alive.

Decision: the lexical unit 'alive' is related to metaphor and is thus used indirectly.

b. Physical (adjective)

Contextual meaning: the meaning of the adjective physical in this sentence as given in MacMillan is sense (4) which means 'used about activities that involve people touching or hitting each other a lot. And specifically (b) 'used about sexual activity'.

Basic meaning: the basic meaning stated in the dictionary as sense (1) is 'relating to your body rather than your mind'.

Sufficiently distinct: yes, the basic meaning is related to all what is related to the body, and the contextual meaning refers to an act between two human beings .

Comparison: yes, we can refer to sexual relationships by the adjective physical..

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Decision: the lexical unit 'physical' is related to metaphor and is thus used indirectly.

Sentence(2): She/longed for/the/assurance/that/this/new/life/would/prove to/be/a/permanent/ reality/ rather/ than/ a mere /deceptive promise.

a. New (Adjective)

Contextual meaning: the meaning of the adjective 'new' in this sentence as given in MacMillan is sense (5) which means 'a new day, year, life etc is the start of a particular period of time, especially one that you hope will be happier or more successful'.

Basic meaning: the basic meaning stated in the dictionary as sense (1) is 'recently created, built, invented, or planned'.

Sufficiently distinct: yes, the basic meaning is related to actions and the contextual meaning to transmission from a state to another.

Comparison: yes, we can refer to changes in life by the word new.

Decision: the lexical unit 'new' is related to metaphor and is thus used indirectly.

b. Life (noun)

Contextual meaning: the meaning of the noun 'life' in this sentence as given in MacMillan is sense (2) which means 'your particular way of living and the experiences that you have'.

Basic meaning: the basic meaning stated in the dictionary as sense (1) is 'the period of time from someone's birth until their death'.

Sufficiently distinct: yes, the basic meaning is related to a period of time, and the contextual meaning refers to the manner of concrete actions conduction.

Comparison: yes, we can refer to particular type of living by the adjective life.

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Decision: the lexical unit 'life' is related to metaphor and is thus used indirectly.

c. Prove (verb)

Contextual meaning: the meaning of the verb 'prove' in this sentence as given in MacMillan is sense (2) which means 'if something proves to have a particular quality, things happen that show it has that quality'.

Basic meaning: the basic meaning stated in the dictionary as sense (1) is 'to provide evidence that shows that something is true'.

Sufficiently distinct: yes, the basic meaning is related to concrete actions, and the contextual meaning refers to the value of things and the significance of actions.

Comparison: yes, we can refer to the quality of things or the consequence of actions by the verb 'prove'.

Decision: the lexical unit 'prove' is related to metaphor and is thus used indirectly.

d. Reality (noun)

Contextual meaning: the meaning of the noun 'reality' in this sentence as given in MacMillan is sense (2) which means 'a fact, event, or situation as it really exists'.

Basic meaning: the basic meaning stated in the dictionary as sense (1) is 'the real character or nature of things, not what you imagine or think is possible'.

Sufficiently distinct: yes, the basic meaning is related to truth-related nature of things as opposed to fiction, and the contextual meaning refers to concrete and authentic event or situation.

Comparison: yes, we can refer to the situations and events as they really exist by the noun 'reality'.

Decision: the lexical unit 'reality' is related to metaphor and is thus used indirectly.

e. Mere (adjective)

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Contextual meaning: the meaning of the adjective 'mere' in this sentence as given in MacMillan is sense (2) which means 'used for emphasizing the importance or influence of something, although it seems like only a small thing'.

Basic meaning: the basic meaning stated in the dictionary as sense (1) is 'used for emphasizing that something is small or unimportant'.

Sufficiently distinct: yes, the basic meaning is related to emphasizing something to show its unimportance and the contextual meaning is the opposite. It shows the impact small things have.

Comparison: yes, we can refer to the importance of small things as having great value by the word 'mere'.

Decision: the lexical unit 'mere' is related to metaphor and is thus used indirectly.

f. Deceptive (adjective)

Contextual meaning: the meaning of the adjective 'deceptive' in this sentence as given in MacMillan is sense (2) which means 'trying to trick someone by telling them something that is not true'.

Basic meaning: the basic meaning stated in the dictionary as sense (1) is 'something that is deceptive seems very different from the way it really is'.

Sufficiently distinct: yes, the basic meaning is related to a state, and the contextual meaning refers to actions of verbal trickery.

Comparison: yes, we can refer to the act of tricking people by the adjective 'deceptive'.

Decision: the lexical unit 'deceptive' is related to metaphor and is thus used indirectly.

Sentence (3): She/ yearned/ for/ the/ engineer/ to take/ her/ away from/ university/ lecture-hall/ and/ from/ her/ parental/ home/, and/ to convert/ a love/ story/ into/ a/ real/ life/ story/.

a. For (preposition)

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Contextual meaning: the meaning of the preposition 'for' in this sentence as given in MacMillan is sense (10) which means 'used for showing that your feelings are directed towards a particular person or thing'.

Basic meaning: the basic meaning stated in the dictionary as sense (1) is 'intended to help or benefit someone/something'.

Sufficiently distinct: yes, the basic meaning is related to intentions and the contextual meaning to the action of showing feelings.

Comparison: yes, we can refer to the noticeable feelings by combining for with the verb yearn.

Decision: the lexical unit 'for' is related to metaphor and is thus used indirectly.

b. Convert (verb)

Contextual meaning: the meaning of the verb 'convert' in this sentence as given in MacMillan is sense (2) which means 'to change your beliefs, especially your religious beliefs, or to persuade someone to do this'.

Basic meaning: the basic meaning stated in the dictionary as sense (1) is 'to change from one system, use, or method to another, or to make something do this'.

Sufficiently distinct: yes, the basic meaning is related to change system, use, or method from one state to another, but the contextual meaning is related to ideological change.

Comparison: yes, we can refer to change in beliefs by the word convert.

Decision: the lexical unit 'convert' is related to metaphor and is thus used indirectly.

c. Into (preposition)

Contextual meaning: the meaning of the preposition 'into' in this sentence as given in MacMillan is sense (4) which means 'used for stating the result of a change'.

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Basic meaning: the basic meaning stated in the dictionary as sense (1) is 'used for showing movement.'

Sufficiently distinct: yes, the basic meaning is related to acts and the contextual meaning for stating the result of a change.

Comparison: yes, we can refer to the result of a change by the preposition 'into'.

Decision: the lexical unit 'into' is related to metaphor and is thus used indirectly.

Sentence (4): *That/ is/ why/ she/ enthusiastically/ welcomed/ her/ pregnancy.*

a. Welcomed (verb)

Contextual meaning: the meaning of the verb 'welcome' in this sentence as given in MacMillan is sense (2) which means 'to say that you approve of something that has happened or that you are pleased about it.'

Basic meaning: the basic meaning stated in the dictionary as sense (1) is 'to greet someone in a polite and friendly way when they have come to see you or to help you.'

Sufficiently distinct: yes, the basic meaning is related to doing while the contextual meaning is related to saying.

Comparison: yes, we can refer to verbal approval and satisfaction by the verb 'welcome'.

Decision: the lexical unit 'welcome' is related to metaphor and is thus used indirectly.

Sentence (5): *She/ contemplated/ herself/, the/ engineer/, and/ her/ child/, and/ these/ three/ beings/ seemed/ to reach/ the stars/ and/ to fill/ the universe.*

a. Universe (noun)

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Contextual meaning: the meaning of the noun 'universe' in this sentence as given in MacMillan is sense (2) which means 'someone's life'.

Basic meaning: the basic meaning stated in the dictionary as sense (1) is 'space and everything that exists in it, including the Earth and all the other planets'.

Sufficiently distinct: yes, the basic meaning is related to concrete objects while the contextual meaning refers to an abstract idea about a person's life.

Comparison: yes, we can refer to life as experienced by a person by the word universe.

Decision: the lexical unit 'universe' is related to metaphor and is thus used indirectly.

Hitherto, one passage from the first part of the novel has been analyzed following the MIPVU method to identify linguistic metaphors in the novel. However, due to the scope of the research, we cannot do full justice to the whole text. Two excerpts are analysed, the first about the first focal character Maman, and the second about the young poet Jaromil. In the remaining pages of the chapter, description of Jaromil as a young poet besides Kundera's idea of youth and revolution are analyzed as part of the conceptual universe of the author and the text therein. In part four, he assumes:

Revolution and youth are closely allied. What can revolution promise to adults? To some it brings disgrace, to others favor. But even that favor is questionable for it affects only the worse half of life, and in addition to advantages it also entails uncertainty, exhausting activity, and upheaval of settled habits. (...) the uncertainty of revolutionary times is an advantage for youth, because it is the word of the fathers that is challenged. How exciting is the entry into the age of maturity of the shattered ramparts of the adult world. (Life Is Elsewhere, 1973: 151)

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Sentence(1): Revolution/and/youth/are/closely/allied.

a. Allied (adjective)

Contextual meaning: the meaning of the adjective 'allied' in this sentence as given in MacMillan is sense (2) which means 'related because of having shared qualities or interests'

Basic meaning: the basic meaning stated in the dictionary as sense (1) is '[only before noun] belonging to or connected with the countries that united to fight against Germany in world wars i and ii, or against Iraq in the Gulf War.'

Sufficiently distinct: yes, the basic meaning is related to a historical political fact, and the contextual meaning refers to a relationship between two entities or concepts.

Comparison: yes, we can refer to the closely-knit relationship between two entities by the adjective 'allied'.

Decision: the lexical unit 'allied' is related to metaphor and is thus used indirectly.

Sentence(2): What/can/revolution/promise/to/adults?

a. Promise (verb)

Contextual meaning: the meaning of the verb 'promise' in this sentence as given in MacMillan is sense (2) which means 'to make it seem likely that something will happen'

.Basic meaning: the basic meaning stated in the dictionary as sense (1) is 'to tell someone that you will definitely do something'

Sufficiently distinct: yes, the basic meaning is related to the act of telling while the contextual meaning is related to confirmation of the act.

Comparison: yes, we can refer to accurate prediction by the verb 'promise'.

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Decision: the lexical unit 'promise' is related to metaphor and is thus used indirectly.

Sentence (3): *To/some/it/brings/disgrace/, to/others/favor.*

a. To (preposition)

Contextual meaning: the meaning of the preposition 'to' in this sentence as given in MacMillan is sense (6) which means 'when someone is affected by something.'

Basic meaning: the basic meaning stated in the dictionary as sense (1) is 'used as part of an infinitive. used for forming an infinitive that is the subject, object, or complement of a verb, or is the complement of an adjective, noun, or pronoun. Also, used for showing the purpose of an action'

Sufficiently distinct: yes, the basic meaning is related to the purpose of an action and the contextual meaning for stating the affected person as a result of something.

Comparison: yes, we can refer to the result of something o someone by the preposition 'to'.

Decision: the lexical unit 'to' is related to metaphor and is thus used indirectly.

b. Bring (verb)

Contextual meaning: the meaning of the verb 'bring' in this sentence as given in MacMillan is sense (4) which means 'to be the cause of a state, situation, or feeling'

Basic meaning: the basic meaning stated in the dictionary as sense (1) is 'to take someone or something from one place and have them with you when you arrive somewhere else.'

Sufficiently distinct: yes, the basic meaning is related to the act of displacement from one position or place to another, while the contextual meaning is related to being the cause of a state or situation, or even feeling.

Comparison: yes, we can refer to the state of causing a specific situation, feeling, or state by the verb 'bring'.

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Decision: the lexical unit 'bring' is related to metaphor and is thus used indirectly.

c. To (preposition)

Contextual meaning: the meaning of the preposition 'to' in this sentence as given in MacMillan is sense (6) which means 'when someone is affected by something.'

Basic meaning: the basic meaning stated in the dictionary as sense (1) is 'used as part of an infinitive. used for forming an infinitive that is the subject, object, or complement of a verb, or is the complement of an adjective, noun, or pronoun. Also, used for showing the purpose of an action'

Sufficiently distinct: yes, the basic meaning is related to the purpose of an action and the contextual meaning for stating the affected person as a result of something.

Comparison: yes, we can refer to the result of something o someone by the preposition 'to'.

Decision: the lexical unit 'to' is related to metaphor and is thus used indirectly.

d. Favor (noun)

Contextual meaning: the meaning of the noun 'favor' in this sentence as given in MacMillan is sense (2) which means 'support or admiration from people'.

Basic meaning: the basic meaning stated in the dictionary as sense (1) is 'something you do for someone in order to help them'.

Sufficiently distinct: yes, the basic meaning is related to concrete action while the contextual meaning refers to an abstract entity related to feelings.

Comparison: yes, we can refer to support and admiration from people by the word favor.

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Decision: the lexical unit 'favor' is related to metaphor and is thus used indirectly.

Sentence (4): But/even/that/favor/is/questionable/for/it/affects/only/the/worse/half/of/life/, and/in/addition/to/advantages/it/also/entails/uncertainty/,exhausting/activity/,and/upheaval/of/settled/habits.

a. Questionable (adjective)

Contextual meaning: the meaning of the adjective 'questionable' in this sentence as given in MacMillan is sense (2) which means 'probably not good, honest, or worth admiring.'

Basic meaning: the basic meaning stated in the dictionary as sense (1) is possibly not true, accurate, or not complete.'

Sufficiently distinct: yes, the basic meaning is related to truth-value of things, and the contextual meaning refers to bad quality of things, ideas, or feelings.

Comparison: yes, we can refer to the actions, feelings, or ideas that inauthentic by the adjective 'questionable'.

Decision: the lexical unit 'questionable' is related to metaphor and is thus used indirectly.

Sentence

5:

the/uncertainty/of/revolutionary/times/is/an/advantage/for/youth/,because/it/is/the/word/of/the/fathers/that/is/challenged.

a. Fathers (noun)

Contextual meaning: the meaning of the noun 'fathers' in this sentence as given in MacMillan is sense (4) which means 'people in your family who lived long before you.'

Basic meaning: the basic meaning stated in the dictionary as sense (1) is 'your male parent. People often call their father Dad or, especially if they are

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young children, Daddy. In the past, people often called their father Father or Papa.'

Sufficiently distinct: *yes, the basic meaning is related to the male parent while the contextual meaning refers to ancestors.*

Comparison: *yes, we can refer to ancestors by the word 'fathers'.*

Decision: *the lexical unit 'fathers' is related to metaphor and is thus used indirectly.*

b. Word (noun)

Contextual meaning: *the meaning of the noun 'word' in this sentence as given in MacMillan is sense (4) which means 'if someone gives you a word of something such as advice, praise, or warning, they advise, praise, or warn you.'*

Basic meaning: *the basic meaning stated in the dictionary as sense (1) is 'a single unit of written or spoken language'.*

Sufficiently distinct: *yes, the basic meaning is related to the graphic form of the sound while the contextual meaning refers to sayings and warnings by people.*

Comparison: *yes, we can refer to sayings and warnings by the word 'word'.*

Decision: *the lexical unit 'word' is related to metaphor and is thus used indirectly.*

Sentence 6: *How/exciting/is/the/entry/into/the/age/of/maturity/of/the/shattered/rampants/of/the/adult/world.*

a. How (adverb)

Contextual meaning: *the meaning of the adverb 'how' in this sentence as given in MacMillan is sense (2) which means 'used for asking or saying what quantity, distance, age, etc. something is, or to what degree something is true.'*

Basic meaning: *the basic meaning stated in the dictionary as sense (1) is 'in what way.'*

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Sufficiently distinct: yes, the basic meaning is related to the manner things are done while the contextual meaning refers to the degree something is true.

Comparison: yes, we can ask about the truthfulness of something by the word 'how'.

Decision: the lexical unit 'how' is related to metaphor and is thus used indirectly.

b. Age (noun)

Contextual meaning: the meaning of the noun 'age' in this sentence as given in MacMillan is sense (3) which means 'a period in history.'

Basic meaning: the basic meaning stated in the dictionary as sense (1) is 'the number of years that someone has lived.'

Sufficiently distinct: yes, the basic meaning is related to the sum total of lived years while the contextual meaning refers to specific period in history.

Comparison: yes, we can talk of periods in history by the word 'age'.

Decision: the lexical unit 'age' is related to metaphor and is thus used indirectly.

c. Maturity (noun)

Contextual meaning: the meaning of the noun 'maturity' in this sentence as given in MacMillan is sense (2) which means 'full growth, or completed development.'

Basic meaning: the basic meaning stated in the dictionary as sense (1) is 'the qualities and behavior that you would expect of a sensible adult.'

Sufficiently distinct: yes, the basic meaning is related to the qualities that make up adolescence, while the contextual meaning refers to its application in situations of full growth or development.

Comparison: yes, we can refer to full development and growth by the word 'maturity'.

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Decision: the lexical unit 'maturity' is related to metaphor and is thus used indirectly.

d. World (noun)

Contextual meaning: the meaning of the noun 'world' in this sentence as given in MacMillan is sense (3)-b which means 'used about the particular type of place or situation in which someone lives or works'.

Basic meaning: the basic meaning stated in the dictionary as sense (1) is 'the planet that we live on.'

Sufficiently distinct: yes, the basic meaning is related to the concrete planet we live on, while the contextual meaning refers to the distinct situation in which someone lives which is related to age.

Comparison: yes, we can refer to the distinct situation that characterized living in a particular place and time by the word 'world'.

Decision: the lexical unit 'world' is related to metaphor and is thus used indirectly.

The application of the MIPVU method to describe the novel yielded important insights about the metaphoric nature of Kundera's narrative textual universe. Apart from the stated metaphors of life, love, and politics in the title and throughout the whole novel, lexical units that are commonly believed to be part of the literal counterpart have been genuinely metaphorically used. It is, therefore, another foray of research that the cognitive stylistic framework offers unlike previously restricted hermeneutic approaches.

4.6 Conclusion

Metaphor as a linguistic literary device and a conceptual base for reasoning, analogies, and virtual textual universe has been the focal point of analysis in the fourth chapter of this research. It is argued that the reader's interest in strikingly unconventional structures in literature is basically originated from the textual universe that the author creates in the text. The title of the novel under study denotes another location for life as opposed to the life

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readers are familiar with, however, after digging deeper into the lives of the two focal characters, Maman and Jaromil, adjustment to the 'elsewhere' domain is facilitated. Kundera's obsession with unconventionality in terms of style, language, and themes is apparently noticeable in the upheavals of life, love, and revolution as Jaromil experiences. His indictment against lyric poetry, the Bildungsroman, and politics of the era are mingled to form a novel of theme words, and a multiple level focalization.

In the first part of the chapter, the counterfactual blends have been explained following the same framework studied in *The Unbearable Lightness of Beings* (1984). The salient metaphor in the title reveals the abstract nature of the novel, the impossibility of life as conventionally known. It also sustains the existential orientation of the author. Considered as a post-modern wit with an existential flavor, the novel's title sets the stage for unconventional countersubjects, themes, and narrative devices to unfold throughout the reading process. The questions of existence, political oppression, and artistic excellence have been encompassed in the analysis. Kundera's characterization has also been observed compared to Tereza and Sabina in the first novel. He is constantly victimizing the powerless over the powerful, including his portrayal of women though they possess what qualifies them to be powerful. Maman is a victim of love and obsession with decoding her son's fate. In the character of Jaromil, The author, brilliantly, describes youth and career as intoxicated by unachievable significance as seen and felt by the individual. The whole set of details that have been described in the chapter are predisposed by the virtual textual universe of rich blends.

The second part of the chapter dealt with deeper character analysis under the virtual discourse worlds of each. Jaromil's belief world is mostly based on his talent which his mother cultivated since childhood. All of his beliefs, intentions, and speculative extensions are modeled by his talent as a poet. The author's intentions, conversely, outreach the ideals of motherhood and the genre of the novel as a *bildungsroman* to criticize this type of fiction which prevailed the bourgeois culture at the same era. In the same vein, the second character Maman has been analyzed. It should be noted that previous studies of the novel attributed

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secondary importance to the study of the character; her effects on her son's life were much discussed than her character. The author prefers her character to be labeled according to her role rather than her character. The author draws parallels between the young poet's life and that of famous poets. He used biographies of famous poets to enrich the narrative voice with interventions and different perspectives. The cognitive account of characterization, point of view had also its share in the analysis.

Part three of the chapter reads as narrative control or aesthetic ideal, it is an enquiry into the stylistic skill of the author. *Life Is Elsewhere* (1973) is a novel of themes and the life of a young poet. The author excels in the construction of a story inside the minds of the characters that is told by an intelligent psychologically and thematically genius narrator. He mixes multiple techniques in choreographing the life of the young poet Jaromil. His narrator is domineering at times, but the details he provides are intrinsically based on Kundera's existential philosophy.

The focalizer is introducing the stories of Maman's life as a bourgeois girl and an adventurous young lady in the first chapter, her possessive nature and its effects on the young Jaromil. The narrator holds a position that alternates between the spatiotemporally narrow perspectives to the wider scope image of life as the author understands it. Passages from the text have been analyzed to show the multiple levels of conceptualization that the author uses. In the last part of the chapter, instead, a much more linguistic tool of analysis in the cognitive poetic framework has been elaborated. Metaphors as lexical units have been analyzed using the MIPVU method. The findings confirmed the relevance of the cognitive poetic perspective to the narrow reading of Milan Kundera. *Life Is Elsewhere* (1973) is a merit of narrative control in that the author allows the reader to live the life story of a young poet, to appreciate his ups and downs, at the same time, read his philosophic ideas about life and his artistic control of the novel. It is, finally, concluded that the novel does allow a limited scope of a cognitive poetic analysis compared to *The Unbearable Lightness of Being* (1984).

General Conclusion

The works of any avid reader and a thorough developer of idiosyncratic philosophical ideas wrapped in an aesthetically ideal work would be puzzling to the reader. Kundera is such an author whose fame grew out of the real life descriptions of the self that are appealing to every reader. Reading his novels makes a call to reconsider life as his characters experience it. His textual universe is rich and varied, often philosophically ambiguous, but it can be as plainly understood as any other work of the same complexity. Many critical approaches have been undertaken to better interpret the two novels, *The Unbearable Lightness of Being* (1984) and *Life Is Elsewhere* (1973), however, the task involves the quality of reading and appreciating them. The approach that has been undertaken in this research study is informed and structured following the cognitive poetic framework. Its main tenets have been explained in a compilation of two theoretical chapters. The research questions and the hypotheses have also been answered and tested in the two analytical parts.

Cognitive Linguistics developed from linguists' passion to study the intrinsic properties of the mind. How we are able to make sense of the world around us is the starting point of any line of research after the outbreak of cognitive scientific research. Even if the reader of a purely cognitive linguistic research might detract its very confusing details, the final results of the research are worth consideration. Therefore, it is always the case that most avid readers of literary aesthetics strongly disagree with such findings. This research, in turn, seeks to amass both Linguistic and conceptual data with an essentially literary analysis of the two novels of Kundera. Therefore, selection of text worlds, mental spaces, figures and grounds, and CMs has been elaborated to arrive at a more systematic reading of Kundera's absurd fictitious world.

Literary language tends to be special which embeds symbols, motifs, unexplained ideas, and ironies; besides its lack of a one-agreed upon rule of interpretation. Additionally, under the Hermeneutic paradigm, the best value of literature is its lack of pragmatic function, in which every critical reading should provide new ways of meaning interpretations. It

suggests, then, better qualities of interpretation. Cognitive linguistic approaches seem to do the same, but their methods of analysis and standing points of reference differ.

Structuralism, Semiotics, and Psychology opposed the claim that language in literature needs special consideration in its analysis; Cognitive Linguists, instead, study language as a window to the mind of the reader. Cognitive Poetics, indeed, takes as its objective the study of reader's mind through Text Worlds, possible worlds, Mental Spaces, and Conceptual Metaphors. As it has been explicated in the first chapter, the selection of text worlds is in accord with the thematic analysis of the novels from a reader's point of view. Mental Spaces and CMs are linked to the linguistic features of the two selected texts. In the study under discussion, figure and ground, the two components of metaphor were considered from a cognitive poetic perspective. That is, their study has been extended to the discourse level. The notion of foregrounding, henceforth, was a key to highlighting prominent ideas, worlds, and characters against their background. Although this way of analyzing Kundera's novels was challenging and might lead to disapproval from literary critics, it contributed to a better and easier reading of his works.

The combination between Structuralism and Cognitivism brought about new ways to comprehend literature. Taking the linguistic builders of the work, along with the psychological and emotional impacts of such a work on the reader, Cognitive Poeticians enrich the world of literature with possible readings. The issue at hand, however, was challenging for the researcher since this newly-interdisciplinary overture brought multiple methods. They concentrated on analyzing a host of literary corpora, but forgot to forge into the systems of literature. The degree to which Cognitive Poetics is cognitive, in the strict sense, has been also an issue in the last two decades. Other criticism has also been directed towards the lack of extensive analysis of longer fiction, such as novels and novellas. The study succeeded, to a certain degree, to analyze the two novels according to the cognitive poetic framework that earlier studies lacked or failed to undertake.

The theoretical part of the first chapter tried to showcase the remarkable contributions of Cognitive Science to Contemporary Literary Criticism. It demonstrated the major findings of Cognitive Linguistics and its predecessor Structuralism. In this chapter, also, it was

mentioned that better readings of literature cannot be achieved without recourse to the reader. How his experience of reading is done, in the first place, is pivotal to any researcher. This claim was supported by the theory of embodiment. Text worlds and mental spaces were explained via blending, and metaphors via binding networks between domains. It has, further, been explained that this research study is inspired by Stockwell's (2002) book *Cognitive Poetics: An introduction*; Gavins' (2007) *Text World Theory: An introduction*, and Lakoff's books on metaphors.

Milan Kundera's *The Unbearable Lightness of Being* (1984) was chosen as the corpus of this research for its challenging ideas and unconventional structure. Though the study is restricted to the selected methods under the above stated framework, it is structured along with the formative and thematic analysis that every study of literature undertakes. Initially, the structure of the novel as the first clue to the composition of the Discourse World was explained. The reader's interaction with the textual layout dictates his compliance or rejection of the novel's central theme of eternal return. Kundera strikes the reader with the unconventional conception of life as he negates the dual nature of human beings, and reduces it to the burden of all burdens. He ponders between the agonies of life as an émigré and as a victim of the oppression veiled by kitsch.

The title of *The Unbearable Lightness of Being* 1984 attracts the reader by its combination of counterparts, lightness and being, then the oppositions run through the lives of the characters and the concepts contained in the whole work. The message is clearly set against the common conceptions of time and being, notwithstanding the author's understanding of life as meaningless and his existential tendencies. Kundera's hypothesis that lightness is unbearable as body overrides the soul becomes the central world that the characters in the novel live in. In the same token, the structure of the novel as parts and chapters which take up different stories and multiple plots helps keep the reader dangling between the lightness of being and the conventional duality of body and soul.

The reader's capacity of imagination, besides his awareness of the characters, symbols, motifs, images, and metaphors help create the textual world. Worth mentioning is that the interpretations emerge from the reader's cultural and literary encyclopedia, it is one of the possible readings that every literary work would offer. After explaining the text world of the novel which took structure and contents as its inputs, it has been concluded that the

cognitive frameworks' feasibility is essentially based on further readings besides reading the novel under research. Text worlds work through blending between inputs. The latter are basically individual, accordingly, they remain subjective. It has been also argued that the conceptual world of Kundera seems to be unlike that of the reader as he mixes blends and his ideas are contradictory.

Character analysis has also taken part in the cognitive poetic reading of the novel. Each character's Discourse World had been explained under the structure of Stockwell's theory. Counterfactuals between the characters' actual textual universe and their world of imaginations, wishes, and unrealized possibilities revealed the skill of the author and the complexity of the textual universe. It has been concluded that the framework can better account for character analysis of any sort and to any degree of absurdity. Tomas, Tereza, Sabina, and Franz seem to possess differing and conflicting properties, but they are compromised under the discourse world that the reader builds during the reading process. Whether each is in search of a desirable identity for himself, or for self-definition in such an unfair world has been answered by the text world analysis which would be, in a way, inaccessible to a hermeneutic reading of *The Unbearable Lightness of Being* (1984).

The Text World Theory is, therefore, important to the analysis of Kundera's novel as it provides an understanding of what contradicts with the actual world and the extent to which they differ from the world of logic. His conception of time as linear and life as only one which is actually lived without fulfilling full happiness make it hard and disturbing for readers. Through the facility of blending that humans are endowed with, such complexity would be accessible and accepted, to a certain degree. Political statement about the contents of the novel has indeed been elaborated in the second chapter. Kundera's especially attractive use of kitsch as a symbol for oppression wrapped in the kitsch character, and his association of vertigo with his nation bring to the fore the mental association with the annexation of Crimea and the Russian's strategic occupation of such lands. Though the analysis is short and cannot be generalized, it might have explained the common blend that would possibly be active adhoc while reading the novel. Methodology wise, the cognitive framework can be useful at the level of systematicity and organization, rather than accurate generalizable system that

GENERAL CONCLUSION

would cater for every reading of literature. It is pivotal to combine a stylistic cognitive approach with the hermeneutic interpretation to accurately understand novels of the same sort.

In the third chapter, basic concepts have been explained from religious and philosophical literary perspectives. Life and death, body and soul, lightness and heaviness, human being and being are concepts that intrigued philosophers, scientists, and religions ever since man's creation.. Thriving Ancient Civilizations also tried to uncover the hidden part of the human being. The prevalent thought about the soul was based on the belief of transmigration. Famous philosophers as Aristotle, Protagoras, and Socrates championed in questioning the power behind the body. They first distinguished between the psyche and the body. Then, they divided the psyche into three parts which are shared between all living organisms. The human psyche is particular due to the intellect. Plato divided the psyche into three parts, while Aristotle argued that the soul has its own substance that can be salient only through a natural body.

Christianity, Judaism, and Islam, clearly explain the soul and body. The divine power is central to the dual nature that human beings are endowed with. However, the interpretations of the books in Christianity and Judaism differ. The Christians believed that soul, spirit, mind, and flesh were used to label the intricate relationship between the natural being in this world and what exists after death. They also believed in life after death, the Day of Resurrection, and Paradise and Hell though there are many divergences between religious groups in Christianity and Judaism. The Islamic religion, gives each concept thorough understanding and appreciation. The concepts of life, death, soul, spirit, and body are explained with reference to the sacred book without extra illusions. The discussion of the concepts soul and body from antiquity was postulated as a background to the study of the novel though Kundera is a radical opponent of religion and deity, but his philosophy of self in the first novel contradicts his existential tendencies. For Kundera, lightness results from rejection of old values and culture which includes religion.

The emergence of secular literature has been traced from the literature of the seventeenth century till the contemporary scatological novel. James Wood, the pioneer of the secular movement of literature declares that this kind of literature is the slayer of all religions. A total rejection of Metaphysics and supernatural forces behind character action started to

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sprout in the literature of the nineteenth and twentieth centuries. Existentialism as a movement emerged in the same period and set the stage for more body-oriented works. Authors selected themes that were previously societal taboos. They used characters who are representative of the modern man affected by bodily instincts and influenced by the biological studies of the era. Cast into an age of social and political changes and driven by the power of questioning the surroundings in an attempt to reach an understanding of himself. Some authors ushered in the journey to the discovery and achieved wider readership, while others remained closed to their intellect and daring thoughts about the human body.

Kundera's novel *The Unbearable Lightness of Being* (1984) has been studied from a philosophical literary perspective. His use of the concepts soul and body and life and death has been approached and explained *viz* his political and social background. Before explaining the concepts, elaboration of the concepts of life and freedom in Existentialism and other religions was first introduced as part of background literature of the two concepts. After that, Kundera's skill and outstanding placement of characters to act out as players in life under the influence of lightness and heaviness and body and soul was demonstrated. The political significance of the novel, however, resides in the encoded messages that he reveals through his characters. The novel poses queries as to whether he is an Easterner criticizing the West, or an Easterner criticizing the East.

It is argued that the reader's interest in strikingly unconventional structures in literature basically originated from the textual universe that the author creates in the text. The title of the novel under study denotes another location for life as opposed to the life readers are familiar with, however, after digging deeper into the lives of the two focal characters, Maman and Jaromil, adjustment to the 'elsewhere' domain is facilitated. Kundera's obsession with unconventionality in terms of style, language, and themes is apparently noticeable in the upheavals of life, love, and revolution as Jaromil experiences. His indictment against lyric poetry, the Bildungsroman, and politics of the era are mingled to form a novel of theme words, and a multiple level focalization.

In the first part of the fourth chapter, the counterfactual blends have been explained following the same framework studied in *The Unbearable Lightness of Beings* (1984). The salient metaphor in the title revealed the abstract nature of the novel, the impossibility of life

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as conventionally known. It also sustained the existential orientation of the author. Considered as a post-modern wit with an existential flavor, the novel's title sets the stage for unconventional countersubjects, themes, and narrative devices to unfold throughout the reading process. The questions of existence, political oppression, and artistic excellence have been encompassed in the analysis. Kundera's characterization has also been observed compared to Tereza and Sabina in the first novel. He is constantly victimizing the powerless over the powerful, including his portrayal of women though they possess what qualifies them to be powerful. Maman is a victim of love and obsession with decoding her son's fate. In the character of Jaromil, The author, brilliantly, describes youth and career as intoxicated by unachievable significance as seen and felt by the individual. The whole set of details that have been described in the chapter are predisposed by the virtual textual universe of rich blends.

The second part of the forth chapter dealt with deeper character analysis under the virtual discourse worlds of each. Jaromil's belief world is mostly based on his talent which his mother cultivated since childhood. All of his beliefs, intentions, and speculative extensions are modeled by his talent as a poet. The author's intentions, conversely, outreach the ideals of motherhood and the genre of the novel as a *bildungsroman* to criticize this type of fiction which prevailed the bourgeois culture at the same era. In the same vein, the second character Maman has been analyzed. It should be noted that previous studies of the novel attributed secondary importance to the study of the character; her effects on her son's life were much discussed than her character. The author prefers her character to be labeled according to her role rather than her character. He draws parallels between the young poet's life and that of famous poets. He used biographies of famous poets to enrich the narrative voice with interventions and different perspectives. The cognitive account of characterization, point of view had also its share in the analysis.

The third part of the fourth chapter is an enquiry into the stylistic skill of the author. *Life Is Elsewhere* (1973) is a novel of themes and the life of a young poet. The author excels in the construction of a story inside the minds of the characters that is told by an intelligent psychologically and thematically genius narrator. Kundera mixes multiple techniques to describe the life of the young poet Jaromil. His narrator is domineering at times, but the details provided are intrinsically based on Kundera's philosophy of life. The focalizer, in the

same part, is introducing the stories of Maman's life as a bourgeois girl and an adventurous young lady in the first chapter, her possessive nature and its effects on the young Jaromil. The narrator holds a position that alternates between the spatiotemporally narrow perspectives to the wider scope image of life as the author understands it. Passages from the text have been analyzed to show the multiple levels of conceptualization that the author uses. In the last part of the chapter, instead, a much more linguistic tool of analysis in the cognitive poetic framework has been elaborated. Metaphors as lexical units have been analyzed using the MIPVU method. The findings confirmed the relevance of the cognitive poetic perspective to the narrow reading of Milan Kundera. *Life Is Elsewhere* (1973) is a merit of narrative control in that the author allows the reader to live the life story of a young poet, to appreciate his ups and downs, at the same time, read his philosophic ideas about life and his artistic control of the novel. It is, finally, concluded that the novel does allow a limited scope of a cognitive poetic analysis compared to *The Unbearable Lightness of Being* (1984).

Studying a whole novel under the cognitive poetic framework in a systematic and convenient way requires a thorough knowledge of the basic tenets of the discipline coupled with an awareness of the author's previous works as it has been suggested by Stockwell. Though the study contributes to the cognitive poetic spectrum, the difficulties of arriving at an accurate description of the reader's or the author's mind would limit its validity. It is, thereby, recommended that the Cognitive Poetics-inspired literary analysis should be accompanied by the stylistic approach. Undertaking any analysis of literature requires an understanding of the style of the author in a succession of works. Reading *The Unbearable Lightness of Being* (1984) without reading *Laughable Loves* or *Identity* would be shocking for a reader whose knowledge of Existentialism and scatological literature is limited.

Furthermore, if it is valuable enough to consider as a model type of literary analysis, this research study would help any reader of literature to use the notions of discourse world, mental spaces, and conceptual metaphors as a basis for their analysis. It would be better appreciated for the instruction of literature in foreign language classes. The findings of the research; further, confirm the hypotheses that Kundera's *the Unbearable Lightness of Being* (1984) is better analyzed and understood by reference to the cognitive linguistic theories of language. Conceptual foregrounding, indeed, accounts for the metaphors choreographed in a

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literary work as thematically-based concepts or typical formal devices. The third hypothesis has also been confirmed which stipulates that the binary opposition between figure and ground overrides Kundera's the *Unbearable Lightness of Being* (1984) and *Life is Elsewhere* (1973).

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Appendix A

Summary of *The Unbearable Lightness of Being*

The novel documents the life perils that people grappled with and are still grappling with in the modern world. The human being's longing for self-identification in the wake of lightness that strikes him due to the lack of weight that history, values, and religion bring about constitutes the backbone of the lives of the four characters, Tomas, Teresa, Sabina, and Franz. The story took place in Prague during the 1960's under the Communist regime. It starts with a discussion of Nietzsche's philosophy of eternal return followed by Parmenides' idea of lightness and heaviness. The character Tomas is displayed as a 40 year old surgeon who is known for his womanizing instincts. His approach to women is that of love and sex. His love for the young woman Teresa is different from having sex with other women even after he marries her. Knowing that she is hunted down by weakness, Teresa does little to stop her husband's flirtatious nature and, instead, enjoys the company of her dog Karenin. The couple leaves Prague when it was overtaken by the Communists to live in Zurich; there he continues having relationships with other women. Unable to cope with his unfaithfulness, Teresa returns to Prague but he soon realizes that she was born of the rumbling of a stomach by chance! Her presence, for him, was by mere chance.

The second plotline is about Sabina who represented libertines that Tomas envies. She is one of his mistresses and a talented painter. Unlike Tomas and his wife, Sabina went to Geneva after the invasion. There she meets another married friend Franz. Despite misunderstandings between the two, they went along well, but the affair accordingly ends when Franz reveals the relationship to his wife. Soon he discovers that the idea of loving Sabina is better than having her with him. Franz, afterwards gets into another relationship with one of his students.

After narrating the story of Sabina's affairs with Tomas and Franz, time shifts to the period she spent in Paris. The narrator judges her string of betrayals and recounts her reflection on remembering Tomas and Teresa. The return of Tomas and Teresa to Prague is narrated. Tomas continues his polygamous life and loses his job due to the Oedipous article that he wrote. Trying to experience relationships that her husband enjoys, Teresa dates a young engineer, but

Appendix A

soon resorts to her soul-dominant self which she considers her true self. In the same section, more details are given about Tomas's life and the importance of ES MUS SEIN in his life. His first marriage is also mentioned through his son. Communication between the two ends in futility as they share opposite views and they soon depart. Tomas and Teresa decide to move to the countryside and the narrator interrupts the narrative to provide a thorough explanation of Kitsch. After that, Sabina's life in the US is narrated and her hatred of Communism is explained under the notion of kitsch.

The narrative then revolves around the life of the professor Franz with his student lover and his participation in the Grand March. His enthusiasm and love for his previous lover Sabina urged him to participate, but he ends up paralyzed and his wife Marie Claude takes care of him. The death of Tomas and Teresa in a car crash follows and their funeral is organized by Tomas's son Simon. He contacts Sabina as an attempt to learn about his father. Sabina's letter about her death denies her acceptance of dying under weight, she rather prefers her body to be cremated and scattered in the wind. The last part of the novel shifts back in time to how Tomas and Teresa lived in the countryside and how close has been Teresa to her female dog Karenin. The narrator's view of animals, happiness, and time are discussed in this part also. Karenin, accordingly, dies of cancer and the novel ends with the couple Tomas and Teresa spending a night in a hotel with their friends.

Appendix B

Summary of Life Is Elsewhere

Set after the Communists took over Czechoslovakia, the novel narrates the story of the poet Jaromil. His life from inception to his premature death is detailed in a linear sequence of chapters. We learn of the poet's mother Maman as the daughter of a rich family. She gets pregnant from a young engineer who refuses parenthood and asks her to abort the fetus. Her family, accordingly, forces him to marry her and she gives her unborn baby prophetic importance. She resembles her devotion to the virgin Mary and her son to Apollo and named him Jaromil. Her over-protection and the fact that he has been raised in a female-dominated house made of him a spoiled fragile child. Unhappy with his situation, Jaromil befriends the Janitor's son and beats and tortures a young child badly. His father quits the family; Jaromil then grew up with an intensive admiration of male-related activities. His mother took him to an artist who taught him Surrealist ideas. Before devoting his time to writing poetry, 13 years old Jaromil painted headless women and dog-people. We learn then of the love affair between the poet's mother and the artist who annoys her with his intellectual theories and his painting about her nude body. She eventually leaves the artist and concentrates on her son's poetic rhyming verses. Jaromil's attempt to grow from childhood to maturity came along with his longing for having sexual relationships with girls. He, first, fails to get along with his university mate. His second girlfriend is a red-headed girl who seemed experienced in having sex with other men, the fact that later led to their break up.

Jaromil's revolutionary ideas came to the fore when the Communists took full control of Czechoslovakia. He excelled in writing rhyming and rhythmic poems that dealt with Communists social and political ideals. Fascinated by the idea of power, Jaromil admires the Janitor's son who tortures prisoners. The police chief officer invites him to a police poetry recitation where Jaromil finds very revolutionary. After attending and participating in the poetry night, Jaromil and his friend were taken to a beautiful filmmaker's apartment to spend the night. He succeeds to have sex with the girl, but his behaviors prove futile for both of them. We, after that, he doubts the late meeting with his red-headed girlfriend. She claims that she was arranging her brother's escape from the country. Shortly afterwards, Jaromil tells the police about their plot and both the red-head and her brother were arrested. The narrator, then, devotes a whole chapter

Appendix B

to explaining the red-headed girl's relationship with another man after Jaromil's death, the same men whom she met before joining Jaromil that night.

In the last parts of the novel, Jaromil is invited to the filmmaker's party where he ventures to win her over, but his end approaches courting it like Lermontov. A fight between Jaromil and a man in the party followed verbal insults about Jaromil's plot against his friend, the artist, and he was thrown on a cold terrace. The young poet Jaromil catches pneumonia afterwards and dies

Appendix C

Biography of Milan Kundera

One of the prolific living writers of the era, Milan Kundera was born in 1929 in Brno, Czechoslovakia. His father, Ludvic Kundera was a famous musician between 1948 to 1961 in Brno. Milan studied musicology and excelled in integrating it in his novels. He also learned the Piano from his father. Having had witnessed the horrors of World War One and the German occupation, his philosophy of life and history grew out of the need to search for an explanation to man's existence. Milan Kundera taught literature at the Academy of Music and Dramatic Arts in Prague in 1952. His writing career started with a collection of short poem called *The Last May* (1955) and *Monology* (1957). In the first collection, he honored the Communist resistance leader Julius Fucik; while the second collection of love poems dealt with erotic relationships that have an ironic tone. The latter had been banned by the Communists. During his teens, Milan Kundera frequently joined the Communists, in 1948 he joined; he was then expelled in 1950. He rejoined in 1956 till 1970. In 2008, a Czech magazine published an article claiming that in 1950, Kundera informed the authorities of a western agent who was, later caught and spent 14 years in prison. Though he denied the accusation, the article came as a reaction to a discovered police report. This incident reminds us of the story of Jaromil in *Life Is Elsewhere* who told the Communist authorities about his girl friend's brother!

His first play *The Owners of The Keys* was written in 1962 and it was followed by his first groundbreaking novel *The Joke* (1967) which narrated the lives of several Czechs who witnessed the Stalinist regime. His second novel *Life Is Elsewhere* (1969) is about a young immature poet who embraced the Communist's takeover of 1948, the work was banned in Czechoslovakia accordingly. In 1967-1968, he took part in the Prague spring which was brief and ended with his excursion from the Communist party and they banned all his works in Czechoslovakia. When he was granted the right to emigrate, he chose France as his second country where he was naturalized and published his major works openly. His novels, *The Farewell Party* (1976), *The Book of Laughter and Forgetting* (1979), and *The Unbearable Lightness of Being* (1984) were translated into many languages and published first in many countries except in Czechoslovakia. Kundera started writing his novels in French but the themes

Appendix C

treated were universal. In 1990 he wrote *Immortality* which exposes his philosophy of artistic creation. *La Lenteur* (slowness, 1994) and *l'identite* (identity, 1997) were published in France along with *Ignorance* (2000), and the recently published *La Fete de l'insignificance* (*The Festival of Insignificance*, 2013). His writings are not only limited to fiction, he wrote *The Art of the Novel* (1986), *Testament Betrayed* (1993), *the Curtain* (2000), and *Encounter* (2009).

Appendix D

Quranic Verses

Chapter Three

They ask thee concerning the Spirit.

Say: 'the Spirit (cometh) by command of my Lord:

Of knowledge it is only a little that is communicated to you.'

If it were our will, we could take away that which we have sent thee by inspiration:

Then woudst thou find none to plead thy affair in that matter against Us. (Abdulah Yusuf Ali, the Holy Qur'an, 1989)

وَيَسْأَلُونَكَ عَنِ الرُّوحِ قُلِ الرُّوحُ مِنْ أَمْرِ رَبِّي وَمَا أُوتِيتُمْ مِنَ الْعِلْمِ إِلَّا قَلِيلًا وَلَئِنْ شِئْنَا لَنَذْهَبَنَّ بِالَّذِي أَوْحَيْنَا إِلَيْكَ ثُمَّ لَا تَجِدُ لَكَ بِهِ عَلَيْنَا وَكِيلًا

Every soul earneth only on its own account, no bearer of burdens can bear the burden of another. Your goal in the end is towards God: He will tell you the truth of things wherein you disputed (differed).

Every soul will be held in pledge for its deeds. 74:38

قُلْ أَغْيَرَ اللَّهُ أَبْغِيَ رَبًّا وَهُوَ رَبُّ كُلِّ شَيْءٍ وَلَا تَكْسِبُ كُلُّ نَفْسٍ إِلَّا عَلَيْهَا وَلَا تَزِرُ وَازِرَةٌ وِزْرَ أُخْرَىٰ ثُمَّ إِلَىٰ رَبِّكُمْ مَرْجِعُكُمْ فَيُنَبِّئُكُم بِمَا كُنتُمْ فِيهِ تَخْتَلِفُونَ

One day every soul will come up struggling for itself, and every soul will be recompensed (fully) for all its actions, and none will be unjustly dealt with. 16:111

On the day when every soul will be confronted with all the good it has done, and all the evil it has done, it will wish there were a great distance between it and its evil. 3:30

يَوْمَ تَأْتِي كُلُّ نَفْسٍ تُجَدِلُ عَنْ نَفْسِهَا وَتُوَفَّىٰ كُلُّ نَفْسٍ مَّا عَمِلَتْ وَهُمْ لَا يُظْلَمُونَ

يَوْمَ تَجِدُ كُلُّ نَفْسٍ مَّا عَمِلَتْ مِنْ خَيْرٍ مُّحْضَرًا وَمَا عَمِلَتْ مِنْ سُوءٍ تَوَدُّ لَوْ أَنَّ بَيْنَهَا وَبَيْنَهُ أَمَدًا بَعِيدًا وَيُحَذِّرُكُمُ اللَّهُ نَفْسَهُ وَاللَّهُ رَؤُوفٌ بِالْعِبَادِ

Appendix D

It is God that takes the souls at death, and those that die not during their sleep. He keeps that (soul) for which He hath ordained death and dismisseth the rest till an appointed term. Verily in this are signs for those who reflect. 39:42

○
اللَّهُ يَتَوَفَّى الْأَنفُسَ حِينَ مَوْتِهَا وَالَّتِي لَمْ تَمُتْ فِي مَنَامِهَا فَيُمْسِكُ الَّتِي قَضَىٰ
عَلَيْهَا الْمَوْتَ وَيُرْسِلُ الْأُخْرَىٰ إِلَىٰ أَجَلٍ مُّسَمًّى إِنَّ فِي ذَٰلِكَ لَآيَاتٍ لِّقَوْمٍ يَتَفَكَّرُونَ

(To the righteous soul will be said) O (thou) soul, in (complete) rest and satisfaction! Come back thou to thy Lord- well pleased (thyself) and well pleasing unto Him Enter thou, then among my devotees! Yea enter thou my Heaven. 89: 27-30

يَا أَيَّتُهَا النَّفْسُ الْمُطْمَئِنَّةُ

ارْجِعِي إِلَىٰ رَبِّكِ رَاضِيَةً مَّرْضِيَّةً فَادْخُلِي فِي عِبَادِي وَادْخُلِي جَنَّاتِي