Conceptual Metaphors in Milan Kundera's Novel, *Life Is Elsewhere*

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Abstract
This study's primary purpose is to account for the unstated interpretation of Kundera's novel *Life Is Elsewhere (1973)* from a cognitive stylistic perspective. His style seems at the first plain, but his philosophical and psychological treatment of subjects is significantly necessary than the narratological world he creates. The identification of the conceptual metaphors and both mega and micro-metaphors constitute the core elements of this paper. Following the title of life as elsewhere metaphor, the metaphors used in the novel are identified in the selected passages based on the metaphoricity they display. Thus, the procedure used is informed by the Metaphor Identification Procedure University Amsterdam since it is strategic and feasible. Excerpts from the novel are selected instead of the whole text for reasons of scope and space. The study's findings are supposed to open up areas for research on the effects of metaphor-based analysis on working out the meaning of difficult contemporary items as far as literary dictum is concerned.

Keywords: Conceptual metaphors, cognitive linguistics, Milan Kundera, Metaphor Identification Procedure VU University Amsterdam*, Life Is Elsewhere*.

Introduction
In language theory, words have both denotative and connotative meanings. The denotative 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. However, the connotative meaning 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. Hence, a native speaker of the English language finds it more comfortable to grasp the metaphoric connotation of words. Still, the processes that a non-native speaker takes to arrive at the inferential meaning are proved to be essential to the acquisition of metaphoric competence.

Metaphors provide a rich and diverse repertoire of interpretations; they can be spelled out as lexicographic units or foregrounded in texts' socio-cultural context. Given the ample philosophical and linguistic research literature that pushes metaphor theories to the forefront in recent studies, there is no general approach to reader construction of meaning therein. Philosophers adapted an objectivist view of the two 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. However, the philosophical discussions of metaphor were restricted to the comparison between lexemes rather than to the conceptual operation behind the use and comprehension of metaphors. Therefore, a more linguistic and conceptual investigation came out after the publication of Lakoff&Johnson's book *Metaphors We Live By* (1980). Though the Conceptual Theory of Metaphor opened-up new avenues to read and understand 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.

Proponents of the new cognitive linguistic account of literary analysis look for the general guiding principles of metaphor generation at the lexical level. In contrast, 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. 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 reached, on which grounds the comparison is made, and their production norms were the primary concern of metaphor research. In the next part, the theoretical background under which this study is based is provided.

Literature Review
A linguistic account of metaphor
During communication, people resort to a host of metonymies and analogies to transmit messages 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 become

paralyzed with language. In such cases, metaphors and metonymies are the only options. Metaphors are part and parcel of any language. Although some counterclaims 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 2007). Metaphors can be used spontaneously as part of daily speech or 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. An example is an equation given by Lakoff&Johnson (1980), up/down, forward/backward that come out of spatial 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' *Romeo and Juliet, Juliet is the sun* or the more complex metaphors that prevail in Emilie Dickenson*'s Cocoon* poem explained in the next section of the paper.

Defining metaphor

Metaphor definitions are varied. Different approaches have been used to provide a thorough investigation of metaphor components or analyze 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 applicable (1)".* However, the word metaphor's origin 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 pherin meaning to bear, to carry or to bring" (Grundmann, 2009, p.7). The definitions above provided fertile hypotheses on which traditional and contemporary analysis of metaphors built their claims. Whereas the comparison view of metaphor seeks to explain the similarities between the two things or people compared, the substitution view looks at how 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 Richards' (1936) cognitive treatise of metaphor. The latter coincided with the widespread interest in Semantics. Rather than taking words as the principle part of a metaphor, their contextual conditioning is emphasized. The meaning of a sentence can be achieved by separating the whole into its components. 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.

> 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 (as cited in Russo, 1989, p. 253).

The comparison view opposes the traditional dyad of one word, meaning that every word has a proper sense. It is instead the surrounding context that establishes different meanings. Further, by comparing one thing to another, the missing parts of the context will be filled. A word gains

different meanings by the interaction of two contexts that are present during metaphor creation. Richards put stress on the comparison between two things through an adjunction. Through connecting two things, the human mind acts as the principal part of 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, p. 95).

By 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 no small 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 how 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, p. 251). The two parts are essential to understanding metaphor. The cognitive view maintains that the interaction between the source and target domains is unidirectional and explains that the target domain is the principal part of this interaction.

Richards'(1936) contribution to the study of metaphor 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 literal and metaphoric boundary. Since they help construct meaning through interaction between their qualities, they result from both resemblances and disparities. As opposed to the theories mentioned above, which sought to draw similarities between different things, metaphor serves as the constitutive part of the language, representing metaphoric thought. Richards further illustrates that a phrase like 'giddy brink' 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, p. 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 *Models and Metaphors* (1962) and *More about Metaphor* (1977), Black separates the literal 'primary subject' from the metaphoric 'secondary subject.' Instead of comparing two, unlike things, from the general to the specific; from the particular 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 *Models and Metaphors* (1962) and *More about Metaphor* (1977), Black separates the literal 'primary subject' from the metaphoric 'secondary subject".

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 so that

the literal meaning is found in the dictionary and allows the reader to *recognize cases of application*. On the contrary, through juxtaposing two different things, *a feeling of tension arises*. Through the perception of the latter, metaphoricity ranges from the collective to the individual levels of comprehension. 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*, and a competent reader would not recognize due to its lack of *pregnant metaphorical use*. They are familiar and constitute instances of filling lexical gaps that should be seen as *catachresis* (Rakova, 2003, p. 5).

To sum up, the substitution view trivializes the metaphoric over the literal. Metaphorical expressions are substitutes for literal words. They can be arrived at through substitutions without changing their cognitive content. Although Black's theory is more comprehensive 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 inquiries that were gauged in his paper Metaphor, how do we recognize cases of metaphor? Are there any criteria for the detection of metaphor? Can metaphors be translated into literal expressionsis metaphor properly regarded as a decoration upon plain *sense?* (2), *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, even though the substitution view advocators polished traditional purely-rhetoric theories of metaphor, there is still a wider-scope cognitive model needed to account for metaphor in its different forms.

In the previous paragraphs, metaphor definition has been approached from the traditional to 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 literal term could substitute a metaphorical expression. However, the interaction view 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* (as cited in Tolosa, n.d.).

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 deviant from the 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 unfamiliar context. Metaphors and metonymies almost prevail in all poetic, narrative, and dramatic texts. 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 (1997), the Praglejaz Group, and Lakoff's (metaphor identification procedure (MIP) and Rakova's (2003), among others, analyses are restricted to specific texts and authors. The works done on the MIP by Lakoff and Semino are only a 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. As part of poetry, metaphors have also been explained from a cognitive perspective as figures of speech in Margaret H. Freeman's mental treatise of Dickinson's *Cocoon* poem. They are all prima foci accounts; still, there is an incommensurable platform for metaphor as a trope or a linguistic unit in literary discourse.

Methods
Metaphors of life and love in *Life Is Elsewhere*
The last three decades witnessed advanced developments in the field of cognitive linguistic studies and corpus linguistics. Metaphor studies ranged from rhetorical ornaments to structural elements that include sentences, words, and prepositions—the findings of the Conceptual Metaphor Theory (CMT) classified metaphors at the conceptual level. The way we think is metaphorical, and embodiment is the core component 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 understandable, his diction remains intrinsically revealing, and complex analogies are drawn between common sense and unique style. Metaphors, metonymies, similes, and prepositions are the observed elements of Kundera's style. He creates metaphors from two abstract domains, which would be difficult for the lay reader to detect. The cognitive-inspired analysis of the elements above would provide a gate towards uncovering the unrevealed truths about love, life, and revolution as Kundera understands them.

Findings
Under the cognitive poetic framework, both megametaphors and micrometaphors in the novel are described. The title of the novel and the contents are set against the philosophical orientations of the author. The title denotes life as existing in another place beyond what is commonly known. The reader's estrangement develops throughout the novel when the author blurs reality and dreams, 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 paper caters to the linguistic metaphors in *Life Is Elsewhere* (1973).

The approach undertaken in this research is based on the current findings in metaphor research, which sprang out of Lakoff's conceptual metaphor theory (1992). Metaphors, as lexical units at the level of prepositions, words, and verbs, have been the ground of the broader range of research conducted by the Pragljaz Group. 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 is used as literal manifested directly through similes or indirectly as literal metaphors, the dictionaries classify each according to its use in context. Every author's diction and intention are intrinsically particular, and Kundera is no exception. Many passages are taken as

examples of the author's rich and often idiosyncratic style following 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 novel's fictional world. Lodge (1966), explaining the importance of character and language use in the fictional world, asserts:

> 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 .(p.45)

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 ideal aesthetic aspect is the language used per 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 informed by the Metaphor Identification Procedure University Amsterdam (MIPVU henceforth) since it is strategic and feasible. First, 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, p. 8)

The text will be first divided into lexical units. Afterward, each will be explained according to 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 a 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..

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

Sentence(2):She/longedfor/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.

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)

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)

> **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.
>
> 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)

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.

One passage from the first part of the novel has been analyzed, following the MIPVU method to identify linguistic metaphors. However, due to the research's scope, we cannot do full justice to the whole text. Two excerpts are analyzed, the first about the first focal character Maman, and the

second about the young poet Jaromil. In the remaining pages of the paper, the description of Jaromil as a young poet besides Kundera's idea of youth and revolution are analyzed. 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 rampants of the adult world. (Life Is Elsewhere, 1973: 151)*

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'.

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'.

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.
>
> 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 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**.'**

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'.

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 MIPVU method's application to describe the novel yielded essential 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 commonly believed to be part of the literal counterpart have been genuinely metaphorically used. Therefore, it is another foray of research that the cognitive stylistic framework offers, unlike previously restricted hermeneutic approaches.

Conclusion

Metaphor as a linguistic, literary device and a conceptual base for reasoning, analogies, and the virtual textual universe has been the focal point of analysis in this research. It is argued

that the reader's interest in strikingly unconventional structures in literature is 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 noticeable in the upheavals of life, love, and revolution as Jaromil experiences. His indictment against lyric poetry, the Bildungsroman, and the era's politics are mingled to form a novel of theme words and a multiple level focalization.

In the last part of the paper, 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, appreciate his ups and downs, and read his philosophical ideas about life and his artistic control of the novel
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Notes
1. http://oxforddictionaries.com
2. Black distinguishes between dead and alive metaphors through the notion of vitality. Aspects of metaphors include conventionalization, conscious awareness and transparency, if a speaker recognizes these qualities in a metaphor, it is considered vital. (Muller, 2008, p. 179)

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Appendix
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 wealthy 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 ad she gives her unborn baby prognostic importance. She resembles her devotion to the virgin Marry 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 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 with his longing to have 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, which 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 in having 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 afterward, Jaromil tells the police about their plot, and both the red-head and her brother were arrested. Then, the narrator devotes a whole chapter to explaining the red-headed girl's relationship with another man after Jaromil's death, the same men 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 afterward and dies.