A Corpus Stylistics Study of the Mental Clauses and Speech and Thought Presentation of Gilbert's (2006) Eat Pray Love

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Abstract
Elizabeth Gilbert's (2006) memoir *Eat Pray Love* depicts her journey of self-discovery in her trips to Italy, India and Indonesia following a difficult divorce. Among the three phases of the author's journey, the "eat" and "love" aspects have received far more responses from readers, but, overall, the author's experiences with love, loss and the pursuit of happiness have created resonance with a huge readership. Nevertheless, very little attention has been given to the "pray" domain of the author's truth-seeking journey.
Combining the methodological tools of corpus linguistics and stylistics, this study will conduct a corpus-based stylistics analysis of the pray part of Gilbert's (2006) *Eat Pray Love* (from chapters 37 to 72) with reference to the mental clauses and speech and thought presentation depicted in the fiction. The study will use the corpus analysis toolkit provided by a freeware AntConc, including concordancer, word and keyword frequency generators, tools for cluster and lexical bundle analysis, and a word distribution plot for the investigation of selected lexical items. For linguistic frameworks, the study will employ relevant features from Halliday's (1994) transitivity system for the exploration of the mental clauses containing the lexis such as "think," "feel," "mind," "meditate," "pray," and Simpson's (1993) point of view model for the investigation of free direct speech and thought presentation. The underlying objectives of the research are to explore the author's ideology and point of view in the representation of spiritual concepts related to mindfulness and meditation, and the potential for the use of corpora by computer software in stylistics.

Keywords: corpus stylistics, corpus linguistics, literary interpretation, *AntConc*

Introduction – Theoretical frameworks, aims and scope of the study

Corpus stylistics is an innovative approach to stylistics which integrates the methodology of corpus linguistics and literary appreciation in a stylistic analysis of a text. It is an emerging sub-discipline which has been growing fast and become popular in Stylistics. The approach is not limited merely to the study of literary texts. It is an integrated methodology which draws on analytical frameworks and methods from qualitative literary criticism to complement quantitative computational techniques. Individual lexical items generated from corpus studies will be situated in their co-texts or contexts for the investigation of their local textual functions. Therefore, corpus stylistics can be considered a sub-discipline that exists in its own right since it is a unique approach to stylistics that integrates corpus-based linguistic analysis with literary interpretation (Mahlberg, 2013, pp. 1-3, pp.11-12; McIntyre, 2015, pp 59-61).

Combining the methodological tools of corpus linguistics and stylistics, this study conducts a corpus-based stylistic analysis of the pray part of Gilbert's (2006) *Eat Pray Love* (from chapters 37 to 72). The lexical items selected for analysis are mental clauses and speech and thought presentation. The study uses the corpus analysis toolkit provided by a freeware *AntConc* for the investigation of selected lexical items. *AntConc* is a freeware, multi-platform, multi-purpose corpus analysis toolkit, designed by Laurence Anthony for specific use in the classroom. It offers the essential tools needed for the analysis of corpora (Anthony, 2005, p. 729, p. 735). The corpus tools used for the linguistic analysis include concordance, word and keyword frequency generators and tools for cluster and lexical bundle analysis. For linguistic frameworks, the study employs appropriate features from Halliday's (1994) transitivity system for the exploration of the mental clauses containing the lexis such as "feel," "think," "mind," "meditate." The study also employs Simpson's (1993) point of view model for the investigation of speech and thought presentation. The research aims to explore the author's ideology and point of view in the representation of spiritual concepts related to mindfulness and meditation. It also explores the potential for the use of corpora by software in stylistics.

A brief review of Gilbert's (2006) *Eat Pray Love*

Elizabeth Gilbert's (2006) memoir *Eat Pray Love* depicts her journey of self-discovery in her one-year trips to Italy, India and Indonesia following a difficult divorce. Her travels consist of three phases – (1) pleasure seeking in Italy, (2) finding spirituality and peace in India, and (3) maintaining a balance between the two in her new romance in Bali. Among the three phases of the author's journey, the "eat" and "love" aspects have received far more attention from readers than the "pray" part. But, overall, the author's experiences with love, loss and the pursuit of happiness have created resonance with a huge readership across different countries. The book was an international best seller, translated into 40 languages with a film version released in 2010. As travel literature, *Eat Pray Love* is a very good text for the exploration of the issues concerning love, relationship, marriage, spirituality, and the quest for the meaning of life in a contemporary context。 The present study conducts a corpus stylistics analysis of the mental clauses and speech and thought presentation with regard to the "pray" part of the book in the writer's journey to India.

Procedure for analysis

The linguistic analyses in this study take the following steps:
1. A word list is generated by the *AntConc* software.
2. The frequencies of the mental lexical items which fall into the semantic field of "mindfulness and meditation" including "feel," "meditate," "think," "mind," coupled with those of the speech and thought presentation including "say" / "said" and "thought" are counted as the starting points for further analyses.
3. The selected lexical items for investigation are lemmatized and their concordance lines are analysed.
4. Further semantic and grammatical patterns, that is, the clusters, collocations and colligations of the lemmata are analysed.
5. The patterns identified allow for insights into the qualitative analysis of semantic preference (topic, lexical field), and semantic prosody (attitude, motivation, communicative purpose) of the writer, according to Stubb's levels of language description (2007, qtd. in Mahlberg, 2013, p.16).

Findings and interpretation of the keywords

A word list ranked by frequency was first generated and it was found that the corpus comprises 5,409 word types, 38,357 word tokens, and 3,077 hapaxes (words occur only once. Thus, the type token ratio is 14.1%, and the lexical variety of the writer's diction cannot be considered high. She tends to use simple and conversational daily-life expressions. Out of the 5,409 types, 3,077 are hapaxes which occur only once such as "seas," "seawalls," "secretary," "secrets," seditious," "seductive," "sending," "sensations," etc. This shows that she still uses a lot of unique diction creatively even though her vocabulary overall is not very much varied. Other than those grammatical words, the mental lexical items selected for study and those related to the writer's spiritual domain have significant frequencies compared to other lexical words in the word list generated for analysis; for example, ashram (91 instances), meditation (77 instances), mind (77 instances), pray (44 instances), spiritual (36 instances), temple (36), practice (35) etc. The following outlines the frequency of each mental lexical word for further discussion. Different word forms belonging to the same lemma are treated as one unit. For convenience in this study, word-forms of different parts of speech (word classes) will still be grouped under the same lemma, e.g., "meditate" (verb) and "meditation" (noun) are categorized as one lemma under the lexical item "meditation."

The frequencies of the mental lexical words selected for investigation
Table 1 – Lemma "feel" (feel, feels, feeling, feelings)

Lexical word	Frequency
feel	30
feels	10
feeling	18
feelings	8
Total frequency	**66**

Table 2 – Lemma "think" (think, thinks, thinking)

Lexical word	Frequency
think	46
thinks	3
thinking	29
Total frequency	**78**

Table 3 – Lemma "mind" (mind, minds, mindedness)

Lexical word	Frequency
mind	77
minds	3
mindedness	1
Total frequency	**81**

Table 4 – Lemma "meditation" (meditation, meditations, meditate, meditated, meditating, meditative, meditator)

Lexical word	Frequency
meditation	80
meditations	5
meditate	19
meditated	1
meditating	9
meditative	7
meditator	1
Total frequency	**122**

Table 5 – Lemma "say" (say, says, saying)

Lexical word	Frequency
say	61
says	28
saying	12
said	70
Total frequency	**171**

Table 6 – Lemma "thought" (thought, thoughts)

Lexical word	Frequency
thought	33
thoughts	43
Total frequency	**76**

The mental processes selected for investigation are all significant data revealing the writer's experience in meditation and her pursuit of mindfulness. The two most frequently occurring lemmas are "mind" (81 instances) and "meditation" (122 instances). This supports that "meditation" and "mindfulness" are the recurrent themes depicted in the selected text for study. Speech and thought presentation is also prominent in the selected corpus scrutinized, with a total of 171 instances of occurrence for the lemma "say" (say, says, saying) and a total of 76 instances for the lemma "thought" (thought, thoughts). The following provides a brief interpretation of the individual selected lexical items in their co-texts or contexts with insights gained from the study of their corresponding concordance lines.

Investigation of the individual lexical items

1. Feel

The concordance lines of the lemma "feel" (including feels, feeling, feelings), its two-word collocates (to the right), and two-word clusters were generated for investigation. A total of 66 instances of the words belonging to the lemma "feel" are found in the selected corpus. A close investigation of the two-word clusters and collocates of the words "feel," "felt," and "feeling" finds that the typical patterns of many of their collocates are adjectives and noun phrases describing the writer's state of mind in her struggles with letting go of her past, her meditation practice, her encounter with God and her spiritual experience with other religious figures from whom she draws inspirations. Most of the adjectives and noun phrases associated with the mental verb "feel" are negative describing the writer's negative moods and intense struggles in letting go of her past, engaging herself in meditation practices, and even in her encounter with God and experience with other spiritual figures. The data are outlined as follows, and the negative phrases associated with the mental verb "feel" are highlighted in bold.

	The writer's struggle with letting go of her past associated with the lemma "feel"
8	But I **didn't feel strong**. My body ached in diminished worthless
38	because I'm **feeling too damn sorry** for myself,
39	to pretend that **negative thoughts and feelings** are not occurring
43	it was over. I could feel that I was free.
49	I could feel **all this old pain of lost love** and past
	The writer's meditation experience associated with the lemma "feel"
6	to start **feeling sorry** for itself, and loneliness follows
7	When I do this, it feels **really interminable and annoying.**
9	It keeps you feeling **separate**

10	I can feel this soft blue electrical energy pulsing
19	I began feeling **frustrated and judgmental** about myself
20	but the Gurugita feels **long, tedious, sonorous and insufferable**.
21	I had hoped my feelings about the Gurugita would change
22	my feelings about the Gurugita **have shifted from simple dislike to solid dread**
23	I don't feel like I'm singing it so much
24	had come to dread the Gurugita, how **tortuous** it feels.
25	I could feel **cold**, clammy sweat accumulating
26	I kept feeling **fireballs** of
31	feeling so **crusty and cranky and resentful**
33	If you are feeling **discomfort**
34	a general **burning** feeling
	The writer's encounter with God and her spiritual reflection associated with the lemma "feel"
14	is a blue light which they can feel **radiating** from the center of their skulls.
35	and I feel **bored** and parched by empirical debate
36	to formulate an authentic prayer. If I **don't feel sincere**,
37	**Destiny**, I feel, is also a relationship
59	Not only did I feel **unhesitating compassion** and unity with everything
61	I could feel myself **falling** through layer after layer of
64	But it was pure, this love that I was feeling.
	The writer's spiritual experience with other religious figures associated with the lemma "feel"
3	I feel sometimes—like I almost have a Guru.
5	to God about all my feelings and my problems all the livelong day,
13	you can almost feel her **coming out of that delirious experience**,
15	but I could feel Swamiji watching me, **impatient and judgmental**
30	And I never feel him closer to me than **when I'm struggling**
56	what it feels like to be-come one with the divine
66	I can feel **the world halt,**

2. Think

The concordance lines of the lemma "think" (including think, thinks, thinking), its two-word collocates (to the right), and two-word clusters are generated for investigation. A total of 78 instances of the words belonging to the lemma "think" are found in the selected corpus. An investigation of the two-word clusters of the lemma "think" finds that the word tends to co-occur with the grammatical words "about," "of" and "that" to form the colligations of "think about" (7 instances), "thinking about" (7 instances); " think that" (5 instances), "thinking that" (6 instances), and think of (5 instances). Most of the mental processes "think" and "thinking" describe the recurrent themes of the writer's struggles to let go of her lost love, her meditation experience, her spiritual experience with God and other religious figures, and her self-reflection on herself and life. The dominant categories of data under the lemma "think" are the writer's struggles to let go of the memory of her divorce, and her attempts to focus her mind on meditation. The examples of these two categories are outlined as follows.

	The writer's struggle with letting go of her past associated with the lemma "think"
5	And when I think of the mental anguish I was going through
8	the emotional attachment that goes along with the thinking.
21	I can't stop thinking about all our happiness together
22	but I think the reason it's so hard for me
24	send him some love and light every time you think about him
36	and all I can think about is my ex-boyfriend?
37	I still love him and I can't stop thinking about him
61	just your ego's way of tricking you into thinking that you're making moral progress.
64	I would never again think about my ex-husband
	The writer's self-reflection on life and her meditation experience associated with the lemma "think"
7	The truth is, I don't think I'm good at meditation.
10	all I have to do is think of the mantra
11	Mind: I can help you think of nice meditative images
16	you can never really be sure if what you think is sleep is actually sleep;
33	I'm starting to think of them as irritating telemarketers
34	In actuality I really only think about a few things
35	and I think about them constantly
38	after an hour or so of unhappy thinking
39	Instead of thinking that I was a failure
44	doing other things with my morning that I think are much better for my spiritual growth
46	and I think it's probably having a positive effect on
47	I kept thinking: "It's only an hour
49	and was able to think my normal, instinctive morning thought
50	and thinking that it was maybe time for me to change
52	Here's what I caught myself thinking about in meditation this morning
63	I realized I'd been thinking about all this too literally.

Similar to "feel," the lemma "think" also collocates with negative phrases such as "mental anguish," "emotional attachment," "irritating," "unhappy," "failure" in the writer's attempts to let go of the pain of her divorce and focus her mind on meditation. The writer's mind wanders uncontrollably and it is hard for her to concentrate her mind in meditation, as revealed from many other things she often thinks about in her meditation practices.

3. Mind

The concordance lines of the lemma "mind" (mind, minds, mindedness), its two-word collocates (to the right), and two-word clusters are generated for investigation. A total of 81 instances of the words belonging to the lemma "mind" are found in the selected corpus. Most of the descriptions of the writer's mind are associated with her recurrent attempts to quiet her mind in her meditation practices, and to achieve a state of bliss

in her spiritual pursuits – "that point of even-mindedness" – as expressed by her. The whole chapter 42 depicts the writer's self-monologues in her meditation practices. She talks to herself and directs her mind to focus on the here and now in meditation. Many collocates of the word "mind" are associated with the writer's restlessness and distraction in meditation. The following lists some examples of the phrases co-occurring with the lemma "mind" in the selected corpus.

	The writer's meditation practices experience associated with the lemma "mind"
2	but to loosen up their muscles and minds in order to pre-pare them for meditation
3	Only from that point of even- mindedness will the true nature of the world
5	with little distraction or relief from the apparatus of your own mind
6	I can't seem to get my mind to hold still
7	Oh Krishna, the mind is restless, turbulent, strong and unyielding
8	When I ask my mind to rest in stillness
9	what the Buddhists call the "monkey mind"—the thoughts that swing from limb to limb
10	the distant past to the unknowable future, my mind swings wildly through time
11	and pissed off all over again; and then my mind decides it might be a good time to start
13	through the choppy waves of the mind
14	how much trouble I have keeping my mind focused on mantra repetition,
16	the conversations between me and my mind during meditation
22	Can we meditate now, please? Om Namah Shiv— Mind: Yes!
24	but let's MEDITATE now, please? Om Namah— Mind: Right! I
28	Please stop! YOU'RE MAKING ME CRAZY!!! Mind (wounded): Sorry. I was only trying to help.
29	But then— Mind: Are you mad at me now?
30	my mind wins, my eyes fly open and I quit.
31	I had no strength, my mind was quivering.
33	and who is the "mind." I thought about the relentless thought-processing
34	I can't get my mind to sit still."
41	all it wants is quietude. The only place the mind will ever find peace is inside the silence of
42	"Meditate on whatever causes a revolution in your mind.
43	for any thoughts of the mind—even the most fervent prayers—will extinguish
44	Once the troublesome mind
45	what happens to a transcendent mind
47	during meditation, was able to quiet his mind so completely
49	Even worse, once I am awake, my mind has been two-timing me again
51	Desperate, I beg my mind to please step aside and let me find God
55	it teaches you how to quiet your mind.
58	is that my mind is actually not that interesting a place,
59	I sit in my silence and look at my mind, it is only questions of longing and control

70	I pictured the harbor of my mind—a little beat-up,
71	The harbor of my mind is an open bay,
77	is not affected by the swinging moods of the mind, nor fearful of time or harmed by loss.
78	you must leave the busy commotion of the mind and abandon the desires of the ego
79	Then my mind started to really protest

Similar to the lemmas "feel" and "think," the semantic prosody of the lemma "mind" tends to express more of the writer's negative emotions in engaging herself in meditation practices by struggling to focus her mind on the present moment.

4. Meditate / Meditation

The mental words "meditation" and "meditate" are used prominently in the selected text to describe the author's meditation experience in an Ashram in India. There are altogether 80 instances of the word "meditation," 5 of "meditations"; 19 of "meditate," 1 of "meditated" and 9 of "meditating" used in the text studied. They are frequently occurring lexical items used to describe the recurrent motif of the writer's meditation practice in her journey to India. The following outlines some of the examples of the concordance lines of the lemmas "meditation" and "meditate."

hit	examples of the lemmas "meditation" and "meditate"
7	if you sit down with the pure intention to meditate
12	in that regal silence, finally—I began to meditate on (and with) God.
14	feeling discomfort then you are supposed to meditate upon that discomfort,
15	take my meals in solitude, meditate for endless hours every day
16	among my many, many problems with meditation is that the mantra
22	where you come to deepen your meditation, but this is a disaster.
23	"By certain signs you can tell when meditation is being rightly performed.
24	trapped in that meditation hall and ensnared in my own shame
31	was to not stir up the intellect during meditation,
35	that intense meditation brings everything up

An Ashram is a monastery for spiritual instruction and meditation. In the second part of *Eat Pray Love* (Chapters 37 to 72), Gilbert describes the way Indian and Western pilgrims come to the ashram to practice meditation. There are two meditation caves, which are silent basements with comfortable cushions, open all days and nights for the devotees to do meditation. According to Gilbert (2006, Chapter 39), the Ashram life is both physically and psychologically demanding. Devotees are required to sit still for long hours from 3:00am to 9:00pm every day in silent meditation. To the author, to engage herself in meditation practice is even harder than to do labor work. Gilbert defines meditation in the following way as searched from the two-word clusters of the word:

1. Meditation is both the anchor and the wings of Yoga. (Chapter 41)
2. Meditation is the way. (Chapter 41)

3. …… meditation is the act of listening. (Chapter 41)
4. …… meditation is a disaster. (Chapter 48)
5. …… meditation is that my mind is actually not that interesting a place, (Chapter 50)
6. …… Vipas-sana meditation is the practice of pure regarding, (Chapter 56)

The writer aims to attain the state of "pure regarding" and seek the way in meditation. But in reality, she often struggles very hard not to stir up her thoughts in contemplation. However, there seems to be a breakthrough in the writer's spiritual pilgrimage. At some point in the middle of her journey to India in Chapter 56, Gilbert seems to attain a new realization of herself. She comes to realize that she needs to be more compassionate in accepting her failures in meditation. Since then she seems to be able to quiet her mind better. She describes herself at that point as "disregarding the reflex" in responding to the external stimuli. She is then able to let go of and deal with her "unfinished business" with her ex-husband. She has become "still in meditation." (Chapter 56)

Meditation practice is described by Gilbert as "a disaster" (Chapter 48). Similarly, the semantic prosody of the word "meditation" tends to be more negative than positive in describing the writer's unpleasant feelings in meditation. Prominent collocates with the word "meditation" are such as "trapped," "subdue," "ensnared," "alarmed," "grief," "hateful," "difficult," "desperate," "cool" and "alone." The writer's meditation practices are often considered by herself as failures and unpleasant experiences. Near the end of Gilbert's spiritual pilgrimage, she seems to undergo transformation in her meditation experience. At the end of her retreat in the Ashram, she describes that she has practiced meditation for a couple of hours at ease and she feels more at home with own company in meditation. She uses more positive words to describe her meditation practice, in contrast to her preceding depiction.

> "I'm getting a lot of time alone here now. I'm spending about four or five hours every day in the meditation caves. I can sit in my own company for hours at a time now, at ease in my own presence, undisturbed by my own existence on the planet. Sometimes my meditations are surreal and physical experiences of shakti—all spine-twisting, blood-boiling wildness. I try to give in to it with as little resistance as possible. Other times I experience a sweet, quiet contentment, and that is fine, too." (Chapter 68)

Investigation of the speech and thought presentation

Speech and thought presentation is a prominent linguistic feature in the selected corpus studied. It is used to represent the speech and thought between the writer and other characters described in the novel. A number of the speech and thought presentation is concerned with the writer's own speech and thought represented in the FDS and FDT modes. It is close to the stream-of-consciousness style of narration. The analyses focus on the use of Direct Speech (DS), Free Direct Speech (FDS), Indirect Speech (IS); Direct Thought (DT), Free Direct Thought (FDT), and Indirect Thought (IT). The frequencies and examples of each category of the speech and thought presentation identified are outlined below.

Findings of speech presentation

Speech Presentation	
Direct Speech (DS)	94
Free Direct Speech (FDS)	22
Indirect Speech (IS)	27
Total frequency	143

Findings of thought presentation

Thought Presentation	
Direct Thought (DT)	5
Free Direct Thought (FDT)	14
Indirect Thought	4
Total frequency	23

Examples of Direct Speech (DS)

hit	example
14	Corella says. "I just kind of … say it."
45	"You're totally right," I say.
48	"Shut the door, then," says my big Texas Yogi.
98	The Western tradition says, "It'll all get sorted out after death,"

Examples of Free Direct Speech (FDS)

hit	example
16	"Can you maybe speak aloud for me the way you say it in your head when you're meditating?"
66	Remember what our Guru says – be a scientist of your own spiritual experience.
68	After which I heard Swamiji burst out laughing in my head, saying: That's funny – you sure act like somebody who wants to be here.
81	"What can I say, guys? I do a lot with guilt…"
88	During the typical human experience, says the Yogis, most of us are always moving between three different levels of consciousness – waking, dreaming or deep dreamless sleep.

Examples of Indirect Speech (IS)

hit	example
9	But I wouldn't say that anything about this night has been lonely.
22	The Lakota Sioux say that a child who cannot sit still is a half-developed child.
52	I should say here that I'm aware that everyone goes through this kind of metaphysical crisis.
84	Swamiji used to say that everyday renunciants find something new to renounce.

Examples of thought presentation

Direct Thought (DT)	
hit	**example**
35	I've thought, "I'm just going to stay clear of this character……"
44	I thought, "This is a bad time of day to practice Vipassana meditation
Free Direct Thought (FDT)	
hit	**example**
36	My first thought was: If there were ever a good excuse not to go the Gurugita, this would be it.
41	I was aghast. I thought: Here you are in India, in an Ashram…
Indirect Thought (IT)	
hit	**example**
34	and I thought I might faint, or bite somebody….
76	The Hopi Indians thought that the world's religions each contained one spiritual thread

Interpretation of the speech and thought presentation

The speech and thought presentation is used to express the writer's speech and thought with her friends including Richard, the Indian girl Tulsi, her Guru, her roommate and the woman at the Ashram, and other religious figures she describes in the novel such as an Indian Monk, an American Monk, Swamiji, an ancient philosopher, the saint, etc. There are a lot of discussions on meditation, religions, God, and other spiritual matters which are the concerns of the writer.

DS is the dominant category of speech and thought presentation used in the corpus studied (94 instances). The reporting clause is sometimes placed specially before the reported speech such as – The Western tradition says, "It'll all get sorted out after death" – or after the reported speech such as – "Shut the door, then," says my big Texas Yogi. For DT, the reporting clause is generally placed before the reported thought such as – I've thought, "I'm just going to stay clear of this character……" For the FDS presentation, some of them is stripped of the reporting clause such as – " Can you maybe speak aloud for me the way you say it in your head when you're meditating?" – but the quotation marks of the speech are retained. But for some others, the reporting clause is retained yet the quotation marks of the speech are removed; for example – After which I heard Swamiji burst out laughing in my head, saying: That's funny – you sure act like somebody who wants to be here. For FDT presentation, most of them is stripped of the quotation marks for the reported thought; for example:

> My first thought: If there were ever a good excuse not to go to the Gurugita, this would be it;
> I thought: Here you are in India, in an Ashram…

For IS and IT, the word "that" of the reporting clauses is sometimes omitted; for example:

> but he says he really loves me,
> and I thought I might faint, or bite somebody
> in my fury.

The writer, overall, is creative and imaginative in the use of FDS and FDT. There is variety in the way she places the reporting clauses for both FDS and FDT, and uses the quotation marks to highlight the speech and thought between herself and other characters. A significant portion of the speech and thought presentation represents the writer's internal monologues in her meditation practices and spiritual reflections. The following lists some examples of the writer's self-monologues in both the speech and thought modes.

Examples of the writer's internal monologues

hit	mode	example
10	IS	But I wouldn't say that anything about this night has been lonely
30	DS	I sit down to meditate and I say to my mind, "Listen – I understand you're a little frightened…"
34	DS	I say to it, "I believe in you," and it magnifies,
76	FDS	The first time I heard myself say this, my inner year perked up at the word.
10	FDT	Oh, that is a nice image. Mind: Thanks. I thought of it myself.
12	IT	Me: Wait, I thought you said I was a temple.
13	FDT	Me: Sop! Please stop! You'RE MAKING ME CRAZY!

In the above examples, the writer engages in internal monologues when she is meditating. Since the writer talks to herself, the speech and thought modes overlap, and her interior monologues manifest her intense struggles in the stream-of-consciousness narrative mode. It reveals the writer's multitudinous thoughts and feelings in her meditation practices and spiritual reflections.

Conclusion

The study demonstrates the possible link between corpus linguistics and literary interpretation. *AntConc* is shown to be an effective and user-friendly freeware for processing the corpus data quickly that can hardly be handled manually in a similarly efficient and handy manner. The corpus linguistics tools provide a relatively objective tool for the identification of linguistic patterns. Corpus investigation techniques such as word frequency lists, concordance lines, clusters and collocations can be used to illuminate aspects of a writer' style and his / her ideology and point of view. The quantitative data generated can be used as starting points for further qualitative analyses. Nevertheless, focused and in-depth literary appreciation of individual examples within their immediate co-texts and broader contexts is still necessary in exploring how meanings are encoded in the language use. Therefore, both the corpus linguistic and literary appreciation methods enrich and complement each other and thus should be combined as an integrated methodology in stylistic study.

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