

The aim of the thesis is to look for various literary aspects of body and corporality; an attempt to see body and corporality not only at the mimetic, but also symbolic level. The introductory theoretical definition of body and corporality is inspired by the philosophical, theological and anthropological approach. The phenomenological view treats body and corporality as the basic aspect of human experience – on the basis of the “existing” body experience one gets situated and settled in the world. Body brings the primary orientation in time and space, it relates man to the world’s objectiveness. The theological context of body added the “living” body experience to the “existing “ body experience. The assumption of the living, created body arises thoughts on spiritual body, on body as a condition for transcendental experience. The concept of embodiment calls for reflection on the bodily form of the sacred and forms a canon of body not only created, but also animated, sacrificed and resurrected. Together with the inspiration in cultural anthropology , the theological aspects of body and corporality also challenge the themes of shame and disease – the faulty, non-functional body as a crooked perspective of consciousness. Analyses of cultural anthropology make one look for cultural canons of body and corporality. They offer various cultural patterns and types (e. g. Apollonian and Dionysian corporality, carnival and grotesque body).

The very analysis of literary materials firstly follows the line of Apollonian and Dionysian canon and their variations, secondly, it tries to closely specify and categorize five literary contexts. The first context searches for sources of the mythical canon of body and corporality. ...