light / weight

truths that lie within every human being,

ever outward.

in charge of all creation, and what all creation was all about.

ward, ever outward.

steless, weightless sea of outwardness without end.

es.

Earth

The bounties of space, of infinite

ics, low comedy, and pointless death.

ness lost, at last, its imagined attractions.

a incognita.

Sirens of Titan
Kurt Vonnegut

Mankind, ignorant of the
looked outward—pushed

What mankind hoped to learn in its outward push was who was actuall

Mankind flung its advance agents ever outw

Eventually it flung them out into space, into the colorless, tas

It flung them like stone

These unhappy agents found that what had already been found in abundance o
—a nightmare of meaninglessness without end.

outwardness, were three: empty hero

Outwardn

Only inwardness remained
to be explored.

Only the human soul remain terr

This was the beginning of goodness and wisdom.

visualization
of literature
by weight

W/

contributions by
Virginia Woolf
Kurt Vonnegut
Lauren Groff

ore complicated than that.

arison to what had come before,
mensely free.

3 I placed constraints on myself, and
filled the hours of the day.

0

at freedom,
re difficult.

2

on the sofa and read a book, or I
espair would descend on me: the
n my day was arbitrary, and that
and how I spent it was arbitrary.

5

Or perhaps

████████████ **4** **it was even m[...]**

By comp[...]
1 **I felt imr[...]**

I had had a feeling of freedom because of the
sudden change in my life.

But then, once I became used to tha[...]
even small tasks became mo[...]

Sometimes I did exactly what I wanted to do all day—I lay [...]
typed up an old diary—and then the most terrifying sort of de[...]
very freedom I was enjoying seemed to say that what I did in[...]
therefore my whole life a[...]

Can't and Won't
Lauren Groff

introduction

light/weight is a zine that contains visual abstractions of literary works that deal with the idea of the burden of free will, based off of Milan Kundera's Unbearable Lightness of Being. Short, choppy sentences with sparse adjectives are considered weight-ed and abrupt, while fluid, lengthy sentences carry their own lightness. light/weight takes this lightness literally by translating the weight of a text into color.

1. Virginia Woolf has a great variety of sentences, from the fluid streams of introspection to her stark realizations that deal with existing. Each square rep-resents a sentence, dark meaning shorter, adjec-tive-sparse, and darker (mood-wise) sentences. Some sentences are highlighted, as the 61 sentence excerpt is not completely printed.

2. A short story by Lauren Groff that echoes Woolf's exhaustion. This piece is sorted by the weight of each sentence, using the same algorithm as before

without sentiment analysis. The numbers indicate the original order of the piece.

3. Kurt Vonnegut writes a funny piece about deter-minism that makes you smile in a certain kind of way. This excerpt featured uses the same algorithm as before to determine color. The length of each script indicates the number of stop words – a feature a reader does not ordinarily notice while reading a text. This subtlety is continued by the abstract nature of the bar graph.

4 She could be herself, by herself.

27

It was odd, she thought, how if one was alone, one leant to inanimate things; trees, streams, flowers; felt they expressed one; felt they became one; felt they knew one, in a sense were one; felt an irrational tenderness thus (she looked at that long steady light) as for oneself.

27

It is enough! 51

Her horizon seemed to her limitless.

12

11 *Beneath it is all dark, it is all spreading, it is unfathomably deep; but now and again we rise to the surface and that is what you see us by.*