SHAKESPEARE'S BRAIN

Reading with Cognitive Theory

MARY THOMAS CRANE

Shakespeares Brain Reading With Cognitive Theory

W. B. Worthen

Shakespeares Brain Reading With Cognitive Theory:

Shakespeare's Brain Mary Thomas Crane,2010-02-20 Here Mary Thomas Crane considers the brain as a site where body and culture meet to form the subject and its expression in language Taking Shakespeare as her case study she boldly demonstrates the explanatory power of cognitive theory a theory which argues that language is produced by a reciprocal interaction of body and environment brain and culture and which refocuses attention on the role of the author in the making of meaning Crane reveals in Shakespeare s texts a web of structures and categories through which meaning is created The approach yields fresh insights into a wide range of his plays including The Comedy of Errors As You Like It Twelfth Night Hamlet Measure for Measure and The Tempest Crane s cognitive reading traces the complex interactions of cultural and cognitive determinants of meaning as they play themselves out in Shakespeare s texts She shows how each play centers on a word or words conveying multiple meanings such as act pinch pregnant villain and clown and how each cluster has been shaped by early modern ideological formations The book also chronicles the playwright s developing response to the material conditions of subject formation in early modern England Crane reveals that Shakespeare in his comedies first explored the social spaces within which the subject is formed such as the home class hierarchy and romantic courtship His later plays reveal a greater preoccupation with how the self is formed within the body as the embodied mind seeks to make sense of and negotiate its physical and social environment **New Psychoanalytic Readings of Shakespeare** James Newlin,James W. Stone,2023-07-14 It has been over two decades since the publication of the last major edited collection focused on psychoanalysis and early modern culture In Shakespeare studies the New Historicism and cognitive psychology have hindered a dynamic conversation engaging depth oriented models of the mind from taking place The essays in New Psychoanalytic Readings of Shakespeare Cool Reason and Seething Brains seek to redress this situation by engaging a broad spectrum of psychoanalytic theory and criticism from Freud to the present to read individual plays closely These essays show how psychoanalytic theory helps us to rethink the plays history of performance their treatment of gender sexuality and race their view of history and trauma and the ways in which they anticipate contemporary psychodynamic treatment Far from simply calling for a conventional return to Freud the essays collected here initiate an exciting conversation between Shakespeare studies and psychoanalysis in the hopes of radically transforming both disciplines It is time to listen once again to seething brains Cognition, Mindreading, and Shakespeare's Characters Nicholas R. Helms,2019-01-16 Cognition Mindreading and Shakespeare s Characters brings cognitive science to Shakespeare applying contemporary theories of mindreading to Shakespeare s construction of character Building on the work of the philosopher Alvin Goldman and cognitive literary critics such as Bruce McConachie and Lisa Zunshine Nicholas Helms uses the language of mindreading to analyze inference and imagination throughout Shakespeare s plays dwelling at length on misread minds in King Lear Much Ado About Nothing Othello and Romeo and Juliet Shakespeare manipulates the mechanics of misreading to cultivate an early

modern audience of adept mindreaders an audience that continues to contemplate the moral ramifications of Shakespeare s characters even after leaving the playhouse Using this cognitive literary approach Helms reveals how misreading fuels Shakespeare s enduring popular appeal and investigates the ways in which Shakespeare s characters can both corroborate and challenge contemporary cognitive theories of the human mind **Shakespeare, Rhetoric and Cognition** Raphael Lyne,2011-09-01 Raphael Lyne addresses a crucial Shakespearean question why do characters in the grip of emotional crises deliver such extraordinarily beautiful and ambitious speeches How do they manage to be so inventive when they are perplexed Their dense complex articulate speeches at intensely dramatic moments are often seen as psychological they uncover and investigate inwardness character and motivation and as rhetorical they involve heightened language deploying recognisable techniques Focusing on A Midsummer Night s Dream Othello Cymbeline and the Sonnets Lyne explores both the psychological and rhetorical elements of Shakespeare s language In the light of cognitive linguistics and cognitive literary theory he shows how Renaissance rhetoric could be considered a kind of cognitive science an attempt to map out the patterns of thinking His study reveals how Shakespeare s metaphors and similes work to think interpret and resolve and how their struggle to do so results in extraordinary poetry **Embodied Cognition and Shakespeare's Theatre** Laurie Johnson,John Sutton,Evelyn Tribble,2014-03-26 This collection considers issues that have emerged in Early Modern Studies in the past fifteen years relating to understandings of mind and body in Shakespeare s world Informed by The Body in Parts the essays in this book respond also to the notion of an early modern body mind in which Shakespeare and his contemporaries are understood in terms of bodily parts and cognitive processes What might the impact of such understandings be on our picture of Shakespeare s theatre or on our histories of the early modern period broadly speaking This book provides a wide range of approaches to this challenge covering histories of cognition studies of early modern stage practices textual studies and historical phenomenology as well as new cultural histories by some of the key proponents of this approach at the present time Because of the breadth of material covered full weight is given to issues that are hotly debated at the present time within Shakespeare Studies presentist scholarship is presented alongside more historically focused studies for example and phenomenological studies of material culture are included along with close readings of texts What the contributors have in common is a refusal to read the work of Shakespeare and his contemporaries either psychologically or materially instead these essays address a willingness to study early modern phenomena like the Elizabethan stage as manifesting an early modern belief in the embodiment of cognition Cognition and Girlhood in Shakespeare's World Caroline Bicks,2021-07-15 Cutting edge theories of cognition inform readings of Shakespearean girls to show the dynamism of adolescent female brainwork **Shakespeare Unlearned** Adam Zucker,2025-05-28 Shakespeare Unlearned dances along the borderline of sense and nonsense in early modern texts revealing overlooked opportunities for understanding and shared community in words and ideas that might in the past have been considered too silly to matter much for serious

scholarship Each chapter pursues a self knowing gently ironic study of the lexicon and scripting of words and acts related to what has been called stupidity in work by Shakespeare and other authors Each centers significant often comic situations that emerge on stage in print and in the critical and editorial tradition pertaining to the period when rigorous scholars and teachers meet language characters or plotlines that exceed and at times entirely undermine the goals and premises of scholarly rigor Each suggests that a framing of putative stupidity pursued through lexicography editorial glossing literary criticism and pedagogical practice can help us put Shakespeare and semantically obscure historical literature more generally to new communal ends Words such as baffle in Twelfth Night or twangling and jingling in The Tempest and characters such as Sir Andrew Aguecheek and Holofernes the pedant might in the past have been considered unworthy of critical attention too light or obvious to matter much for our understanding of Shakespeare and his contemporaries Adam Zucker s meditation on the limits of learnedness and the opportunities presented by a philology of stupidity argues otherwise **Shakespeare and Senecan Tragedy** Curtis Perry,2021 Perry reveals Shakespeare derived modes of tragic characterization previously seen as presciently modern via engagement with Rome and Senecan tragedy *The Interpersonal Idiom in Shakespeare, Donne, and Early Modern Culture* N. Selleck,2008-05-29 The Interpersonal Idiom offers a timely reformulation of identity in the age of Shakespeare recovering a rich and now obsolete language that casts selfhood not as subjective experience but as the experience of others **Shakespeare and Complexity Theory** Claire Hansen,2017-06-27 Shakespeare and Complexity Theory is the first book length examination into how complexity theory may be incorporated within Shakespeare studies The book demonstrates how complexity theory can illuminate our understanding of Shakespeare s texts early modern theatrical practices from dance to co authorship to stagecraft pedagogy and Shakespeare s canonical place in contemporary culture In its implementation of a scientific framework this monograph taps into an area of increasing academic and research interest the relationship between the sciences and the humanities *Humoral Wombs on the Shakespearean Stage* Amy Kenny,2019-01-21 This book explores how the humoral womb was evoked enacted and embodied on the Shakespearean stage by considering the intersection of performance studies and humoral theory Galenic naturalism applied the four humors yellow bile black bile phlegm and blood to delineate women as porous polluting and susceptible to their environment This book draws on early modern medical texts to provocatively demonstrate how Shakespeare s canon offers a unique agency to female characters via humoral discourse of the womb Chapters discuss early modern medicine s attempt to theorize and interpret the womb specifically its role in disease excretion and conception alongside passages of Shakespeare s plays to offer a fresh reading of geo humoral subjectivity The book shows how Shakespeare subversively challenges contemporary notions of female fluidity by accentuating the significance of the womb as a source of self defiance and autonomy for female characters across his canon **The Shakespearean International Yearbook** Stuart Sillars,2017-05-15 This eighth volume of The Shakespearean International Yearbook presents a special section on European Shakespeares proceeding from the

claim that Shakespeare s literary craft was not just native English or British but was filtered and fashioned through a Renaissance awareness that needs to be recognized as European and that has had effects and afterlives across the Continent Guest editors Ton Hoenselaars and Clara Calvo have constructed this section to highlight both how the spread of Shakespeare throughout Europe has brought together the energies of a wide variety of European cultures across several centuries and how the inclusion of Shakespeare in European culture has been not only a European but also a world affair The Shakespearean International Yearbook continues to provide an annual survey of important issues and developments in contemporary Shakespeare studies Contributors to this issue come from the US and the UK Spain Switzerland and South Africa Canada The Netherlands India Portugal Greece France and Hungary In addition to the section on European Shakespeares this volume includes essays on the genre of romance issues of character and other topics **Posthumanist Shakespeares** S. Herbrechter,I. Callus,2012-07-31 Shakespeare scholars and cultural theorists critically investigate the relationship between early modern culture and contemporary political and technological changes concerning the idea of the human The volume covers the tragedies King Lear and Hamlet in particular but also provides posthumanist readings of other Shakespearean plays *Shakespeare and Conceptual Blending* Michael Booth,2017-11-14 This book shows how Shakespeare s excellence as storyteller wit and poet reflects the creative process of conceptual blending Cognitive theory provides a wealth of new ideas that illuminate Shakespeare even as he illuminates them and the theory of blending or conceptual integration strikingly corroborates and amplifies both classic and current insights of literary criticism This study explores how Shakespeare crafted his plots by fusing diverse story elements and compressing incidents to strengthen dramatic illusion considers Shakespeare s wit as involving sudden incongruities and a reckoning among differing points of view interrogates how blending generates the strange meaning that distinguishes poetic expression and situates the project in relation to other cognitive literary criticism This book is of particular significance to scholars and students of Shakespeare and cognitive theory as well as readers curious about how the mind works *A Companion to Shakespeare's Works, Volume III* Richard Dutton,Jean E. Howard,2008-04-15 This four volume Companion to Shakespeare s Works compiled as a single entity offers a uniquely comprehensive snapshot of current Shakespeare criticism Brings together new essays from a mixture of younger and more established scholars from around the world Australia Canada France New Zealand the United Kingdom and the United States Examines each of Shakespeare s plays and major poems using all the resources of contemporary criticism from performance studies to feminist historicist and textual analysis Volumes are organized in relation to generic categories namely the histories the tragedies the romantic comedies and the late plays problem plays and poems Each volume contains individual essays on all texts in the relevant category as well as more general essays looking at critical issues and approaches more widely relevant to the genre Offers a provocative roadmap to Shakespeare studies at the dawning of the twenty first century This companion to Shakespeare s comedies contains original essays on every comedy

from The Two Gentlemen of Verona to Twelfth Night as well as twelve additional articles on such topics as the humoral body in Shakespearean comedy Shakespeare s comedies on film Shakespeare s relation to other comic writers of his time Shakespeare s cross dressing comedies and the geographies of Shakespearean comedy **Cervantes and the Early Modern Mind** Isabel Jaén,Julien Jacques Simon,2021-08-30 This book explores the work of Cervantes in relation to the ideas about the mind that circulated in early modern Europe and were propelled by thinkers such as Juan Luis Vives Juan Huarte de San Juan Oliva Sabuco Andr s Laguna Andr s Vel squez Marsilio Ficino and G mez Pereira The editors bring together humanists and scientists literary scholars and doctors whose interdisciplinary research integrates diverse types of sources philosophical and medical treatises natural histories rhetoric manuals pharmacopoeias etc alongside Cervantes s works to examine themes and areas including emotion human development animal vs human consciousness pathologies of the mind and mind altering substances Their chapters trace the cognitive themes and points of inquiry that Cervantes shares with other early modern thinkers showing how he both echoes and contributes to early modern views of the mind *Determining the Shakespeare Canon* MacDonald Pairman Jackson,2014 Editors of Shakespeare s Complete Works must decide what to include Although not in the First Folio collection of 1623 The Two Noble Kinsmen and Edward III have now entered the canon as plays co authored by Shakespeare Determining the Shakespeare Canon makes the case for lifting Arden of Faversham first published in 1592 over the same threshold A wealth of evidence indicates that Shakespeare was wholly or largely responsible for several of its central scenes constituting Act III in editions divided into acts and that the domestic tragedy can thus be added to the mounting list of his dramatic collaborations Shakespeare s beginnings as a playwright are due for reconsideration The second half of this volume provides solid grounds for accepting that publisher Thomas Thorpe s inclusion of A Lover s Complaint within the 1609 quarto of Shakespeare Sonnets was justified While A Lover s Complaint has long been part of the Shakespeare canon according to most editors the poem s authenticity has been vigorously challenged in recent years Its status is crucial to how critics assess the authority of the quarto s ordering of sonnets and interpret the structure of the sequence as a whole These two problems of attribution are each addressed in five separate chapters that describe the converging results of different approaches and rebut counter arguments Stylometric techniques using the resources of computers and electronic databases are applied and the research methodologies of other scholars explained and evaluated Quantitative tests are supplemented with traditional literary critical analysis Shakespeare and the Mismeasure of Renaissance Man Paula Blank,2018-07-05 Shakespeare s poems and plays are rich in reference to measure number and weight which were the key terms of an early modern empirical and quantitative imagination Shakespeare s investigation of Renaissance measures of reality centers on the consequences of applying principles of measurement to the appraisal of human value This is especially true of efforts to judge people as better or worse than or equal to one another With special attention to the Sonnets Measure for Measure Merchant of Venice Othello King Lear and Hamlet Paula Blank argues that

Shakespeare in his experiments with measurement demonstrates the incommensurability of the aims and operations of quantification with human experience From scales and spans to squares and levels to ratings and rules Shakespeare s rhetoric of measurement reveals the extent to which language in the Renaissance was itself understood as a set of alternative measures for figuring human worth In chapters that explore attempts to measure human feeling weigh human equalities and inequalities regulate race relations and deduce social and economic merit Blank shows why Shakespeare s measures are so often exposed as mismeasures equivocal provisional and as unreliable as the men and women they are designed to assess

Shakespeare Performance Studies W. B. Worthen,2014-06-26 This book looks at Shakespeare through performance capturing the dialogue between performance Shakespeare and contemporary concerns in the humanities   Architectural Rhetoric in Shakespeare and Spenser Jennifer C. Vaught,2019-09-23 Jennifer C Vaught illustrates how architectural rhetoric in Shakespeare and Spenser provides a bridge between the human body and mind and the nonhuman world of stone and timber The recurring figure of the body as a besieged castle in Shakespeare s drama and Spenser s allegory reveals that their works are mutually based on medieval architectural allegories exemplified by the morality play The Castle of Perseverance Intertextual and analogous connections between the generically hybrid works of Shakespeare and Spenser demonstrate how they conceived of individuals not in isolation from the physical environment but in profound relation to it This book approaches the interlacing of identity and place in terms of ecocriticism posthumanism cognitive theory and Cicero s art of memory Architectural Rhetoric in Shakespeare and Spenser examines figures of the permeable body as a fortified yet vulnerable structure in Shakespeare s comedies histories tragedies romances and Sonnets and in Spenser s Faerie Queene and Complaints

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