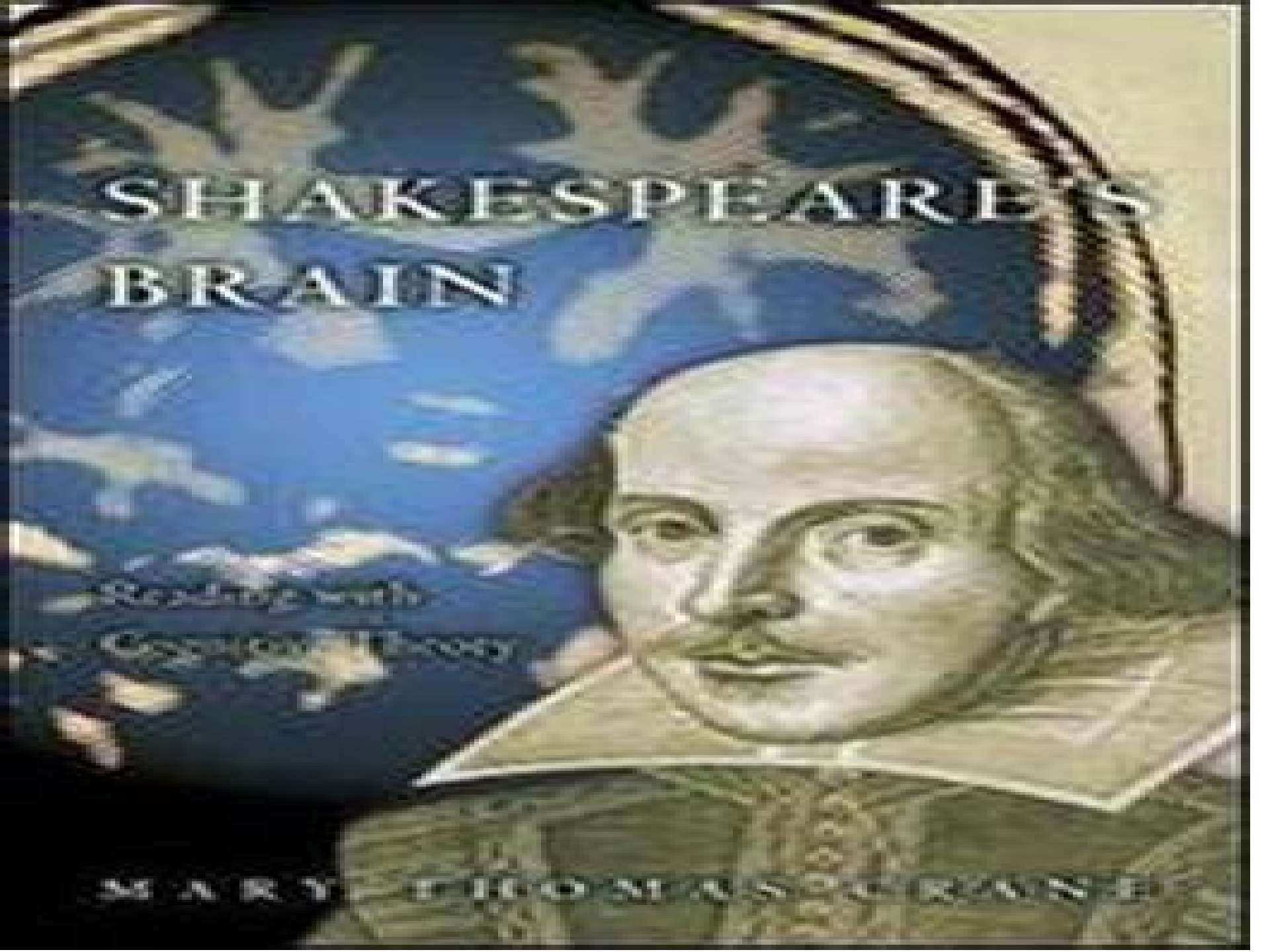




SHAKESPEARE'S BRAIN

Reading with
Cognitive Theory

MARY THOMAS CRANE

Shakespeares Brain Reading With Cognitive Theory

Nicholas R. Helms



Shakespeare's 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. *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. *Shakespeare and Consciousness* Paul Budra, Clifford

Werier,2016-05-11 This book examines how early modern and recently emerging theories of consciousness and cognitive science help us to re imagine our engagements with Shakespeare in text and performance Papers investigate the connections between states of mind emotion and sensation that constitute consciousness and the conditions of reception in our past and present encounters with Shakespeare s works Acknowledging previous work on inwardness self self consciousness embodied self emotions character and the mind body problem contributors consider consciousness from multiple new perspectives as a phenomenological process a materially determined product a neurologically mediated reaction or an internally synthesized identity approaching Shakespeare s plays and associated cultural practices in surprising and innovative ways

Shakespeare and Reception Theory Nigel Wood,2020-12-10 Arden Shakespeare and Theory provides a comprehensive analysis of the theoretical developments that have dominated Shakespeare studies in recent years as well as those that are emerging at the present moment Each volume provides a clear definition of a particular theory a survey of its major theorists and critics an analysis of its significance in Shakespeare studies a summary of relevant political social and economic contexts a wealth of suggested resources for further investigation Reception Theory provides readers with a unique overview and understanding of the ways in which both audiences and readers have reacted to Shakespeare s works historically and in the present This study demonstrates how recent emphases on a reader s and a spectator s role in the creation of meaning might allow us to contemplate Shakespeare s work in fresh and often provocative ways Among the plays included as case studies are A Midsummer Night s Dream Hamlet The Tempest King Lear and Henry V Shakespeare and Reception Theory pays close attention to early modern modes of interaction in the playhouse alongside more recent assumptions that underlie spectating and performing **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

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 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 *The Pleasures of Memory in Shakespeare's Sonnets* John S. Garrison, 2024-01-13 This imaginative and richly detailed study explores the deep connection between desire and recollection in Shakespeare's poetry Drawing on cognitive science the early modern memory arts and psychoanalysis as well as works by contemporary authors the book shows how Shakespeare's *Sonnets* treat memory as a form of poetic narrative [The Oxford Handbook of Shakespeare and Early Modern Authorship](#), 2025-09-09 The *Oxford Handbook of Shakespeare and Early Modern Authorship* draws together leading and emerging scholars of Shakespeare and early modern literature to consider anew how authorship worked in the time in which Shakespeare wrote and to interrogate the construction of the Shakespeare as author figure Composed of four main sections it offers fresh analysis of the literary and cultural influences and forces that formed authors in the period the mechanics of early modern authorship the mediation of Shakespeare and others works in performance manuscript and print and the critical and popular reimagining across times of Shakespeare as an author figure Diving into modern debates about early modern authorship authority and identity politics contributors supply rich new accounts of the wider scene of professional authorship in early modern England of how Shakespeare's writings contributed to it and of what made him distinctive within it Looking beyond Shakespeare the Handbook seeks to provide a vital testing ground for new research into early modern literature and culture more broadly **Water and Cognition in Early Modern English Literature** Nicholas Helms, Steve Mentz, 2025-10-01 Water and cognition seem unrelated things the one a physical environment and the other an intellectual process The essays in this book show how bringing these two modes together revitalizes our understanding of both Water and especially oceanic spaces have been central to recent trends in the environmental humanities and premodern ecocriticism Cognition including ideas about the extended mind and distributed cognition has also been important in early modern literary and cultural studies over the past few decades This book aims to think water and cognition as distinct critical modes and also to combine them in what we term watery thinking Water and Cognition brings together cognitive science and ecocriticism to ask how the environment influences how humans think and how they think about thinking The collection explores how water as element as environment and as part of our bodies affects the way early modern and contemporary discourses understand cognition **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. *Shakespeare's Webs* Arthur F. Kinney, 2012-12-06 In this book, renowned Renaissance drama critic Arthur F. Kinney argues that Shakespeare's method of composing plays through networks of meanings can be seen as a harbinger of today's information technology. Drawing upon hypertext and cognitive theory, areas that have for some time promised to take on more importance in the sphere of Shakespeare Studies, as well as the central metaphor of the Routledge collection *The Renaissance Computer*, Kinney looks in detail at four objects: images in Shakespeare's plays, mirrors, maps, clocks, and books, and explores the ways in which they make up networks of meaning within single plays and across the dramatist's body of work that anticipate in some ways the networks of meaning or information now possible in the computer age.

Literary Theory and Criticism Patricia Waugh, 2006 This volume offers a comprehensive account of modern literary criticism, presenting the field as part of an ongoing historical and intellectual tradition. Featuring thirty-nine specially commissioned chapters from an international team of esteemed contributors, it fills a large gap in the market by combining the accessibility of single-authored selections with a wide range of critical perspectives. The volume is divided into four parts. Part One covers the key philosophical and aesthetic origins of literary theory, while Part Two discusses the foundational movements and thinkers in the first half of the twentieth century. Part Three offers introductory overviews of the most important movements and thinkers in modern literary theory, and Part Four looks at emergent trends and future directions. *Shakespeare's resources* John Drakakis, 2021-11-30 Geoffrey Bullough's *The Narrative and Dramatic Sources of Shakespeare* (1957-75) established a vocabulary and a method for linking Shakespeare's plays with a series of texts on which they were thought to be based. *Shakespeare's Resources* revisits and interrogates the methodology that has prevailed since then and proposes a number of radical departures from Bullough's model. The tacitly

accepted linear model of source and influence that critics and scholars have wrestled with is here reconceptualised as a dynamic process in which texts interact and generate meanings that domesticated versions of intertextuality do not adequately account for The investigation uncovers questions of exactly how Shakespeare read what he read the practical conditions in which narratives were encountered and how he re deployed earlier versions that he had used in his later work

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

The Return of Theory in Early Modern English Studies E. Aston,B. Reynolds,Paul Cefalu,2016-04-30 This collection looks at the growing rapprochement between contemporary theory and early modern English literary cultural studies With sections on posthumanism and cognitive science political theology and rematerialism and performance the essays incorporate recent theoretical inquiries into new readings of early modern texts

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

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