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**A COGNITIVE EXPERIENTIALIST APPROACH
TO A DRAMATIC TEXT:
KING LEAR'S CONCEPTUAL UNIVERSE**

TESIS DOCTORAL

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*To my husband and to my mother,
for their unconditional help on earth and from heaven.*

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ABBREVIATIONS

References to Shakespeare's works are to the Arden Shakespeare edition. The general editors of the Arden Shakespeare have been W.J. Craig and R.H. Case (first series 1899-1944) and Una Ellis-Fermor, Harold F. Brooks, Harold Jenkins and Brian Morris (second series 1946-82). Present general editors (third series) are Richard Proudfoot, Ann Thompson and David Scott Kastan.

AC	Antony and Cleopatra
AW	All's Well that Ends Well
AYL	As You Like It
CE	The Comedy of Errors
Cor	Coriolanus
Cym	Cymbeline
Ham	Hamlet
1H4	King Henry IV, Part 1
2H4	King Henry IV, Part 2
H5	Henry V
1H6	King Henry VI, Part 1

ABBREVIATIONS

2H6	King Henry VI, Part 2
3H6	King Henry VI, Part 3
H8	King Henry VIII
JC	Julius Caesar
KJ	King John
KL	King Lear
LLL	Love's Labour's Lost
Luc	The Rape of Lucrece
MA	Macbeth
MM	Measure for Measure
MND	A Midsummer Night's Dream
MV	The Merchant of Venice
MW	The Merry Wives of Windsor
Oth	Othello
Per	Pericles
PP	The Passionate Pilgrim
R2	King Richard II
R3	King Richard III
RJ	Romeo and Juliet
Son	Sonnets
TC	Troilus and Cressida
Tem	The Tempest
TGV	The Two Gentlemen of Verona
Tim	Timon of Athens
Tit	Titus Andronicus
TN	Twelfth Night
TNK	The Two Noble Kinsmen
TS	The Taming of the Shrew
VA	Venus and Adonis
WT	The Winter's Tale

INTRODUCTION

1. PURPOSE OF THE RESEARCH

The present dissertation attempts to apply a contemporary theory of metaphor within the cognitive experientialist perspective to a dramatic discourse written four centuries ago. This study will show in which ways the cognitive theory provides coherent results in the interpretation of this tragedy allowing us to understand the embodiment of concepts.

This work will explore the presence and the role of metaphor in the drama genre illustrated by *King Lear*. I will analyse how figurative schemas influence on the way in which the characters of the tragedy think and act, offering a descriptive analysis of how some of the complex metaphors of the play are grounded in everyday language. I will provide an understanding of *King Lear*, its language, its characters, its events, its plot and subplot in terms of conceptual

mappings taken from metaphorical expressions. The language of the characters will give the source and target domains for the comprehension of abstract concepts, such as *qualities, intentions, thoughts, experiences, feelings* and *behaviours* within the Renaissance conceptions.

The functional role of different cognitive schemas upon different experiential domains within the tragedy discourse will provide a very useful tool in order to unify the structure and themes of the play, to observe the role of the characters and to interpret the situations through the metaphorical process of the speeches.

The recurrent image-schemas and conceptual metaphors, together with the repetition of ideas and words, will be powerful devices for a good understanding of this text. The unity of the play will be emphasised by interconnected metaphors that establish links between the experiences of Lear and Gloucester, parents and children, their human relationships and their moral behaviours. *King Lear* is constituted by different styles that create a great variety of effects, situations, emotions and passions. The characters of the tragedy will exploit the complexities of meanings using ironic contrasts and polysemic words that the metaphorical expressions can justify and clarify.

This study will offer a different interpretation of the tragedy leaving behind the questions concerning the philosophical matters of the play contributing with a new way of understanding Elizabethan conceptions. The present work will also further develop the cognitive theory since the application of metaphor theory to

discourse analysis is very recent. Shakespeare writes rhetorical passages, but at the same time he makes use of colloquial English giving rise to the use of both conventional and creative metaphors in the expression of concepts. I will explore how the poetic metaphors present in this Shakespearean drama interact with the cultural and conventional world of the Renaissance period. Likewise, I will provide a new parameter for the literary interpretation of the conceptual schemas, in which the functional role of metaphors works against conventions, providing what I have called *anti-conventional metaphors*.

2. CORPUS AND MOTIVATION

This analysis applies a cognitive theory of metaphor to *King Lear* dated approximately between 1605 and 1606 and this play represents a transitional drama between the middle tragedies – *Julius Caesar*, *Hamlet* and *Othello* – and the later tragedies – *Macbeth*, *Timon of Athenas*, *Antony and Cleopatra* and *Coriolanus*. I will focus the analysis of the present dissertation on *King Lear* because it has been recognised as a very good reference to be written, produced and reread throughout the centuries from psychological, sociological, historicist, culturalist and feminist perspectives. This tragedy stands in a very good position in relation to British culture in general, and it is considered by great writers in the English language as a great central masterpiece and as an admirable play. *King Lear* draws generations of readers back to crucial points of analysis since there are questions and dilemmas that remain unanswered to this day. In this sense,

the play gets recognition because of its potential to generate criticism and to remain meaningful.

I consider the language of the play a powerful tool for my analysis due to its variety of styles that indicate the emotional state of the characters and their implications in the tragedy. *King Lear* contains a diversity of speeches with individualised words, and the figurative language is a good source for the communication between the poet and the audience. The characters represent attitudes and relationships between them through the combination of a colloquial register with a dramatic and poetic one. Thus, the wide range of meanings present in the tragedy leads to a variety of interpretations that constitute the richness of this complex work.

I also chose this tragedy because its characters and its themes keep us in touch with a family world. *King Lear* is an image of life situations and makes us become aware of our current world. It is a drama of parental and filial love and it presents human reality by means of the action, language and themes developed by the characters taking us beyond the conventional expectations. From the beginning of the play, we find conflicts between order and disorder in the system, in the family relationships and in the social structures, and all these conflicts are the background of *King Lear*.

Researching this tragedy motivates me because no other Shakespearean drama has given rise to so much critical controversy, generating so many hypotheses. In fact, in the criticism of *King Lear* it is discussed whether it is a

tragedy or a comedy, a folktale or a chronicle; whether it is a Christian or a pagan play; whether it offers an optimistic or a pessimistic vision of life complexities; whether it is coherent or inconsistent in its own structure, and so on.

When I planned to start with this work, I was aware of facing a very complex tragedy, but obtaining a research scholarship at Harvard University for half a year encouraged me to carry on with my initial proposal. Harvard University gave me access to a fount of knowledge on Shakespeare, *King Lear* and cognitive science with its prestigious and extensive libraries together with the wise advises of specialists in Shakespeare, such as Stephen Greenblatt and Marjorie Garber who influenced my study significantly. The profile of this dissertation was also defined by the classes, seminars and lecturers taught by masters in cognitive theory such as Mark Turner and Ray Jackendoff that I attended.

3. STATE OF THE RESEARCH

The different studies on Shakespearean imagery and metaphor have been limited to a poetic conception of imagery. In the Shakespearean approaches focused on these terms, most of the critics include as imagery those metaphors and similes that provide a sensuous or pictorial image. On one side, there are critics, such as Traversi, Spurgeon and Bethell, who use the term *image* as the only available word to cover every kind of simile, as well as every kind of metaphor. They coincide in arguing the use and function of images relating to the

high style with the purpose of illustrating the thoughts of the poet. On the other side, other critics, such as the German poets Schlegel and Tieck among others, explore Shakespeare's images and metaphors offering a very superficial and even pejorative treatment about his figurative language. They define Shakespearean imagery as an expression of a certain symbolism or as an expression of an imaginative idea or object.

There are even critics, such as Knight and Heilman, who suggest that the play itself must be seen as a metaphor. In any case, in the commentaries of Shakespeare's editors we find most of the examples of failure in appreciating the metaphorical language in Shakespearean works, and particularly in his tragedies. Bradley and Dryden, both relevant Shakespearean critics, defined Shakespeare's use of figurative language as one of the failings of the poet "so pestered with figurative expressions, that is affected as it is obscure."¹

Consequently, these previous studies led me to look for a new theory and interpretation of Shakespearean figurative language in order to obtain clear and coherent results in favour of this mature and well-recognised tragedy. I considered necessary a new vision of metaphor that justifies meanings and conceptions in the Elizabethan culture and society. Most traditional theories have treated metaphor as a rhetorical figure of speech, while a cognitive experientialist perspective of metaphor recognises the figurative language as a pervasive principle of human understanding that underlies our network of interrelated literal

¹ James Sutherland. *A Preface to Eighteenth-Century Poetry* (Oxford: Clarendon Press, 1948), p. 15.

meanings. I will maintain this theory in the course of this dissertation since it will help us to understand the role of metaphor from the perspective of the generic conventions in the Renaissance period illustrated in this dramatic discourse. The analysis will aim at the metaphorical nature of human cognition, and the conceptual schemas recurrent in the tragedy will allow us to discover new meanings and to clarify the attitudes, experiences, behaviours and emotions of the characters.

I do not claim that cognitive experientialist theory of metaphor is the perfect tool to describe this Shakespearean tragedy. But I claim that it is a suitable tool to do literary criticism, in order to explain the cognitive process of meanings, and to acquire knowledge of multiplicity of abstract concepts through the mapping of concrete sources that are grounded in the common language and in the social patterns of the experience.

4. THEORETICAL APPROACHES

The present study draws upon different studies of the figurative language of the Shakespearean works that provide different perspectives, as I will explain in the development of this work. The main theoretical basis for the analysis of metaphor comes from the cognitive metaphor theory developed by Lakoff and Johnson (1980), and Lakoff and Turner (1989). They argue that cognitive metaphor is an inevitable element in everyday verbalisation and conceptualisation, and not a decoration of the literary language. They claim that

we conceptualise our ideas about the world and ourselves through our embodied experience. Metaphor is therefore central to perceptual understanding and creativity, and in this tragedy the frame where the meanings are carried out is central to the text itself. Consequently, a cognitive theory of metaphor applied to a literary text by means of the analysis of conceptual metaphors will derive in the understanding of the conceptual world of the poet.

This study will illustrate the extent to which some of Shakespeare's metaphors are grounded in everyday language since they remain alive because of their association with everyday speech. Besides, I will show the relationship between the metaphors of common language and those that go beyond the conventions providing poetic or creative metaphors.

The present dissertation offers a great deal of metaphors under different experiential gestalts and explores how these metaphors structure our everyday language, thought and action and at the same time how these metaphors can enrich the conventional common language. I will analyse how abstract ideas that constitute the world of *King Lear*, such as *emotions, behaviours and thoughts*, are understood through the conceptual projections grounded in the experience of the characters.

Conceptual schemas will be based on the cultural context in which they work in order to give the text meaning. The relevant concepts of this tragedy will instruct the reader towards the reflection on the values that are at issue in the play. Thus, the cultural background will supply systems of beliefs about the rights

and responsibilities of monarchs, parents, children, their relationships with one another and the way these relationships are managed. Elizabethan society was connected to the cultural doctrine of the *great chain of being* which represents the structured hierarchy of entities or things in the world, and therefore this theory will be essential for a good understanding of this tragedy. According to this cultural doctrine, human beings occupy the highest position within the system, followed by animals, plants, complex objects and natural physical things. This system will lead to two kinds of metaphors concerning with the relation of human beings to “lower” forms of existence, such as *animals*, or to “higher” forms, such as *cosmos, universe and gods*. These *great chain metaphors* will allow us to link one level of human attributes and behaviours in terms of another level of attributes or behaviours, as I will show in the analysis.

Therefore, the hints for the analysis of the present dissertation will be given by studies in Shakespeare’s imagery, the cognitive experientialist theory of metaphor applied to a drama discourse, and the study of the different perspectives of this tragedy together with theories in the Renaissance period grounded in the Elizabethan conceptions.

5. HYPOTHESES AND GOALS

The present dissertation develops conceptual metaphors and figurative schemas from a cognitive view applied to a tragedy discourse in order to clarify abstract concepts, themes and ideas that belong to the Renaissance period. For

the development of the main purpose of this work, I consider it is necessary to formulate five hypotheses to determine the main goals of this research.

The first issue this study attempts to explore is how the characters of the play use the conceptual metaphors, image-schemas, cases of personification, metonymies and their interactions with metaphors and schemas, and to observe what kind of metaphors are more recurrent. I will analyse the process and effect of the conceptualisation and the role function of metaphors: how the use of one or another metaphor depends on the kind of experiential domain, but even on the kind of character. Besides, I will also establish differences between images and metaphors since the limitations of modern imagery studies in Shakespearean works require new approaches.

It is my goal to describe how the characters seem to illustrate their potential in the embodiment of concepts. I will offer the metaphorisation of contradictory concepts explained in the words of the characters through a metaphorical process, such as *nakedness and opulence*, *reason and madness*, *blindness and vision*, *appearance and reality*, *high and low status in the social hierarchy* and different meanings about *nature*.

A second hypothesis concerns the connections between the use of metaphors and the relevant themes in the conventional Shakespearean society. The questions to be proved are: first, meanings created by means of mappings from a concrete source domain to an abstract target domain provide a coherent interpretation of the tragedy from Elizabethan conceptions; second, the

metaphorical mappings can establish parallelisms between the main and the secondary plots in which Lear and Gloucester are the protagonists.

This study will try to help the readers to be more closely to what the characters of the tragedy want to say and to understand abstract concepts used in the metaphorical language. In the speeches of the tragedy, we will find continuity between the metaphors of contemporary everyday language and those metaphors used by the characters in a dramatic or creative way.

It is my purpose to demonstrate how conceptual schemas will give coherence to the thematic perspective of the play and how their examination according to the experientialist theory can be useful to explain abstract concepts of the tragedy. I will justify the structure of the double plot by means of conceptual schemas that provide a consistent effect in the conceptualisation of meanings. I will also describe how Lear and Gloucester's families are connected, how Gloucester's *blindness and insight* are linked to Lear's *madness and knowledge* by means of image-schemas. My study will illustrate how *the eclipses, the wild weather, the divided kingdom, disorder in heavens and disorder in human society* are linked in the system of correspondences, and similarly how *Lear's mental state is linked to the state of the physical nature*. Finally, I will explain how the ontological metaphors so recurrent in the five chapters of analysis are closely related to *the great chain of being* system that is connected with Renaissance literature.

A third hypothesis leads to goals of conventionality: firstly, how the conceptual metaphors take into account the contextual or cultural dimensions where these metaphors are produced; secondly, how the conceptual schemas used by the characters in this tragedy underlie linguistic expressions that reflect the Elizabethan context; thirdly, to which extent the conventional metaphors are recurrent in a poetic work.

These issues will find their answer in the ordinary and common themes that constitute the world of this text. The tragedy is concerned with the relationship between parents and children and their confrontations in which the interaction of family life becomes intolerable. In this sense, *King Lear* can remind us of the particularities of everyday moral problems and the rivalries present in Lear and Gloucester's families that unfortunately are also present in everybody's family. The metaphorical process in *King Lear* will reinforce the common themes of human discourses close to us, such as *moral order, family relationships, ingratitude, justice, social responsibility and status*, among others. The tragedy is therefore merely personal since it is the experience of human beings, and consequently its characters will provide metaphors based on conventionalities.

A fourth hypothesis focuses on issues of unconventionality: *King Lear* not only uses conventional metaphors, but also provides creative metaphors that go beyond Elizabethan conventions. In the case there are poetic metaphors, we will observe the constant presence of unconventional metaphors found in the experiential domains applied to this analysis.

According to this hypothesis, the main goal will be to describe how *King Lear* goes from the ordinary situations of the life of every man to the highest dramatic moments of the play leading to unconventional metaphors. There is no doubt that in this tragedy there are words and conceptions that cover a wide range of meaning, and we find conflicts between the poetic language and the ordinary expression. However, this study will try to clarify abstract concepts of the play through parameters pertaining to literary discourse, such as extension, elaboration, questioning and combination of conventional metaphors as well as the use of unconventional image metaphors.

The characters in this play use basic concepts in the metaphorical process and they manipulate them in different ways in order to provide poetic or new creations of conventional figurative schemas. Consequently, unconventional metaphors appear along the experiential domains illustrated in the five chapters of analysis and particularly in the scenes of tempestuous passion where natural forces such as *storms* and *thunders* are conceived as *personified powerful forces*.

The fifth hypothesis presents questions about relevant themes in the tragedy that are treated by the characters through metaphorical processes from positions opposed to the Elizabethan conventions. How this kind of conceptual schemas is justified in its context leads to a new goal in this dissertation.

Since Lear abdicates and divides his realm, the first actions of the play will show a broken hierarchy that will provoke the disorder in the human and the

family relationships. On the one hand, the king invokes nature as a force and power to destroy the basis upon which order has to be based, and the effect will be chaos and a series of disasters in cosmos and in humanity. Gloucester on the other hand will link the disorder in the heavens with the disorder in the realm of politics and of relationships, and Edmund will appeal to the law of nature against custom, morality and order. As a result, society will suffer the breakdown of order in the hierarchical structure and it will provoke the rupture of all the natural bonds.

Consequently, the extreme forms of ambition, social disruption and chaos descending to the level of beasts on the *great chain of being* system must be justified and I will use the term *anti-conventional* metaphor. These metaphors will complete and enrich the tragic discourse of this tragedy clearly marked by cognitive traces.

6. METHODOLOGY

It is necessary to point out that *King Lear* is written in two versions, the Quarto of 1608 and the Folio of 1623, but editors created a single conflated text incorporating both versions. I could get 15 variant editions of *King Lear* to compare and select a complete version for my analysis. The knowledge of specialist professors in Shakespearean works, such as my supervisor José Manuel González Fernández de Sevilla and Marjorie Garber, helped me to choose *The Arden Shakespeare King Lear*, edited by R.A. Foakes in 1997 that is, if not the best, at least a very complete, practical and convenient text.

I would like also to emphasise that in the present dissertation all the figurative schemas that involve a mapping process from the source domain onto the target domain, and play a role in discourse interactions have been considered as metaphor, including similes and analogies. Besides, the entire figurative schema whereby we use one entity to refer to another that is related to it, whose mapping occurs within one single conceptual domain is considered metonymy, and it covers synecdoche.

First, the methodology applied will offer on one side an analysis of conventional metaphors grounded in common experience within the Renaissance culture, and on the other side metaphors that enrich the ordinary language giving rise to creative or poetic metaphors. Additionally, these metaphors are described taking into account the characters and their particular speeches as well as the particular situation of each scene of the play. I will explore the Elizabethan conventions where these conceptual schemas have been produced establishing links between the conceptual mappings and the cultural framework, so that coherent results can be obtained for the benefit of this tragedy. I will show how conceptual metaphors are a very useful tool to understand partially the feelings, experiences and behaviours of the characters.

Second, the methodology applied in the tables follows parameters to identify and classify the recurrent conceptual schemas found in this tragedy: Firstly, I will classify source and target domains found in the linguistic expressions providing the metaphorical sources mapped onto the tragedy discourse. Secondly, I will describe the kinds of metaphors according to the

cognitive function of the mappings involved in the metaphorical process, such as structural and ontological metaphors, among others, as well as image-schemas. I have also accounted for the existence of metonymies and their interactions with different kinds of figurative schemas, image metaphors and personifications. The latter will be conceived as a form of ontological metaphor according to the cognitive theory. Thirdly, I will illustrate poetic metaphors following criteria that distinguish them from conventional schemas such as extension, elaboration, questioning, combination and unconventional image metaphors. Finally, it will be offered graphs with overall results in each chapter of analysis according to the cognitive function of the conceptual domains and parameters of conventionality.

7. OUTLINE OF THE DISSERTATION

The present work is organised in three extensive parts. A first theoretical part describes the theoretical framework supporting the research (chapters 1, 2 and 3). The second part explains the state of the research (chapters 4 and 5). The third part is dedicated to the practical analysis of conceptual schemas in the tragedy discourse. In chapter 6, I analyse and discuss the different conceptual schemas within the tragedy discourse taking into account the particular context of the characters under the Elizabethan conventions. Chapter 7 offers all the metaphorical language classified in tables following parameters of cognitive function and conventionality in each experiential domain. Finally, this chapter will provide graphs with overall results.

First part: THEORETICAL APPROACHES

The first section of chapter 1 explains the three main streams distinguished in the cognitive perspective in the study of metaphor: the comparison view (Ortony, Miller, Goatly), the interaction view (I.A. Richards, Indurkha, Kittay) and the experientialist view (Lakoff, Johnson, Turner). The second section explains the conceptual metaphor theory from an experientialist perspective. I will provide a classification of conceptual schemas from different parameters such as generic and specific level of the concepts and the cognitive function of metaphors. I will also offer parameters to distinguish ordinary conceptual schemas from poetic or creative schemas following methodological steps.

Chapter 2 is focused on *King Lear's* cultural background in order to explore the Elizabethan conceptions. This tragedy manifests the particular situation of Shakespearean society with regard to the social structure, the categories in the social status, the patriarchal doctrine, the hierarchical relationships, order and disorder in the system and the different concepts of nature.

Chapter 3 is concerned with the most relevant aspects of Shakespeare's language, and particularly the aspects that affect this tragedy. Firstly, I illustrate the mixture of verse and prose used by Shakespeare as a social as well as a dramatic contrast. Secondly, I comment the usage of the pronouns "*Thou*" and "*You*" as markers of class difference and personal relationships. Thirdly, I discuss

the variety of structures in Shakespearean syntax in order to achieve dramatic purposes. Fourthly, I show the mixture of old and new words, Latin and Anglo-Saxon words in Shakespeare's vocabulary. Fifthly, I explain the rhetoric resources in the Elizabethan manual divided into categories of deviation, such as tropes and figures. Finally, I define different Shakespearean styles that can appear in the same play.

Second Part: STATE OF THE RESEARCH

Chapter 4 offers the Shakespearean metaphorical criticism in which the difference between imagery and metaphor is a topic of discussion as well as the patterns of metaphor theories. This chapter is divided into several sections that explain different approaches about Shakespearean imagery, its definition and function, studies in Shakespeare's histories, comedies and tragedies illustrated with speeches selected by themes. Besides, I explain differences between imagery, metaphor and symbol, and the role of metaphor in Shakespeare following two critical positions. The first one defends that the term *image* includes other elements of the drama such as *metaphor*, the second position defines a *metaphor* as a matter of unusual language that strikes us as deviant and it is used for decorative purposes. Finally, I justify the conceptual theory of metaphor I maintain in the analysis of this tragedy that provides interactions between culture, language and cognition and contribute with new parameters in the interpretation of this complex tragedy.

Chapter 5 focuses on the different hypothesis concerning *King Lear*. I expound the reasons that explain the election of this tragedy as a corpus of analysis for the present dissertation. I define this tragedy as a good reference to show how a dramatic discourse makes use of conceptual schemas through the individualised speeches of the characters, the double plot structure and the common themes of the play. Secondly, I give a brief explanation about the conflated text chosen for the analysis. Thirdly, I explore the dominant trends in the criticism of *King Lear* focused on the Christian paradigm with social and political implications up until the first half of the twentieth century. Fourthly, I discuss studies of the tragedy carried out in the second half of the twentieth century from new perspectives, such as post-structuralism, new-historicism, cultural materialism, feminism and psychoanalytic criticism. Finally, I discuss the controversies about the genre of this tragedy, whether it is a comedy, a chronicle, a morality play or a folktale, and whether it is a conventional, a pastoral or a romantic tragedy.

Third part: PRACTICAL ANALYSIS OF CONCEPTUAL SCHEMAS IN THE TRAGEDY DISCOURSE

Chapter 6 is divided into 5 sections. The first section is focused on the *body* experiential domain and it illustrates how the body and its parts are good sources to provide knowledge about the attributes, intentions and the emotional states of the person. The second section points out that *clothing* is a useful source to hide meaning, to cover and disguise intentions, identities, status and passions and, on the contrary, *nakedness* is also a rich domain to give

knowledge about the person itself. The third section stresses *the physical nature and the elements of the weather* conceptualised in a personified way. They are embodied as chaos and disorder in both families and as disorder in the social relationships. The characters confront their emotions and behaviours in the physical nature, providing rich and recurrent extended great chain metaphors. The fourth section is focused on the conceptualisation of the *mental state* of the main character. Lear as a madman acquires a degree of wisdom that allows him knowledge into the human condition. In contrast, the fifth section illustrates different kinds of metaphors drawn from *vision to blindness* in which Gloucester becomes physically blind, but he gains the kind of vision that Lear lacks.

Chapter 7 illustrates in five sections the corresponding tables belonging to each experiential domain of the previous five chapters of analysis in order to classify the recurrent conceptual schemas used in the course of the analysis and aims at overall results that will be shown in graphs. Finally, chapter 8 presents results and conclusions, and offers five points that explain the contributions of this dissertation.

The work is completed with a list of references divided into three sections according to the different fields of the research, and I have also included a brief summary of this dissertation in Spanish.

FIRST PART

THEORETICAL APPROACHES

CHAPTER I

THEORETICAL COGNITIVE APPROACHES IN METAPHOR STUDY AND RESEARCH

METHODOLOGY

I.I. GENERAL PERSPECTIVE IN METAPHOR RESEARCH

Throughout the history since Aristotle, there have been many linguists interested in the study of metaphor. Due to this interest, this subject has changed and new perspectives have been created. The approaches in the twentieth century can be grouped in two main directions:

1. The linguistic viewpoint in which metaphor is regarded as a device decorating everyday language. Traditionally, it has been assumed that the language we use is literal and that the figurative language is a deviation from the norm, used for purposes of persuasion and ideology. Therefore, metaphor has been linked with the imaginative and emotive faculties, and the domains of metaphor are literature and especially poetry. According to this view, metaphor is opposed to an objective understanding, and the meaning of linguistic expressions is independent of metaphor.

We can emphasize the approaches of Donald Davidson and Richard Rorty among others regarding metaphor as a linguistic matter. According to Davidson, “metaphors mean what the words, in their most literal interpretation mean, and nothing more.” In other words, the only meaning a metaphor has is its literal meaning since metaphor is a special use of this literal meaning. He claims, “metaphor is the dream work of language and, like all dream work, its interpretation reflects as much on the interpreter as on the originator.”² Following this theory, *Semantics* studies the relation of words to the world. Rorty adopts Davidson’s views on metaphor.

2. The cognitive viewpoint in which metaphor plays a crucial role in organising human thought. Metaphor is conceptual in nature and in the process

² Donald Davidson. “What Metaphors Mean.” *On Metaphor*. Ed. Sheldon Sacks (Chicago & London: University of Chicago Press, 1978), p. 29. See also Donald Davidson. “On the Very Idea of a Conceptual Scheme.” *Proceedings and Addresses of the American Philosophical Association* 67 (1973-4), pp. 5-20.

of metaphor; we map one conceptual domain onto another. Concepts are grounded in the habitual, routine bodily and social patterns in our experience.

Cognitive scientists have suggested a number of ways in which structures of language reflect cognitive processes. From this perspective, the relationship between concept and language is different from the paradigm suggested by the Saussurean semiotics on which post-modern literary and cultural critics tend to rely.³

Cognitive linguists have traced different ways in which word meanings are based on complex domains of cultural knowledge and are extended beyond their original reference through metaphor and metonymy to form chains of linked meanings.⁴ This theory also treats consciousness, intentionality and meaning in ways that both resemble and differ from most post-modern literary and cultural criticisms, offering a different perspective. Cognitive theory recognises the powerful role of culture in forming the subject but insists that there is an interaction between the biological subject and its culture. According to this theory, meaning is not just the product of a system of signs, but is structured by human cognitive processes. Linguists such as George Lakoff, Ronald Langacker and John Taylor argue that “the meanings of words are always based on complex

³ For the basis in Saussurean semiotics of such post-modern theorists as Lacan, Barthes, Derrida and Foucault, see Jonathan Culler. *The Pursuit of Signs: Theory and Criticism after Structuralism*. (Ithaca: Cornell University Press, 1981)

⁴ John R. Taylor. *Linguistic Categorization: Prototypes in Linguistic Theory*, 2nd ed. (Oxford: Clarendon, 1995) pp. 81-141.

'encyclopaedic' knowledge of the culture in which they are produced."⁵

I.II. A COGNITIVE THEORY OF METAPHOR

Three main trends of research can be distinguished in the cognitive perspective to the study of metaphor: comparison, interaction and experientialist approaches.

I.ii.i. Comparison approaches

According to this approach, metaphor is grounded in the similarity existing between two concepts involved in it. The approaches agree that metaphor is a condensed comparison or simile without the explicit marker 'like'.

Aristotle is regarded as the first who has talked about 'the comparison theory' of metaphor. From the Rhetoric (1406b):

The simile is also a metaphor; the difference is but slight. When the poet says of Achilles that he "leapt on the foe as a lion," this is a simile; when he says of him "The lion leapt", it is a metaphor –here, since both are courageous, he has transferred to Achilles the name of "lion". Similes are to be employed just as metaphors are employed, since they are really the same thing except for the difference mentioned.⁶

Some cognitivists such as Andrew Ortony, George A. Miller and Andrew Goatly try to clarify this traditional definition arguing the differences existing between simile and metaphor. Ortony emphasises the connection between

⁵ Ibid., p. 83.

⁶ Quoted in Don Ross. *Metaphor, Meaning and Cognition* (Oxford: Oxford University Press, 1993), p. 30.

metaphor, language and thought under the cognitive linguistic attention to language and literature. He argues that metaphors are grounded in similarity but we have to distinguish between comparison statements and metaphor. In his words,

It is often claimed that metaphors are merely implicit comparisons, to be contrasted with similes, which are explicit ones. I have very little faith in this view: first, because I do not think that it is true of all metaphors; and second, because even if it were, it would be totally unilluminating. The fact that metaphors are frequently used to make comparison does not mean that metaphors are comparisons. A metaphor is a kind of use of language, whereas a comparison is a kind of psychological process, which is not the same thing as such a use.⁷

Miller presents the metaphor comprehension in discourse from a psychological view. He proposes a detailed treatment of the various ways in which similarity statements can underlie metaphors. He attempts to study the comprehension of metaphors within a more general framework where comparisons, similes and analogies can be the basis for the interpretation of metaphors.⁸

For Goatly, metaphors are not linguistic but something else. According to him, the metaphors are conceptual and the language of metaphors is one of the codes in which metaphorical thought may be expressed. He investigates linguistic expression and conventional metaphor and he uses functional grammar and relevance theory for his study. He offers the peculiarities of metaphoricity in nouns, verbs, and other word-classes.

⁷ Andrew Ortony, ed. *Metaphor and Thought*. 2nd edn. (Cambridge & New York: Cambridge University Press, 1993), p. 188.

⁸ *Ibid.*, pp. 357-400.

I.ii.ii. Interaction approaches

The interaction theory defends the function of metaphors as a cognitive process. From this perspective, metaphors arise from the interaction of the two entities involved in the metaphorical process. Instead of notions of resemblance or transfer, interaction approaches stress a transformational function of metaphorical expressions in their semantic context. Ivor Armstrong Richards and Max Black equated comparativism with the denial of cognitive significance to metaphor.

Richards introduces the terms *tenor* and *vehicle* to denote the principal subject and the figurative term of a metaphorical expression. According to him, metaphor is not a matter of language alone, and neither is only a deviation from “ordinary” speech. It is instead an omnipresent principle of thought: “Thought is metaphoric, and proceeds by comparison, and the metaphors of language derive there from.”⁹ He suggests that our world is a “project world” and that “the processes of metaphor in language, the exchanges between the meanings of words which we study in explicit verbal metaphors, are superimposed upon a perceived world which is itself a product of earlier or unwitting metaphor.”¹⁰ In another important contribution to the functioning of metaphors he describes the principle of metaphor as “two thoughts of different things active together and

⁹ Ivor Armstrong Richards. *The Philosophy of Rhetoric* (Oxford: Oxford University Press, 1936), p. 94.

¹⁰ *Ibid.*, pp. 108-109.

supported by a single word, or phrase, whose meaning is a resultant of their interaction”.¹¹

Black’s interaction theory provides some analogies and metaphors to communicate the essential concepts of the theory, but these analogies and metaphors are not elaborated sufficiently to address the creation of similarity. He argues that the problem of metaphor is a semantic issue and that some metaphors are not reducible to equivalent literal expressions. He also claims that in some cases, metaphors may create similarities between things, rather than merely express pre-existing ones.¹² His account contains some paradoxes and the images provided by his metaphors and analogies are sometimes in conflict with one another.

Both Richards and Black presuppose both a logical empiricist understanding of the relationship between language and thought, and a traditional theory of meaning. They suppose that referential rather than functional meanings are primary, and that words have meaning by virtue of being labels for internal representations, and resulting in a semantic analysis of a whole sentence.

Other scholars such as Paul Ricoeur attempt to clarify and elaborate the interaction theory. Ricoeur builds upon the philosophy of Richards and Black to produce a theory of metaphor. For him, metaphor is the process through which

¹¹ Ibid., p. 93.

¹² Max Black. “How Metaphors Work: A Reply to Donald Davidson.” *On Metaphor*. Ed. Sheldon Sacks (Chicago: Chicago University Press, 1979), pp. 181-192.

the polysemy of words becomes expanded and transformed. Meaning is created and reality becomes described by the sentence supporting a metaphor, producing semantic innovations through which new information about the world is created. Novel metaphors help us to break with ordinary everyday vision and enable us to comprehend something new and unexpected.

Neo-interactionists as Bipin Indurkha and Eve F. Kittay have proposed variations of the interaction theory in order to remove the problems inherent to Black's version.

Indurkha's study combines an interaction view of metaphor in which metaphor involves "an interaction between its source and its target"¹³ and an interaction view of cognition, in which cognition is regarded as "a process of interaction between a cognitive agent and its environment."¹⁴ He finds out how certain metaphorical processes are able to create new similarities between two concepts, arguing that "the realization that the creation of similarity is rooted in a more fundamental cognitive phenomenon, and that the creation is the creation of attributes of objects."¹⁵

Kittay refers to the interaction theory as the perspectival theory, arguing that metaphors function by providing perspectives on the target. She uses the lexical semantics of the semantic field theory, taking the meaning of a term to be

¹³ Bipin Indurkha. *Metaphor and Cognition. An Interactionist Approach* (Dordrecht, Boston & London: Kluwer Academic Publishers, 1992), p. 3.

¹⁴ *Ibid.*, p. 7.

¹⁵ *Ibid.*, p. 84.

a function of its relations of affinity and contrast to other terms in its field. Kittay goes on to develop a formal framework in order to explain the working of metaphor, including the creation of similarity. Her theory is articulated in the linguistic framework of semantics, according to which the meaning of any phrase or sentence is a function of the meaning of its components. Kittay's perspective becomes essentially a theory of the metaphors of language, since "the meanings of different words are related to each other, and it is these structural relationships that are referred to as semantic fields."¹⁶

Kittay's approach tries to set a balance between the cognitive and the linguistic perspectives of metaphor, but her incorporation of the referent of the target into the metaphorical process fails to resolve the paradox of the creation of similarity. In spite of the attempts at explaining the creation of similarity, the paradox remains unresolved.

George Lakoff and Mark Johnson argue that in order to explain the creation of similarity, it is necessary to look at it in the broader framework of cognition, and to examine some fundamental issues about the nature of cognition. They emphasise that metaphors can create similarities where none existed before, and try to explain how this creation takes place.¹⁷

¹⁶Eve Feder Kittay. *Metaphor: Its Cognitive Force and Linguistic Structure* (Oxford & New York: Clarendon Press, 1987), p. 225.

¹⁷George Lakoff and Mark Johnson. *Metaphors We Live By* (Chicago & London: University of Chicago Press, 1980), pp. 147-155.

At the core of their explanation of the creation of similarity, there is a distinction between “objective similarities” and “experiential similarities.” Their argument is that objective similarities do not exist and that only experiential similarities are real. In other words, we cannot ask whether two objects are similar or not independently of how these objects are experienced and conceptualised. And since “the essence of metaphor is understanding and experiencing one kind of thing in terms of another”¹⁸, it follows that the two are made to look similar by conceptualising the target as the source. Therefore, a metaphor creates experiential similarities between the source and the target.¹⁹

I.ii.iii. Experientialist approaches

According to experientialists, such as George Lakoff, Mark Johnson and Mark Turner, metaphor is the cognitive mechanism whereby one experiential domain is partially mapped onto a different experiential domain, so that the second domain is partially understood in terms of the first one. The domain that is mapped is called the source domain (donor domain), and the domain onto which the source is mapped is called the target domain (recipient). To take an example, in the *love is a journey* metaphor, the domain of *journeys* is mapped onto the domain of *love*.²⁰

¹⁸ Ibid., p. 5.

¹⁹ See *King Lear's* experiential domains in the tables of results.

²⁰ *Metaphors We Live By* by Lakoff and Johnson is the classic study of the contemporary view of metaphor in cognitive linguistics. It deals with several source and target domains.

The focus of George Lakoff and their colleagues has been regarded as conventional metaphors. They demonstrate how many of our everyday concepts are structured by conventional metaphors, and how many of the novel metaphors in poetry can be analysed as new extensions or new combinations of conventional metaphors. The conventional metaphors in our speech are generated by metaphorical structures in our thoughts and experience. Therefore, some of our most basic realities, such as personal relationships, work and social life, are defined by the metaphors of our culture. They emphasise the role of bodily perceptions and of experiential conceptualisation, and the importance of metaphor and metonymy in people's attempts to understand their experiences.²¹

The experientialists explain the difference between a metaphor and a metaphorical or a linguistic expression that constitutes the data for the metaphorical process. In conceptual metaphors, one domain of experience is used to understand another domain of experience, whereas the metaphorical linguistic expressions make manifest conceptual metaphors. To understand one domain in terms of another involves fixed correspondences or mappings between a source and a target domain. These mappings provide much of the meaning of the metaphorical linguistic expressions, and in this way, a conceptual metaphor is not a matter of arbitrariness.

²¹ Ronald W. Langacker has appealed more to the contribution of general aspects of cognitive processing to the manner in which a person construes a state of affairs. He states that a full description of a language would presuppose "a full description of human cognition." For a further study, see Ronald W. Langacker. *Foundations of Cognitive Grammar: Theoretical Prerequisites* (Stanford: Stanford University Press, 1987).

George Lakoff's theories of experiential conceptualisation also suggest that our most basic concepts are based on our bodily experiences. Mark Turner points out that "processes such as metaphor and metonymy, which most linguists deport to the alien realm of literature, are implicit and indispensable in ordinary language."²² Antonio Damasio offers an account of the embodied brain that stresses the implication of feeling in the most rational processes of thought.²³

Experientialism stands against the view of metaphor as deviant language that expresses similarities between what words designate in the real world. On the contrary, conceptual metaphors are based on a variety of human experiences, including biological and cultural roots shared by the two concepts.

With this perspective of metaphor, we can discuss differences between the Aristotelian metaphor and the conceptual one. Aristotle talks about the metaphoric transfer at the level of words since he describes metaphor as "giving the thing a name that belongs to something else."²⁴ In Aristotle's terms, a metaphor must involve a replacement of one word by another, and according to this theory a metaphor may be one kind of instance of a noun phrase and may be a vehicle of reference. However, the experientialists talk about it at the level of whole sentences, paragraphs or discourses. Aristotle holds metaphorical usage to be "deviant," whereas the cognitivists hold it to be non-deviant. Aristotle

²² Mark Turner. *Death is the Mother of Beauty: Mind, Metaphor, Criticism* (Chicago: Chicago University Press, 1987), p. 12.

²³ See Antonio Damasio. *Descartes' Error: Emotion, Reason, and the Human Brain* (New York: Avon, 1994).

²⁴ Aristotle, *Poetics* 1457b, quoted from Mark Johnson. *Philosophical Perspectives on Metaphor* (Minneapolis: University of Minnesota Press, 1981), p. 5.

believes that metaphors are based on the perception of objective similarities between objects or events, and the experientialists argue that truth is always relative to a conceptual system.

The cognitive experientialist view will be relevant for my study in which conceptual structures will be applied to the corpus of analysis.

I.III. CONCEPTUAL METAPHOR AND ITS NATURE

As I have mentioned, experientialism considers metaphor as a cognitive mechanism used to structure knowledge in the mind by means of one domain of experience understood in terms of another domain. The nature of this metaphor is explained following a mapping process from a source domain onto a target domain. Following this view, metaphor is one of the most important tools to understand partially our feelings, experiences and moral practices. Conceptual metaphors are conventionalised in the language, and they underlie a range of everyday linguistic expressions.

The experientialists characterise meaning in terms of embodiment. In other words, they take into account our biological capacities and our physical and social experiences. Concepts are structured, and therefore the theory of cognitive models is concerned with conceptual structures that are meaningful because they are embodied. In other words, “conceptual structures exist and are

understood because preconceptual structures exist and are understood.”²⁵

Preconceptual bodily experiences give rise, on the one hand to physical concepts, and on the other hand to abstract concepts through metaphorical extensions. Johnson and Lakoff distinguish two kinds of structures defining preconceptual experiences²⁶:

1. Basic level structure is associated to basic level categories. Most of the metaphors are based on our basic knowledge of concepts. It suggests that our experience is preconceptually structured at this level. Our basic level concepts correspond to the preconceptual structure and are understood directly in terms of it. But basic level does not mean “primitive” level. It is an intermediate level, and it is neither the highest nor the lowest level of conceptual organization because of their gestalt nature (knowledge we conceive by experience) and their intermediate status.

2. Kinaesthetic image schematic structure is another kind of conceptual metaphor, which is not based on conceptual elements of knowledge, but on conceptual elements of image-schemas. This structure gives rise to abstract concepts through metaphorical projections from physical to abstract domains. They are also called spatial relation concepts, although these image-schemas are not limited to spatial relations, such as “in-out.” On the contrary, there are many other schemas that play a role in our metaphorical understanding of the

²⁵ George Lakoff. *Women, Fire, and Dangerous Things. What Categories Reveal about the Mind* (Chicago: Chicago University Press, 1987), p. 267.

²⁶ *Ibid.*, pp. 266-292.

world that recur in our everyday bodily experience, as we will see in the explicative theory of image-schemas in I.v.

As I have argued, basic-level and image-schematic concepts are understood in terms of physical experience. These concepts are meaningful and they provide the basis for the theory of conceptual structures that organise our knowledge that are called *Ideal Cognitive Models (ICM)*.²⁷ In this sense, metaphor is a tool that helps to organise our knowledge by means of mappings from a source domain onto a target domain.

Following this theory, it is important to underlie the coherence in the metaphorical process. When one conceptual domain is understood in terms of another conceptual domain, our understanding is achieved by means of correspondences or mappings. However, there must be coherence in the mechanism of metaphorical structuring. For example, the *love is a journey* metaphor is concerned with the goal of a *journey*, and that *journey* defines a path. Therefore, if *journey* defines a path and *love is a journey*, *love* defines a path. To give another example, if according to cultural values in our society “more is better,” this expression must be coherent with *More is Up* and *Good is Up* conceptual metaphors.

According to Johnson, “metaphor is not merely a linguistic mode of expression; rather, it is one of the chief cognitive structures by which we are able to have coherent, ordered experiences that we can reason about and make

²⁷Ibid., p. 281.

sense of.”²⁸ However, not all the metaphorical correspondences of the source domain can match aspects of the target domain. We need a principle whose role is to preserve the metaphor coherence in order to keep the non-arbitrariness nature of the metaphor, and this principle is called the *Invariance Principle or Hypothesis (IP)*. The Invariance Principle blocks the mapping of knowledge that is not coherent with the schematic or skeletal structure of the target concept.

Scholars such as Lakoff, Turner and Kövecses²⁹ have proposed the invariance principle in these terms: “metaphorical mappings preserve the cognitive topology of the source domain, in a way consistent with the inherent structure of the target domain.”³⁰ As a result, the “image-schematic structure inherent in the target domain cannot be violated.”³¹ Taking into account these properties, we can therefore map as much knowledge from the source onto the target as is coherent with the image-schematic properties of the target.

Consequently, the metaphorical mappings from a source to a target are only partial. Only a part of the source domain can be useful in every conceptual metaphor. This partial nature of the source domain provides structure for only a part of the target concept. In this sense, we need several source domains to

²⁸ Mark Johnson. *The Body in the Mind: The Bodily Basis of Meaning, Imagination, and Reason* (Chicago: Chicago University Press, 1987), p. xv.

²⁹ George Lakoff and Mark Turner. *More than Cool Reason: A Field Guide to Poetic Metaphor* (Chicago: Chicago University Press, 1989), pp. 82-83; George Lakoff. “The Contemporary Theory of Metaphor.” Ed. Andrew Ortony. *Metaphor and Thought*, 2nd edn. (Cambridge & New York: Cambridge University Press, 1993), pp. 215-217; Zoltán Kövecses. *Metaphor. A Practical Introduction* (Oxford University Press, 2002), pp. 102-104.

³⁰ George Lakoff. (1993), op. cit., p. 215.

³¹ Ibid., p. 216.

understand a single target since a source can only structure certain aspects of a target. Kövecses defines the partial nature of metaphor as the “scope of metaphor” whereby a single target concept is understood by means of several source concepts since one source can only structure certain aspects of the target. To take an example, we will observe in the corpus of analysis different source domains such as *appearance, clothing, different parts of the body* to define *status* as target domain. Therefore, there is no source that can provide a full understanding for all the aspects of a target. In the same sense, Goatly talks about metaphor diversification to define the use of multiple sources to refer to the same target.

Additionally, Joe Grady suggests that there are primary and complex metaphors to determine the complexity of conceptual metaphors. A simple metaphor emerges from what is about basic physical entities and events that make up the human world, such as *journey, body, plant, machine and sports*. All these entities have a meaning for us within a culture. The mappings that constitute this meaning are simple metaphors. The complex metaphors are composed of simple or primary metaphors.³²

³² For a further reading see Joe Grady. “Theories are Buildings Revisited.” *Cognitive Linguistics* 8 (1997), pp. 267-290. George Lakoff and Mark Johnson. *Philosophy in the Flesh. The Embodied Mind and its Challenge to Western Thought* (New York: Basic Books, 1999). Zoltán Kövecses. (2002), op. cit.

I.IV. CLASSIFICATION OF CONCEPTUAL METAPHORS

Metaphors can be classified according to their conventionality, function or nature and level of generality. Conceptual metaphors may be conventional or they may be unconventional, also called novel or poetic metaphor. It is interesting to point out that conceptual metaphors may receive expression by means of an unconventional metaphorical linguistic expression. I will go into detail in chapter I.vii. As Lakoff and Turner describe them, conceptual metaphors besides employ concepts that are at a specific level of generality, and at a generic level, such as *events are actions* and *generic is specific*. I will discuss them in this chapter.

I.iv.i. George Lakoff and Mark Johnson

Regarding their cognitive function and following Lakoff and Johnson,³³ conceptual metaphors can be of three kinds: structural, ontological and orientational metaphors.

1. In the case of structural metaphors, a source domain provides a rich knowledge structure for the target concept. In other words, a concept is metaphorically structured in terms of another (*argument is war*). The main function is to structure one concept using the structure of another. They are grounded in systematic correlations within our experience. The *Argument is War* metaphor allows us to conceptualise what an *argument* is in terms of something

³³ George Lakoff and Mark Johnson. (1989), op. cit., pp. 14-21; 25-32; 61-68.

that we understand more as *a physical conflict*. *Arguments* are common in our culture and they are much a part of our daily lives. Therefore, this metaphor is built into the conceptual system of the culture in which we live.

The cognitive function of this metaphor is to enable speakers to understand target A by means of the structure of source B. This understanding takes place by means of conceptual mappings between elements of A and elements of B. For example, the concept of “time” is structured according to motion and space. The *time is motion* conceptual metaphor accounts for a large number of linguistic metaphors in English, such as “the time for action has arrived,” “time flies” or “I look forward to the arrival of Christmas.”

2. Ontological metaphors allow us to view events, activities, emotions and ideas as entities and substances. We use these metaphors to identify, to refer or to quantify aspects of the experience that has been made more delineated. These conceptual metaphors enable speakers to conceive their experiences in terms of objects, substances and containers in general, without specifying the kind of object, substance or container. For example to conceive fear as an object, we can conceptualize it as “our possession.” If we take the example “my mind just isn’t operating today,” we are identifying the *mind as an entity* metaphor.

This kind of metaphors specifying different kinds of objects are so pervasive in our thought that they are taken as evident. Sometimes we are not so aware that they are metaphorical. We use ontological metaphors to comprehend events, actions, activities and states. Events and actions are conceptualised

metaphorically as objects, activities as substances, and states as containers. For instance, if we use the English expression “we’re out of trouble now” or “he fell into a depression,” we are using the *state as container* ontological metaphor without effort and awareness.

Ontological metaphors map single concepts onto other single concepts and they are related to the *great chain of being* metaphorical system. This system accounts for how objects or things are conceptualised metaphorically in the world, and explains how a number of unrelated conceptual metaphors fit together in a coherent way. The *great chain of being* is defined by attributes and their behaviour arranged in a hierarchy divided in humans, animals, plants, complex objects and natural physical things. In other words, there is a hierarchy of entities (things) and the entities higher in the hierarchy are understood through entities lower in the same hierarchy, but it can also be possible that entities lower in the hierarchy are conceptualised as entities higher up in the hierarchy (complex objects are personified in terms of humans).³⁴ Kövecses goes beyond the basic *great chain* and he calls it the *extended great chain*. According to him, this system includes abstract entities such as God and the Cosmos. He considers the abstract complex systems metaphor as a subsystem of the *great chain* metaphor, in which any kind of abstract complex system is comprehended in terms of the human body, buildings, machines and plants.³⁵ The corpus under

³⁴ The first attempt to provide an account of how metaphors are organised in the conceptual system is called the *Great Chain of Being*. It is found in George Lakoff and Mark Turner. (1987), op. cit., pp. 160-213.

³⁵ Zoltán Kövecses. (2002), op. cit., pp. 129-139.

analysis contains a great variety of illustrations of basic and extended great chain metaphors particularly in the *human nature and the elements of the weather* source domains.

Personifications can be conceived as a form of ontological metaphor where human qualities are given to the physical world or in other words, the physical object is identified as a person. In examples as “inflation has robbed me of my savings,” the *inflation is an adversary* metaphor allows us to comprehend a variety of experiences with non-human entities in terms of human characteristics or activities.³⁶

3. In the case of orientational metaphors, one concept organises a whole system of concepts with respect to one another. Our bodies function as they do in our physical environment. Most of our fundamental concepts are organised following spatialisation metaphors and they are rooted in physical and cultural experience. These metaphors give a concept a spatial orientation such as *having control is up*, and this leads to English expressions like “I’m feeling up today” or *low status is down* in “she fell in status.” We have other orientations such as center-periphery, in-out, and on-off. These orientations are not arbitrary since they have a basis in our physical and cultural experiences, making us aware of target concepts thanks to these spatial orientations.

Lakoff and Johnson emphasise that most of our linguistic behaviour is structured by and derived from “basic” or “deep” metaphors. These may be

³⁶ I will deal with the personification theory in chapter I.VII.ii.

orientational (*health is up*), ontological (*inflation is an entity*) or structural (*argument is war*), where the components of one abstract concept are structured according to the relations among the components of another.

They hold that our deep metaphors are conditioned by our most basic level of cognitive awareness that involves responses by the physical environment on our bodies. Metaphor therefore is conceptual in nature and concepts are part of human cognition. Thus, words and phrases have meaning by means of the concepts they express.³⁷ Consequently, “we understand experience directly when we use a gestalt from one domain of experience to structure experience in another domain”.³⁸

I.iv.ii. George Lakoff and Mark Turner

According to the nature of the domains involved in the mapping, Lakoff and Turner classify the metaphors as follows³⁹:

1. Mapping from concept to concept metaphors.

They are both the ontological and structural metaphors in the classification Lakoff and Johnson.

2. Image onto an image.

We map one image metaphorically onto another image, such as “my

³⁷ George Lakoff and Mark Turner. 1980, op. cit. p. 111.

³⁸ Ibid., p. 230.

³⁹ Ibid., pp. 80-100.

wife whose waist is an hourglass”, and they are image metaphors in Lakoff and Johnson’s theory.

3. Image-schemas.

These schemas have to do with forms of our experience and how those forms structure our thoughts. Image-schemas are skeletal images that we use in cognitive operations. We have many image-schemas such as whole-part, centre-periphery, link-no link, container (body as a container; body in a container), balance-imbalance, orientations (up-down, front-back, right-left)

These metaphors correspond to the orientational metaphors in Lakoff and Johnson. I will discuss this theory later due to the relevant role they have in my analysis.

Several years later, Lakoff together with Turner argues that there are certain conventionalised generic-level conceptual metaphors such as *events are actions* and *causation is progeneration*. These conceptual metaphors do not have fixed mappings. Instead of fixed mappings, they have generic-level constraints on possible mappings. According to the degree of generality of metaphors in the hierarchy, Lakoff and Johnson classify the concept-to-concept mappings into two types: generic-level and specific-level metaphors.

1. Generic-Level metaphors, like *events are actions* or *generic is specific* lack specificity in two respects: they do not have fixed source and target domains and they do not have fixed lists of entities specified in

the mapping. Generic-level structures are basic ontological categories, such as entities, states, events, actions and situations. The event shape can be instantaneous or extended; single or repeated; completed or open-ended; cyclic or not. The *generic is a specific* metaphor allows us to understand many conceptual domains. It maps a single specific-level schema onto the generic-level schemas they contain.⁴⁰

2. Specific-Level metaphors, like *life is a journey*, *an argument is a war*, *ideas are food*, specify the domains and entities in the mapping. They are also referred to as basic metaphors when they become conventionalised.⁴¹

Specific-level schemas are concrete and they have rich imagery associated with them. They are connected with our everyday experiences containing a large amount of information about those concrete everyday experiences. Due to generic-level metaphors, we understand specific level metaphors, and the analysis of *King Lear* will illustrate a variety of specific level metaphors in order to understand abstract domains.

Other classifications according to the function of metaphor are done by Joe Grady, who talks about correlation metaphors and resemblance

⁴⁰ Zoltán Kövecses, op. cit., pp. 38-40.

⁴¹ George Lakoff and Mark Johnson. (1989), op. cit., pp. 80-83.

metaphors.⁴² Additionally, Francisco Ruiz de Mendoza classifies metaphors following two parameters: on the one hand, he talks about the conceptual nature of the domains, and on the other hand, about the formal nature of the mappings, which are divided in one-correspondence metaphors and many-correspondence metaphors.⁴³

I.V. IMAGE-SCHEMA METAPHOR THEORY

According to the experientialists, image-schemas are another type of conceptual metaphor. These metaphors have source domains that have skeletal image-schemas. The basis physical experiences give rise to what are called image-schemas and the image-schemas structure many of our abstract concepts metaphorically. They are basic units of representation, grounded in the experience of the human body.

For Lakoff and Johnson, metaphor involves a mapping from a source to a target domain. The source domains are familiar of the physical world, and the target domains are abstract conceptual domains, frequently of the mental and emotional field of the physical world. Additionally, they argue that a small number of schemas of physical world relations, called image-schemas, are based in

⁴² Joseph Grady. "A Topology of Motivation for Conceptual Metaphor. Correlation vs. Resemblance." Eds. Raymond. W. Gibbs, and Gerard J. Steen. *Metaphor in Cognitive Linguistics*. (Amsterdam & Philadelphia: John Benjamins, 1999), pp. 79-100.

⁴³ Francisco Ruiz de Mendoza. "Metaphor, Metonymy, and Conceptual Interaction." *Journal of Pragmatics* 30 (1998), pp. 259-274.

bodily experiences and the manner in which the body interacts with the physical environment.

Many things appear to be structured by image-schemas. Our concepts of time, of events in time and of causal relations seem to be structured by these image-schemas. We conventionally conceive of events in time, which have no shape, as having shape, such as continuity, extension and part-whole relations among others. We also conceive of causal relations as having skeletal shapes such as links and paths.

In physical domains, image-schemas have two roles. Firstly, they provide structure for rich mental images, and secondly, they have an internal logic that permits spatial reasoning.⁴⁴

Johnson describes preconceptual image schemata as “a recurring, dynamic pattern of our perceptual interactions and motor programs that gives coherence and structure to our experience. Many of our most important and pervasive image-schemas are those underlying our bodily sense of spatiality.”⁴⁵ Image-schemas therefore cannot be identified with rich, concrete images or mental pictures as elements of an imagined world. Among these image-schemas, we can consider the following ones:

⁴⁴ George Lakoff and Mark Turner. (1987), op. cit., pp. 97-100.

⁴⁵ Mark Johnson. *The Body in the Mind: The Bodily Basis of Meaning, Imagination, and Reason* (Chicago: University of Chicago Press, 1987), xiv.

- The *part-whole* schema is connected with the experience of our own bodies as organised *wholes* consisting of *parts*. We experience *whole* as positive, and consequently, on a more abstract level as “good”. The most fundamental experience of *whole* is being in one piece. However, the human hand is also experienced as a *whole* because it consists of *parts*: fingers, nails, joints, etc. It is interesting to note that the words *health* and *whole* derive from the same Old English root “*hal*”, meaning *whole*, whereas the negative words as *devil* and *idiot* are derived from Greek words meaning “separate, isolated”. This argument has some connections with tragedy, and consequently, with my corpus of analysis.

- In the *center-periphery* schema, the most central parts are the trunk and various internal organs. The peripheral parts include fingers, toes, hair and limbs. This schema is reinforced by conventions as placing important things and persons in the *center*. By contrast, less important things and persons are conventionally placed in the periphery. The axiology of this schema interacts with the axiology of the *balance schema* that we will see below.

- The *link* schema involves the umbilical cord. Being linked to one’s mother provides not only security, but also life from a source to which one is linked. Human beings have a deep-rooted tendency to form links. The *link* schema (together with the *part-whole* schema) underlies positive concepts concerning unity and its negative counterpart lack of unity. This axiology grounded in this *link* schema is connected with the *container* schema, and particularly with its body in the container version.

- The *container* as the *link* schemas will be very useful for the present study. Taking into account that poets and readers use the same cognitive principles of embodied understanding, we create and conceptualise our world through the *container* metaphor. We experience our bodies as containers and as things in containers. Therefore, the *container* schema has two variants: the body as a *container* schema and the body in a *container* schema. The experiences associated with the first version are breathing and eating as sources of life, and this variant is associated with ontological metaphors. Regarding the second one, “we constantly experience our bodies as objects in containers or objects going into containers and coming out of containers.”⁴⁶

- The *source-path-goal* schema is connected with the concept of oriented motion and consists of an initial place called *source* and a destination called *goal* connected by a *path*. The schema underlies the abstract metaphorical valued concept of purpose, which is grounded in our experience of reaching a *goal*. The word *goal* and its synonyms tend to appear in the contexts of words with a high positive charge, while *path* can receive both positive and negative value depending on additional conditions.

- In the *balance* schema, we project a number of different kinds of objects, events and experiences in terms of balance. The structure of balance holds our physical experience together as a coherent and meaningful whole, and therefore it keeps together several aspects of our understanding of the world. We also

⁴⁶ Mark Johnson. (1987), op. cit., p. 30.

experience “other things as being *out of balance* whenever there is “too much” or “not enough” in comparison with what we feel to be the normal canonical organisation of forces, processes and elements.”⁴⁷

Through bodily experience, the *balance* schema is related to the *up-down* schema and to the *source-path-goal* schema. When we lose *balance*, we fall *down* and are unable to move *forward* and reach the *goal*, while maintaining *balance* allows us to keep the *up* vertical position and continue *forward* towards the *goal*. Therefore, *balance* is evaluated positively, while *imbalance* negatively.

The *orientational* schemata are related to the structure and functioning of the human body in its form. We are oriented in three dimensions:

1. The *up-down* orientation. Our primary positive experience is associated with the orientation *up*. There are many examples that show our socio-cultural experience: when we are healthy, when we feel well, and so on. In this way, the *up* orientation is reinforced in its positive value with the *in* orientation of the *container* schema. Conversely, the orientation *down* is charged with negative values and the direction *down* signifies evil.

2. The *front-back* orientation is related to the *up-down* schema. Man assumes the erect position because of what is originally *front* (the head). Similarly, *back* becomes *down*. *Front* has a positive value since the experience connected with this orientation is the experience of the human face, the most

⁴⁷ Ibid., p. 75.

representative part of the human body. On the contrary, the negative value is attributed to the *back* orientation, since the *back* parts of our bodies are less representative of us as human beings.

3. The *right-left* orientation. Most of the people are right-handed to work or to write, and therefore the predominance of the right hand to do these activities constitutes the experience connected with the orientation *right*, and this experience motivates the positive axiology associated with this orientation. Additionally, *right* is linked with the orientations *in*, *up* and *front* because of the positive axiology. On the contrary, *left* appears as “ambiguous, awkward, sinister” in negative expressions according to *The Concise Oxford Dictionary*.

It is important to distinguish between image-schemas and image-metaphors. The last ones map rich mental images onto other rich mental images. They are one-shot metaphors, relating one rich image with one other rich image. On the contrary, image-schemas are not rich mental images, but general structures like *path*, *centre* opposed to *periphery*, and *spatial* senses of prepositions.⁴⁸

The Invariance Hypothesis or Principle that I mentioned previously preserves the image-schematic structure of the target, and imports as much image-schematic structure from the source as is consistent with that preservation.

⁴⁸ The theory of these image-schemas is quoted from George Lakoff and Mark Turner. (1989), op. cit., pp. 97-100; George Lakoff. (1987), op. cit., pp. 269-280; Mark Johnson. (1987), op. cit., pp. 21-30; Zoltán Kövecses. (2002), op. cit., pp. 36-38.

This kind of metaphors will be relevant for the analysis of the present work since image-schemas are recurrent in *King Lear* and they also interact with metonymies.

I.VI. METONYMY THEORY

Metaphor is not the only figure of speech that plays an important role in our cognitive theory. Metonymy is another figurative schema in which we are using one entity to refer to another that is related to it. We can call the entity that provides mental access to another entity *the vehicle entity*, and the entity that is accessed mentally is called *the target entity*. Vehicle and target entities are close to each other in conceptual space. If we take the example “I am reading Shakespeare,” we use one entity such as *Shakespeare* to provide mental access to another entity as *his works*. In other words, instead of mentioning the second entity directly, we provide mental access to it through another entity.

In the traditional view of metonymy, this feature of metonymy is expressed by the claim that the two entities are related. In the cognitive view, it is suggested that a vehicle entity can provide mental access to a target entity when two entities belong to the same domain, or as Lakoff puts it, when two entities belong to the same Idealized Cognitive Model (ICM). Following this theory, Kövecses gives the following definition of metonymy:

“Metonymy is a cognitive process in which one conceptual entity, the vehicle, provides mental access to another conceptual entity, the target, within the same domain, or idealized cognitive model. (ICM)”⁴⁹

Similar to metaphor, most metonymic expressions are not isolated but come in larger groups that are characterised by a particular relationship between one kind of entity and another kind of entity. Thus, we can say that one kind of entity, such as the one referred to by the word Shakespeare, the author or producer stands for another kind of entity, such as the work or product. In the same way, we get the place for the event, the place for the institution, the controller for the controlled, and so on.

Whereas metaphor is a way of conceiving one thing in terms of another, and its primary function is understanding, metonymy has a referential function that allows us to use one entity to stand for another. Whereas in the metaphorical mapping two distant conceptual domains are involved, in metonymy the mapping occurs within one single conceptual domain, that involves several elements and the elements can stand metonymically for each other. By means of metonymy, one can refer to one entity in a schema by referring to another entity in the same schema.

Therefore, we have two entities in metonymy that are related to each other in conceptual space, for example the producer is related to the product, or effects are related to the causes, whereas in the metaphor a schematic structure with

⁴⁹ Zoltán Kövecses. (2002), op. cit., p. 145.

two or more entities is mapped onto another schematic structure. However, metonymy also provides understanding.

Metonymies are conceptual in nature just as metaphors and the conceptual metonymies are revealed by metonymic linguistic expressions. They are not arbitrary but systematic in the way that metaphors are. They allow us to organise and to structure our thoughts, attitudes and actions. They are grounded in our experiences since they usually involve direct physical or causal associations. “The conceptual systems of cultures and religions are metaphorical in nature, and symbolic metonymies are links between everyday experience and the coherent metaphorical systems that characterise religions and cultures.”⁵⁰

A conceptual domain can be viewed as a whole that is constituted by its parts. Given this, metonymies may emerge in two ways: on the one hand, as a whole that stands for a part or as a part that stands for a whole, and on the other hand as a part, that stands for another part.⁵¹ The relationship between a whole and a part typically applies to things, where the notion of thing is to be understood in a schematic sense (“We don’t hire longhairs”). Part for part metonymy is used where the relationship between parts typically applies to conceptual entities within an event. We have other examples that involve several

⁵⁰ George Lakoff and Mark Johnson. (1980), op. cit., p. 40.

⁵¹ This kind of metonymies was called synecdoche in the Elizabethan period. Synecdoche was defined as the part standing for the whole, or the whole for the part, being considered as a subdivision of metonymy. For a treatment of synecdoche in Elizabethan theory, see John Hoskins. *Direction for Speech and Style*. Ed. Hoyt H. Hudson (Princeton: Princeton University Press, 1935).

entities, such as instrument for action, agent for action, action for agent, action for result among others.

Another kind of metonymy is causation relationship, where we have a cause and effect such as the place for the event (“Watergate changed our politics”), the event for the thing or for the person; production involves actions in which one of the participants is a product; producer for product (“He bought a Ford”); author for his works (“I am reading Shakespeare”); place for the institution (“The White House isn’t saying anything”); possession where the relationship of control blends into that of possession in which a person is in control of an object (“Napoleon lost at Waterloo”).

However, both figurative schemas share that they are conceptual in nature, both are mappings, both can be conventionalised and used effortlessly and both are unconsciously means of extending the linguistic resources of a language.⁵² Metaphors and metonymies often interact with each other in complex ways. Some expressions can be interpreted as the mixed case of metaphor from metonymy, while others as mixes of metonymy within metaphor.⁵³

⁵² George Lakoff and Mark Turner. (1989), op. cit., pp. 100-104.

⁵³For further study, see Antonio Barcelona, ed. *Metaphor and Metonymy at the Crossroads. A Cognitive Perspective*. (Berlin & New York: Mouton de Gruyter, 2000), pp. 31-58; Francisco Ruiz de Mendoza. In Antonio Barcelona, ed. (2000), op. cit., pp. 109-132. William Croft. “The Role of Domains in the Interpretation of Metaphors and Metonymies.” *Cognitive Linguistics* 4 (1993), pp. 335-370. Raymond W. Gibbs. *The Poetics of Mind. Figurative Thought, Language, and Understanding* (Cambridge: Cambridge University Press, 1994), pp. 449-451.

I.VII. CONCEPTUAL METAPHOR IN LITERARY DISCOURSE

As we have seen in previous chapters, in traditional views metaphor is a matter of unusual, innovative and deviant language, and considered typically novel and poetic language. However, according to experientialist view, metaphor is a conceptual matter and conceptual metaphors underlie both everyday language as well as poetic language. They organise our knowledge and constitute cognitive models of different aspects of the world. The way of acquiring cognitive models is by means of our own experience and through our culture.

Contemporary writers attribute to “the traditional view” the thesis that metaphors are used for decorative purposes and are deviant from “proper” use, and that are best avoided from the cognitive point of view. “A metaphor is useful for stylistic, rhetorical and didactic purposes, but can be translated into a literal paraphrase without any loss of cognitive content.”⁵⁴ Johnson echoes I. A. Richards who says that Aristotle’s “worst assumption” is that “metaphor is something special and exceptional in the use of language, a deviation from its normal mode of working, instead of the omnipresent principle of all its free action.”⁵⁵ Aristotle regards metaphor use as

⁵⁴ Mark Johnson. (1980), op. cit. p. 4.

⁵⁵ I.A. Richards. (1936), op. cit. p. 87.

The greatest thing by far is to be a master of metaphor. It is the one thing that cannot be learnt from others; and it is also a sign of genius, since a good metaphor implies an eye for resemblance.⁵⁶

Consequently, a traditional view holds that metaphor is cognitively insignificant. For Lakoff and Johnson, all of our abstract conceptualisations are based on such metaphorical extensions from basic conceptualisations. In this sense, it does not make any sense to speak of metaphorical language as deviant. The metaphors of poets and novelists should not be taken as paradigmatic. On the contrary, new literary metaphors are simply the furthest extensions of the deep metaphors, which structure all of human cognition. In other words, most language is metaphorical and it denies that metaphorical utterances are deviant. Cognitive metaphor enables embodied understanding that literary text contains. Therefore, figurative language cannot be regarded as a useless embellishment of text, but as Gibbs says, as a reflection of the “poetic structure of mind”⁵⁷

According to the cognitive theory, meaning does not reside in language, but language is the product of the general cognitive processes that allow the human mind to conceptualise experience, a process that cognitive linguists call *embodied understanding*. Cognitivists produce a theory of language that serves

⁵⁶ Quoted from Elyse Sommer and Dorrie Weiss. *Metaphors Dictionary* (Canton: Visible Inc. Press, 1996), p. vii.

⁵⁷ R. W. Gibbs. (1994), op. cit., p. 2.

as the basis for literature.⁵⁸ Literary texts are the products of cognitive schemas in the context of the socio-cultural world in which they have been created. One of the defining characteristics of literature is its ability to generate multiple meanings and interpretations. The readings are shaped by the theoretical perspectives the readers take such as a psychological, sociological, historical, feminist or deconstructionist perspective. *King Lear* is a good example to test this multiplicity of interpretations, as we will see in my analysis of this tragedy.

Lakoff and Johnson define the essence of metaphor as understanding and experiencing one thing in terms of another⁵⁹. While poets and literary writers only take to a higher level what everyone does everyday. New metaphors are capable of creating new understanding and therefore new realities. New conceptual metaphors can be created through poetic metaphors. According to Gibbs, a poetic of mind involves the following main propositions:

Language reflects the human perceptual and conceptual understanding of experience.
 Figuration is not just a matter of language but provides much of the foundation for thought, reason and imagination.
 Figuration is not ornamental but commonplace.
 Figuration modes of thought motivate the meanings of many linguistic expressions typically viewed as having a literal interpretation.
 Metaphorical meaning is grounded in non-metaphorical aspects of recurring bodily experiences or experiential gestalts.
 Scientific theories, art, music, myth and material culture exemplify many of the same figurative schemes found in everyday thought and language.

⁵⁸ Margaret H. Freeman provides a theory of literature, called “cognitive poetics” grounded in cognitive linguistics and in cognitive science. She sees literary texts and their interpretation as the product of “cognizing minds”. She analyses “The Cocoon” and the “Loaded Gun” poems from E. Dickinson, and demonstrates the power of cognitive poetics. See Margaret H. Freeman. “Poetry and the Scope of Metaphor: Toward a Cognitive Theory of Literature.” *Metaphor and Metonymy at the Crossroads*, Ed. Antonio Barcelona. (Berlin & New York: Mouton de Gruyter, 2000), pp. 253-282.

⁵⁹ George Lakoff and Mark Johnson. (1980), op. cit. p. 55.

Figurative language does not require special cognitive processes to be produced or understood.⁶⁰

For Gibbs, figurative language can be understood effortlessly and without conscious reflection. The fact that people may focus on figurative meanings does not imply that such language is “special” or “deviant” in any way. Figurative language comprehension does not differ in any way from the understanding of literal language.

Cognitivists also stress that conventional metaphors are usually automatic and unconscious mappings that are pervasive in everyday language. Literature makes use of unconventional metaphorical expressions that are based on conventional conceptual metaphors. In this sense, the creativity of literature is constrained by our everyday metaphorical conceptual system since these metaphors are just creative extensions and elaborations of these conventional mappings.

Literary or poetic novel metaphors are conceptual metaphors that we find in literary works. Conceptually speaking, they are conventional, but as linguistic expressions, they are unconventional. According to this view, in the conceptual metaphor in literature, a target domain is characterised by a number of source domains. In other words, a single target concept is understood via several source concepts. This process was shown for the concept of happiness by Kövecses,

⁶⁰ Raymond. W. Gibbs (1994), *op. cit.*, pp. 16-17.

such as *happiness is up*, *happiness is vitality*, *happiness is a fluid in a container*, *happiness is an opponent*, *happiness is rapture*, among others.⁶¹

According to this theory in which metaphors pervade our everyday speech, actions and behaviour, new concepts and meanings emerge through metaphors and similarities are created. In this way poetic metaphors work and they create new meanings new similarities and new metaphors by means of the conventional ones.

It is the creative genius of the poet and the artist that creates the most authentic examples of metaphor. However, this idea is only partially true in cognitive linguistics because everyday language and the everyday conceptual system contribute to the working of the artistic genius. One of the discoveries of cognitive linguists regarding poetic language is the recognition that most poetic language is based on conventional, ordinary conceptual metaphors. In other words, poets make use of conventional, everyday metaphors, and their creativity and originality derive from them.

Critics have recognised that Shakespeare had a large mental lexicon that was perhaps organised around strong image-based mental models.⁶² He seems to have been interested in polysemy and in exploring the multiple meanings of

⁶¹ Zoltán Kövecses. "The scope of metaphor." *Metaphor. A Practical Introduction* (Oxford & New York: Oxford University Press, 2002), pp. 107-120.

⁶² For a description of Shakespearean words, see C.T. Onions. *A Shakespeare Glossary* (Oxford: Clarendon Press, 1986); R.W. Dent. *Proverbial Language in English Drama Exclusive of Shakespeare, 1495-1616: An Index* (Berkeley: University of California Press, 1981); G.L. Brook. *The Language of Shakespeare* (London: Andre Deutsch, 1976).

single words as well as the nature of cultural metaphors of various kinds, as we will see in the chapters dedicated to the analysis of *King Lear*. Shakespeare was influenced by the cultural framework of meanings, since his mental lexicon showed particular patterns shaped by his own personal experience, culture and history. He was constrained by the tastes of his audience, by the availability of costumes, stage and actors, and by the social nature of language.

Recent studies in cognitive science demonstrate an increasing awareness of the importance of historical and cultural factors in the development of mental structure.⁶³ It is important to bear in mind that cultural and historical knowledge together with personal experience constitute a very important influence in order to understand a literary text. Consequently, there are differences between conventional metaphors, which are part of the everyday speech, and novel or poetic metaphors that are creative.

It is relevant Gerard Steen's approach related to the understanding of metaphor in literature from an empirical point of view. He points out that there are three central aspects of the literary structure and function of metaphor in literature: identification, comprehension and appreciation.⁶⁴ He considers that metaphor identification is dependent on both the reader's actions and his attitudes and knowledge. This view holds that ordinary language may be understood metaphorically. This is an interesting principle because it serves for

⁶³ For further readings, see Mark Turner. *Cognitive Dimensions of Social Science* (Oxford: Oxford University Press, 2001).

⁶⁴ Gerard Steen. *Understanding Metaphor in Literature. An Empirical Approach* (London & New York: Longman Group Limited, 1994).

the distinction between linguistic and cognitive metaphor. Comprehension is the second term and its nature is psychological rather than linguistic. With regard to the third term, appreciation, most metaphors need not be appreciated to be used successfully, cognitively speaking. Steen's study therefore constitutes one type of discourse in literature towards an empirical study. I will not consider the central aspects of his theory in my analysis due to the psychological implications it has.

I would like to stress that Lakoff and his colleagues have collected a corpus of data in literature on metaphorical networks (families) which is very useful for the metaphor system. They clearly differ from classical theories for which metaphor was seen as a matter of language and not of thought.

Finally, from Lakoff's point of view, first, metaphors are not linguistic expressions or interpretations but cross-domain mappings in the conceptual system. A "metaphorical expression" is a linguistic expression (word, phrase or sentence) that is a surface realisation of such a cross-domain mapping."⁶⁵ Besides, metaphorical interpretations, including poetic properties, have cognitive significance.

Second, metaphor is not restricted to "novel or poetic linguistic expression." Instead, "everyday abstract concepts *like time, states, causation and purpose* also turn out to be metaphorical."⁶⁶ Because these metaphors are automatic and shared in ordinary language, Lakoff calls them conventional

⁶⁵ George Lakoff. (1993), op. cit., p. 203.

⁶⁶ Ibid., 203.

metaphors. Poetic metaphors are also based on the same mappings as the conventional metaphors but they are not automatic. On the contrary, they are often original or poetic, and they require effort to be understood. However, both conventional and poetic metaphors are realisations of the same mappings.

Third, metaphor is conceptual rather than linguistic since there are organized networks of metaphorical expressions with which we talk about domains or topics. For example, aspects of *love* are expressed using metaphors from the domain of *journeys*. Therefore, conventional metaphorical language is simply a consequence of the existence of conventional metaphorical thought.

I.vii.i. Parameters to identify poetic metaphors from conventional conceptual metaphors

Experientialists have pointed out that poets employ several devices to create novel unconventional language and “images” from the conventional materials of everyday language and thought. In this way, ordinary conceptual metaphors are transformed by poets and writers in a number of ways: by extending, elaborating, questioning and combining (also called composing) them and going beyond the ordinary.

In *extending*, a conventional conceptual metaphor is expressed by new linguistic means that is based on introducing a new conceptual element in the source domain. In an example from Hamlet’s soliloquy, Shakespeare extends the ordinary conventional metaphor of *death as sleep* to include the possibility of dreaming:

To sleep? Perchance to dream! Ay, there's the rub;
For in that sleep of death what dreams may come?

(Ham, IV.i.65-66)

Elaboration is different from extension in that it elaborates on an existing element of the source in an unusual way. Instead of adding a new element to the source domain, it captures an already existing one in a new and an unconventional way. We have an example in Adrienne Rich's poem "The Phenomenology of Anger"

Not enough. When I dream of meeting
The enemy, this is my dream:
White acetylene
Ripples from my body
Effortlessly released
Perfectly trained
On the true enemy⁶⁷

In this poem, we can see one of the most conventional metaphors for anger: *anger is a hot fluid in a container*. In Rich's poem, the hot fluid is elaborated as acetylene at the target of *anger*.

In *questioning*, poets go beyond the normal use of conventional metaphors to call into question our common everyday metaphors. We have a passage from *Othello* where Othello contemplates killing Desdemona and says:

⁶⁷ Adrienne Rich. "The Phenomenology of Anger." *Diving into the Wreck: Poems (1971-1972)*. (New York: W.W. Norton and Company, 1973).

If I quench thee, thou flaming minister,
I can again thy former light restore,
Should I repent me; but once put out thy light,
Thou cunning'st pattern of excelling nature,
I know not where is that Promethean heat
That can thy light relume.

(Oth, V.ii.8-13)

We can observe the *lifetime is a day* metaphor, but mortality points out the breakdown of the metaphor.

Combination is the most powerful mechanism to go beyond our everyday conceptual system. The process of composing can activate several everyday metaphors at the same time. In other words, it is the simultaneous use of two or more such metaphors in the same passage or even in the same sentence. Shakespeare's sonnet gives us an example:

In me thou the twilight of such day
As after sunset fadeth in the west;
Which by and by black night doth take away,
Death's second self that seals up all in rest.

(Son 73)

In this passage, there are five conventional conceptual metaphors combined into the composite metaphorical conception of death. They are *light is a substance*, *events are actions*, *life is a precious possession*, *a lifetime is a day*, and *life is light*. Only the sentence "black night doth take away," contains a

composite of the metaphors *lifetime is a day, death is night, light is a substance*, and so on.⁶⁸

I.vii.ii. Personification theory

As I have explained in the ontological metaphors, personification is also studied from a cognitive linguistic view. It is a metaphorical device that is also used commonly in literature. Personification permits us to use knowledge about ourselves to comprehend other aspects of the world, such as *time, death* and *inanimate objects*. In this sense, poets create ideas by means of personification or understanding other things as people.

Personification can result from the interaction of the *events are actions* metaphor with cultural models or commonplace knowledge, as well as with other metaphors. It explains why we use the source domain, representing different kinds of persons, to understand the aspects of the world such as *time*. One of the abstract concepts that is frequently personified in literature is *time*. *Time* itself involves change, since the present changes into the immediate future. By the *time is something moving* metaphor we understand change of *time* as change of 'location'. Let us see the following example from *As You Like It*:

⁶⁸ Quoted from George Lakoff and Mark Turner. (1989), op. cit., pp. 72-80 and Zoltán Kövecses. (2002), op. cit., pp. 47-9.

Time travels in divers paces with divers persons. I'll tell
you who Time ambles withal, who Time trots withal,
who Time gallops withal...

(III.ii.293-4)

In this example, personification is produced from metaphors by means of the combination of metaphors in which we view events produced by active agents.

The *time is a reaper* metaphor appears as follows:

Love's not Time's fool, though rosy lips and cheeks
Within his bending slice's compass come

(Son. 116)

Time is an *event* that occurs external from the human beings. Thus, it can be seen as an agent, like a *reaper*.

I.vii.iii Image metaphor theory

In addition to the metaphors that organise our ordinary comprehension of the world by mapping concepts onto other concepts, there are also metaphors that involve not the mapping of concepts but the mapping of images. They work in the same way as all other metaphoric mappings, but here the domains are mental images. Image structure includes both part-whole structure and attribute structure. For example, "the water line of a river may drop slowly," and that

“slowness” is part of the dynamic image.⁶⁹ We mean by part-whole structure relations such as a “roof” and a “house” and by attribute structure things as colour, intensity of light, physical shape, and aspects of the shape.⁷⁰

Imagery plays an important role in cognitive accounts of meaning. There are several dimensions of imagery. The term has to do with specifically visual images. They may involve the construing of a spatial situation, or the metaphorical construing of a non-spatial situation in spatial terms. Langacker also uses the term in a more abstract sense to denote the way a speaker manipulates the elements of a conceived situation.

Poetry is full of image-based metaphors that are rich in imagistic detail. These are one-shot images that require the mapping of several elements of one image onto another. Sometimes it is not easy to know which element of an image maps onto which element of another, but it is not an impediment to interpret literary texts.

Image metaphors can reinforce metaphors that map conceptual knowledge and inferential structure. For example, mapping a “tree” onto a “man” can reinforce the *people are plants* metaphor, mapping knowledge from the domain of “plants” onto the domain of “people.” These mappings are not involved in daily reasoning. The poet may disturb what we think about the target domain, departing from our ordinary techniques for mapping structure onto structure with

⁶⁹ Ibid., p. 91.

⁷⁰ George Lakoff and Mark Turner. (1989), op. cit., p. 90.

the purpose of offering us other ways of thinking. In this way, different readers can achieve different readings of a tragedy or any other literary work. Therefore, this type of metaphors is not conventionalised.

Finally, literary authors sometimes use unconventional metaphors, but most of the time poets use the same conceptual metaphors that we use in ordinary language. According to cognitivists, we find that everyday language and the everyday conceptual system contribute to the working of the genius. However, poets also go beyond the ordinary modes of thought and guide us beyond the unconscious everyday use of metaphor since they create new metaphors by extending, elaborating, questioning and combining the ordinary and conventional metaphors.

I.VIII. RESEARCH METHODOLOGY: CRITERIA FOR METAPHOR IDENTIFICATION

My analysis offers a great deal of metaphors within different experiential domains and shows how these metaphors structure our everyday language, thought and action. This study shows, on the one hand, how these metaphors produced in a dramatic discourse are grounded in common experience within a culture and, on the other hand, how there are new metaphors in the tragedy that enrich what we experience about our world.

The present work follows the theory of experientialist approaches according to which metaphor is a cognitive mechanism whereby one domain of

experience, the target (recipient), is understood in terms of another domain, the source (donor).

From a cognitive view and in a broad sense, metaphor in literature is applied to the process of conceptualisation, in which all thought is metaphorical. In this sense, on one side, I will include as metaphors all the figurative schemas that involve a mapping between two different domains and that are considered to be related to metaphor such as, simile and analogy. On the other side, I will consider as metonymy the metaphorical processes between entities within the same conceptual domain, such as synecdoche.

I consider it is important to take into account three questions for metaphor identification and classification:

1. How are we able to identify metaphors distinguishing them from other non-literal expressions?
2. How do metaphors work?
3. How do we recognise the cognitive status or nature of metaphorical meanings?

In relation to the first question, I will identify those expressions in the corpus that involve a conceptual understanding and will analyse their interpretation according to different experiential domains in order to explore the role function of the source and the target domains. The linguistic form is very useful for metaphor research because metaphorical expressions are the only

concrete data we have for the cognitive process. From the linguistic point of view, metaphorical utterances may take a declarative, interrogative and imperative mood, and they may be as syntactically well formed as any other kind of utterance. To distinguish what is metaphorical from what is not, we will understand and structure concepts making use of structures imported from a completely different conceptual domain.

To find out the way metaphors work, I will take into account Elizabethan conventions where these metaphors are produced in order to avoid possible ambiguities and contradictions. The identification of an utterance as metaphorical involves some strain between the normal sense of the utterance and the cultural situation in which it occurs. The context has relevant influences in our interpretation of a metaphor. The Renaissance period, *King Lear's* cultural framework has therefore an important role for the interpretation of concepts in order to give a coherent meaning to the text. My corpus of analysis will involve the grouping of those expressions, drawing from experiential domains, such as *body, human nature, nakedness and clothing, physical nature and the elements of the weather, madness, vision and blindness.*

According to the conventionality, I will establish which metaphors are conventional and which ones are beyond the conventional common language deriving in creative or poetic metaphors. I will use the appropriate parameters in literature such as extension, combination, elaboration or questioning, and I will distinguish unconventional image metaphors from the conceptual ones.

Once we recognise the cognitive function and nature of the mappings involved in the metaphorical process, I will describe the kinds of metaphors according to these parameters applying them to the metaphorical expressions: *structural metaphor* in which a source domain provides a rich structure for the target concept; *ontological metaphor* that allows us to view events, activities, emotions and ideas as containers, entities or substances; *personifications*, conceived as a form of ontological metaphor; *image-schemas or orientational metaphors* in which the concepts are organised following spatialisation metaphors rooted in cultural experience; *basic and great chain metaphors* in which attributes and behaviours are understood through entities lower or higher in the hierarchical system.

After the crucial questions for the identification of metaphors have been viewed, I will follow these methodological steps⁷¹:

1. To identify the metaphorical expressions taking into account where the mapping takes place involving the target domain elements onto which the metaphorical sources are mapped.

⁷¹ For further study in order to find out criteria for identification of metaphors, see Antonio Barcelona. "Clarifying and Applying the Notions of Metaphor and Metonymy within Cognitive Linguistics." *Atlantis* 19 1(1997), pp. 21-48; Gerard J. Steen. "From Linguistic to Conceptual Metaphor in Five Steps." Eds. Raymond W. Gibbs and Gerard J. Steen. *Metaphor in Cognitive Linguistics* (Amsterdam & Philadelphia: John Benjamins, 1999), pp. 57-77. Also A. Goatly. *The Language of Metaphors* (London & New York: Routledge, 1997).

2. To classify the metaphorical expressions according to the same experiential domain providing the metaphorical sources onto the tragedy discourse (body, clothing, nakedness, and so on).
3. To group the metaphorical expressions pertaining to the same target domain (status, emotions) within the same experiential domain (body, nature).
4. According to their cognitive function and nature:
 - a. Identification of metaphors following structural, ontological and personifications, orientational or image-schemas parameters.
 - b. Identification of different conceptual schemas distinguishing between conceptual metaphors, metonymies, and image metaphors.
 - c. Identification of metonymies that form the basis of conceptual metaphors and of image-schemas.
5. Regarding the conventionality:
 - a. To look for the conventional linguistic expressions bearing in mind that the linguistic expression of a source combines with the linguistic expression of a target. To take into account the metaphor systematisation as it appears in *the great chain of being*, where the

entities of the metaphorical process are influenced by the hierarchical system to which they belong.

- b. To pay attention to the context in which the mappings are done in order to find out unconventional or poetic metaphors, following parameters of extension, elaboration, questioning, combination and unconventional image metaphors.
6. To explain the functioning of the metaphor in the particular context in which it is used exploring the fusion between the contemporary theory of metaphor and the cultural conceptions of the Renaissance period in order to avoid ambiguities and inconsistencies in the conceptualisation of meanings.

Elizabethan conceptions together with the cognitive process will derive in coherent results in the interpretation of concepts of this tragedy.

CHAPTER II

ELIZABETHAN CULTURE AND SOCIETY

King Lear is a play rooted in its own period that manifests the particular aristocratic situation of the time in which it was written. The play could be interpreted as a historical source that testifies how Shakespeare saw the society and consequently applied the social paradigms to this tragedy. In fact, the names of the main characters stress the layers of the society of that moment: “Lear and his daughters come from the British royalty; Edgar and his brother Edmund have Anglo-Saxon names; Gloucester was a royal title until the fifteenth century; the

earls of Kent were noblemen; and Albany and Cornwall were imaginable titles in the English Renaissance.”⁷²

The main characters, Lear and his three daughters, together with Gloucester and his two sons, Kent, and the Fool, belong to the sixteenth century English society and its conventions. In this tragedy, we find Elizabethan conceptions such as order and disorder in the system, the different levels of the social status, conflicts between parents and children, the patriarchal doctrine, and all these conceptions are the background of *King Lear*.

II.I. THE SOCIAL STRUCTURE

Relevant themes in the Shakespearean society were the ideas about cosmos, the nature of mankind, the organisation of society, and the inferiority of women. These basic elements of early Modern English political thought emphasised divine order, monarchic rules, hierarchical relationships and patriarchal doctrine. Political thought had such an influence in that period that the poets talked about it in their works and expected their audiences to think about the situation.

Two main aspects dominate the political thought with regard to the ideas about order. On one side, it was concerned with the relations between God and man, king and subject, husband and wife, parent and child, master and servant.

⁷² Lawrence Stone. *The Family, Sex and Marriage in England, 1500-1800*. (New York: Harper, 1977), p. 99.

Political order was founded in an unequal distribution of power that had to be concentrated in hierarchical ways. On the other side, political thought exhorted obedience to all those who were situated in a higher level of the hierarchy.

It was believed in that society that God had created the universe as a system of corresponding hierarchies. The planets in the sky, the angels in heaven, the kingdoms on earth, each individual family, even the human body were constituted of ranked elements, with each element subordinated to the one above it. Thus, every element of the cosmos had a proper place that was defined by its relationship to other elements in their places. All social forms of organisation were understood to follow similar lines. An essential term was *degree*, a step in the scale of order and rank, and to occupy one's place in the hierarchy was to respect the *degree*.

Order and obedience was connected to the cultural doctrine of the *great chain of being* that represents the structured hierarchy of entities or things in the world. According to this cultural doctrine, human beings occupied the highest position within the system, followed by animals, plants, complex objects and natural physical things. The extended *great chain of being* included abstract and higher order entities such as God, the cosmos and society.⁷³ This theory of cosmic organisation, which came down to the Elizabethans from the religious and political thinkers of the Middle Ages, held that God had created the universe

⁷³ I referred to the *Great Chain of Being* in the first chapter of the present work when I dealt with ontological metaphors. For further explanations, see George Lakoff and Mark Turner (1987), op. cit., pp. 160-210. Also Zoltán Kövecses (2002), op. cit., pp. 129-139.

according to a system of hierarchies, that every living creature and every inanimate object occupied its place in an elaborate internal scheme as a precondition for a peaceful society. Consequently, this system produced a system of analogies. In the fifteenth century, Sir John Fortescue had written about the natural law, insisting upon the naturalness of hierarchical authority:

In this order hot things are in harmony with cold, dry with moist, heavy with light, great with little, high with low. In this order angel is set over angel, rank upon rank in the kingdom of heaven: man is set over man, beast over beast, bird over bird, and fish over fish, on the earth in the air and in the sea...So that there is nothing which the bond of order does not embrace.⁷⁴

Man was therefore believed to have his place as other object in the universe. He was ranked between the angels and the beasts in the *great chain of being*. The body was ruled by its head, as the family was led by a father, and as the kingdom was governed by a king. Renaissance political theorists argued that the king received his power from God, because this hierarchical system was understood to have been created by God. In this way, he did not require the consent of the people to govern. Early modern men and women were told that they owed loyalty even to a bad king. They were warned that it could be part of God's plan to punish a country for its sins by placing a tyrannical king on the throne.

Thereby, the monarch was so powerful in Shakespeare's time that the population should never be against the monarch. Disobedience to the system

⁷⁴ Quoted in E.M.W. Tillyard. *The Elizabethan World Picture* (New York: Macmillan, 1944), pp. 26-27.

was considered rebellion and the root of all other sins, resulting in the main cause of the miseries of man and in the world. *King Lear* together with other tragedies and histories engages with issues of sovereignty and authority in a climate of authoritarian political turmoil and religious controversy. We have many scenes in this play of sorrow, disease, sickness and death, provoked by the disorder in Lear's family and monarchy. Although it was thought to be natural that children should honour their parents, that families should be headed by fathers, and that countries should have kings,⁷⁵ the king had to punish the extreme forms of ambition, social disruption, chaos, savagery and cannibalism in order to prevent mankind from descending on the *great chain of being* to the level of beasts.

II.i.i. Categories in the Social Structure

The social system in Shakespeare's England divides the population into the following groups: *aristocracy*, that consisted of people of noble birth that possessed estates in the country and that took their place in London at court or in the Parliament; *gentry*, a class to which belong the descendants of the aristocracy whose holdings were smaller but who still possessed considerable wealth; citizens who were mostly urban tradesmen or shopkeepers; *yeomen* or the rural equivalent of citizens, who owned agricultural lands; *servants*, who were labourers or peasants who owned little but made their living working for others;

⁷⁵ Lena Cowen Orlin. "Ideas or Order." *Shakespeare: An Oxford Guide*. Eds. Stanley Wells & Lena Cowen Orlin (Oxford: Oxford University Press, 2003), pp. 139-151.

beggars and others who, because of social circumstances, found themselves unable to work. A small professional class, such as *lawyers* was emerging, and *actors* and *performers* put themselves under the protection of an aristocratic patron.⁷⁶

Social structure tended to keep people in their places, and one aspect of the patriarchy that reinforced class boundaries was the paternalistic treatment of the lower classes by the upper. Lawrence Stone describes English society

in groups labelled peasants, yeomen, gentry and aristocracy; or tenants and landlords, wage-labourers and capitalists; or lower class, middle class and upper class; or Court and Country; or bourgeois and feudal. Some of these categories, like aristocracy, are status groups; some, like capitalists, are economic classes with similar incomes derived from similar sources; some, like Court, describe groups whose income, interests and geographical location are all temporarily based on a single institution.⁷⁷

In the sixteenth and seventeenth centuries, a man or a woman was born into a family that inhabited one of these levels of society, and it was very difficult for people to move from one class to another.

II.i.ii. Clothing

Fashion became a favourite topic around the turn of the seventeenth century. Difference in dress was a register of the hierarchies of class and position. In fact, the rapid changes in fashion were alarming to political

⁷⁶ For further details about the groups in the social system, see Russ MacDonalds. "Men and Women: Gender, Family, Society." *The Bedford Companion to Shakespeare* (Boston and New York: Bedford Books of St. Martin's Press, 1996), pp. 251-74.

⁷⁷ Lawrence Stone. *The Causes of the English Revolution, 1529-1642* (New York: Harper, 1972), p. 33.

authorities. The complications of dress were seen as a threat to the social order. Consequently, the authorities sought codes to regulate dress that have been on the books for decades. English fashions were changing and becoming more elaborate.

The wealthy spent immense sums of money on clothing: a fine outfit for a man or a woman could cost perhaps ten times the annual wages of a labourer.⁷⁸ The major articles of clothing for prosperous, fashionable men were leather shoes, knitted stockings, short trousers, called trunk hose, in various shapes, and a hat made of velvet or other luxurious fabrics. Prosperous and fashionable women wore high-heeled shoes and stockings, an elaborate dress or skirt in different styles.⁷⁹

It is interesting to notice that rich materials such as fur and silk could legally only be worn by earls, dukes and other members of the aristocracy; servants' clothing was usually blue to identify their position of service. Therefore, in theory a person's clothing revealed at a glance the social class to which they belonged.

However, these statutes conflicted with social practices. The aristocracy was not protected from imitation by social inferiors. When merchants began to

⁷⁸ There are several studies on clothing in that period: Lawrence Humfrey. "Of Apparel." *The Nobles, or the Nobiliye* (London, 1563); Stubbs, Philip. *The Anatomie of Abuses* (London, 1585), pp. 6-7; William Harrison. *Description of England*. Ed. F.J. Furnivall (London, 1877), pp. 168-72; Strong, Roy. *Portraits of Queen Elizabeth I* (Oxford, 1963).

⁷⁹ See Russ MacDonald. "Town and Country: Life in Shakespeare's England." *The Bedford Companion to Shakespeare* (Boston and New York: Bedford Books of St. Martin's Press, 1996), p. 221-50.

prosper, their social ambitions led them to emulate the apparel of the aristocracy. Additionally, great men often left their clothing to favourite servants as a sentimental gesture, and these servants made a profit of selling the rich clothes. For all these reasons, an important trade arose in used clothing.

In *King Lear*, there are many references to clothing terms in order to reveal the social class to which the main characters belong. At the same time, through a metaphorical language we will see how clothing references will show appearance and hypocrisy in the Shakespearean society.⁸⁰

II.II. NATURE IN THE ELIZABETHAN SOCIETY

The Elizabethan conception of nature is based on the relations between the individual, the state and the cosmos. Following this view, concepts as *reason*, *nature*, *God and man* are close together.

For Elizabethans, the concept *reason* had an important role since it was part of the immanence of God in his creatures. *Reason* was also constitutive of physical nature and its main function was to guide man in the exercise of his own nature, and to recognise the moral and aesthetic virtues in man's own sphere. The main task of man was to exercise his function obeying the norms that constitute his universe.

⁸⁰ See chapter VI.ii. *Intentions in Disguise*.

Nature was defined as *order* and according to this concept of *order*, the king was situated at the top of the hierarchy. Each creature occupied below him the corresponding place contributing to the hierarchical system of society. However, throughout the sixteenth century, *nature* acquires a new meaning in which the Renaissance man finds his place. According to this, we find a new rationality, a new attitude, a new *reason* and a new *nature* in which man is part of the world, morally indifferent to nature. Man “chooses” his own *nature* and *reason* that is separated from the concepts of God and *nature*. This concept of *nature* is opposed to the traditional and orthodox concepts.⁸¹ However, together with the two kinds of nature in the Elizabethan culture, there are two kinds of society: Shakespeare’s age inherited from the Middle Ages the traditional view of unconditional obedience, and the new society with the “nascent capitalism whose representative is the new man and a politic machiavel.”⁸²

King Lear dramatises the rival and extreme conceptions of *nature*. The words “nature,” “natural” and “unnatural” appear many times in this play. On the one hand, we have the “idealists,” Lear, Cordelia, Kent, Gloucester and Edgar, who believe in the classical Christian concept of natural law. On the other hand, we have the Machiavellian “realists” like Edmund, Goneril and Regan, who see in *nature* an amoral physical energy. Lear, Edgar and Cordelia represent a Christian humanist view of life, which sees *nature* as a harmonious order

⁸¹ Robert Ornstein. *The Moral Vision of Jacobean Tragedy* (Madison: University of Wisconsin Press, 1960), pp. 226-76.

⁸² John F. Danby. *Shakespeare’s Doctrine of Nature: A Study of King Lear* (London: Faber, 1949), p. 52. This is a relevant study of nature in the Elizabethan society.

controlled by a benevolent God, and which constitutes the natural bond of filial affection, of loyalty, obligation to family and state. From this perspective, *nature* is connected with *reason* and *benevolence* as displayed in *nature*. At the same level, it is connected with *law*, as the inner expression of *nature*, and *reason* as the practical guide for man.

However, disruption of the hierarchical order provokes disruption in the family, in the physical nature and in cosmos. The physical nature in *King Lear* is omnipresent. Thunder is introduced in the tragedy as an object to impress and heighten the distresses of Lear. He draws a pathetic comparison between the severity of the tempest and of his daughters:

Rumble thy belly full! Spit, fire, spout, rain!
Nor rain, wind, thunder, fire, are my daughters.
I tax not you, you elements, with unkindness;
I never gave you kingdom, called you children;
You owe me no subscription.

(III.ii. 14-20)

Nature must be characterised by order and self-control, and for this reason, Lear does not take the ingratitude as an offence against himself, but as a violation of nature. His mood matches the intensity of nature's turbulence as he rages against his daughters' abusive treatment.

Shakespeare uses the subplot to introduce this conflict between nature and law in the opening moments of the play. Gloucester uses these concepts to describe the contrast between his own two sons. With the mixture of guilt and

shame, before his face and in the presence of other people, Gloucester emphasises Edmund's conception, saying:

She grew round-wombed and had indeed, sir, a son for
her cradle ere she had a husband for her bed.

(I.i. 14-16)

Edmund feels himself the victim of a disgrace for which he is not to blame and from which he sees no escape. His father carries on with his speech saying:

But I have a son, sir, by order of law, some year elder
than this, who yet is no dearer in my account. Though
this knave came something saucily to the world, before
he was sent for, yet was his mother fair; there was good
sport at his making, and the whoreson must be
acknowledged. Do you know this noble gentleman,
Edmund?

(I.i. 18-24)

Gloucester's acknowledgement of Edmund has the sense of assuming responsibility for someone, and of making a public declaration of that responsibility. Edmund is a bastard, a new man in the hierarchy, and a victim of his father although along the text we will see that he is Gloucester's dearest son.

Therefore, Edmund symbolises the opposition to the doctrine of Renaissance scepticism. In Edmund's speech, we see the reflection of a new rationality opposed to the old-fashioned *reason* that is embodied by Lear. He is the image of everything that denies the orthodox view:

Thou Nature art my Goddess; to thy Law
My services are bound. Wherefore should I
Stand in the plague of custom, and permit
The curiosity of nations to deprive me?
For that I am some twelve of fourteen moonshines
Lag of a brother? Why bastard? Wherefore base?

(I.ii. 1-6)

Edmund is a bastard, conceived outside of God's harmonious order, and he can consequently set himself outside this order and deny the benevolent human feelings that proceed from the love of God. He is simply a bastard or an "outsider" in the Elizabethan context. With the "plague of custom," he prefers *nature* as she has made him to nature as she has placed him. He employs the wit she has given to compass the wealth. Edmund is a freethinker who is allowed to repress his freedom of thought. Edmund appeals from custom, calling attention to his handsome body and to his superior intelligence. The illegitimate son of the Earl of Gloucester confides to the audience his conviction that he deserves to inherit his father's property and title because he is more capable than his legitimate older brother:

When my dimensions are as well compact,
My mind as generous and my shape as true
As honest madam's issue? Why brand they us
With base? With baseness, bastardy? Base, base?

(I.ii.7-10)

Edmund could be defined as a rebel. He prefers to choose the passions and appetite, and he has inverted the scale showing that man is the king of

beasts. For him, *nature* is a closed system, where man is free and even going further, superior to *nature*. He knows its law, but he can manipulate it to get the purposes he wants:

Who in the lusty stealth of nature take
 More composition and fierce quality
 Than doth within a dull stale tired bed
 Go to the creating of a whole tribe of fops
 Got' tween a sleep and wake.

(I.ii. 11-15)

For Edmund, the bond of human relations is an artificial constraint. He recognises a hierarchy, but it is not based on order or natural law. On the contrary, his hierarchy is built on animal vitality, by which “the lusty stealth of nature” creates a more worthy issue than the “dull, stale, tired bed” of marriage. Edmund sees *nature* governed by impersonal and immutable laws, and unrelated to the mind of man. The universe is without divine guidance. He denies the great system of correspondence between the mind of man and the phenomena of nature. Human society in Edmund’s view consists of villains, fools, thieves, liars and adulterers. Only man’s body is a part of nature in this view, and man’s mind is an entity by which he can control nature. Edmund’s reason is the ability to manipulate nature and other men to his own advantage.

Edmund’s nature is united to his condition to make of him a natural machiavel, a new man outside the customary values, careless of privileged

lives.⁸³ He follows his own version of nature, an impartial naturalistic goddess that stands up for bastards. As a bastard, he wishes simply to stand in his brother's legitimate place.⁸⁴ Edmund illustrates his ambition becoming the natural talent who makes his way into the world of Renaissance opportunity:

Legitimate Edgar, I must have your land.
Our father's love is to the bastard Edmund
As to the legitimate. Fine word, legitimate!
Well, my legitimate, if this letter speed
And my invention thrive, Edmund the base
Shall top the legitimate. I grow, I prosper:
Now gods, stand up for bastards!

(I.ii. 16-22)

He is a sceptical of the traditional and the organic universe promulgated in the Elizabethan society. According to him, the natural law is consequently summarised in two phrases: "the plague of customs" and "the curiosity of nations."

In different ways, Lear, Gloucester and Kent are old-fashioned aristocrats in the Renaissance. At the same time, Edmund, Albany, Cornwall, Goneril, and Regan, are have grown up in a "new" world of power, which they try to keep within their own control.

⁸³ For a reading of Edmund's nature and role, see Julian Markels. *Pillar of the World* (Columbus: Ohio State University Press, 1968), pp. 104-6; also H.A. Mason, *Shakespeare's Tragedies of Love* (London: Chatto & Windus, 1970), pp. 184-94; Arnold Kettle, Ed. "From Hamlet to Lear." *Shakespeare in a Changing World* (London: Lawrence and Wishart, 1964), pp. 158-71.

⁸⁴ A bastard might not inherit from his father without the father's specific and deliberate designation by testament. However, in many noble families, bastards were generously treated.

The physical nature and cosmos play a significant role in *King Lear* as my analysis of the metaphorical world will show in chapter VI.iii *The Poetry of the Storm*.

II.III. PATRIARCHAL DOCTRINE AND THE RELATIONSHIP BETWEEN PARENTS AND CHILDREN

The relationship between parents and children constitutes a central theme in this tragedy together with concepts such as patriarchy, legitimacy, primogeniture and justice. T. Spencer analysed the play from this view and even called it a “study in relationships.”⁸⁵

Most of what we know about marital relations, child rearing, inheritance and the organisation of the modern household derives from the families of property owners, a group that expanded between 1500 and 1600. As these prosperous people became more numerous, they tended to imitate the social and familiar behaviours of the group above them.

The origins of patriarchy are biblical, the etymological root derived from the leaders of the twelve tribes of Israel associated with divine law. Sir Robert Filmer’s treatise develops the analogy between the primitive tribe, the monarchical state and the English family:

⁸⁵ Theodore Spencer. “Othello and King Lear.” *Shakespeare and the Nature of Man* (New York: Macmillan Publishing Company, 1942), pp. 122-52.

...not only Adam, but the succeeding Patriarchs had, by right of fatherhood, royal authority over their children...I see not then how the children of Adam, or of any man else, can be free from subjection to their parents. And this subordination of children is the only fountain of all regal authority, by the ordination of God himself.⁸⁶

The English society of the sixteenth and seventeenth century is the origin for many modern notions about the structure and function of the family, particularly the role of the father, and according to his role, the shape of the family was developed.

Authority in the families of that period rested with the fathers, and the wives had only authority over the children and the servants. Consequently, they were dependent on the superior judgement and ability of her husband. Paternal dominion at home was reinforced by the Elizabethan political and religious discourse.

The king, as father over many families, extended his care to preserve, feed, clothe, instruct and defend the whole commonwealth. His war, his peace, his courts of justice and all his acts of sovereignty tended to preserve every subordinate and inferior, so that all the duties of a king were summarised in a universal fatherly care of his people. Monarchs were expected to be conscious of their duty to their subjects and were exhorted not to behave tyrannically towards their wives, children and servants.

⁸⁶ From Sir Robert Filmer's treatise entitled *Patriarcha, or The Natural Power of Kings* (London, 1680) written after Shakespeare's death. It provides a detailed statement of early modern familial, social and political organisation.

Primogeniture refers to the right of the eldest son to inherit the family property. Some of the early modern writers on politics and economics associate it with the patriarchal transmission of governmental authority of kingdoms or households. "Primogeniture was calculated to protect the property of large families, to keep estates from being divided into a number of small and weaker units."⁸⁷

The eldest son could succeed to the guardianship of the estate. The younger sons were dependent on the goodwill of their father to provide for them. A younger son was sometimes regarded as insurance against the death of the eldest one. Daughters meant money for a dowry with which to attract a husband. The system of inheritance was complicated but it grew even more so in the Renaissance. Therefore, tensions and rivalry existed not only between fathers and children, but also between widowed mothers and sons and between brothers.

Legitimacy was another important concept regarding relationships. Legitimate comes from the Latin for law (*lex, legis*), and *King Lear*, Edmund attracts our attention to the rights of heredity that belong to the legally recognised eldest son. Edmund's argument proceeds from his belief in his own strength. He considers himself smarter and more aggressive than Edgar, attributing these qualities to the passion in which he was conceived. He plays with the term "bastard" and he makes a mockery of the word "legitimate" as we saw in passage

⁸⁷ Russ MacDonald, op. cit., p. 260.

(I.ii.6-22). He attacks one of the foundations of English law, the convention of primogeniture:

Now, gods, stand up for bastards

(I.ii. 22)

II.iii.i. The Role of Women in the Elizabethan Society

The normal occupation for women in the early modern period was marriage and motherhood. The women occupied a position where they were subordinate to men in that period. From the ancient world through the Middle Ages and into the Renaissance, physical differences between men and women generated a hierarchy that came to be “naturalised” in many examples of social theory. In order to ensure social stability, the traditional place of woman was developed by moralists and social theorists into an ideology of subordination and domestic responsibility.

Marriage was part of a system of inheritance. In the upper classes, marriage was regarded as an instrument for ensuring peace between two powerful families and even for political ends, because the amount of property being inherited could be substantial. The bride’s family promised to give to the married couple a “dowry” consisting of property, valuables and cash. This was also called the bride’s portion and it was paid at the time of the wedding. If a young man could find a young woman whose family could afford a substantial dowry, he could look forward to living comfortably. In *King Lear*, we have

examples in which a groom leaves his bride because of her disinheritance. Let us see Burgundy's speech:

BURGUNDY Royal King,
 Give but that portion which yourself proposed,
 And there I take Cordelia by thy hand,
 Duchess of Burgundy.

LEAR Nothing. I have sworn, I am firm.

BURGUNDY (to Cordelia) I am sorry then you have so lost a father
 That you must lose a husband.

(I.i.244-50)

The father would need to provide a dowry for each of his daughters in order to get them married and out of his house, and women lacked the alternatives to marriage that young men had. This system means that the upper classes tended to marry at a younger age than the middle and lower classes because the estates involved were the primary consideration.

Parents had authority over their children in matters of marriage, until the young person reached adulthood and, in some cases, as long as the parents lived. The dowry system required that a young man or woman receives parental approval and even then, the marriage could not go forward until certain obstacles were removed.

At the high level of the hierarchy, there was a considerable decline in paternal authority. Very few children adopted the social views Edmund attributed to Edgar:

I have heard him off
Maintain it to be fit that, sons at perfect age and fathers
Decline, the father should be as ward to the son and
The son manage his revenue.

(I.ii. 71-4)

In spite of marked deference that the children showed their parents, fathers lost their authority in the disposition of their children's lives and fortunes in the Renaissance period. In some cases, legal requirements came to protect the children, particularly the daughters. In other cases, fathers took a more active interest in their children's individual personalities, in particular when permitting them to marry with attention to need and temperament. In many situations, fathers provided so generously for daughters, younger sons and bastards, that support for estates was severely endangered.⁸⁸

The decline of respect for the nobility was one of the social changes that aristocracy had to face.⁸⁹ We have speeches in the tragedy where Lear's daughters calculate and think quantitatively. Their lives represent material values of power and accounting, reducing all human values to quantitative measurement:

REGAN I dare avouch it, sir. What, fifty followers?
 Is it not well? What should you need of more?...

⁸⁸ See Lawrence Stone, *op. cit.*, pp. 170-5.

⁸⁹ *Ibid.* pp. 747-753.

GONERIL Why might not you, my lord, receive attendance
 From those that she calls servants or from mine?...

LEAR I gave you all

(II.iv.234-46)

Lear expects as an aristocratic father the obedience of his children, but he does not find it because what Lear really wants is not obedience, but unconditional love. In this sense, this tragedy is dominated by an emotional intensity that will provoke the disorder and chaos involved in the monarchy, family relationships and in the physical nature.

II.IV. DISORDER AND CORRUPTION IN THE SYSTEM

Although monarchy was proposed to be the best form of government, there were different opinions about the extent of the monarch's authority. The standards for political order and obedience therefore did not always match up with social realities and economic necessities since there were internal contradictions. The everyday world of early modern England seemed to exist outside established political theory. It was expected women to be silent and obedient, and however many committed adultery, slander and blasphemy. In addition, there were dishonest tradesmen, thieving neighbours, who broke the conventional rules.⁹⁰ In *King Lear*, we also find disorder when the king tells

⁹⁰ Rosemary O'Day. *The Family and Family Relationships, 1500-1900* (London: Palgrave Macmillan, 1994). It reviews the structure and population of early modern England, the ideology of the family, the social conditions and kinship relations.

Gloucester that adultery has to be paid with death, although, according to Lear it could be pardoned since Gloucester's bastard son is kinder than his legitimate daughters are:

I pardon that man's life. What was thy cause?
Adultery?
Thou shalt not die-die for adultery? No!
The wren goes to't and the small gilded fly
Does lecher in my sight. Let copulation thrive,
For Gloucester's bastard son was kinder to his father
Than were my daughters got 'tween the lawful sheets.

(IV.vi. 108-114)

There were differences between the political theory and the living experience. The early modern world was never as orderly as was projected in authorised thought. It is not surprising that the class system was the source of tension and resentment. Many of the complaints involve issues of status in the community, and the rhetoric in which these complaints were recorded attested to an amount of insults based on the class-status. We can see in Kent's speech where he attacks Oswald due to his eagerness to serve the treacherous Goneril that situated him as one of the play's villains:

A knave, a rascal, an eater of broken meats; a base,
proud, shallow, beggarly, three-suited-hundred-pound,
filthy, worsted-stocking knave; a lily-livered, action-taking,
knave, a whoreson, glass-gazing, super-serviceable,
finical rogue;

(II.ii. 14-18)

His verbal and physical insults could satisfy the feeling of the audience since Oswald and Goneril deserved to be castigated, but Kent's violence confirms the behaviour of his followers and exacerbates the conflict between Lear and his daughters.

Shakespeare did not have a representation in the social and political structures. However, he exploited them to his professional advantage. He was aware of the rich conventions that conceal corruption, and for this reason, we have speeches in his works where he makes us think critically about the arbitrariness of the English social system. We can see appearance and hypocrisy in several scenes and in many connections throughout *King Lear*:

Through tattered clothes great vices do appear;
robes and furred gowns hide all.

(IV.vi. 160-61)

Lear seems to learn that those who profess honesty are not honest and he seems to fear that justice cannot exist among so much dishonesty. However, Lear is aware of his place in the universe. He becomes conscious of his real relationship to nature, but he is afraid to see himself as little more than a thing:

Is man no more than this? Consider him well. Thou
Ow'st the worm no silk, the beast no hide, the sheep
No wool, the cat no perfume. Ha? Here's three on's
Us are sophisticated; thou art the thing itself.

(III.iv. 102-5)

The spheres of cosmos, kingdom, church and family were interrelated through a process of analogical thinking. If God had ordained that parents were to be honoured in their families, then it followed that monarchs were also to be honoured in their kingdoms. Therefore, it is necessary to keep deference not only of children for parents but also of citizens for the king and servants for their masters. However, we have examples in this play that could hurt the Elizabethan audience since Lear kneels close to his daughters asking for the basic things a man needs:

REGAN	O sir, you are old: Nature in you stands on the very verge Of her confine. You should be ruled and led By some discretion that discerns your state Better than yourself....
LEAR	Do you mark how this becomes the house? (Kneels) Dear daughter, I confess that I am old; Age is unnecessary. On my knees I beg That you'll vouchsafe me raiment, bed and food. (II.iv. 144-153)

Lear violates natural law since his acts not only provoke the chaos in his family but also in society and state. He is dominated by his own emotions and impulses that lead to the tragedy.

Disorder and rivalry are also present in Gloucester's subplot. His love for Edmund, expressed in "but I have a son, sir, by order of law, some year elder than this, who yet is no dearer in my account," reflects his own self-satisfaction over the "sport at his making," rather than a sense of family obligation. Since he

holds his legitimate son Edgar “no dearer,” he may intend to leave Edmund with a generous inheritance, being the youngest and illegitimate son. Consequently, the bad relationships are present in Gloucester family just as in Lear’s royal one.

Gloucester recognises that social bonds are being broken around him. The social order was disrupted. However, Gloucester and Kent, adherents of the old aristocracy, are tolerant of the sins of the flesh, as we learn in the play’s opening speech.

The effects of the corruption in the physical universe extend to all the other levels of creation: countries, states, and the individual family where brothers and parents are divided and the bonds are cracked, as we see in Gloucester’s speech:

These late eclipses in the sun and moon portend
no good to us. Though the wisdom of nature can reason it
thus and thus, yet nature finds itself scourged by the
sequent effects: love cools, friendship falls off, brothers
divide. In cities, mutinies; in countries, discord; in palaces,
treason; and the bond cracked twixt son and father. This
villain of mine comes under the prediction: there's son
against father; the King falls from bias of nature: there's
father against child...”

(I.ii. 101-109)

We hear from Gloucester that because of disorder in the heavens, there is disorder in the realm of politics and of nature.

The disruption of the hierarchical order in the tragedy provokes disruption in Lear and Gloucester's families, which finds its parallel in the disruption of the universal conception of nature that descends into chaos. Lear's division of his kingdom and resignation of his throne had to be difficult to understand by the Elizabethan society, since his acts constituted a violation of his responsibilities, and they resulted in the chaos and the harmonious order of nature. Lear's mistake and its effect perverted the cosmos, the laws of society and the reason of individual man. This tragedy passes through ordinary human experience to the greatness and abyss of human life. The play forces upon us a realisation of the limitations of being human, as well as the potential of humanity for transcendence.

CHAPTER III

SHAKESPEARE'S DRAMATIC LANGUAGE

In this chapter, I will describe the aspects of Shakespeare's language that will be most relevant for my analysis since the linguistic expression will be the tool for the metaphorical processes. There is no doubt that Shakespeare exploits in the speeches of his works a great deal of possibilities in order to achieve his purposes. The poet's language is four hundred years old and many changes have been produced between 1600 and 2004, particularly in the meaning and usage of words. In this sense, it is hard to have all the tools and glossaries to discuss the terminology people used in that century characterised by the variety of linguistic usage.

However, in spite of the long time that has passed between the writing of the tragedies and our time, Shakespeare's language is concentrated in everyday language, although he extends its meanings through unconventional metaphors as we will observe in the illustrations of the analysis. Metaphors in *King Lear* intensify themes and situations of the play providing knowledge about the characters' thoughts and their cultural context. The poet's language allows us to rise from the colloquial level of his language to the most "heightened" language.

Shakespeare seems to be very interested in language because he frequently makes one character comments upon the language of another. In many instances, these comments are upon the vocabulary or style used by the other character. It could be that "the comments were necessary because the interpretation of stylistic range was so flexible and had to be pointed to in order to make the correct impact."⁹¹ His characters depend on the communicative power and the possibilities that their speeches offer create and develop the dramatic action in order to persuade the audience of the human realities.⁹²

Shakespeare commands the attention of the theatre audience with his capacity of manipulating words, and of creating a great variety of thoughts and feelings. Shakespearean wordplay provides complexities of meaning and

⁹¹ N.F. Blake *Shakespeare's Language: An Introduction*. (London: Macmillan, 1983), p. 38.

⁹² See George Brook. *The Language of Shakespeare* (London: Andre Deutsch, 1976), C. Barber. *Early Modern English* (Edinburgh: Edinburgh University Press, 1976); Keir Elam. "I'll Plague Thee for that Word: Language, Performance, and Communicable Disease." *Shakespeare Survey 50: Shakespeare and Language*. Ed. Stanley Wells. (Cambridge University Press, 1997), pp. 19-27; Pamela Mason and Keir Elam talk about the capacity of words to give a wide range of performance possibilities. Pamela Mason. "Characters in Order of Appearance." *Reading Shakespeare's Dramatic Language. A guide*. Eds. Sylvia Adamson, Lynette Hunter, Lynne Magnusson, Ann Thompson, and Katie Wales. (Arden Shakespeare, 2001), pp. 128-157.

ambivalence of feelings that sometimes disrupt simple ideological structures. Consequently, the dramatist encourages his audience to be receptive to multiple points of view and refusal of absolutes. Shakespeare was constrained by the tastes of his audience, the availability of actors and costumes, the shape of the stage, and the social and collaborative nature of language itself. We have to take into account that drama as a genre is subjected to different pressures of time, since it is a form of communication by which one person attempts to have an impact on the thoughts and feelings of another person. Shakespeare is so much the master of his medium that his dramatic language appears most natural and true to life.

III.I. SHAKESPEARE'S VERSE AND PROSE

The mixture of verse and prose is one of the most important characteristics of Shakespeare's language in the tragedies. The distinction between them represents a social as well as a dramatic contrast. Prose is frequently used by lower-class speakers whose role is to provide comic relief in the plays, whereas verse is used more for the socially elevated people. It has been claimed that the language of the prose is more colloquial and less artificial than the language found in the verse. Shakespeare conformed to the stylistic conventions of the drama giving prose to speakers of an inferior class and verse to their superiors. However, we can find considerable variations within prose and

verse since the poet used shifts from one mode to the other according to his own needs, for example to realise a change in mood in a character.⁹³

The tragedies offer what we might call dramatic polyphony, a simultaneous sounding of different voices, accents and patterns. The alterations between verse and prose are another manifestation of this rhythmic pattern, as is the contrast between the same speaker's use of different styles. Shakespeare has the ability of making prose utterances as potent as poetry, although the intensity of poetic language gives it an effective power not found in most prose. Some of Shakespeare's prose is extremely poetic, and some of his poetry is prosaic. It is generally stated that Shakespeare used prose to establish social class. The identification of prose with the lower social and economic classes represents the variety of Shakespeare's practice. Among the aristocracy, prose may also indicate informality.

Shakespeare takes advantage of the effects produced by an alternation between two forms of speech, and he exploits the different effects obtainable from poetry and prose. He uses prose as the language of everyday and the standard form of speech, and the patterns of poetry on which Shakespeare depends vary from the rigorously structured to the flexibly organised. The single feature that distinguishes poetry from prose is music. The poet relies on rhyme to

⁹³ For further details, John Baxter's study talks about verse and drama. *Shakespeare's Poetic Styles. Verse into Drama*. (London, Boston & Henley: Routledge and Kegan Paul, 1980); John Porter Houston. *Shakespeare Sentences: A Study in Style and Syntax*. (Baton Rouge: Louisiana State University Press, 1988).

create certain specific effects: to heighten the emotional effect of a passage, to close a scene or to indicate that the chapter is over.

We can find examples of characters that are manipulators of language using both prose and verse. Let us see Edmund, a villain, addressing Gloucester in a very logical balance of the prose:

I do not well know, my lord. If it shall please you to suspend your indignation against my brother till you can derive from him better testimony of his intent, you should run a certain course; where, if you violently proceed against him, mistaking his purpose, it would make a great gap in your own honour and shake in pieces the heart of his obedience. I dare pawn down my life for him that he hath writ this to feel my affection to your honour and to no other pretence of danger.

(II.ii.80-8)

However, when he speaks verse his style seems to be a business style in order to get something, as in the case of Goneril and Regan to whom he becomes attached:

To both these sisters have I sworn my love,
Each jealous of the other as the stung
Are of the adder. Which of them shall I take?
Both? One? Or neither? Neither can be enjoyed
If both remain alive. To take the widow
Exasperates, makes mad her sister Goneril,
And hardly shall I carry out my side,
Her husband being alive

(V.i.56-63)

Goneril and Regan also talk in a calculating prose in the final lines, responding to Lear's speech of the opening scene:

Tis the infirmity of his age, yet he hath ever but slenderly
known himself.

(I.i.294-5)

Prose can be used for other purposes, such as insults, as we have in the example of Kent insulting Oswald:

A knave, a rascal, an eater of broken meats; a base,
Proud, shallow, beggarly, three-suited-hundred-pound,
Fithy, worsted-stocking knave; a lily-livered, action-taking
knave

(II.ii.14-6)

Modern readers are struck by the density and richness of Shakespeare's dramatic verse and a primary source of that impression is the abundance and power of the images and metaphors in which characters express their thoughts.

III.II. GRAMMAR: USAGE OF 'THOU' AND 'YOU'

I focus my attention on Shakespeare's use of the second person since it concerns with social difference between people and personal relationship and it affects *King Lear*.

Shakespeare lived before the period when English grammar was codified by the grammarian and therefore there were more variety in Shakespeare's usage

than in our own. Thus, an example that illustrates aspects of interpretation in Shakespeare's grammar is related to the second person forms of the personal pronoun. In Modern English, the second person has only one form, *you*, which acts as both singular and plural. However, in earlier English there were separate forms for the singular and plural, such as *thou* and *you*.

Social difference is clearly marked by the pronouns *thou* and *you*. Where we employ *you* for all references to the second person, the Renaissance speaker had a choice between *you* and *thou*. (*ye* and *thee* are objective cases of *you* and *thou*). During the thirteenth century, *you* was normally used in the plural, and in certain circumstances it was used in the singular as a polite formality by inferiors to superiors, as for example children to parents, or servants to masters. *Thou*, on the other hand, implied familiarity and was used for speaking to a social inferior, to children, or to a loved person. *Thou* was also normal when the lower classes talked to each other. The upper classes used *you* to each other as a rule, even when they were closely related. Although Shakespeare does not employ these pronouns in any consistent pattern, he sometimes exploits their connotations for dramatic effects.⁹⁴

Therefore, when someone changed from *thou* to *you* or vice versa in a conversation, it had a particular meaning. The change conveyed a different emotion or mood. The new meaning could be one of affection, anger, distance or sarcasm. To say *thou* could even be an insult. The way in which the characters

⁹⁴ See David Crystal. "The Language of Shakespeare." *Shakespeare: An Oxford Guide*. Eds. Stanley Wells and Lena Cowen Orlin. (Oxford: Oxford University Press, 2003), p. 67-79.

switched from one pronoun to the other was the parameter of their evolving attitudes and relationships.

Shakespeare violates Elizabethan linguistic propriety by using the familiar *thee* and *thou* in speaking verse, instead of the polite *you* as many people would be expected to use towards a member of the royal family. The violations of rules are quite usual for Shakespeare who is using *thou*, *thee*, *thy*, *thine* and *ye*, according to the necessities of the speeches of his works. For some poets, these pronouns serve to typify the strangeness of early modern speech, and for others the pronoun usage was a matter of personal taste.

Shakespeare employs *thou* and *thee* to express familiarity without connotations of disrespect, and sometimes he uses it for more intimacy, as when lovers address each other. Another circumstance in which *thou* is always appropriate is the direct address to God or to divine powers in general as prayers of thanks or devotion to own private deity as Edmund shows

*Thou, Nature, art my goddess, to thy law
My services are bounded"*

(I.ii.1-2).

The pronominal forms *thou* and *you* are used in the opening scene of *King Lear*, where the king sets about dividing the kingdom between his daughters. We would expect Lear to use *thou* to them, and they to use *you* in return:

GONERIL Sir, I love *you* more than words can wield the matter...

LEAR Of all these bounds, even from this line to this...
We make *thee* lady

REGAN And I find alone felicitate
In *your* dear highness's love...

LEAR To *thee* and *thine* hereditary ever
Remain this ample third of *your* fair kingdom

However, when Lear turns to his favourite daughter, he uses *you*:

What can *you* say to draw
A third more opulent than *your* sisters? Speak!
(I.i.54-86)

If *thou* is for "ordinary" daughters, *you* is used here as a special marker of affection. But when Cordelia does not reply in the way he was expecting, Lear abruptly changes back:

LEAR But goes *thy* heart with this?

CORDELIA Ay, good my lord.

LEAR Let it be so! *Thy* truth, then, be *thy* dower!
(I.i.104-8)

The *thou* forms are now being used not as markers of affection, but as markers of anger.

In other situations Lear addresses his fool with both *you* and *thou*. There are two occasions in which Lear addresses his fool with *you* forms:

a period of fast linguistic expansion, the result of numerous historical events and pressures. Shakespeare's characteristics are sometimes difficult to understand. We have to assume that the poet pays less attention to the conventions in grammar in order to achieve dramatic effects, and that diversity was one of the relevant characteristics of the English language in that period.

III.III. SHAKESPEARE'S SYNTAX

There is no doubt that the way sentences were organised in the Elizabethan period is different from anything one might find in a modern book. Elizabethan syntax had a great variety of structures and syntactic variants, and Shakespeare applied this variety to his works. As Salmon claims

It should be noted that the Elizabethan Englishman had at his command a wider choice than ever before or since, as structures were still available to him which had functioned in Old English, and are now obsolete, while at the same time he was aware of those which have replaced them at the present day.⁹⁷

The apparent liberty that Shakespeare takes with word order and the application of syntactic variety strikes modern readers. Shakespeare alters the word order drastically and it provokes ambiguity⁹⁸ since English is not an inflected language and word order is the principal means to distinguish subject from object. Consequently, the changes in the word order may lead to difficulties in interpreting the type of the sentences involved.

⁹⁷ V. Salmon. "Sentence Structures in Colloquial Shakespearean English." *TPS*, (1965), p. 108.

⁹⁸ A relevant essay about ambiguity is done by Winifred Nowotny. "Ambiguity." *The Language Poets Use* (London: Athlone Press, 1962), pp. 146-173.

The changes are usually produced in the subject, verb and object because the order word is one of the most relevant elements in the structure. Sometimes we can find that the adjective is situated after the noun. These changes emphasise a particular element of the sentence and break the monotonous clauses.

We can appreciate an evolution in Shakespeare's syntax. His syntax is simple in his first works, but acquires increasing complexity in his last works, thus creating his own style. The poet manipulates syntax in his mature plays and uses a variety of syntactic arrangements, whereas in the early plays, lines tend to be governed by the length of phrases and clauses. Another characteristic is that we can find a parallelism between the complexity of the syntax and the complexity of the character's thoughts as we will see in Lear's passages. I would like to emphasise Shakespeare's ability to structure syntactic elements in order to connect the different parts of the discourse and to achieve the dramatic effect.

Fluidity is one of the rules in the Shakespearean sentence, and we encounter an immense number of syntactic possibilities. Direct objects may open the sentence when we would normally expect a subject. Prepositional phrases or modifying clauses sometimes intrude in positions that may violate what we know as rules.

One of Shakespeare's most important linguistic usage lies what is called conversion of functional shift, using one part of speech as if it were another. In the Renaissance period, parts of speech were often not distinguished by

grammatical inflection, and Shakespeare takes advantage of the linguistic situation of his age. An example in *King Lear* could be:

Wine loved I deeply, dice dearly,
And, in woman, out-paramoured the Turk
(III.iv.88-9)

Bearing in mind that in that period the brevity in the sentences was very well seen, ellipsis was another common phenomenon in Shakespearean plays. Almost any part of speech may be omitted in his works. When an unusual word order is also involved, it is difficult to know whether one is dealing with ellipsis or a novel construction. Obviously, ambiguity can arise from the ellipsis easily. When Cordelia says: "I return those duties back as are right fit" (I.i.95-6), the compression in the second half of the sentence makes several interpretations possible, although the general meaning is clear. However, the use of participle and the absence of conjunctions in his speeches may lead to problems of interpretation.

III.IV. SHAKESPEARE'S VOCABULARY

Otto Jespersen said, "Shakespeare's vocabulary is often stated to be the richest ever employed by any single man."⁹⁹ Shakespeare was aware that the vocabulary, the word with its multiple interpretations, is the means to

⁹⁹ Otto Jespersen. *Growth and Structure of the English Language* (Leipzig: B.G. Teubner, 1905), p. 211.

communicate. At the same time, the different ways the characters use the vocabulary show the richness and abundance of Shakespearean lexical resources.

In the theatre, "the actor relies on tone, semantic drive, narrative context and body language to communicate the sense of unfamiliar terms and phrases, but on the page such words become more confusing."¹⁰⁰ Shakespeare's own vocabulary seems to have been exceptionally large with a wider range of specific topics and terms than the modern reader commands. However, many Shakespearean words familiar to us would have been strange to Shakespeare's audience because they were the products of his invention or unique usage. Shakespeare creates pictures out of poetry and is therefore influenced by considerations more varied than mere simplicity: iambic pentameter, particular rhythmic effects, a need for emphasis, and questions of variety.

One of the characteristics of Shakespeare's vocabulary is the mixture of old and new words. His vocabulary can be divided into two principal categories: the Anglo-Saxon and the Latin words. The enrichment of the language in the Elizabethan period was due to the borrowings from Greek and Latin. The classical Latin had been treated as "an augmentation of the spoken English of Shakespeare's time."¹⁰¹ Anglo-Saxon words, particularly compound words,

¹⁰⁰ Russ McDonald. *The Bedford Companion to Shakespeare. An Introduction with Documents* (Boston & New York: Bedford Books of St. Martin's Press, 1996), p. 184.

¹⁰¹ Hilda M. Hulme. *Explorations in Shakespeare's Language*, 2nd edn. (London: Longman, 1977), p. 155.

became stylistically either neutral or low and they are found in insults, because they seemed to reflect a more colloquial register.

Shakespeare uses Latinisms, archaisms and novel compounds, particularly applied to the high style. *King Lear* has a great number of Renaissance Latinisms such as “sulphurous,” “ingrateful,” “rotundity,” “germen,” “physic,” “pomp,” “expose,” and so on. Shakespeare is not such a notable archaizer although we can find some instances in his passages: “brook” (endure), “clepe” (call), “dole” (sorrow), “hardiment” (valour), and “wight” (person) among others. Shakespeare combines compounds with new thoughts, expressing description with rich mystery. They are very numerous in his works: “rose-checked,” “sober-suited,” “wolvish-ravening,” “thought-executing,” “all-shaking,” and so on.¹⁰² Some of Shakespeare’s compounds are taken from classical originals, but many are new creations.

Particularly Shakespeare’s heroes use words that contribute to their eloquence: Hamlet’s “malefactions” and “consummation”; Richard II’s “discomfortable cousin”; Romeo’s “unsubstantial death is amorous”; Macbeth’s “multitudinous seas incardine”; Lear’s “cataracts and hurricanoes” and so on. Among the words created by Shakespeare, we can point out¹⁰³: “bare-faced,” “critical,” “assassination,” “dwindle,” and “bump.” With these particular examples,

¹⁰² Russ McDonald. “The Language of Tragedy.” *Shakespearean Tragedy*. Ed. Claire McEachern (Cambridge University Press, 2002), p. 34.

¹⁰³ Several authors enumerate the words created by Shakespeare. Among them: G. Gordon. “Shakespeare’s English.” *SPE* 19 (Oxford: Clarendon Press, 1928), pp. 265-266; A.C. Baugh and Th. Cable. *A History of the English Language*, 3rd edn. (London, Boston & Henley: Routledge and Kegan Paul, 1978), p. 233.

Shakespeare's inventiveness, or in some cases his adaptations of existing words can be appreciated. He has selected verbal elements that connote distinction. The hero's speech is distinguished in many scenes from the language that is spoken around them. However, at moments of extreme passion, they are able to express themselves with simplicity: "I am a very foolish fond old man" in *Lear*.

In the today's English, we find many words and expressions used by Shakespeare: "a foregone conclusion," "head and front," "lush in my mind's eye," "the very pink of courtesy," "that way madness lies," and so on.

Another important aspect of the language of the Elizabethan period is the existence of variants. The verbs show different variants, especially in strong verbs, which could form the preterit with the strong and adding *-ed*. Both forms were acceptable. For instance, "climbed" and "clomb" were accepted for the preterit. The third person singular was another characteristic. It was possible to use the endings *-eth* or *-es*.¹⁰⁴ In this way, the system had many advantages since it provided variety without the necessity to use different words.

Bearing in mind that in Elizabethan period there were neither dictionaries nor a standard norm, the writers were not always careful about the meanings of the words they used. Because of this, sound, rhythm and rhetoric acquired a special relevance and the authors were less concerned with grammar and the meaning of individual words than with aspects such as sound and rhythm.

¹⁰⁴ See E.W. Taylor. "Shakespeare's Use of *-eth* and *-es* Endings of Verbs in the First Folio." *CLA* 19 (1976), pp. 437-57.

Many of Shakespeare's unfamiliar words simply reflect the culture of the time, such as the vocabulary of clothing, body-armour, weapons, and so on. We have to take into account the history and cultural context to understand the Shakespearean vocabulary, since words do not exist in isolation but in a particular context. Therefore, the interpretation of meaning in Shakespeare's works depends on the particular function and intention of the context.¹⁰⁵

III.V. SHAKESPEARE AND RHETORIC

Rhetoric was equated with decorated vocabulary rather than with appropriateness of expression. The aim of rhetoric was artificial and literary and the poets introduced the most obscure and "high" words. In the Elizabethan manual, the rhetoric resources were divided in two main categories of deviation from "plain language": tropes and figures. On the one hand, the tropes implied transference of meaning of a word from the literal to the figurative plane. Metaphor, metonymy, allegory, irony, synecdoche, hyperbole belonged to tropes. On the other hand, the figures gave physical shape and structure to the language: ambiguity, anaphora, parallelism, alliteration, repetition, antithesis and epithets, among them.¹⁰⁶

¹⁰⁵ C.T. Onions. *A Shakespeare Glossary* (Oxford: Clarendon Press, 1986); R.W. Dent. *Proverbial Language in English Drama Exclusive of Shakespeare, 1495-1616: An Index* (Berkeley: University of California Press, 1981); G.L. Brook. *The Language of Shakespeare* (London: Andre Deutsch, 1976).

¹⁰⁶ Brian Vickers. "Shakespeare's Use of Rhetoric." Eds. Kenneth Muir and S. Schoenbaum. *A New Companion to Shakespeare Studies* (Cambridge: Cambridge University Press, 1971), pp. 83-98. From the same author, *The Artistry of Shakespeare's Prose* (London: Methuen, 1968).

The study of this aspect of the language in Shakespeare has been treated very little. Firstly, because this aspect was not considered important during the eighteenth century and secondly, because the poets of that moment did not give a value to the images in Shakespeare's work, but on the contrary they criticised him because the use of images created a very obscure and ambiguous language in his works. Until the beginning of this century with C. Spurgeon, nobody appreciated the usage of imagery and metaphors with the exceptions of E. Dowden and A.C. Bradley.¹⁰⁷

Shakespeare often seeks an effect, attempting to move the audience by means of word pictures and their associations. The characters use imagery constantly in prose and in poetry, intensifying the passionate themes and ideas. The first effect of figurative language proceeds from images and metaphors that enrich the speech and stimulate the reader's imagination contributing to a great dramatic effect.

Until the eighteenth century in England, literary figures were accepted as parameters of language and style. Synonym, epithet or "the qualifier" ("white head," "ingrateful man" in *King Lear*), alliteration and of repetition were popular markers of the high style. Language is manipulated through rhetoric figures to produce particular effects. On many occasions, it is difficult to understand some passages because Shakespeare seems to be interested in creating a dramatic effect, paying less attention to the grammatical logic.

¹⁰⁷ See chapter IV *The Metaphorical Shakespeare*.

The use of wordplays and puns is another kind of vocabulary to be emphasised in his works. They are often used in the Elizabethan period, but during the next two centuries, the critics discredited their usage because these elements played a negative role. "The meaning of a word on some occasions is quite as much in which it keeps out, or at a distance, as in what it brings it"¹⁰⁸

Shakespeare begins to explore the implications of the wordplay. As MacDonald says, "he begins to think about the dramatic text as a representation of reality: as he explores the relationship between life and the stage, between the world and the word, the idea of the theatre becomes a major theme in his work."¹⁰⁹

Wordplay often provides humour when a secondary meaning is released unexpectedly. For Shakespeare and his contemporaries, wordplay was a tool for exploring the discrepancy between "surface" and "substance," and it was also a tool for avoiding the emotive and hard moments in a particular situation.

Puns used in funny situations are common in Shakespeare. His imagination works through puns, and the puns frequently have not only a particular significance, but also a wider dramatic function such as characterisation or emphasis of a dominant idea in the play. The prominence of the pun demonstrates that words, like the human actions they describe, are subject to multiple interpretations. Shakespeare's plays exhibit many different

¹⁰⁸ Ivor Armstrong Richards. *The Philosophy of Rhetoric* (Oxford: Oxford University Press, 1936), p. 97.

¹⁰⁹ Russ MacDonald. 1996. op. cit, p. 198.

kinds of puns, and characters employ them for multiple functions. A primary function of the pun is to capture the conflicts and complex meanings of its character experiences through the individual words.¹¹⁰

Romeo and Juliet is one of the plays with more puns. *Hamlet* has puns related to the vengeance and his desperate state. However, Shakespeare pays special attention to the "bawdy puns". I could mention among others "thereby hangs a tail," "tail and tale," "bosom," "mamets," "bird's nest," "chaste treasure," "dearest bodily part," "flower," "pistol," "pen," "pin," "little finger" and so on. This kind of puns shows the creativity and expressiveness of Shakespeare's language.¹¹¹ Double meanings that are found in puns and wordplay pervade Shakespeare's plays.

As we can see, Shakespeare not only knows the rhetoric resources, but he also uses them in his works for different purposes. He uses all the possibilities that rhetoric offered him and he converts these resources in a very important phenomenon.¹¹²

¹¹⁰ For a further study about puns and wordplay, see M.M. Mahood. *Shakespeare's Wordplay* (London & New York: Methuen, 1979); Jonathan Culler, Ed. *On Puns: The Foundation of Letters* (Oxford: Blackwell, 1988).

¹¹¹ See E. Partridge, *Shakespeare's Bawdy*. Rev. edn. (London: Routledge and Kegan Paul, 1968).

¹¹² For further study in the Shakespearean use of rhetoric, see Brian Vickers. "Shakespeare's Use of Rhetoric." Eds. K. Muir and S. Schoenbaum *A New Companion to Shakespeare's Studies*. (Cambridge: Cambridge University Press, 1971).

III.VI. SHAKESPEARE'S DRAMATIC STYLE

Renaissance rhetoricians identify three kinds of styles, the high, the middle and the low or plain style. They have been central to literary theory since classical times and each style have been linked with specific genres and characters:

The great or mighty kind, when we use great words, or vehement figures; the small kind, when we moderate our heart by meaner words (i.e. more middling), and use not the most stirring sentences; the low kind, when we use no metaphors nor translated words, nor yet use any amplifications, but go plainly to work, and speak altogether in common words.¹¹³

In drama, the high style became the style for histories and tragedies, the middle style for comedies, and the low style for interludes. The high style was for princes and generals, the middle style for lovers and merchants, and the low one for plebeians. Therefore, genre and character types were connected.

The high style is not only associated with the power of the protagonists to address the audience, but also with powerful natural forces, such as storms and thunders, as we will see in many scenes of tempestuous passion in *King Lear*. This kind of style is characterised by a pronounced tendency towards the abstract and humanity rather than towards the individual. The middle style, which often uses the first person, is more persuasive and analytical, but it is essentially a polite style in which a reader is expected to share the writer's ideas of what is

¹¹³ Thomas Wilson. *The Art of Rhetoric* (1585 version), Ed. G.H. Muir. (Oxford: Clarendon Press, 1909), p. 169.

socially or artistically important. The plain or low style describes the speeches with a simplicity of syntax.¹¹⁴

Annabel Paterson discusses the variety of styles in the Elizabethan period in the following way:

There were not simply three styles, high, middle, and low, but a variety of styles each with its appropriate diction, syntax, organisation, phonology and ornamentation. Such descriptions of style prove quite useful for understanding the principles that might have guided Shakespeare's decisions about appropriate language in the opening act of *Richard III*.¹¹⁵

The three styles can appear in the same Shakespearean play creating a variety of effects, situations and different characters. On the one hand, Shakespeare often writes impressive rhetorical passages, because either the subject under discussion at that moment demands them, or as an indication of how we are to react to a particular character. Sometimes Shakespeare uses a style that is not appropriate for the subject in order to criticise social behaviour. On the other hand, Shakespeare makes use of contemporary colloquial English, many of which correspond to those of our own time.¹¹⁶

Firstly, let us see the following example of a grandiloquent and pompous speech:

¹¹⁴ A.J. Gilbert. "Techniques of Focus in Shakespeare's Sonnets." *Language and Style* 12 (1979), pp. 245-67.

¹¹⁵ Quoted in Dolores M. Burton. "Discourse and Decorum in the First Act of *Richard III*." *Shakespeare Studies* 14 (1981), p. 83.

¹¹⁶ See E.W. Leider. "Plainness of Style in *King Lear*." *Shakespeare Quarterly* 21 (1970), pp. 45-53; Ralph Berry. *Changing Styles in Shakespeare* (London: Allen and Unwin, 1981).

Let him do his spite;
My services, which I have done the signiory,
Shall out-tongue his complaints; 'tis yet to know
Which, when I know that boasting is an honour,
I shall promulgate – I fetch my life and being
From men of royal siege, and my demerits
May speak unbonneted to as proud a fortune
As this that I have reach'd.

(Oth, I.ii.17-24)

The poet not only uses grandiloquent speeches in *Othello* but Lear's mental state provokes over-elaborate speeches deriving in unconventional metaphors:

Blow, wind, and crack your cheeks! Rage! Blow!
You cataracts and hurricanoes, spout
Till you have drench'd our steeples, drown'd the cocks!

(KL, III.ii.1-3)

Vocative and imperative are direct grammatical expressions of the speech acts of commanding, which are speech acts associated with the high style since they are typical acts of kings and rulers. In the case of Lear, the effect is heightened because his addressees are not his daughters, but cosmic powers that control the universe in the play:

You sulphurous and thought-executing fires

(III.ii.4)

Singe my white head! And thou, all-shaking thunder
(III.ii.6)

However, there are speeches where the grandiose and sublime is mixed with the simple and familiar. Let us see the power of Octavia's words when she addresses Anthony:

Thanks to my lord.
The Jove of power make me most weak, most weak,
You reconciler! Wars 'twixt you twain would be
As if the world should cleave,
And that slain men
Should solder up the rift.

(AC, III.ii.15-20)

In the Elizabethan period the relationship between the colloquial and the literary English was very close and critics as M. Doran or G.D. Willcock argue that Shakespeare was close to his audience and his works clearly show the closeness between the ordinary language and the literary language.¹¹⁷ The contractions, particularly when indicated through apostrophes, are interpreted as a sign of colloquial speech. In some cases, the contracted forms are used by disguised characters as Edgar, but also the contractions are found in the

¹¹⁷ For further study about linguistic theory in the Elizabethan period, see José Manuel González Fernández de Sevilla. *Hacia una Teoría Lingüística y Literaria en la Obra de William Shakespeare*, V.II. (Departamento de Filología Inglesa, Universidad Complutense de Madrid, 1987), pp. 149-239; Kenneth Hudson. "Shakespeare's Use of Colloquial Language." *Shakespeare Studies* 23 (1970).

language of speakers from all social classes, such as Queen Margaret in the above speech.

The dramatic effect in Shakespeare has an important influence in the style. In this sense, the character creates his own particular and personal style to facilitate the interaction between the character and the audience. However, we have to distinguish between the general style of a play, the concrete and personal style every character creates, and the style marked by a particular theme. "Important events concerning important persons require important-sounding language, a kind of linguistic flourish of trumpets."¹¹⁸

The development of an argument can also change the style as we can observe in *King Lear*. At the beginning of the play, the role of the Lear corresponds to the style of a king. The style in this case is with an abundance of stylistic and rhetoric resources to create the formality of the speeches. But from "My wits begin to turn" (III.ii.67), the style seems to disintegrate as Lear's state deteriorates. However, when he is recovered from madness, we can observe the simplicity in the style providing conventional metaphors:

Pray, do not mock me:
I am a very foolish fond old man,
Fourscore and upward, not an hour more nor less;
And to deal plainly,
I fear I am not in my perfect mind.

¹¹⁸ S.S. Hussey *The Literary Language of Shakespeare*, 2nd edn. (London & New York: Longman, 1992), p. 162.

Methinks I should know you, and know this man;
Yet I am doubtful: for I am mainly ignorant
What place this is; and all the skill I have
Remembers not these garments; nor I know not
Where I did lodge last night. Do not laugh at me;
For, as I am a man, I think this lady
To be my child Cordelia.

(IV.vii.59-59)

In dramatic dialogues, the words of the characters are oriented towards the answering words of others. *King Lear* reveals the author's interests in the complexities of ordinary talks. To appreciate the dramatic language of *King Lear* is to discover how it goes beyond ordinary talk while at the same time it draws our attention to it. Dialogues in this play are not simply the medium in which the play's ideas are communicated. On the contrary, the characters are acting upon each other and upon the world around them through the dialogues. Lear is such a rich play because it makes us recognise how characters with different identities interact in the most distinct conditions of speech. The force of dialogue in Shakespearean drama is so intense that we need to be attentive to the many different effects that Shakespeare achieves in verbal interchanges.

It is not easy to establish stylistic rules or norms to define Shakespeare's style due to the multiplicity of styles we can find in his plays. However, it is important to emphasise that the plurality and contrasts between levels of styles constitutes an expressiveness and dramatic effect that we can be only found in Shakespearean works.

In sum, Shakespeare shows us how to do things with language, vocabulary, rhetoric figures, style, repetition of words, classical allusions, poetic and thematic effects. He exploits the resources of a language in original ways, displaying its range and variety in the service of the poetic imagination. Shakespeare's drama is characterised by words and the poet's words will provoke gestures, actions and relationships between the audience and the characters or actors. To study the language of Shakespeare it is important to pay attention to the linguistic structures in order to get dramatic purposes as well as to the conventions in the Elizabethan period.

SECOND PART

STATE OF THE RESEARCH

CHAPTER IV

THE METAPHORICAL SHAKESPEARE

It is argued that discourse in Shakespeare is inseparable from the social and political issues that explore the cultural implications of his dramatic speech. In Shakespeare's time, the rhetorical style was held in high esteem and the idea of breaking this style because it was something inferior and unnatural would have sounded very strange to Elizabethan ears.¹¹⁹

¹¹⁹ Among the relevant studies, see Brian Vickers. *In Defence of Rhetoric* (Oxford: Clarendon Press, 1988); Stephen Booth. "Shakespeare's Language and the Language of Shakespeare's Time." *Shakespeare Survey 50* (Cambridge: Cambridge University Press, 1997), pp. 1-17; Lynne Magnusson. "Style, Rhetoric and Decorum." *Reading Shakespeare's Dramatic Language*. Eds. Sylvia Adamson, Lynette Hunter, Lynne Magnusson, Ann Thompson and Katie Wales (London: Arden Shakespeare, 2001), pp. 17-30; David Crystal. "The Language of Shakespeare." *Shakespeare: An Oxford Guide*. Eds. Stanley Wells and Lena Cowen Orlin (Oxford: Oxford University Press, 2003), pp. 67-78.

Language in Shakespeare is a vehicle to express meaning. The differences between figurative and literal statements, imagery and metaphor are topics of discussion among critics. However, they speak little about Shakespearean metaphor since none of the patterns of metaphor theories is sufficiently developed to be applied.

The value of Shakespearean drama consists of its ability to express a stable sense of reality beyond theatre. Play, in relation to “ordinary” or “real life” describes the different explanations of the Shakespearean metaphor to the extent that there is no distinction between play and reality. These concepts seem to be abstracted from experience as a whole. Jacques Ehrmann, among others, argues that “play, reality, culture are synonymous and interchangeable”¹²⁰. He insists on the idea that “the status of ordinary life, of reality” is thrown in question in the very movement of thought given over the play.¹²¹

¹²⁰ Jacques, Ehrmann. “Homo Ludens Revisited.” *Games, Play, Literature*, Ed. Jacques Ehrmann, *Yale French Studies* 41 (New Haven: Yale University Press, 1968), p. 33 and p. 56.

¹²¹ *Ibid.* p. 33.

IV.I. LITERARY CRITICISM ABOUT IMAGERY IN SHAKESPEARE

IV.i.i. Definition and Function

Definition

The study of imagery has been limited to poetic imagery, interpreted as those metaphors and similes that provide a sensuous or pictorial image. The poetic image is sometimes defined as a word-picture. The *Metaphysical Poets* possessed a fine appreciation of the abundant employment of images in dramatic poetry. Their use of imagery had a strong intellectual quality, which is rarer in Shakespeare and less typical of him.¹²² Consequently, the use of imagery common to almost all Elizabethans was repudiated, and the qualities demanded of style were clarity, precision and restraint. This led to a great restriction of the possibilities of metaphorical language.

The implications of figurative language are very important for the studies of rhetoric. In the pioneering work of Caroline Spurgeon and Wolfgang Clemen¹²³, it has been pointed out that the most interesting and important images are those which contribute either to the overall meaning of an individual play or to a biographical impression of the author.

¹²² For discussions about Elizabethan and metaphysical imagery, see Rosemond Tuve. *Elizabethan and Metaphysical Imagery* (Chicago: Chicago University Press, 1947) and F.P. Wilson. *Elizabethan and Jacobean* (Oxford: Clarendon Press, 1945).

¹²³ Caroline Spurgeon. *Shakespeare's Imagery and What it tells Us* (Cambridge: Cambridge University Press, 1936); Clemen Wolfgang. *The Development of Shakespeare's Imagery* (London: Methuen, 1951).

Caroline Spurgeon evaluates the images as documentation of Shakespeare's senses, tastes and interests, feelings and mental qualities. She maintains that the fact that Shakespeare preferred certain groups and classes of images reveals his own individual outlook on things or his personal sympathies. She uses the term *image* as the only available word to cover every kind of simile, as well as every kind of what is really a compressed simile-metaphor. She suggests as *image* every imaginative picture drawn in every way that may have come to the poet, not only through his senses, but also through his mind and emotions, as well as the forms of simile and metaphor for the purpose of analogy. Spurgeon defines an image as the little word-picture used by a poet or prose writer to illustrate, illuminate and embellish his thought. It is a stated or understood description or idea, which by comparison or analogy, transmits something of the "wholeness," the depth and richness of what the writer is telling us through the emotions and associations it arouses.¹²⁴

Spurgeon's work on "iterative imagery"¹²⁵ in Shakespeare began a line of criticism focussed on image patterns in single plays or in groups of plays. Iterative imagery is the repetition in a given play of certain images, such as *disease* in *Hamlet*, *animals* in *Lear* and *Othello*, *food* in *Troilus and Cressida*. The iterative images act to re-enforce impressions we get from direct statement taking

¹²⁴ Ibid., pp. 5-11.

¹²⁵ Caroline Spurgeon, "Leading Motives in the Imagery of Shakespeare's Tragedies." (London: Oxford University Press, 1930), and "Shakespeare's Iterative Imagery." *British Academy: Shakespeare Lecture* (1931). For thoughtful reviews of studies of imagery, see Muriel Bradbrook. "Fifty Years of Criticism of Shakespeare's Style: A Retrospect." *Shakespeare's Survey* 7 (1954), pp. 1-11; Kenneth Muir. "Shakespeare's Imagery - Then and Now." *Shakespeare Survey* 18 (1965), pp. 46-57.

into account the context. It becomes a metaphysical stance against Derrida's view of repetition, in which "the impossible act of reiterating what is not a self-present identity in the first place serves only to emphasise a prior *différence*."¹²⁶

Less attention has been paid to other aspects of images, as for example to the distinction between a metaphor and a simile, or to the distinction between a clear and consistent metaphor of a word, sentence, or longer passage shifting series of metaphors, often inconsistent with each other.

According to Spurgeon, Shakespeare uses imagery as a revelation, given at a moment of heightened feeling, of his mind, of his thoughts, of the qualities of things, and of the objects and incidents he observes. A metaphor can be considered as imagery, since it is primarily concerned with the evocation of mental pictures. The best metaphors become those that make one "see" something or "picture" something. Similarly, the best examples become those that lend themselves to visualisation, and the best readers are those who discover or are taught how to maximise this inner-eye effect in responding to metaphor. Defenders of the term imagery sometimes use it in an expanded sense in which it is no longer confined to the visual. To some ears, an image is something visual. Nevertheless, we would admit that one might want to use image in a specialised way to cover inner ear, inner taste, inner smell and inner touch phenomena as well. According to the *Concise Oxford Dictionary of Literary Terms*, *imagery* is the "reference to objects, scenes, actions or states that evoke

¹²⁶ Quoted in Malcolm Evans. *Signifying Nothing. Truth's True Contents in Shakespeare's Text* (Athens: University of Georgia Press, 1986), p. 400.

sense-impressions.” The imagery of a literary work comprises a set of images that need not be mental pictures, but may appeal to senses other than sight. In this sense, it is said that Shakespeare’s plays use strong clusters of images that contribute to a variety of themes, as we will see in the tragedies and comedies.

Ever since the publication of Spurgeon’s book, *Shakespeare’s Imagery and What it Tells Us*, scholars, critics and even directors have been alert to the part played by iterative imagery in the dominant tone and the structure of the plays. However, Spurgeon’s method is open to certain objections since she was inconsistent in applying her statistics, refused to allow that a simple reference may have any imaginative quality, and omitted to notice that much of Shakespeare’s imagery is borrowed or commonplace. She also made an arbitrary distinction between what is conscious and unconscious in Shakespeare’s work. The evolution of Shakespeare’s imagery from more decorative uses in the very early plays to functional metaphors of the mature plays, where characters seem to think in images, has been much commented in several critics, particularly in Clemen’s pioneering study of *The Development of Shakespeare’s Imagery*.

John Middleton Murry asserts that imagery is an integral component of the thought and it is a form of imaging and conceiving things. According to him, metaphor becomes almost a mode of apprehension, and harmony exists between the image and the dramatic situation that the image produces. In this sense, Murry writes “the dramatic intensity of the situation in which the words are spoken is such that it seems to absorb the violence of the imagery, without need

to modify the image itself. The conceit becomes the natural extravagance of a depth of emotion that would also go unuttered.”¹²⁷

Function

The function of imagery is to prepare the events of the dramatic structure. The more indirect manner of expression offered by imagery corresponds to the characteristic art, which Shakespeare uses on many levels in the tragedies, whereas, in the early plays, his aim was to make everything as clear as possible. Ambiguity and dramatic irony have to be mentioned as lending more depth and complexity to the images. According to Winifred Nowotny, ambiguity plays an important role where Shakespeare makes his characters say something, the significance of which they cannot possibly grasp at the time of utterance, since what they say may have two meanings. Imagery may serve this purpose better than plain language and may lend itself more easily to ambiguity. In *Coriolanus*, by means of this ambiguity, Menenius, Coriolanus’s friend, is able to speak with the tribunes as if he were on their side, while he says precisely the opposite.¹²⁸

This double meaning of images is also important for the development of the dialogue in the tragedies. In interpreting the tragedies, we must ask whether a character has understood what the other said, or whether he or she understood it in a secondary or false sense. Shakespeare seems to employ this mutual

¹²⁷ John Middleton Murry. *Shakespeare* (London, 1936), p. 273.

¹²⁸ For ambiguity in poetry and drama, see William Empson. *Seven Types of Ambiguity* (London: Chatto & Windus, 1930); Winifred Nowotny. “Ambiguity.” *The Language Poets Use* (London: Athlone Press, 1962), pp. 146-173)

misunderstanding of the characters as dramatic technique. In his early work, we can also find misunderstandings because of ambiguities.

According to Una Ellis-Fermor, all imagery that has a functional relation with a play increases dramatic concentration. She said that “there is no limit to the number of functions of poetic imagery in drama: it would be foolish to suppose that those of us who have discovered some five or six have come to the end of the story.”¹²⁹

Following her, the poetic drama of Shakespeare achieves the revelation of character or thought by its imagery. “Imagery is a more powerful means; more passionate than symbolism, more flexible than setting, more concentrated than descriptive digression.”¹³⁰ Thus, through imagery, we can see relations between the world of the play and the outside world, stage effect, iterative language and so on. The playwright may differentiate his characters by means of poetic imagery since they exist only through their language. Additionally, imagery may be used in relation to a situation within a single scene or a group of scenes. Imagery can be also used for special functions, to describe an event or scene that has an importance in the play to close a scene, to provide information, or to show powerful emotion on the part of a character.

The general function of poetic imagery in drama is shared by many factors, and provided by stage effect. Poetic imagery should be considered

¹²⁹ Una Ellis-Fermor. *Shakespeare's Drama*. Ed. Kenneth Muir, (London & New York: Methuen, 1980), p. 82, and “The Poet's Imagery.” *The Listener*, 28 July (1949), p. 158.

¹³⁰ *Ibid.*, p. 83.

together with other factors in the play, which have the same functions. “Historical and geographical placing, description and the use of proper names and generalised characters have a bearing on dramatic imagery”¹³¹ according to Foakes. Ellis-Fermor points out that imagery “reveals the relations between the world of a play and a wider surrounding world or universe,” and “often reveals the presence of a surrounding or accompanying universe of thought or experience.”¹³² Thus, dramatic imagery would be examined in relation to dramatic context, and to the time-sequence of a play, and the general patterns of word and image would be examined in relation to other effects. Consequently, “dramatic imagery would offer a more adequate field of study than the analysis of poetic imagery since it enriches the content and implications that lie within the play itself.”¹³³

In the Shakespearean tragedies, the imagery, through its recurring themes, serves to bind the scenes and acts closer together, to make the dramatic texture more coherent and intricate. Thus, the imagery helps to create an organic unity, which makes us forget the lack of the classical units of time and action. Whereas in the tragedies, the imagery often anticipates events, in the comedies, the sea and the *tempest-imagery* for example, is adapted to the various characters and marked their different spheres of being. The relation between man and nature was also mirrored by the play’s imagery. In *The Winter’s Tale* for

¹³¹ R.A. Foakes. “Suggestions for a New Approach to Shakespeare’s Imagery.” *Shakespeare Survey* 5 (1952), p. 89.

¹³² Una Ellis-Fermor, op. cit., pp. 80 and 83.

¹³³ Ibid., p. 85.

instance, the imagery examines the contrast between the different spheres around which the action revolves. It shows how the imagery helps to emphasise and bring out this contrast, background and life to Shakespeare's dramatic conception. In *Anthony and Cleopatra*, the function of certain sequences of symbolic imagery gives expression to Anthony's relationship to the cosmic powers, and made to pointing out how Cleopatra's "infinite variety" finds its equivalent in the varied and even contradictory images that describe her.

Following the critics, the function of images is to give quality, create atmosphere and convey emotion in a way no precise description can possibly do. Shakespeare's images interpret, change and expand the meanings of the deeds and he uses them for symbolic purposes. *King Lear*, for instance, provides a natural world in which savage animals, wild dogs, wolves, and tigers, are summoned to represent personal and political disorder, and throughout his histories, such images make more alive the presentation of rebellion or familiar treachery.

IV.i.ii. Imagery Criticism in Shakespeare

The best remarks on Shakespeare's imagery were probably made by S. T. Coleridge,¹³⁴ whose lectures on Shakespeare contain excellent observations on Shakespeare's metaphors. However, a new and important approach to Shakespeare's imagery was opened by G. Wilson Knight who, in a series of

¹³⁴ Samuel Taylor Coleridge. *Lectures 1818-1819: On the History of Philosophy*. Ed J.R. de J. Jackson. (Princeton: Princeton University Press, 2000).

books,¹³⁵ treats imagery as belonging to a “pattern below the level of plot and character.”¹³⁶ Knight’s emphasis on the imagery as an integral part of “the spatial content of the play” has led to a clearer recognition of the subtle correspondences existing between the different motifs of imagery. It has also led to regard the imagery as expression of a certain symbolism, which, in Knight’s view, can disclose to us the meaning of the play better than anything else can. This approach to Shakespeare’s drama in which the imagery, the pattern of metaphors and symbols, is seen as part not of plot or character but of what Knight calls “the spatial content of the play.” Therefore, plot and character were relegated to some surface status. Spurgeon and Clemen have different methodologies, but they follow the same idea as Wilson Knight and Derek Traversi, in which imagery must be interpreted as dramatic poetry, and it is achieved a dominating position in the methodological studies that appeared in the thirties and forties.

Spurgeon deserves the merit of having classified the whole treasury of Shakespeare’s images in a systematic manner for the first time. She introduced the reader to the ‘subject- matter’ of the images with the aim of approaching Shakespeare’s personality in this way. She was considering the subject matter as providing a key to Shakespeare’s imaginative vision of the play concerned. Spurgeon constituted an important influence since most critics refer to groups of

¹³⁵ G. Wilson Knight. *The Wheel of Fire* (Oxford: Oxford University Press, 1930); *The Imperial Theme* (Oxford: Oxford University Press, 1931); *The Shakespearean Tempest* (Oxford: Oxford University Press, 1932); *The Crown of Life* (Oxford: Oxford University Press, 1947).

¹³⁶ T.S. Eliot’s words are written in the preface to *The Wheel of Fire* (Oxford: Oxford University Press, 1930).

pattern of images as Spurgeon did, meaning groups of which the subject matter originates in the same source. Therefore, images are described in terms of sensory experiences postulated as having influenced the author's imagination. However, the limitations of her method have become apparent during the thirty years, since her book was published.

I.A. Richards claims that "poetic images do not appeal to the visual or other senses, but demand on intellectual awareness of implication."¹³⁷ D.G. James considers the "main use" of imagery to be "the expression of imaginative idea or object."¹³⁸ More recently, R. Tuve shows that the Elizabethan thought of imagery as functional in poetry persuades the reader and compels his understanding.¹³⁹ She claims that an image is effective if its controlled suggestions illuminated the idea concerned, and caused the reader to forget irrelevant associations. The same conception is implied in H. W. Wells, who refers to the subject matter as the "minor term," and to the object-matter as the "major term."¹⁴⁰

W. Clemen¹⁴¹ concentrates on the dramatic function of imagery as decoration in his early plays, and organically in his matures ones, both to reveal

¹³⁷ Ivor Armstrong Richards. *The Philosophy of Rhetoric* (New York and London: Oxford University Press, 1936), p.127.

¹³⁸ D.G. James. *Scepticism and Poetry* (London: George Allen & Unwin, 1937), p.73.

¹³⁹ Rosemond Tuve. "Imagery and Logic: Ramus and Metaphysical Poetics." *Journal of the History of Ideas* 3 (1942), pp. 365-400.

¹⁴⁰ Henry Willis Wells. *Poetic Imagery Illustrated from Elizabethan Literature* (1924). Also I.A. Richards's names for the terms of an image: "tenor is the object-matter," and vehicle is the subject matter.

¹⁴¹ Wolfgang Clemen. *The Development of Shakespeare's Imagery* (London: Methuen, 1951).

character and to create atmosphere. He also shows that the patterns of imagery in plays of the middle period contribute to their dramatic effect.

E. Armstrong¹⁴² analyses a number of image-clusters in Shakespeare's plays associated with various *birds* and *insects* (e.g. kite, goose) and he suggests that the presence of these clusters could be used to establish Shakespeare's authorship of disputed scenes.

Meanwhile R. Heilman¹⁴³ analyses the pattern of imagery in *King Lear* and *Othello* and related them to the characters and the structure of the plays. He carries the study of the dramatic use of imagery to the limit.

W. Hazlitt¹⁴⁴ devotes a section to Shakespeare's imagination, where he deals with his imagery, focusing his attention on the characters. Ch. Lamb in his *Specimens of Dramatic Poets*¹⁴⁵ compares the use of images by Beaumont and Fletcher with Shakespeare's technique. On the other hand, Sister Miriam Joseph points out that Shakespeare "employed all the rhetorical figures related to the several logical topics, sometimes adding comments, which constitute a virtual definition of the figure."¹⁴⁶

¹⁴² Edward A. Armstrong. *Shakespeare's Imagination* (London: Lindsay Drummond, 1946).

¹⁴³ Robert Bechtold Heilman. *This Great Stage: Image and Structure in King Lear* (Baton Rouge: Louisiana State University Press, 1948).

¹⁴⁴ William Hazlitt. *Characters of Shakespeare's Plays* (1817).

¹⁴⁵ See Charles Lamb. *Specimens of English Dramatic Poets Who Lived About the Time of Shakespeare* (New York: Johnson Reprint Corp, 1970).

¹⁴⁶ Sister Miriam Joseph. *Shakespeare's Use of the Arts of Language* (New York: Hafner, 1947), p. 172.

Among the poets, J. Keats¹⁴⁷ was most influenced by Shakespeare's diction and imagery. His pocket editions of the Shakespearean dramas¹⁴⁸ show us how J. Keats underlined images and metaphorical phrases. However, in the two greatest of the admirers of Shakespeare among the German poets A.W. Schlegel and Ludwig Tieck we seek in vain for a single remark on Shakespeare's imagery.

Dryden appreciated and admired Shakespeare, but Shakespeare's use of imagery appealed to him so little that it was precisely this side of Shakespeare's art that he accounted as one of the "failings" of the poet. Dryden's version of *Troilus and Cressida* is in itself an example of how "the metaphorical incrustation is chipped off," in order to make the style more acceptable to an English audience in the 1670's and 1680's. In Dryden's view, Shakespeare's style is "so pestered with figurative expressions, that it is affected as it is obscure."¹⁴⁹ Consequently, during Dryden's lifetime, voices were raised to declare Shakespeare's excessive use of imagery. Thus, Charles Gildon, in his essay against Rymer, takes up the position that Shakespeare's manner of expression and his style are to be condemned as bombastic. In the preface to Rowe's edition of Shakespeare we read:

His images are indeed everywhere so lively, that the Thing he would represent stands full before you, and you possess every Part of it. I will

¹⁴⁷ John Middleton Murry. *Keats and Shakespeare* (Oxford: Oxford University Press, 1925).

¹⁴⁸ See Caroline Spurgeon, Ed. *Keats's Shakespeare* (Oxford: Oxford University Press, 1929).

¹⁴⁹ See James Sutherland. *A Preface to Eighteenth-Century Poetry* (Oxford: Clarendon Press, 1948), p. 15.

venture to point out once more, which is as strong and as uncommon as any thing I ever saw, 'tis an image of Patience.¹⁵⁰

The enthusiasm for Shakespeare's imagery is not the rule in the eighteenth century either. Johnson takes a negative attitude towards Shakespeare's style: "The style of Shakespeare was in itself ungrammatical, perplexed and obscure."¹⁵¹ J. Warton complained that some passages in *King Lear*, for example, "are too turgid and full of strained metaphor";¹⁵² and Lord Kames criticised him for the way in which his images were formed of particular objects rather than of generalities.¹⁵³

In the commentaries of Shakespeare's editors in the eighteenth century, we find the most important examples of this failure in appreciation. In many cases, the metaphorical passages of the tragedies in particular had to suffer to a great number of false emendations. One of the first writers to grasp the mystery of Shakespeare's imagery was W. Whiter. He, under the influence of Locke's *Doctrine of the Association of Ideas* inquired into the process of formation of imagery through association. W. Whiter's investigation anticipates an observation which was to be made for the first time again only in the twentieth century by F. C. Kolbe, E.E. Kellett, J. M. Murry and C. Spurgeon. This observation is based on

¹⁵⁰ Some Reflections on Mr. Rymer's *Short View of Tragedy*, (1694). Preface.

¹⁵¹ Wolfgang Clemen, op. cit. p. 10.

¹⁵² D. Nichol Smith. *Shakespeare Criticism* (London & New York: Oxford University Press, 1916), p. 69.

¹⁵³ *Ibid.*, p.72.

the idea that images may be related to one another by association.¹⁵⁴ He proceeds to show that “a certain word, expression, sentiment, circumstance or metaphor” leads Shakespeare to “the use of that appropriate language, by which they are each of them distinguished.”¹⁵⁵

Summarising, the poetic imagery is usually defined as metaphor and simile, although there are some discussions referring to it as the symbolic use of words and properties. The tendencies are based on treating drama as poetry, stressing the subject matter of imagery alone, classifying imagery and reconstructing Shakespeare’s imaginative vision. Other discussions have discovered the play’s meaning in patterns of metaphor. We have seen different studies and points of view from some critics, the limitations of modern imagery studies have to be in favour of new approaches and studies in the field of Shakespearean metaphor. New studies therefore could lead to some positive theories and interpretations of Shakespearean drama in order to get rich and relevant results in the figurative language.

IV.i.iii. Imagery Studies in Shakespearean Histories and Comedies

The imagery approaches in the histories and comedies of the early and middle period show no further development as we can trace in the tragedies, in

¹⁵⁴ The psychology of association as exemplified in Shakespeare’s imagery has been recently dealt with more fully by Edward A. Armstrong in *Shakespeare’s Imagination: A Study of the Psychology of Association and Inspiration* (London: Lindsay Drummond, 1946).

¹⁵⁵ *Ibid.*, p. 69.

which imagery plays an important role. This fact indicates a fundamental change in Shakespeare. Following Clemen in the early plays, it was his aim to make everything as obvious and plain as possible, but this direct style is replaced in the work of the mature Shakespeare by a more subtle and indirect method.¹⁵⁶ In the use of imagery in early plays, we should take into consideration the fact that Shakespeare had a different ideal of style. This style possessed its own merits and found expression not only in imagery but in all other elements of dramatic art as well. According to Clemen,¹⁵⁷ the relation of images and the structure of the scene could be described as inorganic. In *Henry VI*, for example, certain types of speech and situation give rise to certain recurring types of imagery. Thus, the persuading, argumentative and protesting speeches foment the insertion of proverb-images, while in the monologues other types of imagery can be seen. The imagery in the monologues manifests a higher degree of directness, and possesses more expressiveness. The discussion of the imagery in *Richard III* starts from an estimate of some distinctive features characterising plot and structure, style and language in this play.

The images in Shakespeare's middle period share the disclosure and the preparation of the dramatic action. They become associated with the context and the language of the drama becomes saturated with the metaphorical element, which wins new fields of expression as far as the abstract and the reflective elements find increasing expression in the imagery.

¹⁵⁶ Wolfgang Clemen, op. cit., p. 90

¹⁵⁷ Wolfgang Clemen. op. cit., p. 219

Let's see the following examples:

Together with that pale, that white-faced shore,
Whose foot spurns back the ocean's roaring tides
(KJ, II. I.23)

"Pale" gives rise to the notion of paleness of the face, which in turn is fully developed in white-faced. However, in the next lines, "frosty" is the occasion for the associative image of the icicles.

And shall our quick blood, spirited with wine,
Seem frosty? O, for honour of our land,
Let us not hang like roping icicles
Upon our houses' thatch, while a more frosty people
Sweat drops of gallant youth in our rich fields!
(H5, III, v.21)

In the following case, "shallow" means superficial in character, and assumes a concrete significance in Shakespeare's mind that leads to the image of the ocean whose bottom Hastings cannot sound.

You are too shallow, Hastings, much too shallow,
To sound the bottom of the after-times.
(H6, IV.ii.50)

It is more remarkable that "clamours of hell," this particular aspect of physical discomfort, has been selected to image the acme of pain. At that moment, "hell" is thought of as a place of torment, as a very hot or a very cold, or a very dark place.

What, shall our feast be kept with slaughtered men?
Shall braying trumpets and loud churlish drums,
Clamours of hell, be measures to our pomp?

(KJ.III.i.302)

It is a constant image since it appears in the some of the tragedies such as *Romeo and Juliet*, where “hell” is

An age of discord and continual strife

(RJ, III.iii.47)

The many pictures of mother and child are well known, such as the “long-parted mother with her child,” who

Plays fondly with her tears and smiles

(R2, III.ii.9)

On the other hand, there are many images from thieves and robbers, and we have glimpses of them, rough customers, ranging abroad unseen at night-time in “loose companions,” such as

As stand in narrow lanes,
And beat our watch, and rob our passengers;

(R2, V.iii.7)

A constant thought in Shakespeare is the weight of sin and evil. He uses it with great vividness to portray the depressing physical effect of sin as when The Duchess of Gloucester crying says:

Be Mowbray's sins so heavy in his bosom,
That they may break his foaming courser's back.

(R2, I.ii.50)

According to the critics I mentioned Shakespeare employed imagery in his early histories and comedies for decorative purposes, to intensify the expression of the emotions, or even to present thoughts of a general nature. The significance of the imagery was restricted to the situation of the moment in which it was used. In this sense, the images gradually lose their "poetic" function and become one of the dramatic elements.

IV.i.iv. Imagery Studies in Shakespearean Tragedies

According to the studies, it is impossible to generalise about the themes that find expression in the imagery of the great Shakespearean tragedies. In the early histories, the characters turned to images when they sought to lend expression to the magnitude and intensity of emotions, desires and aims. However, in the tragedies that appropriateness which was lacking in the early histories is achieved. Images serve to illustrate the range and power of Shakespeare's imagery.

Images express great passion and correspond to the depth and immensity of human emotion. Different methodologies and classifications have been done by critics such as Caroline Spurgeon, Wolfgang Clemen, Una Ellis-Fermor,

Rosemond Tuve, Edward Armstrong and Kenneth Muir.¹⁵⁸ I will merge their studies following ideas and themes that have been relevant in Shakespearean tragedies.

It is characteristic that Shakespeare's tragic heroes in their imagery repeatedly express the desire for the destruction of the whole world as when Othello says:

Methinks it should be now a huge eclipse
Of sun and moon, and that the affrighted globe
Should yawn at alteration.

(Oth, V.ii.99)

Or Macbeth:

But let the frame of things disjoint, both the worlds suffer

(MA, III.ii.16)

Obviously, each writer has a certain range of images, which are characteristic of him, and Shakespeare has a constant tendency to use images of nature (weather, plants), animals (especially birds), and what we may call everyday and domestic life "the body in health and sickness", "indoor life", "fire",

¹⁵⁸ See Una Ellis-Fermor. "Some Recent Research in Shakespeare's Imagery." *Shakespeare Association* (Oxford: Oxford University Press, 1937); Edward A. Armstrong, *Shakespeare's Imagination*. (London: Lindsay Drummond, 1946); Rosemond Tuve. *Elizabethan and Metaphysical Imagery* (Chicago: University of Chicago Press, 1947); Sister Miriam Joseph. *Shakespeare's Use of Arts of Language* (New York, Columbia University Press, 1947); R.A. Foakes. "Suggestions for a new Approach to Shakespeare's Imagery" *Shakespeare Survey* 5 (1952), pp.81-92; Kenneth Muir. "Shakespeare's Imagery." *Shakespeare Survey* 18 (1965), pp. 46-57; Una Ellis-Fermor, "The Function of Imagery in drama." *Shakespeare's Drama*, Ed. Kenneth Muir (London: Methuen, 1980), pp. 81-97.

“light”, “food” and “cooking”. Shakespeare seems to be interested in the daily life and he misses no detail of a bird’s flight, a flower’s growth, a housewife’s task, or the emotions written on a human face. So the greatest and most moving is expressed by means of the simplest and homeliest metaphor¹⁵⁹:

The long day’s task is done,
And we must sleep;

(AC, IV.14)

Scarf up the tender eye of pitiful day;

(MA, III.iii.47)

Duncan is in his grave;
After life’s fitful fever he sleeps well;

(MA, III.ii.22)

Peace, peace!
Dost thou not see my baby at my breast,
That sucks the nurse asleep?

(AC, V.ii.3)

According to the critics mentioned, Shakespeare’s imagery establishes connections with nature and cosmos, animals, emotions, mind and body, love and hate, conceptions of good and evil. It is by means of the imagery that all the wealth of nature enters into the plays. Apart from *Midsummer Night’s Dream* and *The Tempest* the tragedies are the plays richest in nature atmosphere. The world

¹⁵⁹ Caroline Spurgeon, op. cit., p. 15.

“atmosphere” is not sufficient to describe the importance of the role of this varied nature-imagery. Even the inanimate world takes part and all the subordinate things have their role, the elements, the phenomena of the heavens, the earth and the sea, thunder and lightning.

Man and nature stand in a continuous relationship in the tragedies, and the imagery serves to emphasise this kinship. For nature, like the cosmos, is often like a character on the stage to which one appeals. For instance, there is a certain relationship between the characters and the world of nature in *Romeo and Juliet*, when she speaks to the night,

Come, civil night, thou sober-suited matron
(RJ, III.ii.10)

Whereas Macbeth, revealing his own inner state of mind, says

Come, seeling night,
Scarf up the tender eye of pitiful day;
(MA, III.ii.46)

We can observe other passage from *Othello*, whose motif is the sea with its dangerous rocks, sparing man out of sympathy. Cassio tells the story of Desdemona’s miraculous rescue after the stormy voyage:

Tempest themselves, high seas and howling winds,
The gutter'd rocks and congregated sands,
Traitors ensteep'd to clog the guiltless keel,
As having sense of beauty, do omit
Their mortal natures.

(Oth, II.i.68)

It is through the imagery that the cosmic and superhuman powers enter into the drama, and how imagery brings to light the close relationship between man and these elemental and cosmic forces. Almost all the heroes of Shakespeare's tragedies stand in close relationship to the cosmos, the celestial bodies and the elements. This is a characteristic feature of the tragedies, lacking in the histories. Not only do the cosmic forces accompany the action of the tragedies, the characters feel themselves closely related to them and to the elements.

Shakespeare has a fair number of astronomical references, and his imagination is held by the old Ptolemaic system since "Shakespeare mentions the conception of the stars moving in their spheres, and straying from them only as a sign of great disturbance or disaster that seems to be the most constant of astronomical ideas in Shakespeare's mind."¹⁶⁰ Thus, the king in *Hamlet* declares his queen as

¹⁶⁰ Caroline Spurgeon, op. cit., p. 22.

So conjunctive to my life and soul,
That, as the star moves not but in his sphere,
I could not but by her.

(Ham, IV.vii.14)

These cosmic powers, the world of nature and its elements are introduced in the play and take part in its action through the imagery.

Stars, hide your fires;
Let not light see my black and deep desires

(MA, I.iv.50)

We hear Antony saying

Moon and stars!

(AC, III.xiii.95)

And, Cleopatra

O sun, burn the great sphere

(AC, IV.xv.10)

In *Julius Caesar*, the night and thunderstorm are made very vivid and serve as a suitable background for the dark conspiracy when Cassius speaks to Casca:

Now could I, Casca, name to thee a man
Most like this dreadful night,
That thunders, lightens, opens graves, and roars
As doth the lion in the Capitol

(JC, I.iii.72)

In *King Lear*, Lear's relation to the elements finds its most direct expression. The storm is reflected by the individual characters in various ways.¹⁶¹

The world of plants also creeps into the plays through imagery of trees, plants, flowers and fruits, and the weather in the form of the sky, clouds, rain and sunshine. "Shakespeare visualises human beings as plants and trees, choked with weeds, or well pruned and trained and bearing ripe fruits, sweet smelling as a rose or noxious as a weed."¹⁶² He reflects that our bodies are gardens and our wills the gardeners, so that whatever is planted or sown in our own natures depends on the power and authority of our wills.

The world of animals is also evoked by the imagery. "They give the play not only background and atmosphere, but also a vital connection with earthly existence".¹⁶³ Animal imagery is represented particularly by *King Lear* as it will be illustrated in chapter VI.iii.: *The poetry of the storm*. In this tragedy, we have savage wolves and tigers, serpents, a sharp-toothed vulture and a detested kite, insects as rats, as well as mad and biting dogs. For instance, Lear seeks a comparison with his own state through animal imagery.

¹⁶¹ See chapter VII.iii. *The Poetry of the Storm*

¹⁶² Caroline Spurgeon, op. cit. p. 16.

¹⁶³ A.C. Bradley. *Shakespearean Tragedy* (London: Macmillan, 1904), p. 266.

Thou'ldst shun a bear;
But if thy flight lay toward the raging sea,
Thou'ldst meet the bear I' the mouth.

(KL, III.iv.9)

Another interest of Shakespeare is imagery illustrated in the various types of human beings. We can begin with children as a specific type. The many pictures of mother and child are well known, such as the mother with her child. Juliet, waiting for Romeo, says

So tedious is this day
As is the night before some festival
To an impatient child that hath new robes
And may not wear them.

(RJ, III.ii.2)

Alternatively, we see a dramatic use of Shakespeare's intimate knowledge of mother and babe in Lady Macbeth's words

I have given suck, and know
How tender 'tis to love the babe that milks me.

(MA, I.vii.54)

To pass from children to their elders, we realise that the varied figures in Shakespeare's imagery is drawn from every type and class in Elizabethan society, as well as on Shakespeare's own sympathies. Shakespeare is particularly fond of the humblest and least respectable: beggars, thieves, prisoners and servants. Many of the great Shakespearean villains, from Richard

III to Iago, Goneril, Regan and Giacomo, are gifted liars. Goneril, while expressing her feelings towards her father, uses the terminology of “possession and calculation.” She asserts her love in terms of

Negative measurements

(KL, I.i.61)

Villains make use of the malleability of language, the affective power of images and the importance of context in the interpretation of a word. Their superior understanding gives them a kind of evil authority. In *Romeo and Juliet* Shakespeare adapts images to characters, and the images help to intensify and heighten the inward experience. In *Othello*, the contrasting use of imagery by Othello and Iago offers a particularly striking example of Shakespeare's art of adapting language to character. *Cymbeline* offers some fine examples of Shakespeare's art of adapting imagery to character and shows how Shakespeare uses it as a means to individualise the speech. In *Antony and Cleopatra*, Shakespeare makes his images heighten the atmosphere and provide an adequate expression of mood for the speaker just at the right moment. This adaptation of an image to the particular exigencies of the dramatic situation has reached a high degree of perfection in this play.

Through the study of images, Shakespeare's mind can be analysed. Many of Shakespeare's characters disguise themselves and play roles in response to the conceptions of love, ambition, guilt, rage or madness. For instance, if we analyse images that express love, hate, and fear, or conceptions such as evil and

good, time and death show Shakespeare's own attitude towards them. At the same level, there have been found images in which Shakespeare associates the purest emotion and the most spiritual condition to man with music, harmony, peace, silence and noise. In *Coriolanus*, Shakespeare paints a husband welcoming the wife he loves as

My gracious silence

(Cor, II.i.184)

And Shakespeare's picture of heath is a state in which there

Are no storms,
No noise, but silence and eternal sleep

(Tit, I.i.155)

Talking about emotions, *love* is a dominant image in Shakespeare's tragedies. According to Spurgeon, the dramatist has a large number of conventional images of love: "it is a fire, a furnace, a blaze and lightning; it is an arrow, a siege and a war; it is a plant, a fruit, a sickness, a wound, a fever; it is a food, a drink and a banquet, and even a hanger,"¹⁶⁴, as we can see in

She makes hungry
Where most she satisfies.

(AC, II.ii.240)

¹⁶⁴ Caroline Spurgeon, op. cit., p. 146.

Love grows, changes, and develops. Love is springtime, showers and sunshine. It is made up of changing emotions, hope and despair, tears and smiles as follows

The April's in her eyes: it is love's spring,
And these the showers to bring it on.

(AC, III.ii.43)

Romeo, before he knows what love is, declares that he is so oppressed with it that he has a soul of lead

Too sore enpierced with his shaft
To soar with his light feathers.

(RJ, I.iv.17)

Emotions or qualities are suggested by the critics in Shakespearean tragedies, particularly about love and honour, neither of which is capable of being bounded or weighed by common measures or values. The infiniteness of love is implied so constantly, and by so many different contexts, that one cannot but believe that here Shakespeare reveals his own intuitive view. This quality can be observed in the imagery of love in its relation to time, youth, beauty, strength and life itself. Juliet confesses:

My bounty is as boundless as the sea,
My love as deep.

(RJ, II.ii.133)

Shakespeare also portrays the emotion of hate with vividness, and we can find images of fear in contrast with those of love. Othello, convinced of Desdemona's guilt, cries

Yield up, O love, thy crown and hearted throne
To tyrannous hate!

(Oth, III.iii.448)

The opposition of fear and love is especially shown in *Macbeth*, when he sees that in spite of everything he has done to gain power and happiness, he is broken and old.

And that which should accompany old age,
As honour, love, obedience, troops of friends,
I must not look to have.

(MA, V.iii.24)

Macbeth's fear is repeated in other characters as Lady Macduff who declares

All is the fear and nothing is the love.

(MA, IV.ii.12)

Moreover, Shakespeare exploits conceptions of evil, sin, sickness and plague as images in the speeches of his tragedies. The blackness of evil in *Othello* is suggested through the play, and we have pictures of Othello's pathetic lament,

Her name, that was as fresh
As Dian's visage, is now begrimed and black
As mine own face.

(Oth, III.iii.386)

Shakespeare also thinks of evil as a sickness or infection:

Dram of eale¹⁶⁵

(Ham, I.iv.36)

The conception of evil is also a repetitive image, as the evil smell of sin kept in Othello when Iago exclaims

Foh! One may smell in such a will most rank,
Foul disproportion, thoughts unnatural.

(Oth, III.iii.232-3)

We can observe many exclamations and descriptions by Shakespeare's characters about the smell of evil:

O, my offence is rank, it smells to heaven

(Ham, III.iii.36)

Evil as a whole is something dark, black and horrible, and as A.C. Bradley points out, "evil exhibits itself as something alien to the whole order of the world".

¹⁶⁵ In this tragedy, 'Dram of eale' is the smallest quantity of ill, by Alexander Schmidt, *Shakespeare Lexicon and Quotation Dictionary* Volume I (New York: Dover Publications, 1971), p. 332.

However, he finishes saying that “there is no tragedy in its expulsion of evil: the tragedy is that this involves the waste of good.”¹⁶⁶

Besides, Shakespeare seems to have interest in the treatment of disease since he shows a positive concern with images of sickness and medicine. He reveals a grave image of disease and a peculiar horror of tumours, ulcers, and cancer, never found before. We get an echo of it in Lear’s terrible description of Goneril in his agony of rage and disillusionment,

Thou art a boil,
...an embossed carbuncle,
In my corrupted blood

(KL, II.iv.226)

Or in Coriolanus

Those cold ways,
That seem like prudent helps, are very poisonous
Where the disease is violent.

(Cor, III.i.220)

Various medical facts and theories are used as images, like that mental trouble which drives out physical pain, and

Where the greater malady is fix’d
The lesser is scarce felt.

(KL, III.iv.8)

¹⁶⁶ A.C. Bradley. *Shakespearean Tragedy* (London: Macmillan, 1904), p. 37.

Or in Romeo and Juliet

Take thou some new infection to thy eye,
And the rank poison of the old will die;

(RJ, I.ii.5)

Plague images are used in a deep context and they have a different tone.

Lear, at the height of his rage and disgust, calls Goneril a

plague-sore

(KL, II.iv.227)

Or, as Edmund expresses it,

When we are sick in fortune,
Often the surfeit of our own behaviour
We make guilty of our disasters the sun, the moon and
the stars.

(KL, I.ii.129)

In *Hamlet*, we find a feeling of horror and disgust in the images of sickness, and this is accompanied by the impression that for a terrible ill the remedy must be drastic, for

Diseases desperate grown
By desperate appliance are relieved,
Or not at all.

(Ham, IV.iii.9)

Another group of images is illustrated by the *body itself*, the parts of the body or the influences of the mind on the body. In *King Lear*, the symbol of a shattered body is so vivid that it overflows into the ordinary language.¹⁶⁷ Therefore, the consciousness of the aspect of a living person, a face, an eye, a brow, a hand, a finger, with characteristic gestures and actions, is almost continuous:

The coward hand of France;

(KL, II.i.158)

or

Peace and fairfaced league

(KL, II.i.417)

There is another kind of image in relation to the *senses*. The ear is the primary organ in *Hamlet*, as the eye tends to dominate Lear. From the first scene of *King Lear*, characters revert repeatedly to the organ of sight as it is analysed in chapter VI.v. *The Blind sees*.

However, other senses as smell are not neglected. Shakespeare has a very acute sense of smell, and is peculiarly sensitive to bad smells. He specially names and dislikes the smell of unwashed humanity and of decaying corpses. Coriolanus gives expression to this dislike when he exclaims,

¹⁶⁷ See chapter VII.i. *The Body speaks* for a closer examination of metaphors of body in *King Lear*.

You common cry of curs! Whose breath I hate
As reek o' the rotten fens, whose loves I prize
As the dead carcasses of unburied men
That do corrupt my air.

(Cor, III.iii.120)

Shakespeare seems more sensitive to the horror of bad smells than to the allure of fragrant ones. He is susceptible to the pleasant air, as we can see in Macbeth, where

Heaven's breath smells wooingly

(MA, I.VI.)

It is also significant that anyone so sensitive to crude town smells, and so susceptible to delicate flower scents, should ignore the fashionable use of perfumes. It appears once as an image of great charm, when Ophelia returns Hamlet his gifts that have lost

Their perfume

(Ham, III.i.98)

Additionally, Shakespeare seems to be fond of images drawn from the texture of substance like flint, iron, steel, wax, sponge and so on. There is one substance to which he is especially sensitive, and that is the texture of the skin. He describes Desdemona's skin,

Smooth as monumental alabaster

(Oth, V.ii.5)

He is also very conscious of the feeling and quality of various substances:

The soft furred surface of moss

(MA, V.ii.16)

Lady Macbeth puts the palate's need for salt in food on the same plane as the body's need for sleep

You lack the season of all natures, sleep.

(MA, III.v.141)

Shakespeare is especially sensitive to the feeling of revolt and the dulling of the palate on eating too much

The sweetest honey

Is loathsome in his own deliciousness,
And in the taste confounds the appetite.

(RJ, II.vi.2)

Furthermore, "the number of Shakespeare's images drawn from screwing, nailing, riveting, hopping a barrel with ribs of metal, the action of wedges, the tendency of wood to shrink and warp, and general joinery and carpentry"¹⁶⁸, is remarkable, as well as the number of those from specific tools, such as the hammer, mallet, handsaw and file. Lady Macbeth urges her lord to

¹⁶⁸ Caroline Spurgeon, op. cit. p. 126.

Screw his courage to the sticking-place
(MA, I.vii.60)

Or

Our fate,
Hid in an auger-hole, may rush, and seize us.
(MA, II.iii.126)

Therefore, following the critics mentioned, the different kinds of images range from nature, cosmic context and animal imagery to body, mind, diseases, feelings and thoughts. The function of imagery plays an important role for dramatic and poetic purposes. However, we will observe in the analysis of the present dissertation how metaphors in *King Lear* come from common experience rooted in the Elizabethan cultural context.

IV.II. IMAGERY, METAPHOR AND SYMBOL

Literary criticism in the twentieth century, and particularly Shakespearean criticism, has discussed about “the status of character versus language, play versus poem, parole versus langue, meaning versus metaphor, symbolic versus semiotic.” In the field of traditional Shakespeare studies, Bradley and Knight may be taken as representative of apparently oppositional styles of reading. Bradley’s devotion to intricacies of character and specific details of dramatic action

contrasts with Knight's celebration of metaphor and image.¹⁶⁹ In relation to this argument, modern analyses (including psychoanalyses) define characters as autonomous and speaking fictions, whereas post-modern studies define them as literal figures.

According to the Concise Oxford Dictionary, "anything that stands for or represents something else beyond it is an evocative kind of image, and an image that stands for something else is called a symbol." In art and literature, symbols are close in function and content to images. Images are not symbolic by themselves. They become symbolic depending on their surroundings. Thus, traditional and conventional images such as landscape, garden, mountain, island, are symbolic in context.

Symbol is a rhetorical figure in which a simple object contains a hidden depth of meaning. Like a metaphor, a symbol stands for something beyond itself. Most works of art and literature contains symbolism to some extent. Symbols work like images in the sense that they have meaning added to them. A rose is just a rose until it is given as a present, and then it signifies love. Therefore, symbol is a composite of image and context, which takes the place of description. While image denotes, symbol connotes. Symbol suggests something indefinite, while image is limited.

¹⁶⁹ See A.C. Bradley, op. cit. pp. 321-24. Wilson Knight describes his "Principles of Shakespearean Interpretation" in *The Wheel of Fire: Interpretations of Shakespearean Tragedy* (London: Methuen, 1930) pp. 1-16.

In the later tragedies, images overtake and dominate the world of the plays. In *King Lear*, Shakespeare uses clusters of animal images or disease images that have a clear link to other ideas. For that reason, some discussions argue that images are symbols since they symbolise something else, but other discussions focused on them as pure images. It is generally accepted that Shakespeare repeats certain images or symbols throughout *King Lear* or *Troilus and Cressida*, so that they help to illustrate the themes.

Following Ralph Berry, “the relation of metaphor to symbol is a recurring issue. We can postulate a common origin of metaphor and symbol: perception of association. However, the two seem to work in opposed directions”¹⁷⁰

A symbol generates associations, while a metaphor grasps towards analogy. There is an element of passivity about the perception of symbol, whereas metaphor is an active attempt to grapple with reality. Metaphors are, or should be, striking. Symbols are, or should be, satisfying and inevitable. Metaphors are irritable, appetent: they seek an ever-elusive fruition, a state of definition. Symbols imply content, an acceptance of a provisional codification of reality. They rest on the awareness of meanings that are reflected back from the object.¹⁷¹

A symbol may be passively perceived by an individual in a play. A group of such symbols does not simply happen to congregate in a play. However, a metaphor brings together numerous perceptions of association to organise and express a dramatic action.

¹⁷⁰ Ralph Berry. *The Shakespearean Metaphor. Studies in Language and Form* (London: Macmillan, 1978), p. 1.

¹⁷¹ *Ibid.*, pp. 2-5.

A symbol is defined as a literal fact and referred to in non-figurative language. However, “imagery itself is a critical movement that has close associations with the assumptions of the “imagist poets who valued isolated metaphors for their own sake as flashes of inspiration or creative genius.”¹⁷² When we talk about metaphor in Shakespeare, some critics such as Ann Thompson think that there are metaphors that belong to one play or to another. We have therefore the “time” metaphor in *Troilus and Cressida*, the “animal” metaphor in *King Lear* and the “body parts” metaphors in *Hamlet*. They are elements of the world of the play as a whole.

However, I consider that there are metaphors that are perhaps more emphasised in a particular play, but I do not think that they belong to one play. On the contrary, they are used in a particular moment by the necessities of characters to communicate their embodied experience. In my analysis of *King Lear* not only animal metaphors are shown but many different metaphors of body, disguise, nakedness, nature and its elements, feelings, thoughts and emotions are used by the characters as metaphors grounded in experience.

Although Shakespeare’s images cannot be considered as novel or distinctive, the image-cluster approach allows critics to combinations of metaphors that can be said to be special or authorial. Moreover, Shakespearean metaphor could be very useful for many reasons. Shakespeare does not use metaphors to distinguish one character from another, though he certainly does

¹⁷² Ann Thompson, op. cit. p. 208.

use other aspects of their speech in this way such as vocabulary and syntax. It is true that on occasion, a character will use a particular range of metaphors, but I do not consider that this is the only purpose of the use of metaphor in the tragedies.¹⁷³

IV.III. METAPHOR IN SHAKESPEARE

Although the metaphorical quality of Shakespeare's language has been ignored in the seventeenth and eighteenth centuries, a great interest in metaphor has appeared within the fields of linguistics, psychology and philosophy, where a confuse notion of imagery still remains. We can observe different points of view in the approaches about Shakespeare's metaphor.

There are two critical positions about the idea of metaphor in drama. On the one hand, the term *image* refers to other elements of drama. S. L. Bethell undertakes to widen the scope of the term image to cover any reference in word or phrase to a distinct object. On the other hand, G.W. Knight and R.B. Heilman suggest that the play itself must be seen as a metaphor. This is usually based on the assumption that the unity of a Shakespearean tragedy is achieved by a web of threads of language or imagery. Thus, once viewed Shakespearean plays in

¹⁷³ See chapter VI: *Theoretical Cognitive Approaches in Metaphor Study and Research Methodology*.

terms of their unity metaphor becomes “an expanded metaphor”¹⁷⁴ within a “large metaphor”¹⁷⁵ which is the play itself.

The criteria of metaphor in modern poetry have been applied not only to Elizabethan and to metaphysical poetry but also to Elizabethan drama. Elizabethan manuals of rhetoric were emphatic about the “force” of metaphor:

Lastly, our speech doth not consist only of wordes, but in a sorte even of deedes, as when we expresse a matter by Metaphors, wherein in English is very frutefull and forcible.¹⁷⁶

Modern descriptions of metaphor connect the imagination of the poet with the mind of the listener. They create imaginative substitutes for the ordinary elements of experience, and metaphors elucidate an idea or object by figuring it in an image that is like it and not like it. In fact, “the poetic and dramatic potential of a metaphor thrives on the intensity and complexity of this interaction, in which reality and vision, knowledge and feeling, and the abstract and the concrete become indivisible”.¹⁷⁷ Thus, the blend of congruity and incongruity is at the heart of the metaphorical mode of perception. Weimann proposes a new approach to Shakespeare’s imagery that challenges the notion of metaphor as an autonomous entity outside time and space.

Forms the very core and center of that creative and receptive activity by which, through poetry, man as a social being imaginatively comprehends

¹⁷⁴ Wilson G. Knight, op. cit., p. 16.

¹⁷⁵ Robert B. Heilman. *This Great Stage: Image and Structure in King Lear* (Baton Rouge: Louisiana State University Press, 1948), p. 12.

¹⁷⁶ Richard Carew. “The Excellency of the English Tongue.” *Elizabethan Critical Essays*. Ed. Gregory Smith (London: Oxford University Press, 1904), Vol. 2, p. 288.

¹⁷⁷ Robert Weimann. “Shakespeare and the Study of Metaphor.” *New Literary Criticism* 6 (1974) p. 164.

his relation to time and space and, above all, to the world around him. The essence of metaphor is to connect; to interrelate ideas, the concrete and the abstract, but also the general and the particular, the social and the individual.¹⁷⁸

Kent T. Van den Berg sees the *theatre* as a metaphor that discloses what becomes visible when life is regarded as if it were a play. What becomes visible is theatricality within life itself that pretends to be “real”. According to him, all the world’s stage, and all the men and women are merely players. As metaphors of the self and of the world, the actor and the stage disclose subjective reality within the apparently objective, within other-directed activities of role-playing and within perception.¹⁷⁹ Shakespearean theatre is conceived as “metaphor where Shakespeare’s idea of the theatre takes shape. Metaphor becomes a process of representation, a dynamic interrelating of play and reality that is objectified in different ways by dramatic structure.”¹⁸⁰

Shakespeare dramatises the mimetic impulse through the whole range of human nature. We cannot understand Shakespearean mimesis merely by seeking analogies of it in the role-playing activities of the characters. However, it is only by means of these hidden analogies that the greatest truths can be given a form or shape capable of being grasped by the human mind. I do not consider metaphor as something literary written by poets, but I claim that abstract

¹⁷⁸ Robert Weimann. *Structure and Society in Literary History* (Charlottesville: University Press of Virginia, 1976), p. 195.

¹⁷⁹ Kent T. Van den Berg. *Playhouse and Cosmos. Shakespearean Theater as Metaphor*. (University of Delaware Press, 1985) pp. 12-19.

¹⁸⁰ For the same reason poetry is a speaking picture for Philip Sidney, “An Apologie for Poetrie.” *Elizabethan Critical Essays*. Volume 1. Ed. G. Gregory Smith. (London: Oxford University Press, 1904), p. 158.

concepts such as “life”, “death”, “time” and “love” are conceptualised and expressed in ordinary language as my analysis will show. Each metaphor provides a structure for apprehending different aspects of a target domain. Thus, *emotions* metaphors for instance are explained in terms of *body* in *King Lear*.

Murry points out that metaphor seems in part to arise out of the poet’s strong and constant impulse to create life, or to transfer life from his own spirit to things apparently lifeless. He draws attention to the way in which sensuous perception and spiritual intuition are both necessary to the great poet, and also to the fact that “his constant accumulation of vivid sense-perceptions supplies the most potent means by which he articulates his spiritual intuitions.”¹⁸¹

Metaphor arises in a state of society in which it is difficult to establish a relationship between human and natural worlds. According to Frye, “the starting point of metaphor seems to be ecstatic metaphor, or the sense of identity of an individual’s consciousness in the natural world. Literary or poetic discourse answers to metaphor.”¹⁸² In contrast, Bacon states, “there is an ironic distancing between literature and experience,”¹⁸³ an idea that is opposed to the present dissertation in which the analysis shows a wide range of illustrations where metaphor is the way to express ordinary concepts in ordinary language. I argue that metaphor is primary language and every type of language can be reduced to

¹⁸¹ Quoted in Caroline Spurgeon, *op. cit.*, p.7.

¹⁸² Northrop Frye. *Myth and Metaphor. Selected Essays, 1974-1988*. Ed. Robert D. Denham (Charlottesville and London: University Press of Virginia, 1990), p. 111.

¹⁸³ *Ibid.*, p. 112.

metaphor. For example, if *love is journey metaphor*, we know that love is not journey, but we conceptualise “love” in terms of a “journey.”

Van den Berg distinguishes two features in Shakespearean drama: “its use of performance as a metaphor of reality, and the subjective nature of that reality.”¹⁸⁴ I agree with him in that any metaphor is a metaphor of “mind”, whatever its particular content is, because it makes us aware that reality is transformed when it becomes an object. The theatrical metaphor dramatises this subjectivity. Shakespeare used his theatre not only as a vehicle for dramatic poetry, but also as a metaphor of reality. Thus, metaphors can return to reality, concepts can disclose new realms of experience and structures can form the basis of relationships with others.

A different critical position is maintained by J. Donawerth who suggests, “Shakespeare’s metaphors are based not on the magical properties of words, but on the likeness of speech to music.”¹⁸⁵ As when Adonis must stop his ears against Venus’s “deceiving harmony” (Ven., 781), “Betwitching like the wanton mermaids’ songs” (777). For Aristotle whom she refers to metaphors “give names to things that have none”; whereas for Quintilian metaphor “adds to the copiousness of language by the interchange of words and by borrowing, and finally succeeds in accomplishing the supremely difficult task of providing a name for everything.”¹⁸⁶ This is what many Elizabethan rhetoricians and logicians

¹⁸⁴ Kent T. Van den Berg, op. cit., p. 52.

¹⁸⁵ Jane Donawerth. *Shakespeare and the Sixteenth-Century Study of Language* (Urbana: University of Illinois Press, 1984), p. 45.

¹⁸⁶ Ibid., p. 117.

share. They believe in language, which expresses everything as we use one word to signify many things.

From my experientialist view however we do not speak in terms of words, but of concepts. There are words and phrases in a language that express concepts. Concepts are cognitive in nature, in other words, they are part of human cognition. On this view, concepts, neither words nor phrases have meaning. Words and phrases are meaningful only via the concepts they express. Thus, concepts are semantically autonomous. Metaphorical understanding is not a matter of mere word play, it is conceptual in nature as I explained in chapter I.

There is another conception of metaphor as “controlling structure,” where “metaphor is treated as something, which can control or organise an entire play.”¹⁸⁷ Berry’s aim is to detect in each play the extent to which a certain metaphoric idea informs and organises the drama. Notions of “acting” are seen to dominate *Richard II*, for example, and “the idea of the Chorus” governs both *Romeo and Juliet* and *Henry V*. The “controlling metaphor” is a way of identifying the dramatic object, which it is the critic’s business to describe. In *King John*, the “bastardy/legitimacy” idea is energised by the major acting part. Similarly, the Chorus/Sonnet of *Romeo and Juliet* and the Chorus/Authorised Version of *Henry V* make their own claims for special consideration.

¹⁸⁷ Ralph Berry. *The Shakespearean Metaphor. Studies in Language and Form* (London: Macmillan, 1978), p. 1.

Following Berry, metaphors do not eject each other in the way that physical entities do. It is perfectly possible to see *Richard III* as founded on the idea of the play, or to pursue the implications of the tree/garden/seasonal imagery. In *King John*, the controlling metaphor for the issues of right and authority is bastardy and legitimacy, and the metaphor is incarnated in Faulconbridge. *Hamlet* will not yield to any simple schema and the prime metaphors of the play, corruption and death, have often been analysed. *Hamlet* is fated to enact his own metaphor. *Troilus and Cressida* is well known for its accumulation of food images, but it is their connection with “time” that really matters. The sexual images in *Coriolanus* supply an interpretation of the entire play, but most especially a verdict on its hero. The relationship between metaphor and symbol is in fact the experience of *The Tempest* with its progression of half-heard sounds, half-glimpsed sights, half-understood correspondences. The whole meaning and importance of a play is in its poetic imagery that can be seen as an extended metaphor a kind of poetic allegory, with the characters as symbols.

However, for A.D. Nuttall, “the metaphorical concepts presuppose the concept literal. A word is metaphorical when we perceive that it has been transferred from its proper, literal, application.”¹⁸⁸ Davidson in “What Metaphors Mean,” adopts a version of the literal meaning theory in which metaphors mean what the words, in their most literal interpretation mean, and nothing more. He

¹⁸⁸ A.D. Nuttall. *Two Concepts of Allegory* (London: Routledge and Kegan Paul, 1967) p. 21.

argues that a metaphor doesn't say anything beyond its literal meaning, although this is not, of course, to deny that a metaphor has a point, nor that that point can be brought out by using further words¹⁸⁹. Davidson's explanation of how metaphor works depends on drawing a clear line between meaning and use. For him, a metaphorical statement means something false. Semantics on this view is a matter of the relation of words to the world, independent of human cognition and conceptual systems. Consequently, the meaning of a metaphorical expression can only be the literal meaning of the expression. Thus, there is no such thing as metaphorical meaning.

S. Davies, in "Truth-Values and Metaphors,"¹⁹⁰ takes a similar position on the question of metaphorical meaning and adds a new conceptual element to Davidson's own formulations, that is *experience*. Introducing Davidson's article, Davies says, "On his account, metaphors literally direct our attention to an experience of similarity between the subjects of the metaphor." Expanding Davidson's point about the gap between the paraphrase of a metaphor and the original. He claims that the paraphrase describes the experiences to which the metaphor was intended to lead one, but the appreciation of the metaphor depends on one's having those experiences rather than upon one's knowing that

¹⁸⁹ Donald Davidson. "What Metaphors Mean." *Critical Inquiry* 5 (1978), pp. 31-47. The article has been reprinted in the collections edited by Mark Johnson, *Philosophical Perspectives on Metaphor* (Minneapolis: University of Minnesota Press, 1981), pp. 200-220, and Sheldon Sacks (ed.) *On Metaphor* (Chicago & London: University of Chicago Press, 1979), pp. 29-45); and in Davidson's own collection, *Inquiries into Truth and Interpretation* (Oxford: Clarendon Press, 1984), pp. 245-64.

¹⁹⁰ Stephen Davies. "Truth-values and Metaphors." *The Journal of Aesthetics and Art Criticism* 42 (1984), pp. 291-302.

those experiences are the experiences that one was intended to have.¹⁹¹The metaphors therefore are the expression, rather than a description, and they express experiences rather than state beliefs.

I maintain that there are speeches that in no way are grammatically deviant but, on the contrary they can be used metaphorically. Our ordinary everyday language is metaphoric, and the conventional metaphorical thought and language are ordinary and not deviant.¹⁹²

In various traditional views, metaphor is a matter of unusual language, typically of the novel and poetic language that strikes us as deviant, imaginative, and fanciful. From my experientialist view, metaphor is a conceptual matter, often unconscious, and that conceptual metaphors emphasise everyday language as well as poetic language as the analysis will show.

According to Stanley Wells, Shakespeare passed in his use of metaphor through and beyond convention. He also passed beyond the rhetoricians in his perception of metaphor. On the stage, his metaphors become deeds, as when Othello takes up Iago's animal imagery, or even characters in the imaginative world of a play, as when Macbeth sees "pity, like a naked new-born babe/Striding the blast." He concludes, "what else is your Metaphor but an inversion of sense by transport?"¹⁹³ The answer lies in the fact that in the end Shakespeare was

¹⁹¹ Ibid., pp. 293-302.

¹⁹² See chapter I.

¹⁹³ George Puttenham. *The Arte of English Poesie* (1589) Eds. G.D. Willcosk and A. Walker (Cambridge: Cambridge University Press, 1936), p. 128.

neither a rhetorician nor a philosopher of language but a practising dramatist. In his use of the full language of the theatre, he sometimes closes for us the gap between word and thing, name and person, language and reality.

Shakespeare's metaphors can tell us many things about Shakespeare's attitudes in the context of his time. Although they were not written in a very simple way, they are used by specific fictional characters in specific situations. I do not claim to have found any theory of metaphor sufficiently comprehensive to describe the Shakespearean usage, but cognitive experientialist theory of metaphor helps to solve the ambivalence of meaning in Shakespeare's plays. As I have shown, critics have recognised that Shakespeare had an unusually large mental lexicon that was perhaps organised around particularly strong image-based mental models.¹⁹⁴ He seems to have been intrigued by polysemy, more "aware" than most people of prototype effects and meaning chains, and it can be deduced that the poet is interested in exploring the multiple meanings of single words as well as the nature of cultural metaphors of various kinds (e.g., "clothing" as representing a person's role in life, and the multiple associations of children, both in *Macbeth*).

Many of Shakespeare's plays contain repetitions of words and images and these have previously been studied to yield either thematic or psychoanalytic

¹⁹⁴ For a general description of Shakespearean word use, see G.L. Brook. *The Language of Shakespeare* (London: Andre Deutsch, 1976), pp. 26-64, See also S.S. Hussey, *The Literary Language of Shakespeare* (London & New York: Longman, 1982), pp. 37-60, on Shakespeare's vocabulary.

insights.¹⁹⁵ According to Crane “Shakespeare was playing with words and their differences. “House and home” in *The Comedy of Errors*, “villain and clown” in *As you like it*, “suit” in *Twelfth Night*, “act” in *Hamlet*, “pregnant” in *Measure for Measure*, and “pinch” in *The Tempest* are instances that provide rich examples of both cultural and cognitive patterns.”¹⁹⁶ Studies of word association indicate that, as Jean Aitchison puts it, “*word lemmas* (meaning and word class) seem to be organised in semantic fields, and within these fields, there are strong bonds between co-ordinates, which share the same word class, such as lion and tiger, or knife, fork and spoon.”¹⁹⁷ Shakespeare’s tendency to play on and with the mental links between words means that his texts are marked by particularly evident traces of cognitive process.

To understand Shakespeare it is necessary to study not only the history of words but also the history of ideas, which words describe. A similar playfulness in Shakespeare’s texts seems to emphasise the complex links that structure the meanings of polysemy words. According to cognitive linguists, such as G. Lakoff or R. Langacker, “the meanings of words are determined not by a collection of features or by a system of differences within a semiotic system, but by

¹⁹⁵ Cognitive theory suggests that many concepts are based in metaphor and that, as a result, words cannot be strictly separated from images. However, critics have previously tended to study Shakespeare’s words and images separately. See Caroline Spurgeon, *Shakespeare’s Imagery and What it Tells Us* (Cambridge: Cambridge University press, 1971); Edward A. Armstrong, *Shakespeare’s Imagination: A Study of the Psychology of Association and Inspiration*. Rev. Edn. (London: Lindsay Drummond, 1946); Wolfgang H. Clemen, *The Development of Shakespeare’s Imagery* (London: Methuen, 1951).

¹⁹⁶ Mary Thomas Crane. *Shakespeare’s Brain. Reading with Cognitive Theory* (Princeton: Princeton University Press, 2001), p. 26

¹⁹⁷ Jean Aitchison. *Words in the Mind. An Introduction to the Mental Lexicon*. (Oxford: Blackwell, 1994), p. 223. Aitchison describes the various kinds of tests used to obtain data about how words are linked, including word-association tests, as well as “lexicon decision tasks” (24-25, 83).

“encyclopaedic” cultural knowledge that provides domains, frames, and scripts within which words have meaning.”¹⁹⁸

Although most traditional theories have treated metaphor as a rhetorical figure of speech, only a few have recognised metaphor as a pervasive principle of human understanding that underlies our network of interrelated literal meanings. As I explained in the first chapter of this dissertation, my approach is interested in Shakespeare’s metaphor from the cognitive experientialist view, from which metaphors are conceptual in nature and metaphors are mappings from one conceptual domain to another. I will try to show the relationship between the metaphors of everyday language and those of Shakespearean drama. In spite of the difficulty of Shakespearean metaphor, they remain alive because of their associations with everyday speech. They are still comprehensible in the theatre and they are amenable to analysis in the same way that ordinary metaphors are. Some of the most complex ones can be seen as having been worked up from a basis in everyday language.

The distinction between metaphor grounded in the everyday and the novel or idiosyncratic metaphor is discussed from a slightly different viewpoint by A. Fowler, who sees it not so much as a contrast between what is possible in drama and what is possible in poetry, but between Elizabethan and Metaphysical uses

¹⁹⁸ John Taylor. *Linguistic Categorization. Prototypes in Linguistic Theory*, 2nd Ed. (Oxford: Clarendon Press, 1995), pp. 83-84. In this book, he contrasts a structuralist approach with a cognitive approach.

of metaphor.¹⁹⁹ Fowler argues that Elizabethan poets enjoy establishing multiple relationships between *tenor* and *vehicle*, they double and mix their metaphors and allow terms to slide from one position to another and back again so that we find ourselves in doubt as to which is to be labelled *tenor* and which *vehicle*, or even whether we are dealing with a metaphor at all. Ben Jonson stresses that the *tenor* is the main notion of the metaphor, its underlying idea or principle subject, while modern imagery critics emphasise the *vehicle*, the pictorial material, which is not in itself identical with the actual subject of dramatic discourse.

Following Lakoff and Johnson together with Ross²⁰⁰, I maintain that Shakespeare's metaphor is grounded in the everyday and the commonplace of phenomena is based on in ordinary language that seem not to require any paraphrase or interpretation at all. According to them concepts are being related and developed metaphorically. One kind of thing is understood and experienced in terms of another. For instance, the English expression "we had to cheer him up" is *happiness is up* conceptual metaphor.

Since theorists are interested in everyday metaphors, as Thompson argues "it might have been predicted that Shakespeare would be located somewhere off their maps for at least three reasons: he is a writer from a much earlier period, he is a poet, and he is a genius. Moreover, linguists and philosophers tend to study metaphors because they are mundane, and literary

¹⁹⁹ Alastair Fowler. "The Shakespearean Conceit." *Conceitful Thought: The Interpretation of Renaissance Poems* (Edinburgh: Edinburgh University Press, 1975), pp. 87-113.

²⁰⁰ See J.F. Ross. *Portraying Analogy* (Cambridge: Cambridge University Press, 1981).

critics tend to study them because they are exotic, elaborate, archaic or idiosyncratic”²⁰¹. In spite of the criticism about the inconsistency and the methodology of C. Spurgeon, she was quite close to this idea when she argues that the images used by Shakespeare proceeded from “the storehouse of the unconscious memory,” and revealed “the furniture of his mind...the objects and incidents he observes and remembers, ...those which he does not observe and remember.”²⁰² I would add to Spurgeon’s idea that metaphor is not a figure of speech but a process of language, and this process enriches the Shakespearean figurative language as well as the English language.

Cognitive theory offers more than a materialist or historicist theory does, providing interactions between culture, language, and cognition. A cognitivist approach to Shakespeare’s use of repeated words includes the ways in which those words reflect the patterns of association and rules of combination within the mind as well as within the culture. In a cognitive approach, words are not separated from images but will sometimes create their meanings in combination with models and images. Therefore, in a cognitive approach to Shakespeare’s plays the point is not to cause readers to make distinctions but to explore linkages and connections between words and between cultural concepts and between brain, language and environment. It obviously differs from previous

²⁰¹ Ann Thompson and John O. Thompson, *Shakespeare: Meaning and Metaphor* (Brighton: Harvester, 1987), p. 207.

²⁰² The phrase “the storehouse of the unconscious memory” is taken from her letter “Shakespeare’s Imagery” in *Times Literary Supplement*, 14 December 1935, where she makes clear her distinction between images (referring to the unconscious mind) and references (conscious and deliberate).

studies of words on several accounts. C. S. Lewis, who warned readers away from anachronistic misinterpretations, argued that “in ordinary language the sense of a word is governed by the context and this sense normally excludes all others from the mind.”²⁰³ The purpose of *Studies in Words* is to aid the reader irrelevant meanings, whereas cognitive theorists suggest that any given “sense” of a word is motivated by its place within a radial category of related meanings that are never irrelevant.

For Lakoff and Turner there are a considerable number of conventional metaphors that map conventional concepts in one domain (journey, destinations) onto conventional concepts in a completely different domain (life, purpose). Basic conceptual metaphors are part of the common conceptual apparatus shared by members of a culture. They are systematic as there is a fixed correspondence between the structure of the domain to be understood (life or purpose) and the structure of the domain in terms of which we understand (journey or destinations). We usually understand them in terms of common experiences, and their operation in cognition is mostly automatic.²⁰⁴

They argue that basic metaphors occur at the conceptual level; they can therefore be either conventionalised in everyday language or pushed beyond the conventional into poetic uses. These uses are often conscious extensions of the ordinary conventionalised metaphors and, thus, the basic metaphors are not

²⁰³ C. S. Lewis. *Studies in Words* (Cambridge: Cambridge University press, 1967), p. 11.

²⁰⁴ George Lakoff and Mark Turner. *More than cool reason* (Chicago: University of Chicago Press, 1989), pp. 50-69.

creations of poets; rather, it is the masterful way in which poets extend, compose and compress them that we find poetic. Therefore, some aspects of many conventional concepts are understood through metaphor.²⁰⁵ Shakespeare uses conventional metaphors as well as extensions or combinations of the ordinary metaphorical conceptions.

Therefore, I maintain that the basic metaphors that seem to be poetic are conventionalised in everyday language since they are a mode of thought among members of a linguistic community, and they underlie a range of everyday linguistic expressions. The analysis of the present study will show basic metaphors on which Shakespeare's culture and language are based.

²⁰⁵ See chapter I.

CHAPTER V

KING LEAR

V.I. KING LEAR AS A CORPUS OF ANALYSIS

I chose *King Lear* as a corpus of analysis for the present dissertation for different reasons. Firstly, I am interested in literary studies based on a cognitive view of language and literature and, consequently, it motivates me to apply cognitive metaphor theory to the analysis of a timeless and famous play of the drama genre. Through my study of metaphors in this tragedy of *King Lear*, I will explore concepts of the *human person, body, thoughts* and *emotions*, researching into the nature of the mind whose field of inquiry is language and literature in the Renaissance period. *King Lear* will show that literary metaphors do not constitute a distinct and completely independent category from ordinary

metaphors, since everyday language contributes to the working of poets. I will show how Shakespeare makes use of conventional, ordinary metaphors in *King Lear* and his poetic language derive from conventional metaphors.

I consider that an examination of the metaphorical world of *King Lear* could be very useful in order to emphasise the coherent structure of the plot and subplot, and to communicate the experiences, thoughts and feelings of the characters. Through the analysis of metaphors grounded in experience found in this tragedy, I will go from the highest poetry to the ordinary concepts of the life of every man. There is no doubt that in this tragedy, there are words and conceptions that are ambiguous and that they cover a wide range of meaning. Besides, we will find conflicts between the poetic language and the ordinary situation in different concepts that the metaphorical world can clarify. However, through the play, we will be very close to the metaphors used by the characters because we will have these metaphors assimilated in our own experience. As readers, we will respond to Shakespeare's imagination, on the one hand because his play becomes alive, and on the other hand because imagination is knowledge. Therefore, we will respond to Shakespeare's knowledge that will resonate in us.

A second reason to analyse *King Lear* is that it is a very open play to different interpretations. Some critics consider it the play of our time, since it constitutes a type of exemplary text because it continuously reminds us of the limits of our attempts to be part in a meaningful interpretation. *King Lear* means something different to Dr. Johnson than it does to R. Heilman or to the historicist

and feminist critics. This tragedy is different for each reader, who can make it his own play. In spite of the wide disparity and contradictory interpretations that literary criticism sees in the tragedy, as Harbage argues it remains as an elusive work and as a divine comedy that we are still striving to learn to read.²⁰⁶

I am intrigued by this tragedy because it points out the complexities of being and of human reality that lie beyond the ordinary conventions of dramatic characters. In this tragedy, Shakespeare's presents human reality by means of the action, language and themes of the play. Lear's position takes us beyond conventional expectations and it has the merit of offering us so many views that it is very difficult to find a final reading for this play, or in the words of Eaglestone, "there can be no final reading, no last words."²⁰⁷

A third reason that justifies my choice is that the characters and the themes of this tragedy keep us in touch with a familiar world. *King Lear* is an image of life and makes us become aware of our world. It is a drama of parental and filial love where ignorance is central from the beginning of the play: A king who wants power giving up the responsibilities of kingship; a father who wants love treating it as if love could be bought. The structure of the events therefore makes sense in the context of the conceptual and poetic structure. However, the relationship between parents and children is something that happens everyday. I do not see how several critics can speak of the beginning of the tragedy as

²⁰⁶ Alfred Harbage, Ed. "*King Lear: An Introduction.*" *The Pelican Shakespeare* (Penguin Books, 1958), pp. 15-29.

²⁰⁷ Terry Eaglestone. *Ethical Criticism: Reading After Levinas* (Edinburgh: Edinburgh University Press, 1997), p. 179.

unnatural and absurd, as Jan Kott presented in his *Shakespeare Our Contemporary*, where *King Lear* is treated as an absurdist play, or G. Wilson Knight who supports the absurdist position in his "Shakespeare and the Comedy of the Grotesque." From my point of view, the reader is involved in the metaphorical process of *King Lear* which dramatises on nature, political and moral order, masters and servants, family relationships, ingratitude, justice, loyalty and authority, social responsibility, the contrast between reason and madness, appearance and reality, love and death, all the great themes of human discourse that are so close to us.

Readers and spectators can see in *King Lear* something that reminds them of their own ageing and difficult parents, as far as the tragedy is about an ageing father whose excessive demands for love annihilate the basic elements of trust. The king is an interesting character not because he is a loyal person but because he is an emotional king whose behaviour may be very familiar to those who see him as their own father. When Lear asks his daughters, "which of you shall doth love us most?" (I.i.49), we may feel an immediate sympathy with the feelings the situation creates for them. What Lear asks of his daughters is a public and ceremonial expression of love, and at this moment, we may see him not only as a king but also as a father.

When Cordelia answers "nothing," it appears to Lear that Cordelia wants to get something for nothing: "I love your majesty/According to my bond; nor more nor less" (I.i.91-92). We do not say everything that might be in our hearts because we need to maintain the emotional ties that bind us together. This is

exactly what Cordelia means when she refers to the bond between a father and a daughter. She is committed to maintaining her psychological boundaries, her own separateness as a person from the exploiting father. We know that women have been expected to function according to an ethics based on self-sacrifice, taking responsibility only for the needs of others. Lear is therefore unwilling to understand the real meaning of silence and consequently he extends the borders of his emotional needs in a way that invades the human dignity of his daughters.

The play dramatises a struggle between parents and children, in which the interaction of family life becomes intolerable. Central to this struggle are truth, sincerity and deception. *King Lear* reminds me of the seriousness of everyday moral problems, like trying to care for an ageing and difficult father. Thus, the conditions for rivalry are already present in the Gloucester family, just as they are in Lear's royal family and as in everybody's family.

Lear is incapable of acknowledging Cordelia's love because he is incapable of acknowledging himself, and his response to Cordelia's silence takes hard consequences:

Let it be so! Thy truth, then, be thy dower!
For, by the sacred radiance of the sun,
The mysteries of hecate, and the night;

(I.i.108-116)

The questioning of identity, both personal and social, is crucial to this tragedy. Lear's struggle for self-knowledge is usually a struggle between his old

and new self, and he achieves self-understanding and knowledge through suffering and experience. The king renounces his kingdom and the father disowns his daughter: Cordelia is deprived of her place in state and family; Kent, of his earldom; Edgar of his patrimony; Gloucester, of his title and lands; Lear, of the familiar relations. *King Lear* absorbs us into the sufferings of its protagonist. We identify ourselves with him making us feel sympathy with his suffering. By sharing his troubles and miseries, we take upon us his peculiar emotional perplexities. We have suffered with him in his extremity of passion. He wants everything, but what he gets is nothing when he is driven out into a violent storm by Regan and Goneril. In the heath, Lear wants to outface the elements, to see in the storm some kind of sympathetic expression of his own rage, reaching a better knowledge of himself thanks to the metaphorical world of the storm.

The intensity of feelings and emotions in *King Lear* is constant. This tragedy has its root in the deepest of the human heart. The characters bring before us both extremes of a social and political field such as the king and the beggar, the experience of the male protagonist and the innocent wisdom of the youngest girl. There are two fathers with two complementary stories. Lear and Gloucester are capable of deep feelings and powerful passions that they feel within themselves. They suffer because of their mistakes and are redeemed by their suffering. The double plot tells us the story on two planes of intensity and significance, so that what happens to Lear is reflected in what happens to Gloucester. They are inept in their relationships with their children causing chaos and confusion.

These protagonists strive for contact with reality and they struggle to know about themselves and the world. Characters such as the loyal Kent, the cruel Goneril and Regan, the noble Edgar, are qualities as well as persons, and their metaphorical speeches seem to illustrate their potential. We can observe in the play nakedness and opulence, reason and madness, blindness and seeing, insight and blindness. All contradictory conceptions can be expected since this play shows different ways of looking at the world of human experience.

Shakespeare is concerned with *relationships* among the human beings. This is expressed through the plot of the play and through the metaphorical language. The plot of the play depends on relations of service and of family: family ties, natural bond between Cordelia and Lear, Edgar and Gloucester. Human relatedness is the generic term of social responsibility. The play shows a world of power and vitality embracing its antithesis. Therefore, the tragedy is full of terms of *social status* such as knave, fool, villain, rogue, rascal, slave, and many more as the analysis will show, and these terms will provide a wide range of conventional metaphors.

Lear's speeches imply a society and a status of authority. With Lear and Gloucester however, Shakespeare raises another kind of society, a sophisticated, and a decadent society of adulterers. We can find scenes of pity and hope, ideas of justice, love, compassion, hope, truth and patience as subjects of human life.

Lear's ingratitude, suffering and misunderstandings are the problem of any human relationship. In his suffering, Lear inspires in us the value of human life. The king, accepting his filial bitterness as an end of all his torments, represents tenderness, love of suffering humanity, and dignity. We are suffering with Lear, and in this sense, we project our deepest feelings, human passions, and ideals on him. He is constructed as a succession of tragic effects, designed to build an emotional and imaginative pattern, a situation taken from ordinary life.

In *King Lear*, Shakespeare takes us to the human world to confront the terrors of life and the viciousness of man's brutality, but he offers no solution. However, in the midst of the terror we see the nobility and greatness of man's spirit. Keats talking about the nature of tragedy claims that "the excellence of every art is its intensity, capable of making all disagreeable evaporate, from their being in close relationship with Beauty and Truth. Examine "King Lear," and you will find this exemplified throughout..."²⁰⁸ And as Kermode says "there is nothing more noble and beautiful in literature than Shakespeare's exposition of the effects of suffering in reviving the greatness and eliciting the sweetness of Lear's nature."²⁰⁹

The central struggle is produced, on the one hand between people like Kent, Cordelia, the Fool, Edgar and Gloucester, who seek to assist Lear, motivated by the traditional order system of honour, respect and deference to the

²⁰⁸ Maurice Buxton Forman. "To George and Thomas Keats." *The Letters of John Keats*. 4th edn. (London: Oxford University Press, 1952), p. 71.

²⁰⁹ Frank Kermode, Ed. *Shakespeare: King Lear: A Casebook* (London, 1969), p. 97.

king. On the other hand, it is produced between people such as Regan, Goneril, Cornwall, Edmund and Oswald, who serve primarily themselves and whose attitude towards others is determined by their desire to use people for their own self-advancement. Traditional notions of the importance of bonds are their individual desire for power. They are ready to violate them in order to pursue their own motivations. Lear and Cordelia talk the language of free giving, while Goneril, Regan and Edmund think quantitatively. Jonathan Dollimore argues for a “materialist” reading of *King Lear*, which emphasises its concern with power, property and inheritance.²¹⁰

It has been said that the three first acts of *Lear* are Shakespeare’s great masterpieces in the logic of passion because “they contain the highest examples, not only of the force of individual passion, but of its dramatic effects arising from the different circumstances and characters of the persons speaking”²¹¹. The closing scene, Cordelia’s death, fascinates me because this scene offers different interpretations and consequently it remains alive. Some readers want to see in the death of Cordelia some kind of spiritual insight. However, there is not, and we are left in the end only with the dreadful echoing of “never, never, never, never, never” (V.iii.307). This is an image of the finality of death and it is presented without any consolation, neither for Lear nor for anyone watching the story of his suffering. It also means that the deep recognition of the people we

²¹⁰ Jonathan Dollimore. “Shakespeare, Cultural Materialism and the New Historicism.” *Political Shakespeare*. Eds. Jonathan Dollimore and Alan Sinfield. (Manchester: Manchester University Press, 1985), pp. 2-17.

²¹¹ R.S. White, Ed. *Hazlitt’s Criticism of Shakespeare. A Selection*. (Lewiston: The Edwin Mellen Press, 1996), p.144.

love is a deep recognition that we are destined to lose them. Lear's preoccupation with Cordelia's corpse remains beyond comprehension, but we can feel proximity at the same time as contradiction between thought and experience for "I might have saved her; now she's gone for ever" (V.iii.268).

Marshall McLuhan claimed that *King Lear* is a kind of elaborate case of history of people translating themselves out of a world of roles into the new world of jobs and that the play "offers a complete demonstration of how it felt to live through the change from medieval to Renaissance time and space."²¹² The ancient story of *King Lear* announces the much more recent story of the transition of British society from feudalism to capitalism. Rosalie L. Colie finds it to be "a play which draws some of its power from the playwright's insight into the peculiar aristocratic situation of the time in which it was written."²¹³

King Lear is a work of immense complexity. The more we study it, the more it reveals new potentialities of meaning. The story is painful, but it reveals a truth about the human condition that everyone can understand.

The fourth reason for which I chose *King Lear* is that it demonstrates the timelessness of Shakespeare's genius, which we can see in his ability to move our emotional lives. This tragedy has the ability to draw generations of readers back to crucial points of analysis. In this tragedy, we can find disputes, questions

²¹²Marshall McLuhan. *The Gutenberg Galaxy: The Making of Typographic Man* (Toronto: University of Toronto Press, 1962), p. 14.

²¹³Rosalie L. Colie. "Reason and Need: *King Lear* and the Crisis of the Aristocracy." *Some Facets of King Lear: Essays in Prismatic Criticism*, Eds. Rosalie L. Colie and F.T. Flahiff (London: Heinemann, 1974), p. 189.

and dilemmas that remain unanswered to this day. It is a play with such intensity that critics of different generations feel the necessity to analyse it. Therefore, *King Lear* gets recognition because of its potential to generate criticism and to remain meaningful. *King Lear* has been “the Shakespearean tragedy of our time for audience, directors and critics alike-for in our time, too, the heroic claims of tragedy speak less than the narrower, shriller and more subdued tones of the grotesque.”²¹⁴

Besides, it is now regarded as one of Shakespeare’s most popular plays in the theatre that seems to speak most powerfully to our time. Although it was criticised for violating the sensibilities of reason, it is now applauded as one man’s courageous effort to confront the fundamental questions of human existence. Foakes²¹⁵ wrote a book in which he traces the declining value of *Hamlet* in the face of the rise to predominance of *King Lear* as the play that best mirrors our experience of this century’s desolation.

Many present-day scholars attempt to define the drama as a reflection of life itself, with all its imagery and uncertainty, and of humanity’s capacity for creating enduring values. Kermode claims that a classic such as *King Lear* is “unaffected by time yet offering itself to be read under our particular temporal disposition,”²¹⁶ and the Romantics valued *King Lear* for the power of its emotions.

²¹⁴Gamini Salgado. *King Lear: Text and Performance* (London: Macmillan, 1984), p. 39.

²¹⁵R.A. Foakes. *Hamlet versus Lear: Cultural Politics and Shakespeare’s Art* (Cambridge: Cambridge University Press, 1993).

²¹⁶ Frank Kermode, *The Classic* (London: Faber & Faber, 1975), p.140.

One of the marks of the greatness of *King Lear* in the words of Knights, is that, “besides being timeless and universal and having a crucial place in its author’s inner biography,” and it “marks a moment of great importance in the changing consciousness of the civilisation to which it belongs.”²¹⁷

Charles Lamb argues, “the greatness of Lear is not in corporal dimension, but in intellectual... On the stage we see nothing but corporal infirmities and weakness.”²¹⁸ Samuel Johnson, on his part, asserts that

The tragedy of Lear is deservedly celebrated among the dramas of Shakespeare. There is perhaps no play which keeps the attention so strongly fixed; which so much agitates our passions and interests our curiosity. The artful involutions of distinct interests, the striking opposition of contrary characters, the sudden changes of fortunes, and the quick succession of events, fill the mind with a perpetual tumult of indignation, pity and hope.²¹⁹

Over a century later, A.C. Bradley confirms Lear’s effect in similar terms, saying that the play is simply

Too huge for the stage...the immense scope of the work; the mass and variety of intense experience which it contains; the interpenetration of sublime imagination, piercing pathos, and humour almost as moving as the pathos; the vastness of the convulsion both of nature and of human passion.²²⁰

For Booth, “Lear comes alive as a work of verbal and theatrical art in a way that is beyond the reach of historicist, feminist and psychoanalytic

²¹⁷ L.C. Knights. *Some Shakespearean Themes* (London: Chatto & Windus, 1959), p. 84.

²¹⁸ Charles Lamb. “On the Tragedies of Shakespeare,” excerpted in Frank Kermode *Shakespeare: King Lear: A Casebook* (London, 1969), pp. 44-5.

²¹⁹ Samuel Johnson. “Preface and Notes to *King Lear* (1765).” *Shakespeare: King Lear: A Casebook*, Ed. Frank Kermode (London, 1969), p. 27.

²²⁰ A.C. Bradley. *Shakespearean Tragedy: Lectures on Hamlet, Othello, King Lear, Macbeth* (Basingstoke: Macmillan, 1992), p. 211.

approaches as they are currently conceived.”²²¹ In addition, the tragedy is seen as a “historical mirror in which, beholding the past, we catch prophetic glimpses, however darkly, of the present and the future.”²²² The possibility that Lear breaks the confines of the stage and rejoins the life offstage has been expressed in a variety of ways. For Alpers the play presents “experience” of the “ordinary, physical, down to earth.”²²³ The play is neutral, “untheatrical” and therefore concerned with humanity itself in all its sublime and terrible dimensions.²²⁴ Actuality is “as incredible as anything the theatre presents,” and Lear is “the ultimate embodiment of incredibility, and therefore the most exacting image of life itself.”²²⁵ “*King Lear* directs us to a realm of meaning that exists outside the tragedy,”²²⁶ and the magnitude of the stylistic mystery of *King Lear* is emphasised.²²⁷

The fifth reason for the choice of this tragedy is that I consider its language is a powerful tool for my analysis. *King Lear* has a variety of styles within the play, which indicate the emotional, moral and mental state of the characters. Shakespeare’s language attracts my attention due to his imagination and the

²²¹ Stephen Booth. ‘*King Lear*’, ‘*Macbeth*’, *Indefinition and Tragedy* (New Haven: Yale University Press, 1991), p. 16.

²²² Joseph Wittreich. ‘*Image of that Horror*’: *History, Prophecy, and Apocalypse in King Lear* (San Marino: Huntington Library Press, 1984), p. 11.

²²³ Paul J. Alpers. “*King Lear* and the Theory of Sight Pattern.” *In Defence of Reading: A Reader’s Approach to Literary Criticism*, Eds. Reuben A. Brower and Richard Poirier (New York: Dutton, 1962), p. 145.

²²⁴ C.L. Barber. “On Christianity and the Family: Tragedy of the Sacred.” *Twentieth-Century Interpretations of King Lear*, Ed. Janet Adelman (Englewood Cliffs: Prentice-Hall, 1978), p. 119.

²²⁵ Clifford Leech. “The Incredible in Jacobean Tragedy.” *Rice University Studies* 60 (1974), p. 121.

²²⁶ John Reibetanz. *The Lear World: A Study of King Lear in its Dramatic Context* (Toronto and Buffalo: University of Toronto Press, 1977), p. 120.

²²⁷ Winifred Nowotny. “Lear’s Questions.” *Shakespeare Survey* 10 (1957), pp. 90-7.

figurative language he uses as a medium for the communication between the poet and the audience. He uses the dramatic text as a representation of reality where the relationship between life and the stage, between the world and the word, are clearly defined.

King Lear's language is in some ways like everyday language that is derived from the colloquial level to the poetic level. We can find speeches in this tragedy where its dialogues are not isolated speeches, but on the contrary, very interactive and opposed to the most high style. Lear's dramatic language expresses the intensity of feeling and emotion, emphasising the emotional effect related to social and ethical themes. Shakespeare exploits the different effects obtainable from poetry and prose, and we can distinguish in the use of the prose expressions that can be said in everyday language.

I consider very interesting the use of language to distinguish one character from others. The characters of this play are revealed themselves by what they say. They tell us more by their speeches than by their actions. The linguistic differentiation among the characters is in many ways less surprising than the changes within individual roles in the course of the tragedy. *King Lear* contains diversities of speech with individualised words and styles. The change of language from one character to another is marked with precision and in its use by a single character marks mood change. This tragedy has an individual language, gathering its theme, and the atmosphere of the time. The action and its values are set into a unified poetic image, although I find a similar emphasis on the ordinary everyday basis of the play's language.

We can see terms or concepts that help us to understand the dialogues as opposed to single poems or speeches. Let us see the dynamics between King Lear and Kent:

KENT	Royal Lear, Whom I have ever honoured as my king, Loved as my father, as my master followed, As my great patron thought on in my prayers
LEAR	The bow is bent and drawn; make from the shaft.
KENT	Let it fall rather, though the fork invade The region of my heart: be Kent unmannerly When Lear is mad. What wouldst thou do, old man? Think'st thou that duty shall have dread to speak, When power to flattery bows? To plainness honour's bound When majesty falls to folly...
LEAR	Kent, on thy life, no more.

(KL, I.i.140)

Kent's words express a sympathetic engagement and a confrontation with Lear's language, negotiating the difficult duty of the servant-counsellor. Taking into account that the dramatic dialogue is not the same as everyday conversation, our knowledge of ordinary talk makes us aware that Kent and Lear are interrupting each other. It is important to see how this tragedy reveals the deep knowledge and interest in the complexities of ordinary talk. Speech utterances in real life do more than represent thoughts or communicate ideas. People do things to one another with words, whether they command, request, criticise, or simply fail to respond. In *King Lear*, the dialogue is not simply the

medium in which the play's ideas are communicated but the role function is which the characters act upon each other.

Particularly in Lear's language, we can see different references along the play. Firstly, we observe many language references in relation to *madness*, and in this sense, the audience has to be ready to listen to Lear's thoughts:

LEAR And here's another whose warped looks proclaim
 What store her heart is made on. Stop her there!
 Arms, arms, sword, fire, corruption in the place!
 False justicer, why hast thou let her scape?

EDGAR Bless thy fine wits

(III.vi.52-56)

LEAR Nature's above art in that respect. There's your press-
 money. That fellow handles his bow like a crow-keeper:
 draw me a clothier's yard. Look, look, a mouse: peace,
 peace, this piece of toasted cheese will do't. There's my
 gauntlet, I'll prove it on a giant. Bring up the brown bills.
 O well flown, bird, I'the clout, I'the clout! Hewgh! Give the
 word!

EDGAR Sweet marjoram.

(IV.vi, 86-93)

Lear breaks down into the awareness of his own weakness, and of the progress of insanity. He develops a language of a broken and disordered mind. The language of Lear and Edgar in this period of madness must therefore appear disordered to the audience.

We can also find references to Lear's *rage* that can serve as excuses for disconnected speech:

Fiery? The fiery Duke, tell the hot Duke that Lear-
 No, but not yet, maybe he is not well;
 (II.iv.101-103)

And in a mood of wild anger:

Detested kite! Thou liest:
 My train are men of choice and rarest parts
 That all particulars of duty know,
 And in the most exact regard support
 The worships of their name
 (I.iv.284-8)

Thirdly, the references are close to the language of *storm*:

Blow, winds, and crack your cheeks! Rage, blow!
 You cataracts and hurricanoes, spout
 Till you have drenched our steeples, drowned the cocks!
 (III.ii.1-3)

In the storm scenes, Shakespeare carries us into passion. Lear, betrayed and helpless, is dramatically set above the tyranny by being made one with the storm, exposed to all the fury of the elements.

One of the most frightening speeches in the whole of Shakespearean tragedy is found in Lear's lines to Gloucester

I pardon that man's life. What was thy cause?
Adultery?
Thou shalt not die-die for adultery? No!
The wren goes to't and the small gilded fly
Does lecher in my sight. Let copulation thrive,
For Gloucester's bastard son was kinder to his father
Than were my daughters got 'tween the lawful sheets.
(IV.vi.108-114)

Regarding the style, we find different styles, from plain language to rhetorical language. Let us see Lear using absolute plain and simple speech, giving the effect of grown man reduced to a child:

KENT	It is both he and she, your Son and daughter.
LEAR	No
KENT	Yes
LEAR	No, I say
KENT	I say yea
LEAR	No, no, they would not
KENT	Yes, they have

(KL, II.ii.203-10)

Or a dramatic or persuasive style, "grand style" in Sylvia Adamson's words²²⁸

²²⁸ Sylvia Adamson. "The Grand Style." *Reading Shakespeare's Dramatic Language* (London: The Arden Shakespeare, 2001), p. 35.

You sulphurous and thought-executing fires,
Vaunt-couriers of oak-cleaving thunderbolts,
Singe my white head! And thou, all-shaking thunder,
Strike flat the thick rotundity o'the world,
Crack nature's moulds, all germens spill at once
That make ingrateful man!

(III, ii, 4-9)

In Lear's first main speech, when the king addresses his Court, Shakespeare uses a ceremonial language for this purpose

Meantime we shall express our darker purpose.
Give me the map there. Know that we have divided
In three our kingdom: and 'tis our fast intent
To shake all cares and business from our age;
Conferring them on younger strengths, while we
Unburthen'd crawl toward death. Our son of Cornwall,
And you, our no less loving son of Albany,
We have thi hour a constant will to publish
Our daughters's several dowers, that future strife
May be prevented now.

(I.i.37-46)

In contrast, we can observe Lear's monosyllabic tenderness and sincerity as he recognises Cordelia on his return to sanity:

Pray, do not mock me:
I am a very foolish fond old man,
Fourscore and upward, not an hour more or less;
And, to deal plainly,
I fear I am not in my perfect mind.

(IV.vii.59-63)

If Lear uses a tradition of formal rhetoric at the beginning of the play, Goneril replies with an essay on friendship in that opaque language:

Sir, I love you more than words can wield the matter;
Dearer than eye-sight, space, and liberty;
Beyond what can be valued, rich or rare;
No less than life, with grace, health, beauty, honour;
As much as child e'er loved, or father found;
A love that makes breath poor, and speech unable;
Beyond all manner of so much I love you.

(I.i.56-62)

On the contrary, we can observe Cordelia's simplicity where the statements are direct, and as far as possible, monosyllabic

You have begot me, bred me, loved me: I
Return those duties back as are right fit,
Obey you, love you, and most honour you.
Why have my sisters husbands, if they say
They love you all?

(I.i.98-102)

A different type of language is given to the King of France, who is presented as the gracious and romantic suitor,

Fairest Cordelia, that art most rich, being poor
Most choice, forsaken; and most loved, despised!
Thee and thy virtues here I seize upon:
Be it lawful, I take up what's cast away.

(I.i.253-6)

Kent, the honest follower, is defined by his language in the appropriate and unqualified phrases with

be Kent unmannerly,
When Lear is mad. What wilt thou do, old man?
Think'st thou that duty shall have dread to speak,
When power to flattery bows? To plainness honour's
bound,
When majesty stoops to folly.

(I.i.146-50)

A similar compression in the language of Edmund leads to one of the most concentrated speeches in any one of the plays:

I hear my father coming: pardon me;
In cunning I must draw my sword upon you:
Draw; seem to defend yourself; now quit you well.
Yield: come before my father. Light, ho, here!
Fly, brother. Torches, torches! So, farewell.
Some blood drawn on me would beget opinion
Of my more fierce endeavours: I have seen drunkards
Do more than this in sport. Father, father!
Stop, stop! No help?

(II.i.30-38)

Albany is given speeches of a more poetical and imaginative quality:

O Goneril,
You are not worth the dust which the rude wind
Blows in your face. I fear your disposition:
That nature, which contemns its origin,

Cannot be border'd certain in itself;
She that herself will sliver and disbranch
From her material sap, perforce must wither
And come to deadly use.

(IV.ii.29-36)

I have been interested in Shakespeare's language for a very long time. We already know about Spurgeon's book on Shakespeare's imagery pioneering the study of image patterns and their significance, where she cites several of the many verbs and images that appear in the play. Heilman identifies and analyses a number of patterns that Spurgeon overlooks, and defines *King Lear* as "a play about the ways of looking at and assessing the world of human experience."²²⁹ He is also interested in the nature of the protagonist and the tragic structure of the play, as these are revealed through the image patterns.

Although Nowotny finds the language of *King Lear* "flat," "grey" and lacking in poetic effects compared with that of the other tragedies, "the virtues of blunt, plain speech are thematised in the play, and some of its most important moments are couched in natural, prosaic language, even to the ending where Lear laments the death of Cordelia in "the terms of common grief."²³⁰ She recognises that language in the play is being manipulated "to deflect our attention away from its apparent import by implying more than it is at liberty to state."²³¹

²²⁹ Robert Heilman. "Image and Structure in *King Lear*." *This Great Stage* (Baton Rouge: Louisiana State University Press, 1948), p.28.

²³⁰ Winifred Nowotny. "Some Aspects of the Style of *King Lear*," *Shakespeare Survey*, 13 (1960), p.56.

²³¹ Winifred Nowotny, op. cit., p.60.

Madeleine Doran approaches the language of *King Lear* from a different direction in *Shakespeare's Dramatic Language*. We feel we are seeing a drama of human suffering through enlarging and filtering lenses. She focuses on the Shakespeare's use of imperatives, interrogatives and assertions that abound in this play.²³²

Frank Kermode is interested in the overall effect of the language of the play, particularly the effect of suffering that derives from the cruelty and the hopelessness of patience. According to him, "the dreadful emphasis on blindness is the prime mark of Lear's madness and the play's cruelty, but nothing could be more calculated than this dialogue."²³³ He defines the play as "the craftiest as well as the most tremendous of Shakespeare's tragedies."²³⁴

William Empson in *The Structure of Complex Words* explores the whole issue of foolishness, folly and related concepts of the play, and Terence Hawkes has written on Shakespeare's use of different senses of the word "love."²³⁵

King Lear's passages lead us accessibly to the central themes of the tragedy through the interaction of the different styles in its dialogues. Lear's changes in his speeches are the vehicle to answer the relevant questions of the play. The terminology of Goneril and Regan is full of possession and calculation, whereas the relation between things and words in Cordelia's plain speeches puts

²³² Madeleine Doran, op. cit., p.93.

²³³ Frank Kermode, op. cit., p.196.

²³⁴ Ibid., p.200.

²³⁵ Terence Hawkes. "Love in King Lear," *Review of English Studies*, 10 (1959), pp.178-81.

her sisters' hypocrisy even more in evidence. France is a romance figure and his words are therefore romances, and Kent's defence of his plainness is an alternative to the decorum of speech. Consequently, the individualised speeches of each character in the tragedy are appropriate for their dramatic roles.

V.II. CHOICE OF THE QUARTO OR THE FIRST FOLIO TEXTS

Every editor of the play has drawn the conclusion that *King Lear* exists in two substantive versions, the Quarto of 1608 and the Folio of 1623, which differ from each in a number of significant respects. These texts are very different in words and phrases. They contain unique passages, and show alterations of various kinds. The Quarto contains 288 lines that are not in the Folio, including the whole of act 4 scene 3; the Folio includes 133 lines that are absent from the Quarto; and between the two texts there are over 850 verbal variants.

Therefore, it was natural for editors, ancient and modern, to create a single conflated text, incorporating as much of both versions as possible and using their best judgement to choose between the verbal variants. Nevertheless, the bi-textual theory of *King Lear* has been a point of discussion in articles and books by Michael Warren, Gary Taylor, Steven Urkowitz, Stanley Wells and John

Kerrigan among others.²³⁶ In the 1986 Oxford edition of *The Complete Works*, the Quarto and Folio texts are printed side by side, claiming, “For the first time, *King Lear* is printed both as Shakespeare originally wrote it and as he revised it, some years later, in the light of performance.”²³⁷ W.W. Greg also assumed that the Folio text was printed from a copy of the Quarto that had been collated with the prompt-book used for performance, so that passages in Quarto omitted from Folio were explained as theatrical cuts.²³⁸ However, in spite of the controversy about the true text of *King Lear* Alexander Pope was the first in his edition of 1723 to make some comparison and analysis of the Quarto and Folio texts, and he initiated the tradition of conflating them. He was followed by Lewis Theobald. In the standard editions of *King Lear*, the Quarto and Folio are conflated because conventional theory has led editors to assume that all Shakespearean lines should be included in a modern edition. The issue is still up for debate.

I consider the conflated text the most practical and prudent solution, and for this reason I will use The Arden Shakespeare *King Lear*, a conflated text edited by R. A. Foakes in 1997, as reference. This edition includes markers in the form of superscript Q (for Quarto) or F (for Folio). The text is modernised, and variants of spelling or punctuation are recorded in the textual notes. Other

²³⁶ See Gary Taylor. “The War in *King Lear*.” *Shakespeare Survey* 33 (1980), pp.27-34; Gary Taylor and Michael Warren, Eds. *The Division of the Kingdoms: Shakespeare’s Two versions of King Lear* (Oxford: Clarendon Press, 1983), which contains essays by Wells, Kerrigan and Urkowitz.

²³⁷ Stanley Wells and Gary Taylor, Eds. *William Shakespeare: The Complete Works* (Oxford, 1986).

²³⁸ See W.W. Greg. *The Variants in the First Quarto of King Lear* (Oxford: Oxford University Press, 1940) and *The Shakespeare First Folio* (Oxford: Oxford University Press, 1955).

available editions of the play with conflated texts are the New Folger Shakespeare, edited by Barbara Mowat and Paul Werstine (1993), The New Oxford, edited by Stanley Wells and Gary Taylor (1986), the Signet, edited by Russell Fraser (1986), the New Penguin, edited by G.K. Hunter (1972), and the Pelican Shakespeare, edited by Alfred Harbage (1958), among others.

V.III. CRITICAL DEBATE

This tragedy was influenced by the philosophical, religious, political and social ideas of its time. Some critics are focused on central issues such as the limitations of either the Christian or the nihilistic interpretations of the drama. The pessimistic or optimistic vision of human existence has been another matter of discussion, as well as the meaning of Cordelia and Lear's deaths. Other groups of critics viewed Lear's madness and Gloucester's blindness as the way to restore the individual order of the hierarchical system established in the Elizabethan period. Other questions in *King Lear's* criticism include the Gloucester subplot, the meaning of Lear's suffering, the question of justice, the role of the Fool and the comic element, and the structure and meaning of the first scene of the play.

Although references to *King Lear* can be found throughout the seventeenth century, the first relevant commentary on the play is supplied by the English dramatist Nahum Tate in the preface to his 1681 adaptation. The deaths of Lear and Cordelia do not conform to the image of an ordered universe, and

consequently Tate decides to change the version in order to satisfy the highest demands of art. He makes many changes, but particularly he alters the end in which Lear sleeps with his head on Cordelia's lap, and Lear gives his youngest daughter to Edgar as his bride. At the end of the play, the old men, Lear, Gloucester and Kent plan to retire to a "cool cell" to meditate. Tate's version of *King Lear* enjoyed immediate popularity and it was applauded by prominent eighteenth-century critics as Charles Gildon, Lewis Theobald and Samuel Johnson. However, was strongly opposed by critics like J. Addison (1711), A.W. Schlegel (1808), C. Lamb (1812), A. Brownell Jameson (1833), H. Ulrici (1839) and G.G. Gervinus (1849).

In the eighteenth century, the question of the cause and nature of Lear's madness is initiated by J. Warton.²³⁹ He undertakes a scene by scene analysis of Lear's descent into madness suggesting that the king's mental breakdown is due to his "loss of loyalty." His comment provoked an important controversy during this century. S. Johnson²⁴⁰ also attributes it to "filial ingratitude, and W. Richardson²⁴¹ focuses on the psychological and moral aspects of Shakespeare's major characters, claiming that it is only after Lear's madness that he begins to reflect on his previous actions and to censure himself for his mistreatment of

²³⁹ Joseph Warton. *Shakespeare: The Critical Heritage: 1753-1765*. Vol. 4. Ed. Brian Vickers (London & Boston: Routledge & Kegan Paul, 1976), pp. 68-83.

²⁴⁰ Samuel Johnson. "Notes on Shakespeare's Plays: *King Lear*." *The Yale Edition of the Works of Samuel Johnson: Johnson on Shakespeare*. Vol. 8. Ed. Arthur Sherbo (New Haven: Yale University Press, 1968), pp. 659-705.

²⁴¹ William Richardson. "On the Dramatic Character of *King Lear*." *Essays on Shakespeare's Dramatic Characters of Richard the Third, King Lear and Timon of Athens*. London, 1786 (Reprinted by AMS Press, 1974), pp. 55-83.

Cordelia. Richardson is one of the first critics to see Lear as a figure that gains self-knowledge through suffering. He adopts that both the ingratitude of his daughters and his loss of royalty contribute to his mental breakdown. T. Fitzpatrick²⁴², following Richardson, argues that it is neither the king's loss of royalty nor his daughters' filial ingratitude alone that drives him insane, but a combination of these forces.

Charlotte Lennox²⁴³, an American novelist, carries on with the controversy over Lear's insanity, a debate confined to the nineteenth century. Lennox characterises Lear as absurd and insane from his first appearance, and she dedicates her essay to attacking Shakespeare for the addition of the so-called "love test" in the first scene, which she finds improbable and contrived. Lear's personality was studied by A. Brigham and John Charles Bucknill, and they agree with Lennox that the King's disorder is evident from the beginning of the play.

Other important critics of the eighteenth century such as S. Johnson, W. Richardson and L. Theobald focus on the critical comments on characters in the play. Johnson agrees with earlier critics that the blinding of Gloucester was too horrid for viewing. Richardson focuses his analysis on the character of Lear, arguing that Shakespeare's intention in drawing this figure is to demonstrate that sensibility leads men to an extravagant expression of social and unsociable

²⁴² Thomas Fitzpatrick. In a letter to Arthur Murphy on January 19, 1754. Ed. Brian Vickers (Routledge & Kegan Paul, 1976), pp. 100-5.

²⁴³ Charlotte Lennox. "Fable of the Tragedy of *King Lear*." *The Novels and Histories on Which the Plays of Shakespeare Are Founded*, 1754. (Reprinted by AMS Press, 1973). 3 vol., pp. 279-308.

feelings. Theobald²⁴⁴ however suggests that Gloucester's subplot is important for Shakespeare's moral purpose. This will be an important point that other critics will adopt some years later.

The nineteenth century marks an abrupt turning point in Lear criticism, with critics such as August Wilhelm Schlegel, Charles Lamb, Samuel Taylor Coleridge, and William Hazlitt. The issue of Lear's and Cordelia's deaths and their meaning in the play is one of the most controversial and problematical aspect in *King Lear* criticism, dividing critics into what has been called the "pessimistic" and "optimistic" sides. In other words, into those critics who see the catastrophic ending as evidence of Shakespeare's evocation of a meaningless universe, and those who see it as his depiction of the redemptive power of love and the guidance of a divine providence.

Schlegel,²⁴⁵ a German Romantic critic, is the first to consider Shakespeare's catastrophic ending both proper and effective, and states that after surviving so many sufferings, Lear can only die in a tragic manner from his grief for the death of Cordelia. He is also the first to regard the combination of the two plots as essential to the beauty of the tragedy. According to him, the function of the subplot is to universalise the tragedy.

²⁴⁴ Lewis Theobald. An essay written in *The Censor*, No. 10, May 2, 1715, pp. 66-74.

²⁴⁵ August Wilhelm Schlegel. "Criticism on Shakespeare's Tragedies." *A Course of Lectures on Dramatic Art and Literature*. Ed. Rev. A.J.W. Morrison (revised edition, 1846), pp. 400-13.

Lamb,²⁴⁶ one of the leading figures of the Romantic movements, criticises Tate's happy ending as ridiculous, claiming that for Lear death is preferable to his survival after all he has endured. In contrast, he argues that "the greatness of Lear is not in corporal dimension, but in intellectual: the explosions of his passion are as terrible as a volcano: they are storms turning up and disclosing to the bottom of that sea, his mind, with all its vast riches."²⁴⁷

Coleridge²⁴⁸ argues that this play is found on improbabilities referring to the "love test" of the opening scene and deplors the blinding of Gloucester. However, he claims that the characters are developed to serve the tragic theme, particularly the Fool.

Hazlitt²⁴⁹ establishes a new perspective on the play unheard of before the Romantic Movement. He states that *King Lear* is the best of all Shakespeare's plays since it is the only work in which he displays the depths of his imagination. He suggests that the mind of Lear is "like a tall ship driven about by the winds, buffeted by the furious waves, but that still rides above the storm."²⁵⁰ He demonstrates the Romantic concern with the passion of Shakespeare's poetry in

²⁴⁶ Charles Lamb. "On the Tragedies of Shakespeare." *Critical Essays of the Early Nineteenth Century*. Ed. Raymond Macdonald Alden and Charles Scribner Sons (1921), pp. 172-88.

²⁴⁷ Charles Lamb. *The Works of Charles Lamb in Two Volumes* (London: C. and J. Ollier, 1818), 2 vol., p. 25.

²⁴⁸ Samuel Taylor Coleridge. "Notes on the Tragedies of Shakespeare: Lear." *Shakespearean Criticism*. Ed. Thomas Middleton Raysor (New York: E.P. Dutton and Co., 1960), pp. 49-59.

²⁴⁹ William Hazlitt. "Lear." *Characters of Shakespeare's Plays & Lectures on the English Poets* (Macmillan, 1903), pp. 94-110.

²⁵⁰ P.P. Howe, Ed. *The Complete Works of William Hazlitt* (London: J.M. Dent & Sons, 1930), 4 vol., p. 257.

King Lear. His critical appreciation of the play can be summarised in four statements:

1. That poetry is an interesting study, for this reason, that it relates to whatever is most interesting in human life.
2. That the language of poetry is superior to the language of painting, because the strongest of our recollections relate to feelings, not to faces.
3. That the greatest strength of genius is strewn in describing the strongest passions: for the power of the imagination, in works of invention, must be in proportion to the force of the natural impressions, which are the subject of them.
4. That our sympathy with actual suffering is lost in the strong impulse given to our natural affections.²⁵¹

Besides, he became one of the first critics to stress the importance of the Fool, arguing that the character demonstrates the weakness and consequences of the king's conduct.

Anna Brownell Jameson²⁵² analyses the character of Cordelia, considering her as the most perfect of Shakespeare's heroines and the major force in this tragedy. She also constructs an affair between Cordelia and Edgar, and provides a happy ending to the tragedy.

The German H. Ulrici and G.G. Gervinus exemplify the philosophical criticism developed in Germany during the nineteenth century. In his study of

²⁵¹ *Ibid.*, p. 272.

²⁵² Anna Brownell Jameson. "Cordelia." *Shakespeare's Heroines: Characteristics of Women, Moral, Poetical, & Historical*, 2nd edition (1897), pp. 200-15.

King Lear Ulrici²⁵³ makes a number of significant points, and agrees with other critics the presentation of Lear's and Cordelia's deaths as necessary to the tragic structure of the play. In fact he argues that the suffering experienced by such characters as Lear and Gloucester is the result of their own actions, of their failure to maintain the natural family bonds. For Ulrici, the deaths of these characters, and the inability of noble figures as Kent, Albany, Edgar, and the Fool, demonstrate how both the wicked and the good are involved in the same disaster. He stresses more than anyone before him the sins of both Lear and Gloucester. Ulrici is also one of the first critics to discuss the importance of the theme of love in the play, calling it the "leading principle" and "center of interest" and defining it as a fundamental condition of all intellectual and moral development.

Gervinus,²⁵⁴ in contrast to Ulrici for whom Shakespeare's morality is Christian, believes that Shakespeare's works contain a rational ethical system independent of any religion. Gervinus comments on the savagery of the play, on the extreme nature of its tragedy, and on its central theme that he considers is not filial ingratitude but a dramatisation of the effects of moral corruption in the social world. He also is the first critic of his time to regard Cordelia as a martyr and saviour, and to suggest that her death provides the way for Lear's redemption. Gervinus includes elements of the Christian approach developed in

²⁵³ Hermann Ulrici. "Criticisms of Shakespeare's Dramas: *King Lear*." *Shakespeare's Dramatic Art and his Relation to Calderon and Goethe*. Translated by Rev A.J.W. Morrison (London: Chapman Brothers, 1846), pp. 191-204.

²⁵⁴ G.G. Gervinus. "*King Lear*." *Shakespeare Commentaries*. (Translated by F.E. Bunnett. Rev. edn., 1877. Reprint by AMS Press 1971), pp. 611-43.

the twentieth century by R.W. Chambers, Geoffrey L. Bickersteth, L.C. Knights, among others.

The latter half of the nineteenth century is marked by a variety of interpretations of *King Lear*. The French novelist and poet Victor Marie Hugo²⁵⁵ is interested in Shakespeare's use of the supernatural and claims that the poet believes in the mystery of things. Hugo also finds a historical basis for Shakespeare's use of the double plot in *King Lear*.

H.N. Hudson²⁵⁶ undertakes a comprehensive analysis of the major characters in the play, particularly Lear, Cordelia and the Fool. He considers Lear insane from the beginning of the play, he sees Cordelia as a sacred exemplar of filial piety and a force in the drama and he calls the Fool a "soul of pathos."

J. Kirkman²⁵⁷ becomes one of the first critics to attempt an imagery analysis of any Shakespearean drama, particularly, the animal imagery in *King Lear*. He suggests a definite moral intention on Shakespeare's part that he identifies as the poet's desire to draw a correlation between the baser examples of human nature, namely Goneril, Regan, and Edmund, and "the lower nature of beasts, birds, and vermin."

²⁵⁵ Victor Marie Hugo. "From William Shakespeare." *Shakespeare in Europe*. Ed. Oswald LeWinter (Translated by Melville B. Anderson. New York: The World Publishing Company, 1963), pp. 163-70.

²⁵⁶ H.N. Hudson. "Tragedies: King Lear." *Shakespeare: His Life, Art and Characters*, (Revised edition. Boston: Ginn & Company, 1872), 2 vol., pp. 349-88.

²⁵⁷ J. Kirkman. "Animal Nature versus Human Nature in *King Lear*." *The New Shakespeare Society's Transactions* 7 (1877-79), pp. 385-401.

Shelley considers *King Lear* as universal, ideal, and sublime. *King Lear* may be judged “the most perfect specimen of the dramatic art existing in the world.”²⁵⁸ In contrast, Algernon Charles Swinburne²⁵⁹ regards Shakespeare’s drama as “elemental and primeval,” “oceanic and titanic in conception,” and the darkest, most fatalistic of his tragedies. He is one of the earliest critics to suggest that *King Lear* dramatises the meaninglessness of human existence. He also establishes one side of the controversy over the philosophy presented in *King Lear* that continues to dominate criticism to the present day.

E. Dowden²⁶⁰ claims that *King Lear* never answers fundamental questions like Lear and Cordelia’s deaths and the nature of the mortal world, whether it is ruled by chance, by divine will, or by will of mankind. For him, the drama still affirms human virtue, fidelity and love as necessary moral truths. Dowden establishes a middle ground between the pessimism of Swinburne and the more optimistic interpretation favoured by some twentieth-century critics, a position adopted by later critics such as Arthur Sewell, Maynard Mack, Phyllis Rackin, and Bernard McElroy.

Whereas E. Dowden stresses character and morality, D.J. Snider²⁶¹ interprets *King Lear* from a social perspective claiming that it depicts both the

²⁵⁸ Percy Shelley. “A Defence of Poetry.” *Shelley’s Poetry and Prose*. Ed. Donald H. Reiman and Sharon B. Powers (New York: W.W: Norton and Company, 1977), p. 489.

²⁵⁹ Algernon Charles Swinburne. “Third Period: Tragic and Romantic.” *A Study of Shakespeare, 1880*. (Reprint by AMS Press Inc., 1965), pp. 170-230.

²⁶⁰ Edward Dowden. “Othello, Macbeth, Lear.” *Shakespeare: A Critical Study of His Mind and Art*, 3rd edition (New York: Harper & Brothers Publishers, 1881), pp. 198-244.

²⁶¹ Denton J. Snider. “*King Lear*.” *The Shakespearian Drama, a Commentary: The Tragedies* (Boston: Ticknor & Co., 1887), pp. 125-209.

corruption and the restoration of the family and the human world. For him, the play presents the world's history divided into two "movements," the first movement traces the evolution of the "perverted world" in which evil reigns; the second movement traces the destruction of the "perverted world" and the reestablishment of the "institutional world."

G. Brandes²⁶² suggests a biographical interpretation of *King Lear*, arguing that when he was composing the play, Shakespeare felt personally the wickedness and agony of the world. He claims that *King Lear* demonstrates a mind obsessed with the idea of humanity's self-destructive nature.

During the first decade of the twentieth century, A.C. Bradley²⁶³ constitutes the most influential analysis of *King Lear*. He concentrates on Shakespeare as a dramatist, particularly on his characters, excluding not only the biographical questions but also the questions of poetic structure and themes, which will become prominent in later criticism. Bradley's interpretation of *King Lear* is very important for many reasons. Firstly, he expands the idea that this tragedy is not suited for the stage, arguing that *King Lear* is inferior to Shakespeare's other major tragedies, when regarded as drama. However, he considers it as the best product of Shakespeare's imagination. A second important aspect is that he is one of the first to suggest that Lear dies of joy, not of despair, under the delusion

²⁶² George Brandes. "King Lear: The tragedy of a World-Catastrophe." *William Shakespeare* (Translated by William Aecher, 1920), pp. 454-60.

²⁶³ A. C. Bradley. "Lecture VII: *King Lear*" and "Lecture VIII: *King Lear*." *Shakespearean Tragedy: Lectures on Hamlet, Othello, King Lear, Macbeth*, (London: Macmillan, 1905), pp. 243-79, 280-330.

that Cordelia lives. She has come to represent the vision of the indestructible soul. Thirdly, Bradley's reading of *King Lear* emphasises the theme of suffering because its redemptive quality is central to the tragedy. Bradley's interpretation based on theological implications set the stage for the Christian interpretation of later critics.

L.N. Tolstoy's assessment of *King Lear* has been considered the most negative one. He²⁶⁴ maintains that the tragedy fails to satisfy the most elementary demands of art because it is unnatural in its characterisation, motivation and sequence of events. He finds the language elaborate and absurd, and he criticises Shakespeare for his lack of realism and the absence of probability or verisimilitude in his drama.

Following a psychoanalytical criticism, Sigmund Freud²⁶⁵ interprets Lear's renunciation of Cordelia as his refusal to make peace and to accept death. He discusses the casket of the three daughters and their significance in both mythical and psychological terms. Freud sees in Lear's three daughters a representation of the Morai, the three fates of Greek myth, the third goddess being Atropos, the Goddess of Death. According to him, in rejecting Cordelia, Lear rejects Death. Cordelia's reluctance to speak is associated with dumbness that psychoanalysts interpret as a representation of death.

²⁶⁴ Leo Nikolayevich Tolstoy. "Shakespeare and the Drama." *Shakespeare in Europe* (1906). Ed. Oswald LeWinter (Translated by V. Tchertkoff and I.F.M. New York: The World Publishing Company, 1963), pp. 224-85.

²⁶⁵ Sigmund Freud. "The Theme of the Three Caskets." *Papers: Papers on Metapsychology* (1913), Vol. 4. (Translated by C.J.M. Hubback, 1925. London: Hogarth Press and the Institute of Psychoanalysis, 1956), pp. 244-56.

S.A. Brooke²⁶⁶ calls *King Lear* the darkest play of Shakespeare's canon, and he defines its ideology as reflecting a hopeless, savage world in which there are neither gods nor justice, and human beings function according to the most primitive principles of behaviour. Schucking²⁶⁷ presents one of the more unusual twentieth century readings of *King Lear*, opposing the traditional idea that Lear progresses towards a fuller understanding of human existence suggesting that the drama actually demonstrates the king's decay, both physically and mentally, as a result of his contact with the cruelty of the world.

The 1930s were a period of enormous productivity in Lear criticism. G. Wilson Knight²⁶⁸ is one of the most influential Shakespearean critics of the twentieth century because he adds a new interpretative approach to Shakespeare's work. He contributes to the pessimistic interpretations of *King Lear* with his analysis of the grotesque humour inherent in Lear's experience. He maintains that Shakespeare's play is based on the incongruous and the fantastic. He defines the death of Cordelia as the most hideous and degrading joke of destiny. However, he defends the play against the charge of being unnatural by stressing its symbolic, allegorical and poetic qualities.

²⁶⁶ Stopford A. Brooke, "*King Lear*." *Ten More Plays of Shakespeare* (London: Archibald Constable and Company Ltd., 1913), pp. 197-224.

²⁶⁷ Levin L. Shucking. "Character and Action." *Character Problems in Shakespeare's Plays: A Guide to the Better Understanding of the Dramatist* (Gloucester: Peter Smith, 1959), pp. 111-202.

²⁶⁸ Wilson G. Knight. "*King Lear* and the Comedy of the Grotesque." *The Wheel of Fire: Interpretations of Shakespearean Tragedy* (London: Methuen, 1949), pp. 160-76.

Enid Welsford²⁶⁹ examines the element of folly and the role of the Fool and she sees the Fool, along with such other fools such as Lear, Cordelia, Kent and Edgar, as symbols of that attitude towards life, which stress love and self-sacrifice over wisdom and personal well-being.

As I explained in chapter IV, C. Spurgeon criticism is concerned with the imagery of the play.²⁷⁰ R. B. Heilman expands Spurgeon's methodology and publishes one of the most extensive studies of the imagery in *King Lear*. He divides the play into a series of image patterns, or clusters, which he claims interact to define the structure of the drama. Heilman concludes, "*King Lear* affirms the existence of order and justice in a world apparently given over to chaos, but in order to perceive this underlying reality, we must abandon the empirical, modern-world view in favour of the folly of faith and love embodied in the characters of the Fool, Cordelia, Kent, and Edgar."²⁷¹

Theodore Spencer examines the traditional religious, moral, and social doctrines formed Elizabethan literature. His most important work²⁷² explores Shakespeare's dramatic technique and attempts to explain how Shakespeare resolves the tension between the forces of order and chaos. Spencer adopts a historical approach to *King Lear* arguing the play is a terrible picture of the chaos

²⁶⁹ Enid Welsford. "The Court-Fool in Elizabethan Drama." *The Fool: His Social and Literary History* 1935 (New York: Farrar & Rinehart, 1936), pp. 243-70.

²⁷⁰ Caroline F.E. Spurgeon. "Leading Motives in the Tragedies." *Shakespeare's Imagery and What it Tells us* (Cambridge: Cambridge University Press, 1935), pp. 309-56. See chapter IV.

²⁷¹ Robert Heilman. "Image and Structure in *King Lear*." *This Great Stage* (Baton Rouge: Louisiana State University Press, 1948), p. 339.

²⁷² Theodore Spencer. "*Othello* and *King Lear*" in *Shakespeare and the Nature of Man* (London: Macmillan, 1942), pp. 122-52.

that results from the disruption of the hierarchical order so fundamental to Elizabethan thought and life.

However, E. Muir²⁷³ suggests another historical interpretation as Shakespeare dramatises the conflict between medieval morality and Renaissance individualism. He sees these opposing attitudes in conflict: the medieval order represented by Lear, Edgar, Kent and Cordelia, and the Machiavellian individualism reflected in the characters of Edmund, Goneril and Regan.

C. Leech contends that “*King Lear* helps us to accept the play’s picture of life because it confirms our most private judgement, our deepest awareness of human folly.”²⁷⁴ R.W. Chambers²⁷⁵ argues that the ruling principle of the play is not the malevolence of the gods inherent in Gloucester’s speech, but that human love and divine justice emerge triumphant as seen in Cordelia’s death and Lear’s response to it. Chamber’s interpretation has been influential as one of the first Christian interpretations of *King Lear*.

O.J. Campbell²⁷⁶ interprets the structure of *King Lear* as based on a combination of the medieval morality play and the precepts of stoic morality. In

²⁷³ Edwin Muir. “The Politics of *King Lear*.” *Essays on Literature and Society*, Revised edition (Cambridge: Harvard University Press, 1965), pp. 33-49.

²⁷⁴ Clifford Leech. *Shakespeare’s Tragedies and Other Studies in Seventeenth-Century Drama* (London: Chatto & Windus, 1950), p. 82.

²⁷⁵ R.W. Chambers. *King Lear* (Jackson, Son & Company, 1940), p. 52.

²⁷⁶ Oscar James Campbell. “The Salvation of Lear.” *EHL* 15 (1948), pp. 93-109.

this case, Lear represents the stoic image of the “unwise man” and becomes the Christian soul willing to sacrifice and suffer for the sake of selfless love.

Therefore, up until the first half of the twentieth century, the dominating trends in the criticism in *King Lear* are focused on the Christian paradigm with social, political and ethical implications. Discussions about suffering, sacrifice, Cordelia and Lear’s death and redemption are considered the most important issues for these critics.

V.IV. NEW APPROACHES TO KING LEAR

The controversy over the exact meaning of *King Lear*, whether it presents a pessimistic or an optimistic vision of human existence has continued throughout the twentieth century to the present day. However, a number of critics have sought to synthesise the approaches and discover a more unified interpretation of the play since the 1950s.

Arthur Sewell interprets its fundamental ideology as neither pagan nor Christian, but a world where “characters are imagined not only as members of each other but also as members of a *nature*, which is active both within themselves and throughout the universe.”²⁷⁷ He maintains that though the play is infused with Renaissance Christian doctrine the deaths of Lear and Cordelia do

²⁷⁷ Arthur Sewell. “Tragedy and the Kingdom of Ends.” *Character and Society in Shakespeare* (Oxford: Clarendon Press, 1951), p 117.

not reflect the victory of good or evil but the movement of the universe to restore order.

John Holloway²⁷⁸ compares the drama to the story of Job, and he claims that the action of the play is not resolved in the affirmation of the principle of love, but lies in the protagonists' refusal to hide the suffering and pain of life. He considers that certain "forces of life" guarantee that the natural order will be re-established and that individuals will return to their proper relationships with each other. Following him, *King Lear* presents a pattern of ritual sacrifice since Lear represents a figure that is isolated and destroyed.

According to Maynard Mack,²⁷⁹ critics have been fond of seeing a morality structure in *King Lear* resembling an older form of drama still popular in Shakespeare's childhood. But most critics now agree that *King Lear* is not a Christian tragedy. To Mack Shakespeare's primary concern in *King Lear* is the unpredictable consequences of every human act and thus the ultimate uncertainty of human fate. The play depicts Shakespeare's belief that existence itself is tragic, and it is tragic because existence is inseparable from involvement, which guarantees joy as well as pain. He writes of Lear at the end of the play

The man before us...who sweeps Kent aside, rakes all who have helped him with grapeshot...exults in the revenge he has exalted for Cordelia's death, and dies self-deceived in the thought she still lives-this man is one of the most profoundly human figures ever created in a play; but he is

²⁷⁸ John Holloway. "King Lear." *The Story of the Night: Studies in Shakespeare's Major Tragedies* (London: Routledge & Kegan Paul, 1961), pp. 75-98.

²⁷⁹ Maynard Mack. "Action and World." *King Lear in Our Time* (Berkeley: University of California Press, 1965), pp. 81-117.

not, certainly, the Platonic ideal laid up in heaven, or in critical schemes, of regenerate man.²⁸⁰

Mack interprets Cordelia's death, as the final experience the king must suffer in order to complete his education. He rejects the traditional interpretations of the final catastrophe of *King Lear*, claiming that the play supports neither the pessimistic nor the Christian transcendent reading but simply depicts the joy as well as the suffering necessary to existence.

Phyllis Rackin²⁸¹ interprets Lear's final vision as a creative "delusion," similar to Gloucester's delusion in the scene at Dover Cliffs. She regards Lear's delusion as a triumphant "act of faith." She claims that in presenting the play's resolution as a deception Shakespeare anticipates his audience's reluctance to accept either the optimistic or the pessimistic ending. Rackin's study reflects a trend among many contemporary critics to both synthesise the optimistic and nihilistic interpretations of *King Lear*.

Other critics explain the uncertainty of the play's conclusion, and emphasise the limitations of both the Christian or nihilistic interpretations of the drama.

²⁸⁰ Maynard Mack. "The Jacobean Shakespeare: Some Observations on the Construction of the Tragedies." *Jacobean Theatre*. Eds. J.R. Brown and B. Harris (New York: Capricorn Books, 1967), p. 38.

²⁸¹ Phyllis Rackin. "Delusion as Resolution in *King Lear*." *Shakespeare Quarterly* 21 (1970), pp. 29-34.

For D.G. James²⁸² the fundamental truth *King Lear* reveals to us is the recognition of the capacity of mankind to create enduring values in the face of extreme sorrow and suffering. James perceives evil as the dynamic force in the play, that which destroys the virtuous and good, but which destroys itself as well. According to him, Cordelia and Lear achieve a stoic acceptance of events.

Barbara Everett²⁸³ opposes the Christian interpretation of *King Lear* and argues that despite the numerous events in the play that can easily be interpreted according to a Christian paradigm, it is more appropriate to view the action as evidence of a great individual who transforms suffering into something vital and strong. For Everett the play stresses an opposition between the world and the self, but also shows the relationship between the two.

Many critics of the 1950s and 1960s continued to support certain aspects of these interpretations. L.C. Knights²⁸⁴ argues that *King Lear* marks a moment of great importance in the civilisation to which it belongs, and proceeds with a short consideration of the way in which the connotations of the word *nature* went through a radical shift at the time when the play was written. He criticises the traditional emphasis on character. He argues that the king's redemption does not cease with his hopeless vision of existence. For Knights those critics who see the

²⁸² D.G. James. *The Dream of Learning: The Advancement of Learning, Hamlet, and King Lear* (Oxford: Clarendon Press, 1951), pp. 99-126.

²⁸³ Barbara Everett. "The New *King Lear*." *Critical Quarterly* 2 (1960), pp. 325-39.

²⁸⁴ L.C. Knights. "*King Lear*." *Some Shakespearean Themes* (Stanford: Stanford University Press, 1959), pp. 84-119.

play as pessimistic fail to recognise what he calls “the inclusive vision of the whole” that makes *King Lear* an affirmation in spite of everything.

John Danby considers *King Lear* a significant place in the history of ideas and of social change. He contends that the “good characters in the play see *nature* as benignant and ordered while the bad characters see it as Machiavelli had done.” For Danby “the action becomes a struggle between the Middle Ages and the Renaissance, between two forms of society: Edmund’s is the society of the *new man* and the *new age*, and Lear’s society is the feudal state in decomposition.”²⁸⁵

Robert West²⁸⁶ offers a more positive interpretation of Lear’s experience of spiritual love, through the figure of Cordelia. According to him, Lear’s devotion to his youngest daughter guarantees that he dies in a universe not grotesque or without purpose but one filled with potential meaning.

In the 1960s the Christian paradigm that had governed criticism of the play for most of the century, was displaced by two new critical positions: on the one hand, humanist views of the tragedy as vindicating the value of love; on the other hand, conceptions of Lear as Shakespeare’s *Endgame*, a vision of existence as a brutal, pointless joke.

²⁸⁵ John Danby. *Shakespeare’s Doctrine of Nature: A Study of King Lear* (London: Faber & Faber, 1949), p. 138.

²⁸⁶ Robert West. “The Christianness of *Othello* & *King Lear*.” *Shakespeare and the Outer Mystery* (Lexington: University of Kentucky Press, 1960), pp. 127-66.

Jan Kott represents one of the most extreme of the pessimistic or nihilistic readings of *King Lear*. He argues that Shakespeare's play is not a tragedy of the traditional type, the tragedy of the absolute, but the tragedy of the grotesque as Wilson Knight called thirty years ago. Kott reacts to Bradley's influential interpretation arguing that Shakespeare's treatment of *King Lear* can be seen for the first time as "immediate, modern and contemporary,"²⁸⁷ and his vision changes the direction of Shakespearean criticism reaching a profound effect in the theatre, particularly in the British director Peter Brook. He argues that in Shakespeare's play there is neither Christian heaven, nor the heaven predicted and believed in by humanists. In *King Lear*, both the medieval and the Renaissance orders of established values disintegrate. Following him, "the opening of *King Lear* compels the producer to make an absurd choice between a fairy tale and a Celtic mystery. By being reduced to a fable or to archaeology, *King Lear* had always been deprived of both its great seriousness and its great buffo tone."²⁸⁸ "The characters appeal to the pagan gods, but the gods remain utterly silent. Nothing answers to human questions but human voices; nothing breeds about the heart but human desires; nothing inspires awe or terror but human suffering and human depravity."²⁸⁹

²⁸⁷ Jan Kott. *Shakespeare Our Contemporary*. Second edition. (Translated by Boleslaw Taborski. London: Methuen, 1967), p. 56.

²⁸⁸ *Ibid.*, p. 296.

²⁸⁹ Quoted in Stephen Greenblatt. "Shakespeare and the Exorcists." *Shakespeare and the Question of Theory*. Eds. Patricia Parker and Geoffrey Hartman (New York and London: Methuen, 1985), p. 177.

Other critics emphasise the question of the structure and meaning of the first scene, the role of Shakespeare's imagery in the play, the design and purpose of the poet's language, and the relation of the scene at Dover Cliffs to the rest of the drama.

W. Frost²⁹⁰ claims that Shakespeare designed the opening scene of *King Lear* as ceremonial ritual rather than realistic exposition. He suggests that we approach the scene as a highly formalised type of art that contributes much to the tone and meaning of the remainder of the play. Similarly, J. Reibetanz²⁹¹ comments on the structure of the opening scene, and he disagrees with Bradley that the scene is faulty because of its improbability. He argues that the first scene operates on an archetypal rather than a naturalistic level.

W. Clemen and S. Burckhardt continue the exploration of the imagery in *King Lear*. Clemen²⁹² focuses on the images that help establish the characters and universalise their experiences, and S. Burckhardt²⁹³ focuses on the concept of nothing by Cordelia and Edmund in the first two scenes of *King Lear* that demonstrate their respective attitudes toward reality.

There have been attempts to explore the capacity of language to communicate extreme depths of human feeling through the figure of the king.

²⁹⁰ William Frost. "Shakespeare's Rituals and the Opening of *King Lear*." *The Hudson Review* 10 (1957-58), pp. 577-85.

²⁹¹ John Reibetanz. "Gateway to the Lear' World." *The Lear' World: A Study of King Lear in Its Dramatic Context* (Toronto: University of Toronto Press, 1977), pp. 11-32.

²⁹² See chapter IV, Wolfgang Clemen. "*King Lear*." *The Development of Shakespeare's Imagery*, 2nd edition (London: Methuen, 1977), pp. 133-53.

²⁹³ Sigurd Burckhardt. "*King Lear*: The Quality of Nothing." *Shakespearean Meanings* (Princeton: Princeton University Press, 1968), pp. 237-59.

Winifred Nowotny²⁹⁴ offers a discussion of Shakespeare's linguistic technique in *King Lear*, claiming that unlike the protagonists of the other tragedies, Lear's language achieves its effect not through poetic intensification. With Richard Fly²⁹⁵ regards Shakespeare's central concern in *King Lear* as the presentation of moments of extreme suffering and horror that expose the limitations of language. He considers that the breakdown of language is only a step in the chaos and disintegration that Shakespeare depicts in the play.

During the last years of the 1970s, critics demonstrate the variety and contradictory nature of Lear criticism in the twentieth century. Bernard McElroy and René E. Fortin continue the examination into the reasons for the destruction of Lear and Cordelia, as well as perpetuating the controversy over the viability of either the optimistic or the pessimistic interpretations of the play.

McElroy²⁹⁶ argues that both the optimistic and pessimistic interpretations of *King Lear* fail to explain the exact nature of the play's ending. He suggests that Shakespeare includes the potential for both readings within the structure of his drama.

²⁹⁴ Winifred M.T. Nowotny. "Some Aspects of the Style of *King Lear*." *Shakespeare Survey* 13, (1960), pp. 49-57.

²⁹⁵ Richard D. Fly. "Revelations of Darkness: The Language of Silence in *King Lear*." *Bucknell Review* 20 (1972), pp. 73-92.

²⁹⁶ McElroy Bernard. "*King Lear*: The Tempest in the Mind." *Shakespeare's Mature Tragedies* (Princeton: Princeton University Press, 1973), pp. 145-205.

Fortin²⁹⁷ adds that the current attacks on the Christian interpretation of Lear are misleading in that the critics who make these accusations fail to possess a proper understanding of the Christian religion. He explains that specific Christian concepts are clearly present in the play and support a Christian reading.

Ronald F. Miller²⁹⁸ analyses the combination of comic and tragic elements in *King Lear*, considering the drama an anti-comedy or anti-pastoral romance because of its dependence on techniques from these genres. He supports his hypothesis focusing on the play's improbabilities, such as the lack of inevitability in its conclusion, the double plot, the use of the Fool, the lack of motivation for the characters, and the death of Cordelia.

Melvin Seiden²⁹⁹ explores the character of the Fool identifying him as the figure who intensifies the destructive and paradoxical nature of existence, since he is a "pure" character to the extent that he lacks all accidents of birth, family, and education, and the individual and social experience that contribute to moral purpose

In the 1980s, the play has been discussed by many critics, for whom the meaning of Lear was inseparable from questions of gender, power and the

²⁹⁷ René E. Fortin. "Hermeneutical Circularity and Christian Interpretations of *King Lear*." *Shakespeare Studies: An Annual Gathering of Research, Criticism and Reviews* 12 (1979), pp. 113-25.

²⁹⁸ Ronald F. Miller. "*King Lear* and the Comic Form." *Genre* 8 (1975), pp. 1-25.

²⁹⁹ Melvin Seiden. "The Fool and Edmund: Kin and Kind." *Studies in English Literature* 19 (1979), pp. 197-214.

unconscious. The play sustains oppressive structures of power and perception in its world and our own. However, we have a new wave of Shakespearean criticism that attracts the antipathy of more traditional scholars. Thus, *King Lear* is now colonised by poststructuralist, feminist, new historicist, cultural-materialist and psychoanalytic criticism, and within each of these approaches, different tendencies can be discerned. They have contributed to a redefinition of the nature and status of *King Lear*, in what they see as a process of liberation from static notions as the truth, autonomy and coherence of the play, into a recognition of contradictions in it, of possible meanings, indefiniteness, and the clash of ideological stances.

In “The Avoidance of Love: A Reading of *King Lear*” Stanley Cavell approaches a psychological implication of Lear’s action. He argues that “Lear does not really want love but tries to avoid it; he encourages and rewards flattery instead”.³⁰⁰ Cavell’s hypothesis is that Lear fears exposure, self-revelation, and what motivates Lear’s behaviour in the first scene is his sense of shame. He also analyses Gloucester’s parallel plot, and like Lear, Gloucester is motivated by shame, as the opening dialogue with Kent demonstrates. However, he is ashamed of the wrong thing: his refusal to acknowledge Edmund as a son or a person, with his feelings of illegitimacy and being cast out.”³⁰¹ According to Cavell, “Lear is not experiencing reconciliation with a daughter, but a partnership

³⁰⁰ Stanley Cavell. “The Avoidance of Love.” *Disowning Knowledge in Six Plays of Shakespeare* (Cambridge: Cambridge University Press, 1987), p. 62.

³⁰¹ *Ibid.*, p. 48.

in a mystic marriage. In speaking of their sacrifice, Lear connects love and death in his mind, or death as payment for granting love.”³⁰²

A. Pauncz develops what he refers to as the “Lear Complex.” He defines this an attempt to account for the specific erotic attachment of the father for his daughter. Pauncz says that the key to understand Lear’s tragedy is in the first scene: “Lear not only loves his daughters, he is also in love with them, especially with the youngest one.” The division of his land is therefore not because of age, but a kind of “love-suit” for their favour; and when he is rejected, he reacts as “any temperamental, fiery, imperious suitor” ³⁰³ would have done in those circumstances.

Many years later, Mark J. Blechner also considers the problem of incest in an article called “*King Lear, King Leir, and Incest Wishes.*”³⁰⁴ Like Pauncz, he focuses on the first scene and the many questions it raises concerning the love contest. He claims that “all the contradictions and unanswered questions suggest an unstated and, in today’s psychoanalytical language, unconscious motivation.”³⁰⁵

Recent Shakespearean criticism has seen the rise of cultural materialism and new historicism. These critics are confident that the play exists and that it

³⁰² Ibid., p. 70.

³⁰³ Arpad Pauncz. “Psychopathology of Shakespeare’s *King Lear.*” *American Imago* 9 (1952), pp. 57.

³⁰⁴ Mark J. Blechner. “*King Lear, King Leir and Incest Wishes.*” *American Imago* 45 (1988), pp. 309-25.

³⁰⁵ Ibid., p. 312.

contains not only a determinate significance, but also a definable political purpose. They attempt to escape from the ahistorical and atheoretical perspective of traditional or liberal criticism, rejecting the traditional primacy and isolation of the literary text. Both New Historicists and Cultural Materialists share similar approaches. They tend to present the neglected and discounted aspects of society. According to Hugh Grady, “the result is an emphatic redrawing of what used to be termed the *Elizabethan World Picture*. This ceases to be the organic and unified age and becomes an age of cruelty, imprisonment, torture.”³⁰⁶ As a result, the Elizabethan theatre appears to function as an instrument of direct political containment, sanctioned for that purpose by the establishment.

The new historicists have attempted to forge a new relationship between history and literature, so that literature no longer enjoys its privileged position. They renegotiate the distinction between foreground and background, that is, they read literary texts in a different relation to the other material illustrating practices of a culture. New Historicism’s own history also involves a programme of radical readjustment. It represents a reaction against the idea that literature serves as the repository of the universal values of a supposedly permanent human nature. Thus, they refuse the presuppositions of a “history of ideas,” which tends to regard literature as a static mirror of its time.

New historicism has concentrated on the power of the state and on the interrelation between that power and various cultural forms. New historicist critics

³⁰⁶ Hugh Grady. *The Modernist Shakespeare* (Oxford: Oxford University Press, 1991), p. 229.

such as Stephen Greenblatt, Louis Montrose, Annabel Patterson and Leah Marcus have investigated the points where the state power and literature converge in such genres as the court masque and the literary pastoral. Stephen Greenblatt spends a part of his essay "Shakespeare and the Exorcists"³⁰⁷ reviewing the hold that Catholic and some Protestant exorcists had on English men and women in the sixteenth century. Greenblatt concludes that Lear's cultural mission was to suspend its audience in a state of trepidation that reinforced their political docility.

Montrose has focused on "a refiguring of the socio-cultural field in which Renaissance texts were originally produced."³⁰⁸

Marcus considers the influence the saint Job's story might have had on the royal spectators. However, she infers that Shakespeare's attitude to his monarch in *King Lear* is ambiguous. However, according to Patterson, the scene "Poor naked wretches" of his realm (III.iv.28-36) sets out to speak for the victims of power, using every trick in the book to divert the censor. Patterson's brand of new historicism is the kind most congenial to cultural-materialist critics of *King Lear*, who share the new-historicist belief in transporting texts back to their time, but who are open to the possibility that works as *King Lear* can serve a progressive purpose in the present.

³⁰⁷ Stephen Greenblatt. *Shakespearean Negotiations* (Berkeley: University of California Press, 1988), pp. 94-128.

³⁰⁸ Louis Adrian Montrose. "Renaissance Literary Studies and the Subject of History." *English Literary Renaissance* 16 (1986), p. 7.

For new historicists and cultural materialists, *King Lear* is a dramatic enactment of the transition from a feudal to a capitalist culture. Victor Kiernan concludes this tragedy as “the tormented process of social change, the whirlpool at the conflux of two eras, and the impossibility of any smooth, easy progression from one to another.”³⁰⁹ For Franco Moretti³¹⁰, as for Kiernan, Lear is conceived recognising the need to move forward into the future, and as paving the way for the new order by demystifying the old. But the majority, to which David Aers, John Turner and David Margolies belong, tends to agree that the tragedy is “unable to envisage any real alternative beyond the disintegrating traditional order and the destructive individualism which emerges from it.”³¹¹

Richard Halpern, in his essay “Historica Passio: *King Lear*’s Fall into Feudalism” sets up an ideological and sociological framework capable of accounting for much of the dramatic energy released by this tragedy and for the precipitating effect of the opening scene. It also confirms absolutism as an inescapable issue for any historically informed reading of the play. Halpern, post-modern Marxist scholar, identifies “an ultimately retrograde movement in the play towards the comfort zone of feudalism.”³¹² He argues that while many historical readings of Lear equate the collapse of the play’s social order with the collapse of

³⁰⁹ Victor Kiernan. “*King Lear* (1605-06).” *Eight Tragedies of Shakespeare: A Marxist Study* (London and New York: Verso, 1996), p. 108.

³¹⁰ Franco Moretti. “The Great Eclipse: Tragic Form as the Consecration of Sovereignty.” *Signs Taken for Wonders: Essays in the Sociology of Literary Forms* (London: Verso, 1983), pp. 42-82.

³¹¹ David Aers, Bob Hodge and Gunther Kress. *Literature, Language and Society in England 1580-1680* (Totowa: Barnes & Noble, 1981), pp. 98-99.

³¹² Richard Louis Halpern. “Historica Passio: *King Lear*’s Fall into Feudalism.” *The Poetics of Primitive Accumulation: English Renaissance Culture and the Genealogy of Capital* (Ithaca and London: Cornell University Press, 1991), p. 247.

feudalism, the play “collapses back into feudalism,” stripped of all consumption-signs but ruled by a newly remilitarized aristocracy.”³¹³ According to him, the play is “a fantastic but nonetheless coherent account of the transition from capitalism to feudalism.”³¹⁴ The beginning of *Lear* presents absolutism in a pure form, depicting a “world in which royal will is restrained neither by Parliament nor by God and thus relies on nothing but its own faculties of prudence-faculties that fail in the opening scene.”³¹⁵ Halpern and other materialist critics are obviously right to stress the need to look through or beyond the dramatic persons in order to discern the transpersonal or historical processes informing them.

David Aers and Gunther Kress argue that in *Lear*, Shakespeare was unable “to imagine any real alternative beyond the disintegrating traditional order and the utterly destructive individualism which emerges from it.”³¹⁶

Margreta de Grazia’s argument is that *Lear* is not just an artefact of the feudal era, but anti-Early Modern text, in which “the ideology of superfluous things holds the status quo in place by locking identity into property, the subject into the object.”³¹⁷

³¹³ Ibid., p. 242 and p. 247.

³¹⁴ Ibid., p. 247.

³¹⁵ Ibid., p. 228.

³¹⁶ David Aers and Gunther Kress. “The Language of Social Order: Individual, Society, and Historical Process in *King Lear*.” *Literature, Language and Society in England, 1580-1680*. Eds. David Aers, Bob Hodge and Gunther Kress. (Totowa: Barnes and Noble, 1981), pp. 98-99.

³¹⁷ Margreta de Grazia. “The Ideology of Superfluous Things: *King Lear* as a Period Piece.” *Subject and Object in Renaissance Culture*. Eds. Margreta De Grazia, Maureen Quilligan and Peter Sallibrass (Cambridge: Cambridge University Press, 1996), p. 31.

Leonard Tennenhouse construes the play as a strategy of the stage calculated to mystify, and sustain the authority of the Jacobean State. Tennenhouse affirms that the original function of *King Lear* was the exemplary torture of a royal miscreant, who has violated the taboos that safeguard the mystique of sovereignty.³¹⁸

The central distinction between new historicism and cultural materialism resides in the view they take of the Elizabethan project of social and political issues, and the role played in it by the drama and the public theatre. There are also differences of emphasis and approach as well as national differences, since cultural materialism has developed in Britain and is dominated by British critics, while new historicism has developed in North America and is dominated by American critics.

Generally speaking, new historicists tend to see Shakespeare's plays as reinforcing the dominant order, whereas cultural materialists tend to interrogate them "to the point of subversion."³¹⁹ Cultural materialism can be described as a cultural analysis that is associated with a Marxist perspective. Both cultural materialists and new historicists have analysed the institution of the theatre itself as a form of representation within a specific context of ideological and political forces.

³¹⁸ Leonard Tennenhouse. *Power on Display: The Politics of Shakespeare's Genres* (New York and London: Methuen, 1986), pp. 134-142.

³¹⁹ Terence Hawkes. *William Shakespeare: King Lear* (Plymouth: Northcote House, 1995), p. 15.

Among the cultural materialist criticism, Terry Eagleton³²⁰ is one of the most prominent advocates. He treats *King Lear* briefly. After an analysis of the use of language, Eagleton moves to a discussion of other kinds of excess in the play. According to him, “while it is natural for human beings to transcend their own limits, this creative tendency to exceed oneself is also the source of destructiveness, a paradox that *King Lear* explores.”³²¹

Jonathan Dollimore, John Drakakis and Alan Sinfield and others³²² whose works appear in *Political Shakespeare* aim to relate literary texts to non-literary phenomena of an economic, social and political nature, such as enclosures and rural poverty, the oppression of women in the state and the family, and class conflict.

Dollimore breaks not only with previous Christian and with existentialist approaches to the play, but also with marxist readings that contain an attachment to humanist sentiments. *King Lear* is, following Dollimore, “a play about power, property and inheritance, which rejects the notion of the noble tragic victim redeemed by death as an essentialist mystification.” It offers a “decentring of the tragic subject whose consciousness is revealed as the construction of the material conditions that governs his plight.”³²³

³²⁰ See Terry Eagleton. *William Shakespeare* (Oxford: Blackwell, 1986).

³²¹ Ibid., p. 88.

³²² Jonathan Dollimore and Alan Sinfield, Eds. *Political Shakespeare: New Essays in Cultural Materialism* (Manchester: Manchester University Press, 1985).

³²³ Jonathan Dollimore. *Radical Tragedy: Religion, Ideology and Power in the Drama of Shakespeare and his Contemporaries* (Brighton: Harvester Press, 1984), pp. 197 and 202.

In the shadow of Dollimore, Francis Barker detects connections in the play between property and personality. But unlike Dollimore, who sees *King Lear* as a Brechtian radical tragedy, Barker finds that “Lear ends in textual and discursive compromise, stranded between its radical and its reactionary impulses.”³²⁴

In his chapter “Using History” in *William Shakespeare: King Lear*, Terence Hawkes examines Shakespeare’s works through a cultural, sociological and political perspective. He is one of the leading figures in modern theoretical studies of literature. He discusses their similarities and contrasts, which tend to use history primarily as the background for works of literature. Related to *King Lear* he states that

There is no final play itself to which we can turn, when all the different readings of it are done. There is no original text...That is, there is no ideal King Lear. What does exist is a material object on which we can and do operate in order to produce a range of meanings in aspects of which or society from time to time choose to invest.³²⁵

According to him, we are not far from being the authors of the play since we give the meaning to *King Lear*. We generalise about societies that might begin to explain why a *King Lear* in the eighteenth century is something very different from a *King Lear* in the twentieth century.

³²⁴ Francis Barker. *The Culture of Violence: Essays on Tragedy and History* (Manchester and Chicago: Manchester University Press, 1993), p. 31.

³²⁵ Terence Hawkes. *William Shakespeare: King Lear* (Plymouth: Northcote House, 1995), p. 61.

Richard Wilson resurrects the old-historicist analogy between Lear's story and the real-life case of Brian Annesley in an attempt to prove that the play revolves round "the tragic cultural implications of testamentary power."³²⁶

Cultural materialists and new historicists have tended to polarize around the politics imputed to the text, and feminist readings have tended to divide into those who think the tragedy reveals a patriarchal topic, and those who maintain that it provides a critique of misogynistic masculinity.

Besides, gender criticism, or what formerly was called feminist criticism, arose in the United States partly out of the civil rights movements of the 1950s and 1960s. The practitioners of gender criticism are not usually psychoanalysts themselves, but many are well informed about whether or not they take a specifically designated psychoanalytical approach to their subject. Much of gender criticism is directed against patriarchal structures in literature as in "life-male" domination of the female. Recent critics have shown that in the period when Shakespeare wrote *King Lear*, the situation was more complicated than a simple, reductionist view of patriarchy makes it appear. In one of the first anthologies of feminist criticism, the *Woman's Part*³²⁷, the editor begins by attempting to define their subject. Feminist criticism pays acute attention to the woman's part in literature. It examines both men and women and the social

³²⁶ Wilson, Richard. *Will Power: Essays on Shakespearean Authority* (Hemel Hempstead: Harvester Wheatsheaf, 1993), p. 230.

³²⁷ Carolyn Ruth Swift Lenz, Gayle Greene and Carol Thomas Neely, Eds. *The Woman's Part: Feminist Criticism of Shakespeare* (Urbana: University of Illinois Press, 1980).

structures that shape them. The feminist approach denies the timelessness and universality of *King Lear* and puts it back into a specific historical context.

Kate McLuskie is one of the first critics to examine *King Lear* in terms of what it tells us about Shakespeare's, and our own, views on gender differences. Her essay, "The Patriarchal Bard: Feminist Criticism and Shakespeare: *King Lear* and *Measure for Measure*," has become a classic among feminist approaches to *King Lear*, as well as a primary locus for feminist criticism in general. She sees the play as a defence of patriarchy, the major form of Renaissance political and domestic subjugation of woman. Her condemnation of the play's sexual politics is the prelude to an attempt to read Lear against its historical grain to radicalise its modern impact, giving us "the pleasure of understanding in place of the pleasure of emotional identification."³²⁸ She argues that *King Lear* presents a connection between sexual insubordination and anarchy, and the connection is given a misogynist emphasis. The action of the play depends on an equation between human nature and male power. The representation of patriarchal misogyny is most obvious in the treatment of Goneril and Regan. The narrative, language and dramatic organisation all define the sisters' resistance to their father in terms of their gender, sexuality and position within the family. "The generalised vision of chaos is present in gendered terms in which patriarchy, the institution of male power in the family and the State, is seen as the only form of social organisation

³²⁸ Kathleen McLuskie. "The Patriarchal Bard: Feminist Criticism and Shakespeare: *King Lear* and *Measure for Measure*." *Political Shakespeare: New Essays in Cultural Materialism*. Eds. Jonathan Dollimore and Alan Sinfield, 2nd edn (Manchester: Manchester University Press, 1994), p. 99.

strong enough to hold chaos at bay.”³²⁹ Kathleen McLuskie concludes in the misogyny of *King Lear* that “both the play and its hero are constructed out of an ascetic tradition which presents women as the source of the primal sin of lust, combining with concerns about the threat to the family posed by female insubordination.”³³⁰

According to Germaine Greer³³¹, the play has two trends: one is the trend of optimism, the belief that there is providence in the fall of a great man as in the fall of a sparrow; the other, the trend of rage against the dying of the light. She thinks that *King Lear*

is a play in which Shakespeare shows us a stripped-down version of his mental landscape, free of decorative accretions, narrative encumbrances, and the formal demands of symmetry. *King Lear* is the apotheosis of a theme, which runs right through the Shakespearian canon, but is never given its full importance, because low-life characters are considered to be of secondary importance.³³²

Two feminist essays on *King Lear* are “The Absent Mother in *King Lear*”³³³ by Coppélia Kahn and “Suffocating Mothers: Fantasies of Maternal Origin in Shakespeare’s Plays, *Hamlet* to *The Tempest*” by Janet Adelman.³³⁴ In the first one, Kahn offers a very modern response to Shakespeare’s treatment of the female and the feminine in *King Lear*. Her theories about the effect of the “absent

³²⁹ Ibid., p. 102.

³³⁰ Ibid., p. 106.

³³¹ Germaine Greer. *Shakespeare* (Oxford: Oxford University press, 1986), p. 88.

³³² Ibid., p.100.

³³³ Coppélia Kahn. “The Absent Mother in *King Lear*.” *Rewriting the Renaissance: The Discourse of Sexual Difference in Early Modern Europe*. Eds. Margaret W. Ferguson, Maureen Quilligan and Nancy J. Vickers (Chicago: University of Chicago Press, 1986).

³³⁴ Janet Adelman. *Suffocating Mothers: Fantasies of Maternal Origin in Shakespeare’s Plays, Hamlet’ to ‘The Tempest’* (London & New York: Routledge, 1992).

mother” in *King Lear* have been used by numerous critics to examine many of Shakespeare’s other plays. According to her, the fact that there is no literal mother in this tragedy supposes, “the play articulates a patriarchal conception of the family in which children owe their existence to their fathers alone; the mother’s role in procreation is eclipsed by the father’s, who is used to affirm male prerogative and male power.”³³⁵ The aristocratic patriarchal families headed by Gloucester and Lear have no mothers. The only source of love, power and authority is the father. But what the play depicts is the failure of the father’s power to command love in a patriarchal world. When Lear begins to feel the loss of Cordelia, to be wounded by her sisters, and to recognise his own vulnerability, he calls his state of mind “hysteria,” which Coppélia interprets as his repressed identification with the mother. “Women and the needs are supposed to stay denigrated, silenced, denied.” Her criticism depicts “the *tragedy of masculinity*, dramatising the cost of representing the vulnerability, dependency and capacity for feeling which are called *feminine*.”³³⁶

The second feminist essay is a seductive masculine fantasy in which that impulse is exterminated. However, Adelman refuses to gender as exclusively male a mother by which women are just as afflicted as men do.

Lynda E. Boose in her essay “The Father of the Bride”³³⁷ begins by

³³⁵ Ibid., p. 35.

³³⁶ Ibid., p. 36.

³³⁷ Lynda E. Boose. “The Father of the Bride.” *PMLA* 97 (1982). Adapted and reprinted in *Shakespeare’s Middle Tragedies*. Ed. David Young (Englewood Cliffs: Prentice Hall, 1993), pp. 207-20.

analysing the church marriage service and notes that it contains the full pattern of the rites of passage: separation, transition and reincorporation. Thus, what the church service is all about is the separation of the daughter from the father, who is the person that gives her away. "Only the father must act out, must dramatise his loss before the audience of the community. Within the ritual of circumscription, the father is compelled to give his daughter to a rival male."³³⁸ As Boose remarks, in the opening scene Lear tries to effect a substitution of paternal divestitures: he portions out his kingdom as his daughters' several dowries. In substituting his paternity, Lear violates his father role in the family ending with the death of all the fathers and all the daughters.

Feminist doubts about *King Lear* have just come up in the discussion of the excessive nature of the play's misogyny. According to them, no one who discusses the play with women or girls today can be very confident in asserting that its values are "timeless" or "universal."

Marjorie Garber hails Shakespeare as the "ghost writer of modern theory," and uses Freud's essay to expose "the repressed identification of the father of psychoanalysis with Cordelia's papa."³³⁹

At the end of the 1990s, Harold Bloom wrote, "*King Lear*, together with *Hamlet*, show an apparent infinitude that perhaps transcends the limits of literature." "Lear's torment, in particular, is central to us, almost to all of us, since

³³⁸ Ibid., p. 211.

³³⁹ Marjorie Garber. "Freud: The Theme of the Three Caskets." *Shakespeare's Ghost Writers: Literature as Uncanny Causality* (New York and London: Methuen, 1987), p. 74.

the sorrows of generational strife are necessarily universal.”³⁴⁰ Following him, *King Lear* allows us four perspectives: Lear’s own, the Fool’s, Edmund’s and Edgar’s. Lear himself is Shakespeare’s most sublime and most demanding character. Moreover, although he is beyond us in grandeur and authority, he is still an intimate figure, since he is an emblem of fatherhood itself. Edmund and Edgar are the most interesting set of brothers in Shakespeare: Edmund is the coldest character in all Shakespeare and Edgar’s personality and character exemplifies the pathos and value of filial love. The Fool is used by Shakespeare in many ways. Lear loves him and treats him as a child. He seems to be out of time, out of the play into another era, but with a final echo in Lear’s heart. For Bloom, “there is no *King Lear* in our time. Individual scale has become too diminished. Lear’s largeness is now part of his enormous value for us, but Shakespeare severely limits that largeness.”³⁴¹

R.A. Foakes,³⁴² a critic and theatre historian, outlines the ways in which literary critics and theorists since 1945 have insisted that *King Lear* replaces *Hamlet* as Shakespeare’s most important, most representative and, most contemporary work. According to Foakes’ prediction, “*King Lear* will continue to be regarded as the central achievement of Shakespeare, if only because it

³⁴⁰ Harold Bloom. *Shakespeare: The Invention of the Human* (New York: Penguin Putnam, 1999), p. 477.

³⁴¹ *Ibid.*, p. 507.

³⁴² R.A. Foakes. *Hamlet versus Lear: Cultural Politics and Shakespeare’s Art* (Cambridge: Cambridge University Press, 1993)

speaks more largely than the other tragedies to the anxieties and problems of the modern world.”³⁴³

In sum, new perspectives in *King Lear* are discussed in the second half of the twentieth century. The play is now colonised by most kinds of poststructuralist, new-historicist, cultural materialist, feminist and psychoanalytic criticism. Feminist critics like Kathleen McLuskie, Coppélia Kahn and Janet Adelman have analysed the dimension of gender, making it impossible to ignore the patriarchy and misogyny themes. Most influential new historicists and cultural materialist like Jonathan Dollimore, Leonard Tennenhouse, Annabel Patterson and Stephen Greenblatt have viewed the cultural background of the play and its complicity of the tragedy in the Elizabethan and Jacobean status quo.

V.V. KING LEAR AS DRAMA GENRE.

There are several controversies about the genre of *King Lear*. On the one hand, it has been discussed if *King Lear* is a comedy, a chronicle, a morality play or a folk tale, and on the other hand, if the play is a conventional, a pastoral or a romantic tragedy. Throughout the chapter, I will show that *King Lear* has elements that belong to all the mentioned genres.

It is a highly complex matter as each conventional dramatic form concentrates upon a single aspect of man's nature. Tragedy emphasises the nobility and pathos of man's predicament. The development of its action is

³⁴³ Ibid., p. 224.

characterised by quietness at the beginning and by chaos at the end, being the adversity the crucial matter of tragedy. Comedy, however, concentrates upon man's absurdity imitating stereotypes characters. To entertain and to make laugh are the most important intentions of the comic action. Sidney defined comedy as "an imitation of the common errors of our life, which he represented in the most ridiculous and scornful sort that may be."³⁴⁴

The chronicle deals with the deeds and historical accomplishments of man, and the morality and the miracle plays accentuate man's moral nature and religious proclivities. The functions emphasised by the dramatic types are also different: tragedy appeals to the emotions, comedy to the intellect, the morality and miracle play to the spirit, and the chronicle to man's sense of accomplishment. According to Maurice Valency:

comedy speaks intelligibly to the intellect and it provokes discussion. In comedy, the line dividing the pathetic from the ridiculous is very thin, so that it is possible to cross the emotional frontier from tears to laughter without sanction. Tragedy however, is directed to a deeper and more primitive mental level than the faculty that seeks to make sense of things.
³⁴⁵

Shakespeare blends diverse dramatic genre, not only to portray man from an emotional or tragic perspective, but also to supply to the human condition its complementary intellectual, moral, and historical aspects.

³⁴⁴ Philip Sidney. *An Apology for Poetry*. Ed. Geoffrey Shepherd (Manchester: Manchester University Press, 1984), p. 117.

³⁴⁵ Maurice Valency. *Tragedy* (New York: Amsterdam Books, 1991), p. 1.

More than a few eminent Shakespearean scholars have discredited *King Lear* as a tragedy and have asserted instead that Shakespeare was making use of conventions proper to other dramatic genres. Oscar Campbell for instance maintains that *King Lear* is “a sublime morality play.”³⁴⁶ He notes that “the characters of this play are modelled from the stock types found in the moralities and the Latin comedies.”³⁴⁷

K.W. Salter thinks that “the morality element is strongly apparent in the play,”³⁴⁸ and Thelma N. Greenfield³⁴⁹ argues that the clothing motif in *King Lear* complies with the medieval theological tradition. Tucker Brooke³⁵⁰ comments upon the moral lessons derived from a study of the play, and Carolyn French³⁵¹ argues that *King Lear* presents a contrast of wisdom and Christian folly, a contrast treated in the medieval morality tradition.

A critic who stresses the comic element in *Lear* is Susan Snyder, who points out that “*King Lear* is full of the structures, motifs, and devices of comedy. It has a double plot and a developed Fool, and it is concerned, like comedies, with the passing of power from old to young.”³⁵² According to her, the protagonists are forced out from society into confrontations in a natural setting,

³⁴⁶Oscar James Campbell. “The Salvation of Lear.” *English Literary History* 15 (1948), p. 94.

³⁴⁷ *Ibid.*, p. 102.

³⁴⁸ K.W. Salter “Lear and the Morality Tradition.” *Notes and Queries* 199 (1954), p. 109.

³⁴⁹ Thelma Nelson Greenfield. “The Clothing Motif in *King Lear*.” *Shakespeare Quarterly* 5 (1954), pp. 281-286.

³⁵⁰ Tucker Brooke. “*King Lear* on the Stage.” *Sewanee Review* 21 (1913), pp. 88-98.

³⁵¹ Carolyn S. French. “Shakespeare’s Folly: *King Lear*.” *Shakespeare Quarterly* 10 (1959), pp. 523-29.

³⁵² Susan Snyder. *The Comic Matrix of Shakespeare’s Tragedies* (Princeton: Princeton University Press, 1979), p. 140.

and this process is accompanied by the traditional disorder of comedy. The plot disregards probability as any romantic comedy, from the love-test that sets it in motion to the triumph of disguised hero over villain. Besides, the characteristics that appeal to the world of romantic comedy function in a complex way. They are often used to intensify the immediate tragic effect, and allow for hope, based on the assumptions of comedy, in which all the confusion and pain is leading to a positive conclusion.

To make a distinction between comedy and tragedy is a hard work because it rests upon the conventions of a society. What is tragic or comic to one generation might not be so to the previous or to following generations. Therefore, one should bear in mind that a play originally intended as a tragedy might be translated into a melodrama or even a comedy. Shakespeare's modes are subject to reshaping and reconsidering by critical history, and none of the plays fits into the labels of comedy and tragedy. Consequently, the lines that separate the comic genre from the tragic are arbitrary. Neither form can exist unless there are norms and values that a society sustains and takes seriously. R. Corrigan shows us what has occurred in modern drama:

Both tragedy and comedy depend upon generally accepted standards of values. Such norms make it possible to establish those hierarchies of seriousness upon which the drama has been traditionally based. However, because in our time Nietzsche shouted, "God is dead!" there are no generally accepted values, no universally valid systems, no publicly meaningful hierarchies. Without them all experience becomes equally serious or equally ludicrous. Or, as Ionesco said, "It all comes to the same thing anyway: comic and tragic are merely two aspects of the

same situation, and I have now reached the stage when I find it hard to distinguish one from the other.³⁵³

According to William F. Martin, “in *King Lear*, Shakespeare reversed the procedure and used tragedy and comedy to produce an ironic effect.”³⁵⁴ “Ironic drama concentrates upon the finite conditions of human life and such conditions are credible and accessible to universal human experience.”³⁵⁵

The fact is that both the tragic and the comic sense of life appear only when an individual is perceived to violate the prevailing social norms. On the one hand, the comic audience feels no such anxiety or pity because its emotions are not engaged by the dilemmas of the protagonist. Since his absurdities pose no real threat to the social structure, his actions are “judged” intellectually. The comic protagonist elicits an intellectual response rather than an emotional one. Moreover, the use of the comic to build dramatic tension may have roots in drama, and Shakespeare uses the comic scenes for thematic purposes. On the other hand, the reaction of the audience in viewing tragedy is pity and fear. The audience feels pity because it recognises the excellence, the “superiority” of the protagonist, and it feels fear because it recognises also the threat posed to society’s norms and religious beliefs by such an individual. The emotions of the audience are aroused by the tragic protagonist feeling that the dilemma of the tragic protagonist is essentially the dilemma faced by all men.

³⁵³Robert W. Corrigan. *Comedy: Meaning and Form* (San Francisco: Chandler Publishing Company, 1965), p. 9.

³⁵⁴William F. Martin. *The Indissoluble Knot: King Lear as Ironic Drama* (Lanham: University Press of America, 1987), p. 45.

³⁵⁵*Ibid.*, p. 74.

And here's another whose warped looks proclaim
What store her heart is made on. Stop her there!
Arms, arms, sword, fire, corruption in the place!
False justicer, why hast thou let her scape?

(III.vi.52-55)

However, social norms are beneath the king. They are not worthy of him, but they constrain behaviour that insults his superior conceptions. Lear is beyond society's norms and even violates them. This play attempts this view of the human predicament, and achieves dramatic integrity by supplying the most comprehensive view of man that exists in our literature.

Tragedy dramatises the serious rather than the ludicrous, and although in *King Lear* the ludicrous and the serious are sometimes inseparable, the drama achieves and intensifies many tragic effects. Shakespeare is not heightening the tragic effect in *King Lear* by inserting comedy between tragic incidents, but he is pointing at an essential truth of human existence. In *King Lear* comic scenes are not added in order to heighten the tragic effect but are instead blended with the serious action. The result is consequently a dramatic effect.

Regarding to folk-tales, there are critics who think that *King Lear* is in many respects a relatively simple story, and its structure has some obvious similarities with old folk-tales "Once upon a time, there was an old man who had three daughters. Two of them despised him, but the youngest one loved him very

much. One day he decided to test their love.... and so on.”³⁵⁶This apparent simplicity is brought out also in the elements of a morality play surrounding the King.

According to Nicholas Grene, “its origins in folk-tale, its adoption into chronicle, its associations with myths of origin, gave to the story stuff of *King Lear* its complex quality.”³⁵⁷ The folk-tale shape of Lear’s story simplifies his role since his kingship is an awesome magnification of his power as father and head of family.

Besides, *King Lear* also uses history in order to teach important political lessons. The play owes many of its definitive characteristics to the time’s political obsessions. It has been argued that Lear’s initial plan of the division of the kingdom was a political scheme for attaining a balance of power. Lear resembles the “history plays” in that it derives from English chronicle histories and concerns itself with their main themes of political wisdom, the rights and duties of subjects and kings, and the accidents of fate. The action of *King Lear* in some speeches can be defined by polarities of goodness and greatness, power and authority.

We have to bear in mind that Lear’s intention is to abdicate his monarchical power to his daughters and their husbands. It may be that the division of the kingdom is regarded by the play’s first audiences as an act of folly to destabilise England’s political order. Thus, *King Lear*’s affinities to the English

³⁵⁶ Jan Johnson. “Speak What We Feel. An Introduction to *King Lear*.”: *Studies in Shakespeare: English* 366 (1999), p. 1.

³⁵⁷ Nicholas Grene. *Shakespeare’s Tragic Imagination* (Basingstoke: Macmillan, 1992), p. 149.

chronicle plays of the sixteenth century “are even more imposing since the sources from which Shakespeare drew his material are historical accounts of the life and death of *King Lear*.”³⁵⁸

King Lear also resembles many of the morality plays. It has a double opening, the subplot initiated by Edmund, who from the beginning reveals his role as villain. Taking into account that morality plays stem from the miracle plays or mystery plays, *Lear*, as a morality play completes a spiritual journey and learns one of most important lessons of life: “money cannot buy love.” The subplot reinforces the main plot and it intensifies the theme of filial ingratitude and the depravity of man. For instance, the cry of Gloucester “Give me some help! “ (III.vii.70) parallels Lear’s cry to the heavens for understanding and justice at the end of Act II. The personalities of Lear and Gloucester are transformed. Both protagonists are pushed into chaos and solitude and forced to question the rightness of things. Listening to them, we can be moved by the plight of these men that could be ours in many situations of our lives.

Oscar J. Campbell points out the similarity of *Lear* to the typical central figure in the morality traditions “*Lear* is like mankind of both the morality and homiletic tradition in that he has devoted his energies to the accumulation and worship of ephemeral possessions and to the pursuit of merely secular satisfactions.”³⁵⁹

³⁵⁸ Steven Urkowitz. *Shakespeare’s Revision of King Lear* (Princeton: Princeton University Press, 1980), pp. 91-92.

³⁵⁹ Oscar James Campbell. op. cit., p. 99.

However, the crucial function of the morality plays is to entertain audiences giving them a moral lesson, and *King Lear* doesn't pretend to give any moral lesson or solution to the drama, as we will see at the end of this chapter.

King Lear is a drama that concentrates one's interest upon the psychological dynamics of the characters. On the one hand, Lear brings tragedy upon himself when he arbitrarily banishes Kent and disinherits Cordelia for telling him the truth. On the other hand, Gloucester's tragedy, like Lear's, derives from false judgement. He misjudges Edgar guilty of treason and intending parricide follows this error in judgement. Therefore, we identify with the suffering of the protagonist, although the Lear universe also simulates the ambiguity of life itself.

"Tragedy has a long tradition. The word in English carries the symbolic meaning and connotation that it once had and still deserves to express."³⁶⁰ Now the word is used to name a very sad event or a disaster. It refers to a play dealing with a central character and leading to an unhappy or disastrous ending by accident or the result of a flawed character.

Aristotle's definition of tragedy has exerted an influence over the centuries. In the *Poetics* he defines tragedy as:

... an imitation of an action that is serious, complete and of a certain magnitude; in language embellished with each kind of artistic ornament, the several kinds being found in separate parts of the play; in the form of

³⁶⁰N. Georgopoulos. *Tragedy and Philosophy* (New York: Palgrave Macmillan, 1993), p. 189.

action, not of narrative; through pity and fear effecting the proper purgation of these emotions.³⁶¹

Plots are either simple or complex, since the actions they represent are naturally of this twofold description. "The perfect plot must have a single, and not a double issue; the change in the hero's fortunes must be not from misery to happiness, but on the contrary from happiness to misery; and the cause of it must lie not in any depravity, but in some great error on his part."³⁶² The man himself has to be either such as we have described, or better, not worse than that. Regarding to the character, it has to be a man not virtuous not just, whose misfortune, however, is brought upon him not by vice or depravity but by some error of judgement.

Aristotle taught and the English neo-classicists believed that tragedy was the fall of a great man from a high social position to a catastrophe through some kind of common human flaw. Tragic audiences are supposed to identify with the protagonist's plight, and to be moved to pity and terror at his fate. Although at the beginning of the play it is difficult to identify with Lear because of his temper and his cruel testing of his daughters. However, at the end of the play, it is easy to be moved by the suffering of Lear.

Modern scholars maintain that Aristotle did not expect any moral effect from this kind of catharsis. As Plato did, he views tragedy as a moral danger to

³⁶¹S.H. Butcher. *Aristotle's Theory of Poetry and Fine Art* (New York: Dover Publications, 1951), p. 23.

³⁶²Butcher gives further explanations about plots and characters following Aristotle's theory in chapters X and XIII of the work cited above.

the citizens of his ideal state. The classical environment of tragedy was the extraordinary and the unnatural, and the new environment of the tragedy has become the ordinary and natural. According to Isidore of Seville (6th-7th centuries A.D.), “tragedy consists of sad stories of commonwealths and kings.”³⁶³

Sydney argues that

...the high and excellent Tragedy, that openeth the greatest wounds, and showeth forth the ulcers that are covered with tissue; that maketh kings fear to be tyrants, and tyrants manifest their tyrannical humours; that, with stirring the affects of admiration and commiseration, teacheth the uncertainty of this world, and upon how weak foundations gilden roofs are builded...³⁶⁴

At the end of the 16th century, there were two main streams of literature:

1. Didactic plays that originated from church rituals and developed into “miracle,” “morality,” “mystery,” and “martyr plays.” These plays are based on scriptural or sacred story and bear out some Christian moral.

2. Imitations of the Senecan plays that have not only the five act structure, some stock characters and the commonplace “sentences,” but also Seneca’s exaggerated passion, his crude horrors and insistent sensationalism. There is no question about the justice of God: in the end the bad characters are punished while the good ones prosper. These plays of the second group were called

³⁶³J.W.H. Atkins *English Literary Criticism: The Medieval Phase* (Cambridge: Cambridge University Press, 1943), p. 32

³⁶⁴Sir Philip Sidney. *An Apology for Poetry*. Ed. Geoffrey Shepherd (Manchester: Manchester University Press, 1984), pp. 31-32.

“tragedies.” In this century, all sensational dramas and all stories with a lamentable ending were called “tragedies”.

In this period a change had taken place from an age of simple faith to an age of mounting confidence in the power of human reason to interpret man and nature.

The Renaissance proclaimed a new order with the cult of personality. Its principle is the self-confident individual. The conflicts between the old faith and the new enthusiasm led to disillusionment and brought back the old fears. With the old belief, the place of man in the world picture is destroyed. He discovers his loneliness. Suddenly man was not “accommodated” safely any more, his position in the world had become open to question.

There is no doubt that this “Age of Shakespeare” is an age that has inherited the medieval conception of a rigidly ordered universe. As E.M.W. Tillyard shows in his *The Elizabethan World Picture*, this idea of cosmic order is one of the most characteristic ideas of the age. Enormous changes had taken place in all fields. The greatness of the Elizabethan age was that it contained so much of new without breaking the noble form of the old order. The Elizabethan age is a time of transformations, and in many ways it is an “age of enlightenment” that can be compared to the “Greek age of enlightenment”.

The common elements in tragedy are the intense exploration of failure and suffering, confrontation with destiny, isolation of a central character, mounting tension of suspense, catastrophe, and emotional resolution. However,

Elizabethan did not occupy themselves with definitions of tragedy. In Shakespeare's time there was not a dominant critical theory that could influence the playwrights. For Renaissance dramatists, tragedy was a form that isolated the moment when that system showed signs of collapse, with violence and confusion. The Senecan influence on Elizabethan tragedy is traced particularly in its attitude to death and suicide, with its overtones of Stoic acceptance.

Both faith and scepticism in the traditional beliefs made the existence of tragedy easier. The element of doubt gave rise to the tragic emotions. It was in this time of Shakespearean beliefs and of transformation in all fields that Shakespeare lived. Therefore, he wrote plays of dramatic impact, in which the influence of Elizabethan age could be felt.

Many of the crucial issues of Shakespeare were represented "to dramatise in his tragic phase between 1599 and 1608: succession and regicide (*Hamlet* and *Macbeth*), political division and monarchical irresponsibility (*King Lear*), pride and absolutism (*Julius Caesar* and *Coriolanus*), financial folly (*Timon of Athens*), political conspiracy (*Julius Caesar* and *Macbeth*), the conflict of personal desire and political responsibility (*Antony and Cleopatra*)."³⁶⁵ A. C. Bradley establishes that these plays can be described as stories of exceptional suffering and calamity, leading to the death of a dominant figure of high social standing. However, the four great tragedies of *Hamlet*, *Othello*, *King Lear* and *Macbeth*, which belong to the period of Shakespeare's maturity, do not constitute an

³⁶⁵ Russ McDonald. *The Bedford Companion to Shakespeare* (Boston and New York: Bedford Books of St. Martin's Press, 1996), p. 159.

exploitation of a formula that he has reached. Shakespeare's achievement in tragedy is not the fulfilment of a preconceived design or the response to classical precepts, but a creative exploitation of the opportunities this genre provided him.

Shakespeare extends the possibilities of the form far beyond those narrow limits. He complicates the psychological dimension of the central character and the audience's sense of relation to that character. Shakespeare encourages an engagement that makes every tragedy different from every other and every spectator responds different from every other. His tragedies are difficult to classify and the best thing to do is examining each of the tragedies individually. Bernard McElroy after a close examination of Shakespeare's mature tragedies finds a common denominator in the collapse of the "world view" of each of the heroes. Fundamental values are undermined, and the subjective world of the hero is devastated. In contrast, Kenneth Muir argues that "there is no such thing as Shakespearean Tragedy: there are only Shakespearean tragedies."³⁶⁶ Therefore, Shakespearean tragedy may be questioned as a distinctive genre.

Shakespeare presents a variety of characters and explores the modern concern with the audience's answer. His audience was encouraged to respond creatively. Aristotle's catharsis, emphasising pity and terror, is not appropriate for Shakespeare, but each of his plays has emotional and tragic effects. In Shakespeare, the action brings the consciousness of the protagonist.

³⁶⁶ Kenneth Muir, Ed. *Shakespeare's Tragic Sequence* (London: Hutchinson, 1972), p. 12.

Shakespearean tragedy depends on a paradox. Although the action is negative and completes itself with the death of the hero, and effect of this action is to create admiration for the tragic protagonist. Tragedy is sometimes defined as a great person suffering greatly, and the heroic reaction of the tragic figure to extreme suffering commands respect and sympathy. Our admiration for Lear is a function not only of his courage, but also of his consciousness of the cause of his suffering. His ability to recognise his weakness constitutes an enormous strength. The emphasis of the tragic situation may fall on the horrors of the human situation, or on the hero's inspiring reaction to those horrors.

The Roman tragedies keep a strong presence of history and politics, with a perpetual check on the tendency of the tragic hero to reshape the world around him in the image of his own desires. *King Lear* does not escape from history and politics, where politics tends to be replaced by ritual. The division of the kingdom, the exiling of the good counsellor Kent and the recovery of legitimacy are events with a powerful sense of universal significance. *King Lear* enacts the meaning of fatherhood, emphasised by the presence of other father, Gloucester and his antithetical sons, one virtuous, one vicious. Shakespeare's tragic characters are seen as a new development in the drama, a change from the character as type, and an emphasis on individual power far beyond that recognised by the Greeks. While Greek tragedy stresses moral issues that are defined by the actions of the characters, the Shakespearean do not so much define the issues, but they contribute to their creation.

Many reasons justify that *King Lear* violates the requisites for conventional tragedy. The classical conception of tragedy defined by Aristotle in his *Poetics* offered the only definitive treatment of tragedy available to the Elizabethan playwrights. According to him, “the plot is the first principle and, as it was the soul of a tragedy. Character holds the second place.”³⁶⁷ However, in *King Lear* Shakespeare puts more emphasis upon the characters than upon the plot. Instead of focusing on one central action, as in Greek tragedy, Shakespeare supplies a double plot. On the other hand, Shakespeare has two protagonists, instead of one. Moreover, Greek tragedy is provided by a chorus, and the chorus is omitted in this play. Additionally, in *Lear* the time extends beyond the twenty-four hour limit characteristic of Greek tragedy.

Another violation of Greek convention that Shakespeare commits in this play is the representation of violence on stage. Although catharsis is the natural and inevitable result of this drama, the effect in *King Lear* is not wholly cathartic, since the emotional intensity of this play is sometimes relaxed by comic scenes. However, the dramatic effect in *King Lear* transcends catharsis and provides a kind of drama that goes beyond tragedy. The play addresses the whole complexity of man’s situation with the result of a dramatic catastrophe. The view of life that *Lear* expresses is not only tragic, but also ironic, and the effect experienced by its audience goes beyond catharsis.

³⁶⁷ Aristotle, *The Poetics* . Translated by Ingram Bywater (Oxford: Oxford University Press, 1909), p. 63.

Contrary to the Greek tragedy, Shakespeare's *Lear*, unlike the Greek tragic hero, assimilates his new knowledge in order to establish communion with his fellow man, instead of a renunciation of the old way of life with its errors and misapprehensions. We cannot forget that when Lear discovers the truth about himself, he develops patience, understanding and tolerance.

Whereas Greek tragedy attests that wisdom is attained only by suffering, *King Lear* accomplishes not only emotional purgation, but self-knowledge, and moral edification. It ratifies the bond of humanity, and discloses the spiritual dimension of life. Maynard Mack remarks the dominance of "psychic life" over the "fluctuating motives"³⁶⁸ provided by the action.

However, G. Kaiser points out that there must be a link between Greek and Shakespearean tragedy, or something that accounts for the difference between the tragic plays of ancient times and those of later periods, despite of the differences between a Greek Tragedy and *King Lear*. "This play is a dramatic tragedy in its use of blank verse for all serious passages, in its parallel plot of major and minor characters, and its employment of philosophical themes."³⁶⁹ This dramatic technique employed in the play is the style of classical Greek tragic drama.

³⁶⁸ Maynard Mack. *King Lear in Our Time* (Berkeley and Los Angeles: University of California Press, 1965), p. 66.

³⁶⁹ Gerhard W. Kaiser. "The Substance of Greek and Shakespearean Tragedy." Ed. James Hogg. *Elizabethan & Renaissance Studies*. (Salzburg: Institut für Englische Sprache und Literatur, Universität Salzburg, 1977), p. 95.

I agree with Kaiser that *King Lear* shares some characteristics with Greek tragedies. These tragedies take as plot the story of guilt-haunted families where, as the consequence of a father's sin, crime is followed by crime, and sin is carried from generation to generation like a malignant disease. The members of such families are caught in a predisposition to disaster. Moreover, in the tragic situation of the Greek tragedy man seems to be deprived of all help and is forced to rely entirely on himself, as happens to Lear.

It is clear that every tragic situation results in the severest suffering for the protagonist. This suffering always carries with it the serious danger of impeding ruin. In most cases the protagonist's suffering is so severe that he is destroyed by it, and very often the protagonist's destruction is made explicit in his death and the deaths of other main characters, as in Lear's case. In other cases, the hero stands the pain, but his personality is broken and he is destroyed.

Characteristic of the tragic catastrophe is the fact that not only the protagonist comes to be destroyed, but very often innocent people are also involved in the tragic happenings and lose their lives. It indicates that the individual is responsible not only for his own fortunes, but also for the fortunes of society. If he takes a "false step," it is possible that his guilt may become the guilt of the society he lives in. In this sense, *King Lear* is regarded as the most pessimistic, the most tragic of all Shakespeare's tragedies, since the effects of Lear's action have ramified beyond the question of his guilt, and he is involved in consequences that take him to very different feelings and states, as we will see in the analysis of the scenes. The tragic guilt is another characteristic of Greek

tragedy and in *Lear* it is clearly originated by him, and if we turn to the “heroes” of Greek tragedy, we find kings and princes. Thus, here we have another similarity with *King Lear*.

Besides, in *King Lear* we can see man’s relationship to the gods as in the Greek tragedies. They seem to represent the case of individuals, what happens to these individuals could happen to other human beings as well. Greek dramas transcend all individuality and become dramas about humanity. The real tragic hero of Greek tragedy is humanity itself. In depicting man’s destiny, the possibilities of disaster that can fall upon him, he can show the greatness of man who has to suffer such a tragic event. It is essential the revelation of truth through man’s suffering, the insight that man gains in and through his catastrophe. Moreover, it is in the suffering where the tragic hero gets certain greatness. *King Lear* shows clearly this situation in a wider way, since this protagonist touches the highest and the lowest states of existence, and his fate carries the action to a terrible conclusion.

However, the tragedy of *King Lear* is quite different to the Greek ones. Shakespeare’s tragic heroes are slaves of passion, O. J. Campbell has defined *King Lear* as a tragedy of wrath and old age, since Lear and Gloucester represent old men bestowing benefits, led by flattery and anger to seek revenge for imagined slights.

It is also a play about kingship, and its principal theme is authority and the consequences to Lear’s world when authority is abandoned. Society and the

individual suffer the breakdown of order and all the natural bonds in the play: the natural bonds of kingdom are broken with its division; the natural ties of family are broken, Goneril and Regan persecute their father, a sister turns against a sister, Edmund turns against his brother Edgar, and against his father Gloucester.

The consequences of the tragedy do not only affect the individual life of man, but also the life of the state, and in the Renaissance the state is seen as the link between the physical universe above it and man's personal family relations below it. Thus, the tragedy of the state has its repercussions in the world of private man and in the world of physical nature as well. When Lear divides his kingdom, he commits a political and a personal crime. On the personal family level, children turn against their fathers. Coleridge pointed out that "it was an old man's silly game" and that "the grossness of the old king's rage is in part the natural result of a silly trick suddenly most unexpected baffled and disappointed."³⁷⁰

When Lear announces his intention of abdicating the cares of sovereignty and of dividing his kingdom into three, he gratifies his own ego, and puts on a public spectacle in which his daughters are to compete in expressions of their affection:

³⁷⁰ Samuel Taylor Coleridge. *Notes and Lecture upon Shakespeare* (London, 1849), 1 vol., p. 189.

Meantime we shall express our darker purpose.
 Give me the map there. Know that we have divided
 In three our kingdom; and 'tis our fast intent
 To shake all cares and business from our age,
 Conferring them on younger strengths, while we
 Unburdened crawl toward death. Our son of Cornwall,
 And you, our no less loving son of Albany,
 We have this hour a constant will to publish
 Our daughters' several dowers, that future strife
 May be prevented now.
 The two great princes, France and Burgundy,
 Great rivals in our youngest daughter's love,
 Long in our court have made their amorous sojourn,
 And here are to be answered. Tell me, my daughters-
 Since now we will divest us both of rule,
 Interest of territory, cares of state-
 Which of you shall we say doth love us most,
 That we our largest bounty may extend
 Where nature doth with merit challenge- Goneril,
 Our eldest born, speak first.

(I.i.35-54)

The tragedy is derived from this opening scene. The play will depend on the gradual stripping of kinship and dignity from the king, a process that begins from this first scene. The tragedy starts with Lear's behaviour in his abdication of the kingdom scene and from this scene it will carry on through the storm, evaded reconciliation, to the final moments.

There is no doubt that choice is at the heart of tragedy. The point is that "in all tragic circumstances, a decision has to be made by the character, and that the

results of this decision are fatal. The tragic character has to make a choice, but it can never be the right choice.”

Very often in Shakespeare’s plays, disorder in the nature of man is reflected in political disorder, and also in cosmic disorder, so that chaotic discord follows when harmony is disturbed in the moral universe. Lear’s acts in the first act of the play will show him suffering the tragic consequences. In Lear, sufferings are very deep and intense and quite out of proportion to the tragic guilt. *King Lear’s* tragedy is so much his own personal experience, whose attitude and blind action at the beginning of the play is determined by vanity.

King Lear’s vanity, combined with a lack of self-knowledge breaks to the surface and blinds him to the deep reality of Cordelia’s love, when he would have needed clear vision most of all. Lear is dominated and controlled by some form of destructive passion, not by reason and will. He refuses to respond to the demands for willed action, guided by reason and intelligence. On the contrary, he turns away from fact and situation to emotional responses. The destruction and the evil he creates are the consequences of his insistence upon gratifying his emotional dispositions.

However, Lear is going to receive a punishment for his selfish abandonment of his kingdom, and his rash and blind misjudgement of his daughters. His vanity and uncontrolled passion are manifestations of his mistake and all the tragic development follows his tremendous mistake. The tragic hero identifies the whole being with one interest and passion. In doing so, he becomes

a “slave of passion”. His defects and dominant characteristics are the fatal flaws of his character that bring the final catastrophe, although *King Lear* goes the way of “purification” or “catharsis” in Aristotelian words.

We find Lear’s culpability at the centre of the tragedy. Lear’s fault is the immediate cause of his suffering. It is clear to everyone that Lear has made a mistake in handing over his power to Goneril and Regan, but he will pay a full price. He will not have the power to command anyone to do anything. The elder daughters turn away from their father, and they shut him out of their hearts. They are incapable of loving him, and so for them he simply ceases to exist:

GONERIL Come, sir,
 I would you would make use of your good wisdom,
 Whereof I know you are fraught, and put away
 These dispositions, which of late transport you
 From what you rightly are.

FOOL May not an ass know when the cart draws the
 Horse? Whoop, Jug, I love thee.

LEAR Does any here know me? Why, this is not Lear.
 Does Lear walk thus, speak thus? Where are his eyes?
 Either his notion weakens, or his discernings are
 Lethargied - Ha! Sleeping or waking? Sure 'tis not
 So. Who is it that can tell me who I am?

FOOL Lear’s shadow.

LEAR I would learn that, for by the marks of sovereignty,
 Knowledge and reason, I should be false persuaded I
 had daughters.

(I.iv.210-225)

Lear seems to begin to question his own identity, and it is significant for his heroism that he cares who he is. He cannot be a king when he has given away his kingdom. His reality has changed. He is tragic because what he finds is incompatible with his existence. His daughters are not obedient, nor do they treat him with the respect due to a father and a king. Lear causes tragedy when his intent to shake off all cares pushes his final care into the open.

Lear's failures lead to his fall from power. Thus, the storm, the tempest will take possession of the old man's mind. Lear tells the thunder that he does not blame it for attacking him because it does not owe him anything. However, he blames his "two pernicious daughters" for their betrayal. Despite the apparent insanity, Lear exhibits some degree of rational thought since he is able to find the source of his misfortune:

Nor rain, wind, thunder, fire are daughters
I tax not you, you elements, with unkindness.
I never gave you kingdom, called you children;
You owe me no subscription. Why then, let fall
Your horrible pleasure. Here I stand your slave,
A poor, infirm, weak and despised old man.
But yet I call you servile ministers
That will with two pernicious daughters...

(III.ii.15-22)

Lear demonstrates that part of his mind is still lucid and that the connection between the storm outside and his own mental disturbance is significant. Lear's sensibility to the storm is blocked by his mental and emotional anguish and by his obsession with his treacherous daughters. The king, after

passing through the purgatory of the cruel storm, comes to recognise his true self. The tragic hero is reconciled with his own true nature. We are led to an awareness of human limitations:

The body 's delicate: this tempest in my mind
 Doth from my senses take all feeling else,
 Save what beats there, filial ingratitude.
 Is it not as this mouth should tear this hand
 For lifting food to't? But I will punish home;
 No, I will weep no more. In such a night
 To shut me out? Pour on, I will endure.

(III.iv.13-19)

Lear in the storm, according to Robert Bechtold Heilman, "feels compassion, acknowledges his own failures, and lessens himself in terms of divine justice; like Gloucester, he has come to a new insight."³⁷¹

The idea of compassion is so strong in the play that the audience participates in the emotional experience of its characters. The characters express their own emotional reactions, which call attention to what the audience feels. Lear is preconceived to be defined by the single quality of his passion, whereas Goneril, Regan and Cordelia are determined by the quality of their feelings.

In Lear we recognise the tragic nature of human love, passing from the agony of his frustration to hysteria, since the love of parents for children is the purest form of human devotion. The denial of love is inhuman and tragic; it is of

³⁷¹ Robert Bechtold Heilman. *This Great Stage: Image and Structure in King Lear*, (Seattle: University of Washington Press, 1963), p.270.

universal human concern, recognisable in its essential elements in every time and in every place where men and women, parents and children, are found. It is an offence against nature, and our hearts feel pity and indignation when we recognise it. It is one of the greatest of tragic themes.

Throughout the play, Lear appears to us transformed and purified by suffering in his recovery from his madness. His suffering has made him humble, and in the storm he becomes mindful of the suffering of others. Once again, Lear deals with his personal tragedy, and at this moment, he focuses his attention on the lives of others, those who are as wretched as the king himself:

Poor naked wretches, wheresoe'er you are,
That bide the pelting of this pitiless storm,
How shall your houseless heads and unfed sides,
Your loop'd and window'd raggedness, defend you
From seasons such as these? O, I have ta'en
Too little care of this! Take physic, pomp;
Expose thyself to feel what wretches feel,
That thou mayst shake the superflux to them
And show the heavens more just.

(III.iv.28-36)

Lear recognises the parallels between their lives and his current situation. His pity for the poor is also a reflection of the pity he feels for his situation. He feels compassion for the poor because he has become one of them. He recognises that he bears responsibility for both his own problems and for those who suffer. With his new knowledge, Lear could be a more effective king, but his

inability to right the wrongs he has inflicted upon his people contributes to his fall into madness.

But Lear's sufferings are greater than he deserves: his suffering transcends any question of justice or injustice. It relates to the deficiency of love in the daughters who should love him, and at this moment Lear achieves what Aristotle considered to be central to the tragic experience, "recognition", a recognition that emerges from Lear's suffering.

Lear reaches the very lowest state of existence, "unaccommodated man," he loses his reason, which distinguishes man from animal. However, from nothingness, he progresses to truth about himself and others. He sees beyond the world. He is able to concentrate his attention on two different worlds where the search for the truth and identity is so important. Thus, Lear's plight does not belong to an individual personality, but to tragic human destiny:

Why, thou better in a grave than to answer
 With thy uncovered body this extremity of the skies.
 Is man no more than this? Consider him well. Thou
 Ow'st the worm no silk, the beast no hide, the sheep
 No wool, the cat no perfume. Ha? Here's three on's
 Us are sophisticated; thou art the thing itself.
 Unaccommodated man is no more but such a poor,
 Bare, forked animal as thou art. Off, off, you lending:
 Come, unbutton here.

(III.iv. 99-107)

This tragedy shows Lear's awareness of his former mistakes and the throwing of his clothes symbolises the emergence of a new Lear, unsophisticated, naked and natural. Now he becomes conscious of his real relationship to nature. He is stripped of everything that makes him secure and powerful. He realises that each person, underneath his clothing, is naked and weak, and he sees that clothing offers no protection. Thus, the suffering of Lear is more than punishment, it is a purgatory that melts away his previous selfishness. His tragedy leads him to the stripping of everything: kingdom, knights, dignity, sanity, clothes, his last loving daughters, even life itself.

According to N. R. Lindheim,³⁷² *King Lear* has some connections with pastoral literature since it deals with fundamental questions about man. It explores man's relation with civilisation, with nature, and even with the cosmos.

Besides, *King Lear* constantly brings to our attention the ideas of justice, equality and opulence that we may consider part of an ideal society, and like the pastoral literature, is really concerned with the basic and minimal. But *King Lear* itself is not a pastoral. The play uses pastoral structures to arrive at basic man and a purified order of human values, but once having arrived at the theme of human feeling, Shakespeare goes on to treat his material according to the tragic mode. The Aristotelian formula of pity and terror reinforces the tragic themes in this play.

³⁷² Nancy R. Lindheim. "King Lear as Pastoral Tragedy." *Some facets of King Lear: Essays in Prismatic Criticism*. Eds. Rosalie L. Colie and Fredrick T. Flahiff (Toronto & Buffalo: Toronto University Press, 1974), pp. 169-184.

A number of Christian readings of *King Lear* spread by Bradley³⁷³ suggest that the play could be called “The Redemption of *King Lear*”. These readings emphasise the sufferings of Lear as a good old man, and they stress the joy of reconciliation as the goal of Lear’s pilgrimage. This vision argues that Shakespeare transformed the tale of the mythical, pre-Christian *King Lear* into a dramatic action whose shape and quality define Christian tragedy in its full development. However, critics in the latter half of the twentieth century, seen in the previous chapters, preferred to suggest that *King Lear* do not offer the vision of moral progress toward redemption as Bradley and his followers believed.

The tragic suffering Lear has to bear becomes a path to Lear’s self-knowledge. Throughout the play, we are reminded of man’s suffering beyond reason and rational understanding, and the need to endure it. Lear prays

You heavens, give me that patience, patience I need!
 You see me here, you gods, a poor old man,
 As full of grief as age.

(II.iv.270-3)

and later he declares,

I will be the pattern of all patience,
 I will say nothing.

(III.ii.37-38)

³⁷³ See chapters VI.iii: *The poetry of the storm* and VI.iv: *The mad understands*.

Lear's mad confession to the blind Gloucester is one of the most poignant moments in the play. The old king admits to a blind man his own blindness and mortality. Having believed the flattery of his daughters, Lear had regarded himself as different from ordinary men, immune to the infections of the world. Now he has to recognise that he is only a man as other men are. The experience of tragedy is the discovery of mortality, and this understanding deepens the tragic paradox visible in the experience of the hero:

Ha! Goneril with a white beard? They flatter'd me like a
dog, and told me I had to white hairs in my beard ere the
black ones were there. To say "ay" and "no" to every
thing that I said" "Ay" and "no" too, was no good divinity
(IV.vi.96-105)

Gloucester's plot amplifies Lear's. Lear and Gloucester are not tragic because they are isolated, but because they have covered their true isolation within concealment and silence. The fragility of human bonds, the ferocity of human ambition, the inadequacy of human justice dramatise the suffering of two old men who, encountering their children's betrayal, struggle to comprehend filial ingratitude.

GLOUCESTER What? With the case of eyes?

LEAR Oh ho, are you there with me? No eyes in your
head, nor no money in your purse? Your eyes are in a
heavy case, your purse in a light, yet you see how this
world goes.

GLOUCESTER I see it feelingly.

LEAR What, art mad? A man my see how this world goes
 With no eyes. Look with thine ears. See how yon justice
 Rails upon yon simple thief. Hark in thine ear: change
 Places and handy-dandy, which is the justice, which is
 The thief? Thou hast seen a farmer's dog bark at a
 Beggar?

GLOUCESTER Ay, sir.

(IV.vi.140-151)

In the following lines we can see clearly how Lear feels that human life is tragic and that all men must accept their humanity because they are limited in their ambitions and powers. Lear, because of his own suffering, has learned that he is not above God's justice:

 Thou must be patient; we came crying hither;
 Thou know'st the first time that we smell the air,
 We wawl and cry...
 When we are born, we cry that we are come
 To this great stage of fools.

(IV.vi.179-84)

King Lear goes beyond the nature of man and the nature of what is around and above man. Lear is the centre of dramatic interest. He is the drama of the individual, and the drama of human destiny determined not by heredity and environment. Thus, from madness to wisdom, Lear's awareness of his mistakes achieves certain greatness and converts him in a truly tragic figure. Bradley has no doubt that in *King Lear* Shakespeare has carried the pity and terror of the tragedy to its limits, placing this work at the highest level of creative art.

The ending of *King Lear* is fashioned in such a way that it offers the clearest and most impressive example of Shakespeare's final conception of tragedy: although Lear refuses to accept this final bitterness as an end of all his torments, he represents not only the final affliction of humanity, but also the tenderness, the love of suffering and the dignity. The scene opens with Lear and Cordelia being led away to prison, under threat of death by Edmund's order. Lear creates an intimate world full of love:

We two alone will sing like birds i' the cage.
When thou dost ask me blessing, I'll kneel down,
And ask of thee forgiveness. So we'll live
And pray, and sing, and tell old tales, and laugh
At gilded butterflies, and hear poor rogues.

(V.iii.9-13)

Restored to sanity, Lear is now all love. He becomes a supreme symbol of human love, but he is also the tragic victim of his love.

However, his words full of joy are frustrated when he is aware of Cordelia's death:

And my poor fool is hanged. No, no, no life!
Why should a dog, a horse, a rat have life
And thou no breath at all? O thou'lt come no more,
Never, never, never, never, never.

(V.iii.304-7)

When Lear enters with Cordelia's body, we are invited to think the idea of justice. Despite his grief, Lear expires thinking that Cordelia is coming back to

life. This final scene is the most tragic moment of the play. Moreover, we find the deaths of Gloucester, Cornwall, Edmund, Regan, and Goneril. Thus, *King Lear* ends in a tremendous catastrophe.

I could think that the deaths of Lear and Gloucester are acceptable since the protagonists made serious mistakes in their judgements. But Cordelia's death creates new questions. Shakespeare is not concerned with the sufferings of the victims in the play, since no answer is possible to Lear's last question: "Why should a dog, a horse, a rat have life/And thou no breath at all?." However, he is universalising the situation and emphasising that this is the general fate of mankind in the perspective of tragedy. The suffering is more important than the cause. The good and the evil die, and joy and pain both lead to death. Therefore, whether justice prevails or not in the play is a crucial question at this moment.

A tragedy is about a particular death, or set of deaths, and specifically about a death that is neither natural nor accidental. Tragedy shows that we are responsible for the death of others, even when we have not murdered. We know that in the structure of the tragedy, dramatic circumstances result in suffering. We feel the noble intentions of Lear and his ignorance in the way of carrying on with his action. We can also feel that he is profoundly human.

According to N. Frye the play's ending is a "mimesis of ritual, the tragic hero is not really killed or eaten, but the corresponding thing in art still takes

place, a vision of death which draws the survivors into a new unity.”³⁷⁴ In his book, Frye discusses *King Lear* and other Shakespearean tragedies together with Greek tragedy, and he draws attention to the central myth of Christianity and the question whether tragedy is compatible with a Christian view of life.³⁷⁵ Frye regards the religious example as an analogy to the tragic structure in Shakespeare. Talking about this tragedy, he says that “the hero becomes a scapegoat, a person excluded from his society and thereby left to face the full weight of absurdity and anguish that isolated man feels in nature”³⁷⁶

Samuel Johnson confessed “I was many years ago so shocked by Cordelia’s death.”³⁷⁷ For Johnson it was a violation of expectation at several levels: Shakespeare has suffered the virtue of Cordelia to perish in a just cause, contrary to the natural ideas of justice and hope that the reader can expect at the end of the play. According to Johnson:

A play in which the wicked prosper, and the virtuous miscarry, may doubtless be good, because it is a just representation of the common events of human life: but since all reasonable beings naturally love justice, I cannot easily be persuaded, that the observation of justice makes a play worse; or, that if other excellencies are equal, the audience will not always rise better pleased from the final triumph of persecuted virtue.³⁷⁸

³⁷⁴Northrop Frye. *Fools of Time: Studies in Shakespearean Tragedy* (Toronto: University of Toronto Press, 1967), p. 215.

³⁷⁵ *Ibid.*, pp. 116-20.

³⁷⁶ *Ibid.*, p. 118.

³⁷⁷ Walter Raleigh, Ed. *Johnson on Shakespeare* (Oxford: Oxford University Press, 1925), pp. 161-2.

³⁷⁸ *Ibid.*, p. 161.

Johnson was unhappy with this end because according to him, Shakespeare is giving us the world we know, not the golden one. However, for him there is not a play which so much agitates our passions and interests our curiosity.

Gamini Salgado considers that tragedy itself has been violated: “the death of Cordelia subverts almost all our expectations of tragedy. It robs the hero of tragic illumination and his suffering of educative or redemptive power. It makes it impossible for the survivors to give a convincing and true account of the tragic hero’s achievement.”³⁷⁹

Aristotle pointed out that tragedy “achieves, through the representation of pitiable and fearful incidents, the catharsis of such pitiable and fearful incidents.”³⁸⁰ Clearly, Shakespeare knew about Aristotelian idea of catharsis. In *King Lear*, the dead bodies of Goneril and Regan produce fear at the spectacle of divine justice, but because it is just, it does not produce pity. The tragedy has not yet reached its “promised end” with the death of Lear bearing the body of the dead Cordelia. If tragedy is to produce a catharsis, says Aristotle, the plot should not represent a good person coming to harm nor a bad person coming to do good.

As E.K. Chambers writes about this tragedy, “it makes the most irresistible demand upon those emotions of pity and awe, the purification of which is the function and deliberate end of tragedy.” He regards it as a “philosophical drama,”

³⁷⁹ Gamini Salgado. *King Lear: Text and Performance* (London: Macmillan, 1984), p. 39.

³⁸⁰ Leon Golden. *Aristotle’s Poetics: A Translation and Commentary for Students of Literature* (Englewood Cliffs: Prentice-Hall, 1968), p. 2.

the aim of which is nothing less than “to grasp this sorry scheme of things entire...”³⁸¹

According to E. Vivas³⁸² this play is one of the few unmitigated tragedies since it presents an action that reaches the extreme limit of ordained catastrophe and the catastrophe does not come about by the working of mere chance. This means that the action, in spite of its conclusion, seems to have some sort of rationale. Consequently, this tragedy does not present a chaotic set of events. *King Lear* cannot have for its stage an exclusively human world, on the contrary it must involve the universe. The gods have an important role to play in the movement towards the final catastrophe, although this tragedy contradicts the optimistic Christian or moralistic interpretation. The essential quality of this tragedy is its lack of filial piety, including the ingratitude, and the lack of respect for the consecrated person of the King whose defects lead to Lear’s and Cordelia’s deaths.

This is the only Shakespearean tragedy in which a number of characters are conceived in terms of “unmitigated goodness and badness, and the only one, apart from the early Titus, where the plot is made up of incidents: from the old king’s love test and Kent’s return to serve him as Caius, through Edmund’s successful rise, Edgar’s implausible disguise...”³⁸³

³⁸¹ Quoted from Gerhard W. Kaiser, op. cit., p. 107

³⁸² Eliseo Vivas. “Tragedy and the Broader Consciousness,” *Southern Review* 7 (1971), pp. 846-865.

³⁸³ Maynard Mack. op. cit., p. 5.

Shakespeare is concerned rather to reflect life than to interpret it. He is more interested in posing the problem than in solving it. I would like to emphasise that there is not a moralistic interpretation in this tragedy since the cruelty of the hard hearts of these women has no explanation. Lear's question cannot be answered. The play itself neither accuses nor absolves, neither reproaches nor approves what it presents. Shakespeare achieves in *King Lear* a "fusion of contemporary concepts of the world."³⁸⁴

At the end of the play, we can feel that the desolate conclusions found in Lear leave no room for hope. This tragedy of disillusionment offers scepticism as the only honest answer to humanity's tragic dilemma. The only consolation we can have is that Lear has suffered, but he has also learnt. As Danby argues tragedy, as shown in Lear, "is always whole, always inclusive, rather than being merely 'a view of life.'³⁸⁵

Although this play abounds in examples that belong to other genres, *King Lear* ends in annihilation, misery, separation and loss. Tragedy is the price of justice in the disordered world of this play. Although order is restored at the end of play, compensated by the suffering of Lear, we cannot find the hope of justice. However, the heroic reaction of Lear to extreme suffering commands immense

³⁸⁴ Theodore Spencer. *Shakespeare and the Nature of Man*, 2nd Edition (New York: Macmillan, 1949), p. 135.

³⁸⁵ John F. Danby. *Shakespeare's Doctrine of Nature: A Study of King Lear* (London: Faber and Faber, 1951), p. 204.

respect and sympathy. The heroism of Lear can also serve to console the spectator.

THIRD PART

PRACTICAL ANALYSIS OF

CONCEPTUAL SCHEMAS IN THE

DRAMATIC DISCOURSE

CHAPTER VI

CONCEPTUAL METAPHORS AND OTHER FIGURATIVE SCHEMAS APPLIED TO *KING LEAR*

VI.I. THE BODY SPEAKS

From a cognitive experientialist theory I will analyse the different ways in which the body speaks in *King Lear*, bearing in mind that conceptual metaphor is defined as “understanding one conceptual domain in terms of another conceptual domain.”³⁸⁶ We have many examples in this tragedy where the human body is a source domain and many aspects of this domain explain abstract targets.

A large position of metaphorical meaning derives from our experiences of our own body. The embodiment of meaning is the central idea of the cognitive linguistic view of metaphor. The aspects that are especially used in metaphorical comprehension involve various parts of the body, such as the head, face, legs, hands, back, heart, bones, shoulders and others. These aspects lie in the area between the physical and the intellectual realm. They are biological and sites of signification, embodying the qualities of identity of a human subject. In other words, our body can be the vehicle for understanding of the self and of the world.

In this chapter, the character’s behaviours are linked to the status in the social hierarchy. Lear bears the status of king who holds the highest position of the social chain. However, he has initiated the tragedy by disturbing the order in *the chain of being* by dividing the kingdom, banishing his most loved daughter

³⁸⁶ George Lakoff and Mark Johnson. *Metaphors We Live By* (Chicago & London: University of Chicago Press, 1980), p. 59.

and giving up his throne. The consequences will provoke the disorder in his family relationships, and consequently the chaos of all the tragedy.

VI.i.i. Conceptual Metaphors, Personifications and Image-schemas, and their interactions with Metonymies

Conceptual metaphor is a very useful tool to understand partially emotions, experiences and behaviours, and they underlie a range of everyday linguistic expressions. Personifications are considered a kind of ontological metaphor, and image-schemas are basic units of representation grounded in the experience of the human body. According to the *body* experiential domain, there is a wide range of ontological metaphors that allow us to view events, activities, emotions and ideas as entities and substances. Metonymies will be the basis of these metaphors together with structural metaphors and of image schemas in conventional and unconventional ways.³⁸⁷

VI.i.i.i. Body is Society

Body is harmonious, compact and articulated in *the social chain of being*. We will understand Elizabethan society in terms of ontological and structural metaphors, and of container and link schemas. Particularly, ontological metaphors map single concepts onto other single concepts and they are related to *the great chain of being* metaphorical system.

³⁸⁷ See chapter I: *Theoretical cognitive approaches in metaphor study and research methodology*.

When Edgar identifies Lear as the king of Britain he conceives the British society's blood as Lear's blood:

I smell the blood of a British man
(III.v.180)

Blood connected with British society results consequently in the link-schema *society is body parts*. The source *body* of a man allows us to understand the body of society. This schema is present in parts as *blood* forming a whole indicating social identity, ritual and behaviour in society.

Through the bodily movement Kent transmits us knowledge about abstract concepts such as ritual and respect in society providing the structural metaphor *bodily movements are society*:

My duty kneeling, came there a reeking post,
stewed in his taste, half breathless, painting forth
(II.iv.28-29)

The same target domain is observed in Lear's words. He asks Regan for the basic things that everybody needs to live:

On my knees I beg
That you'll vouchsafe me raiment, bed and food
(II.iv.152-3)

We can observe *kneeling as respectful behaviour in society* structural and conventional metaphor. *Body as social identity, body as ritual and body as*

behaviour in society are conventional metaphors conceived in the Elizabethan period.

Besides, Lear, aware of Goneril's ingratitude, uses his *beard* as a source domain for *respectful behaviour* producing the ontological and conventional metaphor *beard is respect to old people in society*:

(to Goneril) Art not ashamed to look upon this beard?
(II.iv.190)

Albany addresses Edgar as a member of nobleness identifying his "gait" or aspect with his status:

Methought thy very gait did prophesy
A royal nobleness. I must embrace thee.
(V.iii.173-4)

In Albany's words we can see the ontological metaphors *the aspect of a person is social status* and *the aspect of a noble person deserves affection* according to the behaviour in society. In the same way, Edgar talking to noble people at the end of the tragedy will say:

That if my speech offend a noble heart
Thy arm may do thee justice
(V.iii.125)

Thus, the entity *heart* provides mental access to another conceptual entity *person* within the same domain in a metonymic relationship. Certain metonymies

form the basis of many metaphors and schemas, as in this case in which *body stands for person* metonymy leading to the development of the link schema between *status and a body part*. We can also see the conventional metaphor *body as attributes of the person* when Gloucester describes Kent's behaviour in society derived from *heart stands for person* metonymic relationship:

Noble and true-hearted

(I.ii.116)

Besides, when Lear asks to Kent:

What art thou?

And he answers:

A very honest-hearted fellow

(I.iv.19-20)

"Honest" stands for noble, an attribute that corresponds to people with a high status in Elizabethan society. Thus, *heart's positive attributes are linked to high status* in a conventional schema.

When the illegitimate Edmund ironises about the legitimate Edgar's nobleness, produces the ontological metaphor *appearance is behaviour in society since* "fair and warlike" are applied to a peripheral part of the body "outside":

But since thy outside looks so fair and warlike
(V.iii.140)

“Outside” is an unconventional and elaborating word for “aspect” or “appearance.” Moreover, Edmund talks to his brother considering “tongue” in a metonymic and metaphorical way:

And that thy tongue some say of breeding breathes
(V.iii.141)

He uses *tongue for speaking* in a metonymy of association relationship. Tongue shows a high status through “breeding breathes,” providing the extending and structural metaphor *body’s function is status*.

However, Edmund rejects bastardy in relation to himself. He expresses his qualities and his beauty aware that he cannot be well considered by the Elizabethan aristocratic society because of his condition of illegitimate son. However, although he has an inferior status in the social hierarchy, he defines himself as:

True to my father’s likeness:
Why bastard? Wherefore base?
When my dimensions are as well compact,
My mind as generous and my shape as true
As honest madam’s issue?
(I.ii.6-9)

In “true to my father’s likeness” a link image-schema between father and son is produced, resulting in *body is relationship between father and son*. With regard to “my dimensions are as well compact,” we can observe the following ontological metaphors: *body is compact*, *body is harmonious* and *body is whole*. “Dimensions” can be regarded as an elaborating way of using “body” or “figure,” deriving in an unconventional and ontological metaphor. “Shape as true” provides the ontological metaphor *body is truth* and regarding “mind as generous,” generous stands for magnanimous in this context, and it is applied to a person of noble birth, creating the ontological metaphor *a generous mind is high status in the hierarchy*.

However, Edmund breaks the social scale according to the Elizabethan society. He is an illegitimate son, and consequently he cannot have a good figure or good intentions, and neither can he be a virtuous person. Therefore, he is applying an anti-conventional metaphor when he uses a “well-formed and compact dimensions” “generous mind” and a “true shape” to himself, resulting in *illegitimate and vicious person is high status in society*.

Shape will map abstract concepts as *status in society* when Lear asks Kent if he knows him, and Kent answers that he does not know him, but his “countenance” shows that he is the king. This word is a creative, unconventional and elaborated word that stands for “bearing” or “appearance.” *Countenance* is conceived as a container schema that gives us human understanding about *status in society*. In fact, Kent must call him master due to his aspect of king, who occupies the highest level of the social hierarchy:

LEAR Dost thou know me, fellow?
KENT No, sir; but you have that in your countenance
 Which I would fain call master

(I.iv.27-9)

In the following lines, instead of “countenance” Kent uses “mutual cunning” as appearance:

 There is division,
 although as yet the face of it is covered with mutual
 cunning, twixt Albany and Cornwall,
 Who have, as who have not that their great stars
 Throned and set high, servants, who seem no less,
 Which are to France the spies and speculations
 Intelligent of our state.

(III.i.19-25)

Kent’s words refer to a secret landing in England by French forces where Albany and Cornwall stay as intelligent English spies covered by false appearances providing *the body is a container for appearance or false reality* ontological and elaborating unconventional metaphor.

The Fool conceptualises ironically “to make mouths” as an intent to be beautiful when he talks about the vanity and the hypocrisy of Goneril and Regan. According to the society of that time, ladies had to practise faces in a mirror to seem beautiful:

For there was never yet fair woman but she made
mouths in a glass

(III.ii.35)

A part-for-part metonymic relationship is understood since *mouth stands for face*. This metonymy leads to the development of the structural metaphor in which an abstract concept is projected using the structure of another, resulting in *bodily movements are ugliness/beauty*, and consequently, *bodily movements are appearance in society*. Beauty was connected with moral and honesty in the Elizabethan society, and therefore we could interpret that according to the ungrateful behaviour of Lear's daughters, they cannot be beautiful. However, they try to "make mouths" in order to deceive people.

The servant Oswald addresses the Earl Gloucester understanding "flesh" as a source to raise levels in society:

That eyeless head of thine was first framed flesh
To raise my fortunes!

(IV.vi.223-4)

Flesh as blood are parts of the body used as lineage and therefore as a link schema to understand our physical link to our biological parents. For a servant, who conceives everything as position in society, it depends on the family in which the person was born, the person will have a low or a high position in the social hierarchy. This leads to the *to be is to have* ontological and conventional metaphor, according to Oswald and Elizabethan society.

Again *flesh* and *blood* are used in two metaphorical image-schemas by Lear when he addresses his daughter Goneril to define her as:

But yet thou art my flesh, my blood, my daughter,
Or rather a disease that's in my flesh,
Which I must needs call mine.

(II.iv.218-220)

Lear's words provide us a conventional link image-schema where *flesh and blood are bonds between father and daughter*. On the contrary, *in my flesh* is conceived as a container image-schema for disorder in the human behaviour that Lear associates with "disease" deriving in *flesh is a container for illness* so that Lear finds the source of his own corruption in that of his daughters and cannot disown them after all.

In addition, when Lear listens to Cordelia's tactless measurement of love, he avoids giving her the care and the rights of possession she is due because of their blood relationship:

Here I disclaim all my paternal care,
Propinquity and property of blood

(I.i.113-5)

Lear explains again through a link schema that *blood is kinship* and *blood is bond*. In this case he produces an anti-conventional metaphor since he disclaims his family obligation and filial devotion defined by the Elizabethan order

system, providing *blood is broken family links*. The disorder in the familiar relationship is therefore expressed in bodily terms.

However, Gloucester describes his illegitimate son to Kent using *blood* as a *link* although out of law:

I had a son,
Now outlawed from my blood.

(III.iv.162-3)

In Gloucester's words, *blood* is not only a *link*, but also *law*. Edmund is a bastard, and therefore conceived within a disordered behaviour regarding society. Consequently, he is out of the law and banished as a criminal. Although he is from Gloucester's lineage, *blood is link* and *blood is law*, due to a bad behaviour in the chain of being, *illegitimate blood is out of law* expressed in terms of an extending and unconventional metaphor.

Thus, Edmund addresses Cornwall describing his status in conflict between society and his blood:

I will persevere in my course of loyalty, though the conflict
be
Sore between that and my blood

(III.v.21-2)

He understands the link schema *blood is family link* and *blood is status* since the person owes to his family and to the particular status it has in society. In this case, we have a clear example of *blood as society* ontological metaphor,

although in Edmund's condition of being a bastard, blood is in conflict with society, resulting in *blood is a container for division* extending metaphor.

Besides, the legitimate Edgar addresses his illegitimate brother considering *blood as status* in the social hierarchy that derives from the family link:

I am not less in blood than thou art, Edmund;
If more, the more thou'st wronged me.
My name is Edgar and thy father's son

(V.iii.165-7)

Edgar aware of being the Earl Gloucester's legitimate son uses *blood* to let us understand his lineage. "If more..." refers to legitimate, since Edmund is half-blooded due to his illegitimacy. Again, *blood is status*, *blood is value* and *blood is conceived as a link schema with society*. Moreover, this schema interacts with the balance schema because he conceives *family relationships as an organised balance*.

VI.i.i.ii. Body is Procreation

In the following speeches, we will map concrete entities onto abstract entities in terms of containers, link schemas and basic kinship metaphors. In these cases, being in mother's womb is to have a body in a container. The source of the link schema arises from our link to our parents, called also *body kinship metaphors*. The basic kinship metaphor is the application of *what springs*

from something is its offspring,³⁸⁸ and in this tragedy this metaphor gives rise to the conventional entailments *body is a link schema*, *body is a bond of life*, *body is procreation* and *body is offspring*.

Gloucester explains to Kent the origins of his son in terms of *womb as a link and as a container for procreation* in a conventional way:

She grew round-wombed, and had, indeed,
Sir, a son

(I.i.13-4)

However, Lear, shocked at Goneril's ingratitude, provides us again an anti-conventional metaphor invoking nature as a force to make her childless:

Into her womb convey sterility

(I.iv.270)

"Womb" is procreation, *womb is a container for a baby*. However, in this case *womb is a container for sterility* produced in anti-conventional way. In the following lines, he will use *organs of increase as a container for procreation*:

dry up in her the organs of increase

(I.iv.271)

Again, he projects "organs of increase" as bodily experience into abstract entities as procreation in an anti-conventional way. However, he will map the

³⁸⁸ For further details about kinship metaphors, see Mark Turner. *Death is the Mother of Beauty. Mind, Metaphor, Criticism* (Chicago: The University of Chicago Press, 1987), pp. 22-77.

unconventional and elaborating “derogate body” onto *sterility*, providing the *diseased body is sterility* ontological and kinship conventional metaphor:

And from her derogate body never spring
A babe to honour her

(I.iv.272-3)

VI.i.i.iii. Body is Disorder in the Social Chain of Being

Disorder in the relationships allows us to understand several metaphors whose source domain is a fragmented or corrupted body through the chaos provoked by Lear in the order of *the chain of being* by giving up his throne. In the Renaissance period wholeness had a connection with the health and the integrity of the body. On the contrary, the deformed, degrade, deprived and corrupted body has a link with the disorder and rupture of the social and familial order. I will show several image-schemas, such as the link schema, mentioned previously, the balance schema where the mental imbalance is manifested in a disorderly behaviour, and the whole-part schema where a dislocated, deprived or lost limb or organ is negative and stands for wrong behaviours. These metaphors also combine with abstract entities as *emotions* that are conceptualised by means of a broken or disarticulated part of the body.

Lear addresses Goneril's husband wishing ugliness for his daughter:

Let it stamp wrinkles in her brow of youth

(I.iv.276)

He conceives *brow for face* metonymic part-for-part relationship that leads to the container schema in which *body is a container for ugliness*. In Elizabethan society, a fragmented, unhealthy and non-harmonic body was conceived as disorder in *the great chain* of the social hierarchy. Thus, the container image-schema and the metonymy interact with the personification and elaborating metaphor *time is person's body* in "brow of youth."

Gloucester is deceived by the treachery of Edmund. He believes the letter Edmund gave him, and the Fool makes jokes changing the parts of the body in a disordered and parallel way to Gloucester's chaotic mind:

If a man's brains were in's heels, were't not in
danger of kibes?

(I.v.8-9)

"Kibes" stands for "chilblains". The Fool conceives *brains* as a container for intellectual capacities, and in this case he ironically thinks that Gloucester has his *brains* at the bottom "heels" conceiving them as *down image-schema*. Besides, the dislocation of the parts of the body impedes the capacity of thinking, and metaphorically "in danger of kibes," resulting in the metaphor *the dislocation of the body parts is a container for disorder* since "heels" is a container for "brain" in a dislocated body's functions. This conventional metaphor underlies the English expression "to think with your feet."

Gloucester, offended by Edgar's unreal conspiracy, explains to Regan that his heart is broken, using the image-schema *part-whole* in which the whole and

compact *body is divided into parts* due to Edgar's bad behaviour. He also uses a *fragmented body embodied as disorder* since conventionally speaking what is lived socially is what is felt psychically. However, in the following example, a *fragmented body is a container for emotions* ontological and conventional metaphor:

O madam, My old heart is cracked, it's cracked.
(II.i.90)

Edmund, talking to his father about his brother's intentions, uses *unprovided body as a source domain mapped onto weakness* in an ontological and elaborated way:

With his prepared sword, he charges home
My unprovided body, latched mine arm;
(II.i.51-2)

Kent, insulting Oswald for his bad behaviour and trying to reduce him to nothing will take his shanks in order to destroy them:

Draw, you rogue, or I'll so
carbonado your shanks! - draw, you rascal, come your
ways!
(II.ii.36-8)

"Carbonado" is score or slash, as if for grilling meat. Therefore, in Kent's words we can observe an unconventional and extending metaphor in which he uses "carbonado" for breaking or fragmenting a part of the body, and "shanks" for

legs. Kent structures body onto fragmentation in terms of a *part-whole schema* in which fragmented is negative and understood as a container for anger providing the ontological metaphor *a broken body is a container for anger*. He carries on insulting Oswald, and at this moment he conceives a whole-part metonymic relationship where *villain stands for body*:

I will tread this unbolted villain
 into mortar and daub the wall of a jakes with him
 (II.ii.63-4)

“Unbolted” stands for “lumpy”, and for a bolt to be called “unbolted” had sexual implications. Again, the body converted into fragmentation is conceptualised in a *part-whole schema*, deriving in the ontological and extending metaphor *a fragmented body is a container for anger* due to Oswald’s bad behaviour.

Lear’s anger is clearly expressed when he talks to Regan about Goneril projecting *her ungrateful head and her young bones as containers for anger*:

All the stored vengeances of heaven fall
 On her ingrateful top! Strike her young bones,
 You taking airs with lameness
 (II.iv.159-61)

On the one hand, “top” stands for “head,” and *head is a container schema for anger*. It is an unconventional and elaborated way of conceiving heart since conventionally heart is a container for emotions, whereas head is a container for

intellectual capacities. However, Lear gets a strong dramatic effect causing the ontological metaphor *head is a container for anger*. “Young bones” refers to Goneril’s bones and even the bones of the child she may have. A link schema is established between her and her descendants through “bones” leading to *bones are family links*. Lear wishes them to be lame and, he therefore expresses his anger through the ontological metaphor *anger is a degraded body*. However, in the following words, Lear addresses Goneril establishing a link between her and him by means of *blood*:

Thou art a boil,
A plague sore, or embossed carbuncle
In my corrupted blood.

(II.iv.220-2)

Blood is lineage, blood is family ties and it is therefore a *link schema* shared by father and daughter that interacts with the container schema *blood is a container for corruption*, due to the corrupted behaviour Goneril has concerning her father. These metaphors combine with the *body heat as a container for emotions* conventional and ontological metaphor. At the same time, he is defining his daughter in terms of a *balance* schema.

Lear is bothered by the accusations Gloucester is making against him. Gloucester accuses him to hire Kent and to abuse of Oswald. Thus, Lear will insult him using “bloody hand” as a source domain for corruption, resulting in *bloody hand is corruption*, that entails *bloody hand is bad behaviour* ontological and elaborating metaphor:

Thou, rascal beadle, hold thy bloody hand
(IV.vi.156)

The Knight in his speech conceives Lear's heart as broken in terms of part-whole schema caused by the ungrateful Goneril:

None but the fool, who labours to outjest
His heart-struck injuries
(III.i.16-7)

A broken heart is a container for emotions ontological and conventional metaphor. Edgar, aware of the chaos in both Lear's and his own family also conceives *a broken body as a container for emotions*:

I would not take this from report: it is,
And my heart breaks at it
(IV.vi.137-8)

Heart is conceptualised in a *part-whole* schema where *heart* is fragmented or *divided into parts* and it is therefore *a container for sadness*, caused by the disorder in the families. However, Albany will use his *heart as broken* if he does not honour Edgar and Gloucester for their lineage. In other words, he uses a broken heart in a part-whole schema, projecting *broken heart as a container for sadness* if his behaviour were wrong:

Let sorrow split my heart if ever I
Did hate thee or thy father
(V.iii.175-6)

In the same way, the conventional metaphor a *broken heart is a container for sadness* is used by Kent when Lear dies:

Break, heart, I prithee break

(V.iii.311)

VI.i.i.iv. Body is Intentions

In this tragedy *body* and its parts are also a good source domain that provides us knowledge about abstract entities as *intentions*.

Edmund, eager of getting rights, love and recognition in society plans a conspiracy against his father simulating that it is coming from Edgar. Gloucester, aware of the conspiracy, will conceive “*hand*,” “*heart*” and “*brain*” bodily experiences as sources that allow us to understand *intentions*:

My son Edgar, had he a hand to write this?

A heart and a brain to breed it in?

(I.ii.56-7)

Heart and *brain* are understood by Gloucester as intentions leading to the ontological and conventional metaphor *body's functions are intentions*. Conventionally, heart is the bodily part that breeds feelings, and “brain” breeds thoughts. Edmund will answer in order to confirm Gloucester’s doubts using a metonymy of association between *hand and writing*:

It is his hand, my lord,
But I hope his heart is not in the contents
(I.ii.67-68)

At the same time, Edmund conceptualises *heart as bad intentions* ontological metaphor, since his “heart” can be the place in which the conspiracy is planned.

However, *hand* will be used by Cordelia *as marriage intentions* in a conventional and ontological metaphor:

That lord whose hand must take my plight shall carry
Half my love with him, half my care and duty
(I.i.101-2)

Besides, a messenger brings a letter from Goneril to Regan in which both daughters discuss about their father’s knights. Regan addresses Oswald using a structural metaphor that maps knowledge from the source heart onto the target intentions:

Where he arrives he moves
All heart against us
(IV.v.12-3)

There is a metonymic part-whole relation where *heart stands for person* and this metonymy leads to the development of the structural metaphor *purposes are body motion*. Goneril also projects *heart as intentions* ontological metaphor, when she talks to her husband about her father:

I know his heart

(i.IV.324)

Addressing the gods, Lear uses the same metonymy *heart for person* and the same structural metaphor *purposes are body motion* as Regan:

As full of grief as age, wretched in both:
If it be you that stirs these daughters' hearts
Against their father

(II.iv.271-2)

Gloucester receiving the letter and trying to discover who wrote it, also metaphorises "*heart*" as *intentions*:

I have a letter guessingly set down
Which came from one that's of a neutral heart,
And not from one opposed

(III.vii.47-9)

He uses *heart for person* in a metonymic relation that forms the basis of the ontological metaphor *heart is neutral and opposed intentions* or even *feelings* could be interpreted in the previous example.

In the following lines, Lear seems to think of Regan's heart as physically hard "anatomise." A cold heart is connected with a cold personality and a cold behaviour. The king is reformulating *heart as intentions* ontological metaphor since "breeds" is used metaphorically as intentions and feelings:

Then let them anatomise Regan; see what breeds
about her heart

(III.vi.73-4)

As I have shown, *heart* is a good source to express *intentions*, but it is not the only one. Let us see other body sources for this target domain, such as *head* used by the Fool as a *container for thoughts* when he tries to “teach” Lear:

FOOL: Why, to put’s head in, not to give it away to his
 Daughters and leave his horns without a case.

LEAR: I will forget my nature: so kind a father!

(I.v.29-31)

Head stands for *body and person* in a part-whole metonymic relationship and *body part is intentions or thoughts* ontological metaphor. The “head” needs to be protected in order to protect the person itself. Besides, the Fool carries on using *head for body and person* metonymy that allows us to conceptualise a *covered head as a covered intention* in an ontological way:

He that has a house to put’s head in has a good
head-piece

(III.ii.25-6)

“Head-piece” is an unconventional and elaborating way of using *brain* to stand for *head*, leading to *brain as a container schema for thoughts and intentions*.

Edgar in his condition of Poor Tom describes *head* in terms of the *body motion as intentions* structural metaphor, since his head is used against dogs. I would like to point out that in the previous scene, dogs were compared to people who instinctively satisfy their intentions:

Tom will throw his head at them (dogs): avaunt, you curs!
By thy mouth or black or white,
Tooth that poisons if it bite

(III.vi.62-4)

Tooth is a peripheral part of the body that is used as an ontological metaphor whose intention is to poison, providing the *body's function is intentions* metaphor. In the same way, Edmund addressing Edgar will use *head for person* metonymy and *heart as a container for hate* in an ontological way:

Back do I toss these treasons to thy head,
With the hell-hated lie o'erwhelm thy heart

(V.iii.144-5)

Besides, Edgar uses his arm and "best spirits" as intentions when he addresses his brother:

This sword, this arm, and my best spirits are bent
To prove upon thy heart, where to I speak,
Thou liest

(V.iii.137-8)

“Spirits” stand for “will” and *spirits and arm* are used in a structural way as *intentions* deriving in *body motion is intentions*.

In the following passage, Lear talks to Goneril using *frown as a container for intentions* in an unconventional way that derives from the conventional metaphor *body is outer appearances*. According to Lear, her frown does not need to be covered by a frontlet because it is already showing her bad intentions:

How now, daughter? What makes that frontlet on?
Methinks you are too much of late l'th frown
(I.iv.180-1)

Frowning is mapped onto abstract entities *as appearance* ontological metaphor. The Fool will use it in a conversation with Lear to express how intentions can be hidden:

Thou wast a pretty fellow when thou hadst no need
to care for her frowning
(I.iv.182-3)

However, Gloucester will use “hairs” in a structural metaphor in order to accuse Regan:

Naughty lady,
These hairs which thou dost ravish from my chin
Will quicken and accuse thee
(III.vii.37-9)

Hairs stands for *person* in a metonymic way and this metonymy leads to *purposes are bodily movements* structural metaphor. Moreover, intentions are structured by means of the *image* “to tear my hairs from my chain” onto the *image* “to throw hairs at your face” in order to accuse Edgar.

However, Edmund will use *blood as a source for getting his purposes* in a structural metaphor. He is cutting his arm, conceiving “blood drawn” intentionally as a hurt person who fights in a battle:

Some blood drawn on me would beget opinion
Of my more fierce endeavour

(II.i.33-34)

VI.i.i.v. Body is Attributes and Functions

The body and its parts are also good sources to provide knowledge about the attributes of the person, about different functions of the body and about the cognitive capacities attributed to brain and its entities related to it. Metonymies once again will be the vehicle and source domain for ontological and structural metaphors. Thus, Kent addresses Cornwall giving him the approval as a good person based on his great aspect:

Sir, in good faith, or in sincerity verity,
Under th' allowance of your great aspect

(II.ii.103-4)

Kent conceives the *aspect as a container for positive attributes of the person* ontological metaphor, derived from the conventional and ontological metaphor *body is outer appearance*, since in the Renaissance period a good aspect was associated with an honour and respectful person. Edgar will conceptualise however the *heart as a container for negative attributes* ontological metaphor when Lear asks him who he is:

The foul fiend...made him proud of heart
(III.iv.54)

Some passages later, Edgar will answer formulating the same container schema in which not only *heart* but also *mind is a container for attributes*:

A serving-man, proud in heart and mind
(III.iv.83)

In this case, according to the social hierarchy, Edgar establishes a *link schema* between his status, a serving-man (courtier) and his behaviour, entailing the ontological metaphor *body is positive attributes of the person*. To use *mind as container for attributes* when conventionally they come from *heart* is an unconventional and elaborating way of applying attributes to a person.

In the following speech, Goneril insults her husband using three ontological metaphors in an unconventional way:

Milk-livered man,
That bear'st a cheek for blows, a head for wrongs
(IV.ii.52-3)

“Milk-livered” stands for “cowardice” in an extending way, and it is associated with lack of blood in the liver, whereas “milk” is associated with effeminacy and chicken hearted. In this case, *body is negative attributes as coward*. “Cheek” is a container for blows (Luke 6.29 and Matthew 5.39) derived from the conventional and ontological metaphor *body is a container for suffering*. In “head for wrongs” head is conceived as a container for capacities in the metonymic part-for-part relationship *head for mind*, providing the ontological metaphor *head is a container for bad behaviour*.

Besides, when Edgar describes his brother's actions and intentions, he will conceive his *heart, ear and blood as bad behaviour* in an unconventional combining and ontological metaphor:

false of heart, light of ear, blood of hand... betray
thy poor heart to woman
(III.iv.90)

“Poor heart” stands for the vicious heart that refers to Edmund's sexual behaviour providing *heart as a container for passion*. Now he will describe *his illegitimate brother in terms of his body* in up and down and container image-schemas, allowing us to understand Edmund's bad behaviour:

And from th'extremest upward of thy head
 To the descent and dust below thy foot
 A most toad-spotted traitor

(V.iii.134-6)

Head and foot are containers for the behaviour of the person expressed in terms of an *up and down* image schema entailing the metonymic relationship *body stands for person*. However, Kent, aware of the filial ingratitude, addresses Lear using *throat* as a structural metaphor:

Or whilst I can vent clamour from my throat
 I'll tell thee thou dost evil.

(I.i.166-7)

“Vent clamour” is utter protest coming from the throat. Thus, *throat stands for mouth* in a part-for-part metonymy, and *mouth is language function* providing the *body function is anger* ontological metaphor. Besides, the Fool telling a prophecy to Lear will conceive tongue as a container where slanders should not live:

When slanders do not live in tongues,
 Nor cut-purses come not to throngs

(III.iii.87-8)

The Fool transmits his prophecy conceiving *tongue as a container* schema for *speaking* in a metonymy of association that leads to the development of the ontological metaphor *tongue as a container schema for intentions* that are hidden under the words.

Cordelia, listening to the flattering words in which Regan answers her father in a declaration of love, will go beyond explaining the negative side of the bodily functions:

Then poor Cordelia,
And yet not so, since I am sure my love's
More ponderous than my tongue.

(I.i.77-9)

On the one hand, *tongue stands for words* in a metonymy of association, and on the other hand the communication does not weigh and it is not substantial. Thus, Cordelia conceives *words and love* in a balance image-schema in which she considers that her love weighs more than her literal expression. In the following lines, she will use the body as a conceptual mechanism, but on this occasion, she maps *language* onto the *heart movement* structural metaphor. At the same time, the metonymy interacts with an unconventional and elaborating metaphor, in which she wonders whether her mouth can be used for speaking and whether her mouth cannot be a container schema for feelings, since conventionally feelings are expressed by *heart*. We can therefore observe the unconventional and questioning metaphors *mouth is not a container for feelings*, *mouth is not speaking* and *speaking function of the body is not language*:

Unhappy that I am, I cannot heave
My heart into my mouth.

(I.i.91-2)

Cordelia's "nothing" was discussed by critics such as Ann Barton who considers that "her declaration of the inadequacy of language happens to express a true state of feeling."³⁸⁹ In fact, Cordelia is aware of the false words of her sisters and says:

I am richer,
A still solliciting eye and such a tongue
That I am glad I have not

(I.iv.232-4)

She understands "solliciting eye" as a "begging eye" providing *bodily functions are intentions* ontological metaphor, although it is expressed in an unconventional and extending metaphor where *eye* is used instead of "heart". She also uses *tongue for language* in a metonymy of association leading to the unconventional and ontological metaphor *tongue is a container for intentions*.

Lear, however, will use *lips* instead of *tongue* when he insults Gloucester:

Take that of me, my friend,
who have the power to seal th'accuser's lips

(IV.vi.165-6)

Lear understands "*lips*" for *talking* in a metonymy of association that forms the basis of the ontological metaphor *body part is a container for intentions*.

³⁸⁹ Ann Barton. *Essays, Mainly Shakespearean* (Cambridge: Cambridge University Press, 1994), p. 60.

there's not a nose among twenty but can smell him that's
stinking

(II.iv.68-9)

Lear also conceives the tears' function "*crying*" as *suffering and sadness*:

My tears begin to take his part so much
They mar my counterfeiting.

(III.vi.58-9)

There is a metonymy of association between *tears* and its function *crying* that leads to the ontological and elaborating metaphor *tears' function is suffering and sadness*.

Edmund addresses his father using another peripheral part of the body "ears" to prepare the conspiracy:

I will place you
where you shall hear us confer of this and by an
auricular assurance have your satisfaction

(I.ii.90-3)

"Auricular" is an unconventional and elaborated way of using "ear" derived from hearing. In this case, *ear stands for its function hear* in a metonymic relation that forms the basis of the ontological and conventional metaphor *ear is knowledge*.

In a proverbial way, the Fool is giving advice about Lear's treatment of his daughters and he is using *toe* and *heart* as functions:

The man that makes this toe
What he his heart should make,
Shall of a corn cry woe
And turn his sleep to wake

(III.ii.31-4)

The Fool conceives *toe and heart for person* in a metonymy relationship, and *the dislocation of bodily function* “to use the toe instead of heart” is understood as *disorder* in a structural way.

Edgar addresses his father using *foot as function of measure* in terms of a conventional and ontological metaphor:

Give me your hand: you are now within a foot
Of th'extreme verge.

(IV.vi.25)

However, intellectual capacities as “wit” are used in a different way as we can observe in the following scenes. In the first one, the Fool will address Lear conceiving *a person as a container for capacities* in a conventional and ontological way:

He that has and a little tiny wit
With heigh-ho

(III.ii.74)

In the second one, the Fool will give advice to Lear using *bald for brain* metonymic part-for-part relation leading to *body as a container* schema for *intellectual capacities*:

Thou hadst little wit in thy bald crown when thou
Gav'st thy golden one way.

(I.iv.155-6)

In the third one, he will use the intellectual capacity "*wit*" as a *burden to wear* in an extending and unconventional way:

Wise men are grown foppish,
And know not how their wits to wear,
Their manners are so apish.

(I.iv.159-61)

The Fool is a teacher for Lear and with these words he is reminding him of his irresponsibility as a father and as a monarch. He wants to make him aware that his wit is something he has to use with responsibility, feeling it as a burden on his back.

VI.i.i.vi. Body is Power and Strength

Strength can be used as a target domain conceptualised as *bodily experiences*. Gloucester is going to be killed by Oswald and he will conceive *hand as a container for strength*, and this metaphor interacts with the ontological and conventional metaphor *hand is friendship*:

Now let thy friendly hand
Put strength enough to't

(IV.vi.227-8)

Lear will embody *strengths as arms (people)* ontological metaphor when he is going to divide his kingdom:

To shake all cares and business from our age,
Conferring them on younger strengths

(I.i.39-40)

However, now Lear analyses Cordelia's intentions using *cheeks as force* since man was conventionally stronger than woman:

And let not women's weapon, water-drops,
Stain my man's cheeks

(II.iv.274-5)

"Water drops" are tears, and they provide two ontological metaphors such as *the tears' function is pity*, particularly coming from women and *cheeks as strength*, coming from a man. Goneril however will understand the "*sides*" of *the body as strength* ontological and conventional metaphor:

O sides, you are too tough!
Will you yet hold?

(II.iv.196-7)

However, Regan answers her father about her love for him using *body and person as substance and value* ontological metaphor:

Sir I am made of that self-mettle as my sister,
And prize me at her worth.

(I.i.69-70)

“Prize me at her worth” means value myself and the love to you at the same level Goneril does, and it is expressed in a link schema providing a familiar relationship in terms of the kinship and conventional metaphor *members of a nature group are siblings*.³⁹⁰ In the same way, Lear talking about Goneril ironically uses *heart as substance and value*:

And here's another whose warped looks proclaim
What store her heart is made on. Stop her there!

(III.vi.52-3)

Albany, aware of the behaviour of Goneril, will also conceive *heart as a container for things*:

I'll make it on thy heart,
Ere I taste bread, thou art in nothing less
Than I have here proclaimed thee.

(V.iii.94-6)

³⁹⁰ Mark Turner, op. cit., p. 25.

VI.i.i.vii. Body is Emotions

Heart is the core of the bodily states, both physical and psychological, and conventionally it constitutes a covering metaphor for emotions. Thus, *heart* is affected by fear, anger, love, sadness, joy and passion. Lear and other characters of the tragedy describe their emotional state in terms of bodily experiences providing rich metaphors where feelings are embodied. However, in some passages we will see other parts such as *blood*, *head* and even peripheral parts of the body such as *tears*, *the back*, and *hands* as sources for different kinds of emotions.

Kent, talking to Lear about the fork head of the arrow, conceives *heart as the core of the container schema for anger*:

Let it fall rather, though the fork invade
The region of my heart: Be Kent unmannerly
When Lear is mad

(I.i.145-7)

The conventional and ontological metaphor *heart is love* will be conceptualised by Gloucester addressing his son Edgar:

Hearty thanks

(IV.vi.220)

Regan is also talking about her love. She is expressing it through an ontological and conventional metaphor where *heart is a container* schema for *love and sincerity*:

In my true heart
I find she names my very deed of love
(I.i.70-1)

However, Lear asks Cordelia in a structural way where *heart motion is* conceived as *emotions* structural metaphor:

LEAR	But goes thy heart with this?
CORDELIA	Ay, my good lord.
LEAR	So young and so untender?

(I.i.105-7)

Some lines after he will use a paradoxical use of “give” as remove or detach conceptualising *heart as a link schema between a father and a daughter*, derived from the ontological metaphor *heart is love*:

So be my grave my peace, as here I give
Her father’s heart from her
(I.i.126-7)

But he does not have the same feeling when he addresses the Fool:

Poor fool and knave, I have one part in my heart
That’s sorry yet for thee
(II.ii.72-3)

In this case, Lear conceives *heart as a container schema for pity* because of his feelings for the poor Fool. This schema interacts with the *part-whole schema* where *only part of his heart is pity*. However, in Kent's intent to convince Lear about his daughters' love he will say:

Answer my life my judgement,
Thy youngest daughter does not love thee least,
Nor are those empty-hearted, whose low sounds
Reverb no hollowness.

(I.i.153-6)

"Empty heart" is connected with a cold personality. In this ontological metaphor, *lack of love* is therefore expressed by means of *heart*. The angry Lear will also use in his dialogue with Goneril *heart as a container for love*, converting *heart* into *bitterness* ontological metaphor:

From the fixed place, drew from my heart all love
And added to the gall

(I.iv.261-2)

Emotions are also embodied by Lear in *an up and down* image-schema by *means of a body part*:

O me, my heart!. My rising heart! But down!

Anger will be expressed by Lear *using heart as a container* in an elaborated unconventional and structural metaphor:

O, how this mother swells up toward my heart!
 Hysterica passio

(II.iv.54-5)

According to F.D. Hoeniger, “mother” is a disease mainly of women that arose from the womb and caused them to choke in the throat.³⁹¹

The following speech offers us three similar metaphors. Lear tries to take his clothing off and the Fool, addressing Edgar, will conceive heart as fire providing the conventional and ontological metaphor *body heat is anger* while *the rest of the body is lack of emotions* “cold.” However, Lear will use in the same line *a hot person “walking fire” as anger* providing the structural metaphor *motion is emotions* that derives from the metonymy of association *bodily motion for person*:

Now a little fire in a wild field were like an
 old lecher’s heart- a small spark, all the rest on’s body
 cold: look, here comes a walking fire.

(III.iv.109-11)

Edgar explains to his brother that their father’s suffering has been so deep that his heart cannot bear joy and grief:

³⁹¹ F.D. Hoeniger. *Medicine and Shakespeare in the English Renaissance* (Newark: University of Delaware Press, 1992), pp. 320-3.

But his flawed heart,
Alack, too weak the conflict to support
Twixt two extremes of passion, joy and grief,
Burst smilingly.

(V.iii.195-8)

“Flawed heart” stands for a “cracked heart” providing the ontological metaphor *a broken heart is weakness*. The broken heart is too weak to bear “joy” because he is still alive, or too weak to bear “grief” because he is still suffering. Edgar will also use *heart as a container for anger* when he is meeting his father:

That in the fury of his heart

(III.iv.126)

As we have seen, *heart* is a good source domain to provide knowledge about *emotions*. However, blood, hand, head, tears, back and beard are also used in the tragedy as bodily experiences for this target.

Blood will be also conceptualised not conventionally as a link schema, but *as a container for bad temper*. Albany will say in an angry mood to his wife:

To let these hands obey my blood,
They are apt enough to dislocate and tear
Thy flesh and bones.

(IV.ii.65-8)

He uses *hands* in a metonymic part-whole relationship *for person* and this metonymy entails the unconventional and extending metaphor *hands' function is*

corruption. However, he projects *blood conceived as anger*. Moreover, Gloucester will use *flesh and blood as a link schema* between father and son when addressing his son Edgar. *These parts of the body are understood as hate* in an ontological way:

Our flesh and blood, my lord, is grown so vile
That it doth hate what gets it

(III.iv.141-2)

However, in the following lines Lear will conceptualise “flesh” as a conventional *link schema* between them and their children. He, aware of the ingratitude of his daughters and of the ingratitude of Gloucester’s sons, talks to Edgar about mercy by means of *flesh*:

Is it the fashion that discarded fathers
Should have thus little mercy on their flesh?
Judicious punishment, ‘twas this flesh begot
Those pelican daughters

(III.iv.71-74)

On the one hand, *flesh is understood as a link image-schema*. We also have a link schema between their *children’s flesh and the Pelican daughters’ flesh*. “Pelican daughters” alludes to the ancient fable that the pelican feeds its young with its own blood. On the other hand, *flesh is a container schema for emotions* “mercy on their flesh.”

Now Lear, speaking to Gloucester, will use *head* not as a container for intellectual capacities, but *as passion deriving in bodily motion is passion* unconventional, extending and ontological metaphor:

Whose face between her forks presages snow,
That minces virtue, and does shake the head
To hear of pleasure's name

(IV.vi.117-9)

The angry Lear now addresses Goneril's husband conceiving *cheeks as a container schema for sadness*:

With cadent tears fret channels in her cheeks

(I.iv.277)

Lear, in his recognition of the mistakes regarding Cordelia, will use the unconventional, extending and ontological metaphor *tears' function as burden to express emotions*:

I am bound
Upon a wheel of fire that mine own tears
Do scald like molten lead

(IV.vii.46-8)

Again *tear* and *cheek* are used by a gentleman, who is talking to Kent about Cordelia:

She took them, read them in my presence,
 And now and then an ample tear trilled down
 Her delicate cheek

(IV.iii.10-2)

There is a metonymic part-whole relationship *presence for person*, and the *tear movement is structured as sadness*.

Goneril, in her answer to her father's question about love, will use the *bodily functions as love* ontological, unconventional and extending metaphor. She also uses *two parts of the body as containers for qualities* in an ontological way:

As much as child e'er loved, or father found,
 A love that makes breath poor, and speech unable

(I.i.60-1)

Another part of the body, *the back*, will be also conceived *as a container for hate* when Lear is talking with Kent about the division of his kingdom:

To shield thee from disasters of the world,
 And on the sixth to turn thy hated back
 Upon our kingdom.

(I.i.176-7)

VI.i.ii. Metonymies

As I mentioned in chapter one, metonymy uses one entity to refer to another that is related to it, and from a cognitive view, it is a process in which

“one conceptual entity, the vehicle, provides mental access to another conceptual entity, the target, within the same domain, or idealised cognitive model.”³⁹² I gave many examples of metonymic relationships using the body and its parts, such as part of the body operating for the whole body and person, a part used for another part of the body, and metonymies of associations where a thing may stand for what it is conventionally associated with. These metonymies also lead to the development of ontological, structural and image-schemas. Now, I am going to show metonymic relationships that are not involved in metaphorical mappings. As I mentioned in the introduction and in the first chapter of the present dissertation, I will include synecdoche as a part-whole metonymic relationship.³⁹³

Metonymic relationships formed the basis of many conceptual metaphors and image-schemas in previous speeches. In the following cases, a *part of the body is used for the whole* sharing the same metonymic relationship.

Lear exiling France will use *trunk as body and person* in a part-whole metonymic relationship:

Thy banished trunk be found in our dominions
The moment is thy death.

(I.i.178-9)

³⁹² Zoltán Kövecses. *Metaphor. A Practical Introduction* (Oxford & New York: Oxford University Press, 2002), p. 145.

³⁹³ Synecdoche was defined as the part standing for the whole, or the whole for the part, being considered as a subdivision of metonymy. For a treatment of synecdoche in Elizabethan theory, see John Hoskins. *Direction for Speech and Style*. Ed. Hoyt H. Hudson (Princeton: Princeton University Press, 1935).

Kent will address Cornwall using *faces for people* metonymy:

I have seen better faces in my time
Than stands on any shoulder that I see
Before me at this instant.

(II.ii.91-3)

In the same way, Lear will talk to France about Cordelia conceiving *face for person* metonymy:

Have no such daughter, nor shall ever see
That face of hers again

(I.i.265-6)

Edmund addresses Edgar using *presence for person* part-whole relationship:

Bethink yourself wherein you may have offended
Him, and at my entreaty forbear his presence until some
Little time hath qualified the heat of his displeasure;

(I.ii.158-60)

Regan will ask Gloucester who would protect her father using *hands for people*:

To whose hands
You have sent the lunatic King. Speak

(III.vii.45-6)

Regan, talking about her loved Edmund, also uses *hand for person* metonymic relationship:

And more convenient is he for my hand
Than for your lady's

(IV.v.33-4)

And Edgar advising Lear uses *foot for person* conventional metonymy:

keep thy foot out of brothel

(III.iv.94)

VI.i.iii. Image Metaphors

Following the guidelines of the cognitive theory, image metaphors are defined as a “type of metaphor that maps mental images onto other mental images by virtue of their internal structure”,³⁹⁴ and these metaphors are considered unconventional. *King Lear* is rich in image metaphors that interact with conceptual metaphors and I will show some examples in which we can observe a metaphorical mapping of images.

Cornwall addressing Regan maps the image of *cork* onto the image of *arms* forming a general shape:

Bind fast his corky arms

(III.vii.28)

³⁹⁴ George Lakoff. “Image Metaphors.” *Metaphor and Symbolic Activity 2* (1987), p. 219. For further details see chapter I.

Kent structures the image of *a plague* and will map it onto the image of *an epileptic face* when he insults Oswald:

A plague upon your epileptic visage
(II.ii.79)

Lear addressing Goneril maps the image of *a carbuncle and a plague* onto *Goneril's* image:

Thou art a boil,
A plague sore, or embossed carbuncle
(II.iv.220-1)

Addressing Goneril again, he maps the image of *a wolf* onto *Goneril's* face:

She'll flay thy wolvisish visage
(I.iv.300)

Albany will say to Goneril that the deformity of the devil is less horrible than that of a woman. He will map the image of *horrid deformity* onto the image of *a woman's body*:

See thyself, devil:
Proper deformity shows not in the fiend
So horrid as in woman
(IV.ii.60-2)

In the following words, he also maps the image of *a fiend* onto the image of *a woman*:

Howe'er thou art a fiend,
A woman's shape doth shield thee.

(IV.ii.67-8)

Additionally, a servant, aware of the filial ingratitude, maps the image of *monsters* onto the image of *women's bodies*:

If she live long
And in the end meet the old course of death,
Women will all turn monsters.

(IV.i.99-101)

Centaur's are legendary creatures, with the trunk of a human and a horse's body and legs, with the lower half typifying the bestial or animal lusts in human beings. The king, condemning the sexual pleasures, will map the waist image of *centaur's* onto the image of the *women's waists*:

Down from the waists they're
centaur's, though women all above

(IV.vi.121-122)

Therefore, the body and its parts are used as rich source domains to conceptualise target domains such as society, order and disorder in *the great chain of being*, procreation, behaviours, intentions and emotions, among others. Through different kinds of metaphors, metonymies, image-schemas and image

metaphors, the body source enables us to understand that abstract entities are grounded in our experience, and this tragedy offers us examples that are metaphorically expressed in a conventional, unconventional, and even in an anti-conventional way.³⁹⁵

³⁹⁵ All the metaphorical schemas are classified in their corresponding tables in chapter VII.I.

VI.II. INTENTIONS IN DISGUISE

Clothing and nakedness are relevant terms in *King Lear* as they were in Renaissance culture. I will consider their implications following significant interpretations of Renaissance criticism.

There are many references to *clothing* and *nakedness* in this tragedy, and I will discuss the significance of these terms from a cognitive perspective in relation to Lear's thoughts on the false appearances of clothing. We have many speeches in the play that involve "dress," "suit," "garment," "rags," "counterfeit," "apparel" and "nakedness." This terminology is related to contexts concerned with need, display, shame, protection and sophistication of the natural man, possession, disguise and the adornment of majesty. In the Elizabethan context, clothing with its synonyms creates meanings in tension, and "the order of language decides between the essential and the accessory,"³⁹⁶ the center and the periphery of the human being.

Clothing and nakedness will produce ambivalence of meanings, a variety of sources that conceptual metaphors and image-schemas, particularly the *center-periphery* schema will explain. There are opposed figures represented in the extreme by the elegant Regan on the one hand, and by the "looped and

³⁹⁶ Roland Barthes. *The Fashion System*. (Trans. Matthew Ward & Richard Howard. Berkeley: University of California Press, 1990), p. 15.

windowed” garments of the “naked fellow” poor Tom on the other hand, and represented by Lear himself in his progressive nakedness.

Most of the discussions that focus on clothing and nakedness in *King Lear* tend to seek a univalent meaning for these terms. Critics, such as Thelma Greenfield and Walter Cohen, speak in terms of values that generally may be ascribed to the playwright’s culture. They link these concepts to political and religious position. However, the social position will be emphasised in the examples shown and we will observe an amount of metaphors referred to the hierarchical order of *the great chain of being*. Although the conventionality establishes that animals are below man, these metaphors will situate man and animal at the same level in the social status, and even animal will be higher than man leading to anti-conventional metaphors.

According to the conventional metaphor called “conduit metaphor” by Michael Reddy, *ideas or meanings are objects*,³⁹⁷ the tragedy will show how *clothing and nakedness* are containers for *meaning* and for *information about the person*. In this chapter, clothing gives meaning that can be either true or false, but it can also hide meaning. *Clothing* will be conceptualised as *periphery* whereas *the center is naked*: “the naked truth.”

³⁹⁷ Quoted in George Lakoff and Mark Johnson, op. cit., p. 10.

VI.ii.i. Clothing is Society, Status, Law and Possession

Clothing signifies social status, protection, property, modesty and sophistication for the wearer. It projects from the source domain of our bodily experience onto the target domain of status, law and possession. Thus, in the following speech, Gloucester asks Edgar what he used to be before he became a beggar, and Edgar answers describing himself as a symbol of the rich person that he was in past times:

who hath three suits to his
back, six shirts to his body
Horse to ride and weapon to wear

(III.iv.131-3)

Edgar is understanding *suits and shirts* in a part-whole metonymy relationship for *clothing*. This metonymy leads to the development of the ontological and conventional metaphor *person is clothing*, that entails *to be is to have* in the Elizabethan society. These metaphors lead to the conventional link image-schema between *clothing and status*. Kent also addresses a knight saying:

For confirmation that I am much more,
Than my out-wall, open this purse and take
What it contains.

(III.i.40-2)

Clothes and manner signified in the social hierarchy who they were, their selfhood and identity. Thus, *out-wall* stands for both *appearance and clothing* in an unconventional and elaborating way, providing *clothing linked to status* image-schema, although in this case, the person is more than its clothes show. Beside, this schema interacts with the balance schema since *a person is defined in balance terms*.

Kent is Lear's follower and he wears a disguise so that he can not be recognised by the king since he had banished him. However, Cordelia speaking with Kent recognises him, and aware of his identity, she asks him to take his disguise off:

Be better suited.
These weeds are memories of those worser hours.
I prithee put them off.

(IV.vii.7-8)

Cordelia conceives *well dressed* "be better suited" as *identification with his status* and as *revelation of the inner person* ontological and conventional metaphors. However, she identifies *the poor clothing* he wears as *bad times* in a conventional way.

When Lear is restored to his senses, new clothes accompany his new status. For this reason, Cordelia asks a Gentleman:

Is he arrayed?

(IV.Vii.20)

And the Gentleman will answer:

In the heaviness of sleep
We put fresh garments on him.

(IV.vii.20-22)

Cordelia and the gentleman are using “fresh” *clothing as identification with* the king’s *status* after his madness state. The clothed Lear addresses Cordelia saying:

For I am mainly ignorant
What place this is and all the skill I have
Remembers not these garments;

(IV.vii.65-7)

Lear is identifying his *garments with bad times* ontological and conventional metaphor. There is a transition in the king from the mad man he was to the new man who has found the truth, and this transition is expressed in terms of *clothing*.

However, in the following lines, “lawful sheets” are a source for *status, royalty and dignity*. Lear says to Gloucester about his ungrateful daughters:

Let copulation thrive,
For Gloucester’s bastard son was kinder to his father
Than were my daughters got ‘tween the lawful sheets

(IV.vi.112-4)

Sheets are a symbol of the institutional character of the marriage and the adjective *lawful* stands for legal documents. The ideas of legitimacy and inheritance that were empowered by the social order seem incorporated in the natural body and clothes. Thus, Lear is using *clothing linked to law* image-schema. We have also a *link between clothing and behaviour* in society. Since “good behaviour” is attributed to a bastard son and “bad behaviour” to legitimate daughters, Lear’s words provide the anti-conventional metaphor *illegitimate children are good behaviour and legitimate children are bad behaviour*. Moreover, this metaphor interacts with a *balance schema* since the children’s behaviour is defined in terms of balance.

The clothes pattern was used in the drama long before Shakespeare wrote. The enrichment of the “clothes pattern” comes through familiar traditional associations to our human scheme of values. In the examples above, it is shown how *clothing is linked to status*, although *clothing is also protection, possession and man’s needs* ontological and conventional metaphors. Lear addresses Regan requesting:

On my knees I beg
That you’ll vouchsafe me raiment, bed and food
(II.iv.152-3)

From being a king to the stripping of his dignity, honour and respect, he conceptualises *raiment as man’s basic needs* ontological and conventional metaphor.

The Fool keeps a conversation with Lear and Kent, where coxcombs are mentioned six times. A *coxcomb* is a professional fool's cap that will be conceptualised by the Fool *as possession*, echoing the proverb "he that gives all before he dies is a fool."³⁹⁸ He will teach Lear that he has to keep his coxcomb in order to have possessions:

FOOL	Here's my coxcomb.
LEAR	How, now, my pretty knave, how dost thou?
FOOL (to Kent)	Sirrah, you were best take my coxcomb.
KENT	Why, fool?
FOOL	Why? For taking one's part that's out of favour. Nay, an thou canst not smile as the wind sits, thou'llt catch cold shortly. There, take my coxcomb. Why, this fellow has banished two on's daughters and did the third a blessing against his will – if thou follow him, thou must needs wear my coxcomb. (to Lear) How, now, nuncle? Would I had two coxcombs and two daughters.
LEAR	Why, my boy?
FOOL	If I gave them all my living, I'd keep my coxcombs myself.

(I.iv.94-107)

The Fool is using a part-whole metonymic relationship *coxcomb for clothing* that leads to the development of the elaborating ontological metaphor *clothing is possessions*. Besides, *head* is conventionally a container for intellectual capacities and a *coxcomb* is something we put on our heads.

³⁹⁸ R. A. Foakes, Ed. *The Arden Shakespeare. King Lear* (London: Thomas Nelson and Sons Ltd., 1997), p. 197.

Therefore, we can also interpret “to keep a coxcomb is to keep your wisdom” in this particular speech.

Cap is also used by the Fool in a monologue where *cap stands for clothing* in a part-whole metonymy that will also be the basis of the ontological and extending metaphor *clothing is money*:

And such a daughter,
Should sure to the slaughter,
If my cap would buy a halter;
So the fool follows after.

(I.iv.311-13)

In the following lines, the Fool trying to make Lear aware of the reality will use *breeches* for clothing:

Since thou mad'st thy
Daughters thy mothers; for when thou gav'st them the
Rod and putt'st down thine own breeches

(I.iv.163-5)

Considering the *up* and *down* image schema that structures many of our abstract concepts, the orientational metaphor *more is up* organises a large number of our linguistic expressions that concern *amount*. There is a certain basic correlation of structures in our experience that gives rise to metaphorical projections of this sort. This metaphor is not based on similarity, since there are no relevant similarities between *more* and *up*. Instead, it is based on a correlation

in our experience. The *more is up* metaphor is based on the quantitative and qualitative aspects of our experience:

We can view our world as a massive expanse of quantitative amount and qualitative degree or intensity. Our world is experienced partly in terms of more, less, and the same. We can have more, less, or the same number of objects, amount of substance, degree of force, or intensity of sensation. This “more” or “less” aspect of human experience is the basis of the scale schema.³⁹⁹

Therefore, following the *up* and *down* orientational metaphor or image-schema, *to have clothing down is less and negative*. The Fool conceptualises *clothes* as *down* and this image-schema interacts with the ontological and conventional metaphor *lack of clothing is lack of possessions*. Additionally, in Lear’s context this metaphor entails the *clothing is high status, high status is possessions, and possessions are richness* conventional metaphors.

VI.ii.ii. Clothing is Outer Appearance. Clothing hides Intentions, Identities and Passions.

In the following speeches, *clothes* represent a corrupt social order based on false appearances. *Clothing* is a good source domain to hide meaning, to cover and disguise intentions, identities and passions. Many other things act as clothing too, and clothing acts as many other things that we put upon ourselves.

³⁹⁹ Mark Johnson. *The Body in the Mind: The Bodily Basis of Meaning, Imagination, and Reason* (Chicago: University of Chicago Press, 1987), p. 122.

Goneril is wearing an ornament band on her forehead, and Lear addressing her conceptualises *clothing as hiding intentions* in an ontological and extending way:

How now, daughter? What makes that frontlet on?
You are too much of late l'th frown.

(I.iv.180-181)

Edgar, who is in disguise, is afraid to be discovered. For this reason, he will use a “*counterfeiting*” as a source domain *to hide his identity* in an ontological and elaborated way:

My tears begin to take his part so much
They mar my counterfeiting.

(III.vi.58-59)

A *disguise* or *counterfeiting* was a means of stepping into a class higher or lower than their own. Kent and Edgar consistently employ disguises. Edgar's disguises to bring order out of chaos in society while Kent, who was exiled by Lear, uses it in order to serve the king. Thus, he conceives *clothing as a container* image-schema *for hiding his identity* when he addresses his brother:

Into a madman's rags, t' assume a semblance
That very dogs disdain'd.

(V.iii.186-7)

The Fool will employ *rag*s in a proverbial way as rich clothes to provide the extending and ontological metaphor *clothing covers realities*, “the truth in disguise”:

Fathers that wear rags
Do make their children blind,
But fathers that bear bags
Shall see their children kind

(II.iv.46-9)

Kent insults the villain Oswald suggesting that his clothes are well-made by a tailor, but that the man inside them does not deserve them since his vices are disguised:

KENT (to Oswald)	A tailor made thee.
CORNWALL	Thou art a strange fellow – a tailor makes a man?
KENT	Ay, a tailor, sir; a stone-cutter or a painter could not have made him so ill.

(II.ii.54-7)

Kent is conceiving *clothing* references as hiding the inner person providing the ontological, extending and unconventional metaphor *clothing hides the inner person* that entails a *virtuous person is a well-dressed body* and *to have is to hide the inner self*. Conventionally speaking, what the person wears indicates its behaviour in society. Oswald’s well-dressed clothing therefore means status and his bad behaviour is not worthy of the clothing he is wearing, which provides a *link schema between a person’s behaviour and his status in society*.

Clothing is also a container for passions and contrary to the previous example, *it hides passion*. In the following lines, the Fool projects *the quality of a person onto an inanimate thing* in a personified way:

He wears cruel garters....
When a man's overlusty at legs,
Then he wears wooden nether-stocks.

(II.iv.6-9)

"Garters" are the socks, with a pun on "crewel." "Stocks" is the worst material used to make trousers. "Overlusty at legs" stands for given to sexual activity. We can observe how the Fool uses these *clothing* words as sources for a *sexual behaviour* in an ontological, unconventional and elaborated way. In the following example however Edgar expresses in terms of *clothing* to emphasise *passions* when he advises Lear:

Thy hand out of plackets

(III.iv.87)

"Plackets" is an unconventional word that stands for skirts with particular openings to obtain one's desire. Thus, Edgar uses *plackets as a container image-schema for the sexual part of the body*.

However, in the following speech, there are several ways of *emphasising clothing as hiding passions and vices* whereas *a naked body is truth and identity*. There is a contrast between gorgeousness and nakedness in Lear's words describing to Gloucester a vision of the world:

Strip thy own back,
 Thou hotly lusts to use her in that kind
 For which thou whipp'st her. The usurer hangs the
 cozoner.
 Through tattered clothes great vices do appear;
 Robes and furred gowns hide all.

(IV.vi.157-61)

In “strip thy own back,” Lear uses a front-back image-schema. According to the front-back orientation in cognitive terms, the negative values are attributed to the back, since the back parts of our bodies are less representative of us as human beings. Lear employs “back” in this context in order to discover Gloucester’s vices providing the ontological and conventional metaphor *clothing covers the negative attributes of the person that entails a naked body is the true person*.

In wearing “tattered clothes,” one’s wickedness shows through, but when one is splendidly dressed, its inner self is hidden. It seems as if Lear is trying to get rid of the last of his civilised clothing in search for the truth. He explains that the garments worn by the noble are only masks to hide their wickedness. *Clothing* is superfluous and hides the virtues and vices of man. It is a good source used by Lear to emphasise *nakedness as truth*.

Therefore, in “under tatter’d clothing,” an uncovered body is the truth, providing the ontological metaphor *the inner person is hidden by clothes*. “Robes and furred gowns hide all” also expresses a metonymy where *robes and gowns*

stand for rich clothing providing the ontological metaphor *clothing hides body and person*, whereas *nakedness is the real self without layers*.

VI.ii.iii. Body is Center and Clothing is Periphery Image-Schema

According to the *center/periphery* image-schema, *clothing* is negative, external and peripheral, because it “hides the truth,” it “covers the truth.” Positive and negative evaluation is not limited to the spatial orientation *up/down*.⁴⁰⁰ Thus, *center* is mostly regarded as *positive*, while *periphery* as *negative*. Following Johnson,

the center-point represents our perceptual and experiential center that defines our experiential space and fades off into our horizon. For our purpose the nature of our bodies, the constraints on our perception and the structure of our consciousness give significance to the center-periphery organisation of our experienced reality.⁴⁰¹

Edgar disguised as Poor Tom and parodying the Ten Commandments becomes the source of wisdom from whom Lear learns:

Set not thy sweet- heart on proud array

(III.iv.80)

“Proud array” is an unconventional and elaborating way to refer to luxurious clothes. *Heart* is conventionally conceptualised as *inner person*, and in Edgar’s words *heart* is conceived as *positive attributes of the person* ontological

⁴⁰⁰ See chapter I: *Theoretical cognitive approaches in metaphor study and research methodology*.

⁴⁰¹ Mark Johnson, *op. cit.*, p. 124.

and conventional metaphor. Besides, the body is covered by luxurious *clothing* and, according to the Fool, it is understood as *surface and periphery* whereas *heart* is *core*, providing *the body part is center and clothing is periphery image-schema*.

Robert Heilman stresses that “in Lear’s situation, nakedness alone is meaningful and clothes are a sophistication,” and that Lear finally “gives up prerogative and protection, throws away clothes which have no meaning.” He concludes, “in proud array, Lear failed; uncrowned, half-naked, he is saved.”⁴⁰²

Edgar gives advice to Lear conceiving *heart as core and inner person and as a container for emotions* ontological metaphor that entails *the emotional heart is naked*. *Shoes and silks* are used in a part-whole metonymic relationship for *clothing* providing the image-schema *heart is center and clothing is periphery*:

Let not the creaking of shoes,
nor the rustling of silks, betray thy poor heart
(III.iv.92-3)

In the following speech, Lear addresses Regan who wears rich clothes stressing not only the superficiality of the opulent ladies of the Renaissance society but also the sensuality of her personality:

⁴⁰² Robert Bechtold Heilman. *This Great Stage: Image and Structure in “King Lear”* (Baton Rouge: Louisiana State University Press, 1948), pp. 76, 82 and 86.

Our basest beggars
Are in the poorest thing superfluous;
Allow not nature more than nature needs,
Man's life is cheap as beast's. Thou art a lady;
If only to go warm were gorgeous.
Why, nature needs nor what thou gorgeous wear'st
Which scarcely keeps thee warm. But for true need.
(II.iv.261-267)

Lear expresses that every man from highest to lowest must possess something beyond need, "a superfluous thing." According to him, possessions are the superfluous things because they are unnecessary for subsistence.

In this speech, *beggars*, who are at the lowest level of the social hierarchy, are at the same level as *beasts* in *the great chain of being*, providing an anti-conventional metaphor since two different entities are at the same level in the social chain. The presence of beggars serves as an opposing principle to all authority that derives from the socio-political hierarchy that maintains and justifies the monarchy, the court and the social gradations ramifying from it. "Beggars tended to be of two types: genuine and counterfeiter."⁴⁰³ The noble disguised as a beggar, as Edgar, led to plot situations, such as poverty. The "real beggars" reflect the paradigm of the organised hierarchy where the political and social bonds between the high and the low status are established. In Poor Tom, the complex cultural tradition of the beggar is subject to the most profound

⁴⁰³ William C. Carroll. *Fat King, Lean Beggar. Representations of Poverty in the Age of Shakespeare* (Ithaca & London: Cornell University Press, 1996), p. 175.

Shakespearean questions, so that Edgar as Poor Tom opens a window to the beggar's cultural status.

The word "gorgeous" suggests brilliant colours, and provides an unusual textual indication of costume. Regan's extravagant garments were only worn to make her look civilised and important. She is not wearing clothes to stay "warm", but for vanity, for status and to attract men, such as Edmund. She is masking her false nature by looking virtuous. Goneril's husband also defines his wife as a "changed and self-covered thing" (IV.ii.64). Taking into account the context, Lear conceptualises *clothing as periphery* and *outer appearance* image-schema, since they are a representation of superfluous things. Moreover, a link image-schema between *Regan's clothing and high status ladies' clothing* can be established.

As *gorgeousness* is full of meaning, *nakedness* has also various implications: Regan is finely dressed but at the same time partially unclothed, wearing what "scarce keeps her warm." Regan's partial nudity reminds us one of the meanings of *nakedness*, such as lust, vanity and absence of all virtues. Her partial nakedness prepares us for her savagery and her quick sensual passion for Edmund.

Therefore, *a naked body is* rich of "real self," of "essence," of "power," whereas *clothing is* surface and *periphery*, according to the center-periphery image-schema. In the same way, Russell Fraser makes use of category of "substance" to talk about Lear. "Nakedness is not the badge of inferiority but

Truth,” and “Truth is unapparelled,” he states. According to him, “the superior principle must be unclothed.”⁴⁰⁴

Erwin Panofsky argues that “four symbolical meanings of nudity” are distinguished by medieval moral theology. The first of these, “nuditas naturalis,” is “the natural state of man.” “Natural” nakedness represents nature as fallen, perverted or weak, in a shameful state “conducive to humility.” “Nuditas virtualis” is described as a “symbol of innocence” acquired through confession in order to recovery of an original innocence and, as such, uses body to stand for soul. These symbolic categories also suggest the limitations of the natural or naked. “Nuditas criminalis,” the third category, is “a sign of lust, vanity, and the absence of all virtues.” A category exemplifying perverted or fallen nature and one assumes that rationality requires being clothed. Only “nuditas temporalis,” “the lack of earthly goods that can be voluntary or necessitated by poverty” invokes nudity as a simply positive symbol of a “natural” state superior to human traditions or institutions, which are analogous to “polluted” clothing.⁴⁰⁵

Renaissance symbolism makes nakedness the most important symbolic attribute of truth. The “truth” of nakedness contrasts with the false appearances created by clothes. Nudity became the conventional representation of ecclesiastical virtues: temperance, fortitude, truth and chastity. Thus, the Fool advising Lear and wanting to be his guide will say to him:

⁴⁰⁴ Russell A. Fraser. *Shakespeare's Poetics in Relation to "King Lear"* (London: Routledge and Kegan Paul, 1962), p. 110.

⁴⁰⁵ Erwin Panofsky. *Studies in Iconology: Humanistic Themes in the Art of the Renaissance* (New York: Harper and Row, 1962), pp. 150-60.

Thy wit not go slipshod

(I.v.11)

Wit is used for person in a part-whole metonymic relationship leading to the ontological and extending metaphor *person is conceived as naked in itself* because *the inner person is naked*.

In the following speech, Edgar as Poor Tom makes a description about his nudity as a mark of his individual poverty and wretchedness, and his special mark of identification. He proclaims nakedness as his disguise in order to remain safe and to be protected. He disguises himself as a rejection of the society, and his self-description emphasises the body in all ways: the vanity of physical appearance, the sensual appetite and the identification with the beast. He describes his life as a fall: from a serving-man “with three suits to his back” to beggar; from the court to the heath; from vanity to madness: from a place in the hierarchy to the level of the beasts:

While I may scape
 I will preserve myself, and am bethought
 To take the basest and most poorest shape
 That ever penury in contempt of man
 Brought near to beast. My face I'll grime with filth,
 blanket my loins, elf all my hairs in knots,
 and with presented nakedness outface
 the winds and persecutions of the sky.
 The country gives me proof and precedent
 of Bedlam beggars, who, with roaring voices,
 Strike in their numbed and mortified bare arms.

(II.iii.6-16)

In Edgar, disguised as Poor Tom, the play has emphasised the ways in which the physical body functions as a contradictory signifier. Tom of Bedlam is a known figure, a social stereotype of the underclass. He is described in the popular and legal literature from the middle of the sixteenth century onwards. Poor Tom of Bedlam is “someone who has lost his mind, and so has only his body left, his language fractured into disordered fragments. The mutilations of his body reflect this disorder and monstrosity.”⁴⁰⁶

In “I may scape...beasts” Edgar conceptualises a *poor body as a rejection of appearance and status* ontological, extending and unconventional metaphor that entails *poverty is freedom as the beasts are free*. In “to take the basest... in contempt of man” he metaphorises a *person as a container* image schema for a *poor body*. There is also a link image-schema between a *poor body “near to” beast*. Taking into account that Edgar’s lineage is noble, his vagrancy is anti-conventional, a mirrored form of exclusion in the social hierarchy, providing a *high status person is converted into the lowest level of status compared to the same level of beasts*.

In “my face...bare arms” he tears off his clothes as the noble Edgar to transform himself into a poor, naked, Bedlam beggar. Bedlam refers to Bethlehem Hospital, which was established in London in the fifteenth century as a place to hold the insane. In his description, entailments of metaphors are produced since *body is nakedness* and *a naked body is poverty* ontological and

⁴⁰⁶ William C. Carroll, op. cit. p. 194.

conventional metaphors that entail *a naked body is a container* image-schema for suffering “strike in their number and mortified bare arms.” In contrast, *the naked body is the man without layers, the man himself, the naked truth* to face the misery of the world. Exposed to the weather, Poor Tom is a free man who owes nature no debt for the superfluities of civilised life.

Therefore and according to the *center/periphery* image-schema, *clothing* is negative, external, and *peripheral*, because it “hides the truth,” it “covers the truth,” and *nakedness is the real inner self*. The nature of our bodies is expressed in terms of “center” regarded as positive, inner and central, and “periphery” regarded as negative and surface.

VI.ii.iv. Nakedness is lack of Protection and lack of Possessions

In the *Old Testament* nakedness is related to poverty, shame, vulnerability and humiliation. In *Leviticus* the concept of nakedness seems to take on a special meaning, and it “is particularly associated with incestuous and other unlawful sexual activity in the phrase to uncover his/her nakedness.” In fact, nakedness becomes almost synonymous with genitalia.⁴⁰⁷

At the beginning of the tragedy, Lear converts his darker purpose to abdicate his throne into a *clothing metaphor* as if it were a way of undoing the

⁴⁰⁷ See *Leviticus 18:7-19*. “The nakedness of thy father, or the nakedness of thy mother, shalt thou not uncover: she is thy mother; thou shalt not uncover her nakedness. The nakedness of thy father’s wife shalt thou not uncover: it is thy father’s nakedness”.

ceremony. Lear addresses his three daughters, mapping *nakedness* “divest of” onto rule, territory and cares of the state providing the ontological and unconventional metaphor *nakedness is lack of rules, lack of possessions and lack of responsibilities*. According to Zoltán Kövecses, the *difficulties are burdens*⁴⁰⁸ conventional and ontological metaphor. However, in this context *difficulties are impediments*, and we cannot have impediments to get to the core, so the core is light, but at the same time it is heavy because it weighs, and it has “too much meaning”:

Since now we will divest us both of rule,
interest of territory, cares of state

(I.i.49-50)

Lear’s abdication is an occasion for flattery and Goneril and Regan fulfil the expectations. The distortion of familial and social ties starts from these scenes. The gradual stripping of kinship and dignity leads to the anti-conventional metaphor *the divestment of the highest status person is social and familial chaos*. Besides, divestment is defined in this example in terms of a *balance schema*.

France also understands *nakedness as lack of possessions* metaphor when he addresses Cordelia after her disinheritance:

⁴⁰⁸ Zoltán Kövecses. *Metaphor: A Practical Introduction* (Oxford: Oxford University Press, 2002), p. 58

The best, the dearest, should in this trice of time,
Commit a thing so monstrous, to dismantle
So many folds of favour.

(I.i.217-9)

Dismantle stands for “strip off” or “divest” providing an unconventional and elaborated way of conceptualising *nakedness*. “Fold of favour” suggests the deception of royal status that we have witnessed.

In Gloucester’s castle, Kent tries to protect Lear from a cold weather:

Alack, bareheaded?
Gracious my lord, hard by here is a hovel

(III.ii.60-1)

The *bare body* is mute, poor and deprived of richness. *Naked is bare* and *bare is* conceived as *surface*. Since socially conventional metaphors are part of the culture, it is society’s point of view that counts. Thus, Kent understands “*bare-headed,*” for a *naked body* in a part-whole metonymic relationship that forms the basis of the ontological and conventional metaphor *a naked body is lack of protection*. Gloucester also conceives *nakedness as lack of protection* when he asks in a friendly context:

Is that the naked fellow?

(IV.i.42)

And tries to protect him:

Bring some covering for this naked soul,
Which I'll entreat to lead me

(IV.i.46-47)

An old man answers conceiving *clothing as protection* ontological and conventional metaphor:

I'll bring him the best 'pparel that I have

(IV.i.50)

Gloucester, once again, in the same dialogue calls Poor Tom

naked fellow

(IV.i.54)

Therefore, *a naked body is* metaphorised as *lack of protection*, a body that needs to be clothed by rationality since a naked body is vulnerability and weakness.

In the following speech, we have an image of "poor naked wretches" exposed to the storm that suggests to Lear a whole world of pitiful suffering of which he previously had taken "too little care." This speech shows a critical moment in the play in which we see the humbling of Lear, the king's descent to the level of the beggar:

Poor naked wretches, wheresoe'er you are,
 That bide the pelting of this pitiless storm,
 How shall your houseless heads and unfed sides,
 Your looped and windowed raggedness, defend you
 From seasons such as these? O, I have ta'en
 Too little care of this. Take physic, pomp,
 Expose thyself to feel what wretches feel,
 That thou mayst shake the superflux to them
 And show the heavens more just.

(III.iv.28-36)

In “houseless heads and unfed sides/Your looped and windowed raggedness” Lear describes *naked bodies as poverty* and *uncovered bodies as containers for suffering* in an ontological and extending way, metaphors derived from the metonymy part-whole relationship *heads and sides stands for body and person*. Besides, he metaphorises *poor clothing as lack of protection* in an ontological and unconventional way “Your looped and windowed raggedness, defend you/From seasons such as these?”

In the past, Lear had taken “too little care of this,” but in his promise to “expose thyself to feel what wretches feel,” he begins a process of self-regeneration. In the next moment, the king is brought face to face with one of his kingdom’s beggars, Poor Tom. Lear’s words are part of a powerful dramatic process that will expose the arbitrariness of class, power, wealth and identity. The beggar and the king’s confrontation faces the traditional binaries of authority, wealth, poverty and the world of appearances. Lear establishes a link *between the lowest, a beggar, and the highest, a king, status of society* situated at the

same level of the social hierarchy, providing an anti-conventional metaphor. “*Superflux*” is a whole-part metonymic relationship where “superflux” is used as a whole *for superfluous possessions* and it forms the basis of the ontological metaphor in which *to take superfluous possessions off is to feel poverty*. Lear’s superfluous things would maintain not simply the difference between man and beast, but even the difference between one man and another in the social hierarchy. Thus, he conceptualises *suffering* in terms of *wearing poor clothes* ontological metaphor. At this moment, the pagan king feeds the nature of charity, poverty and the basic man’s needs.

However, in the following speech, Lear refers to the beggar Tom associating *nakedness* with loss of dignity:

Why, thou wert better in a grave than to answer
with thy uncovered body this extremity of the skies.
Is man no more than this? Consider him well. Thou
ow’st the worm no silk, the beast no hide, the sheep
no wool, the cat no perfume. Ha? Here’s three on’s
us are sophisticated; thou art the thing itself.
Unaccommodated man is no more but such a poor,
bare, forked animal as thou art. Off, off, you lendings:
come, unbotton here.

(III.iv.99-107)

Firstly, in “thou wert better...Is man no more than this?” Lear defines a *naked person in terms of a balance image-schema*. Secondly, this schema entails several ontological metaphors, and according to them, *a poor person is a naked body* and *a clothed person is sophistication*. Thirdly, a *link image-schema*

is established *between the lowest status of society and the animals* situated at the same level in the hierarchy. Finally, in “thou art the thing itself,” Tom’s physical appearance leads Lear to consider the essence of man and the search for self-knowledge through identification with “the thing itself.” Consequently, he is defining *a person as a naked thing* in an ontological and extended way, and even *a naked body as truth* could be interpreted. Unable to protect the body from the storm’s cold, clothes are layers to be taken off. For Lear stripping away his clothes is to strip all the superfluous values by which he has been living. It is to abandon the system of restraints and social deference represented by clothes.

The idea of “unaccommodated” means deprived of comforts, such as clothes. This is the reduction to a mere man suffering. Therefore, there is a contrast between the gorgeousness of garments and the image of nakedness used by Lear to express his realisation of man’s essential state. Conventionally, speaking, *to be is to have* and Lear defines here *a poor person as an animal* in terms of a balance image-schema and of anti-conventional metaphor “unaccommodated man is no more but such a poor /bare, forked animal as thou art.”

When Lear tears off his clothes, “Off, off, you lendings/ come, unbotton here,” we can establish a parallelism with his “divesting himself of rule, territory and cares of state.” Now he wishes to be reduced to “the thing itself” becoming one with the beasts, divesting of the clothes with marks of royalty and his social identity. He assumes the symbolic state of the nude figure, and comes closer to the wisdom of mankind. Consequently, according to the context, *nakedness is a*

divestment of kingship ontological metaphor, since his status as both man and king drops dramatically.

Lear believes that the only thing that separates him from true poverty is his clothing, so he casts them off so that he can share his troubles to Edgar's. In addition to "Off, off, you lendings," he uses other expressions to project *nakedness as a divestment of kinship* such as:

Pull off my boots. Harder, harder. So
(IV.vi.191)

And the following one where *button* on his own robes echoes "come unbutton here":

Pray you, undo this botton
(V.iii.308)

Most of the discussions that focus on "clothing" and "nakedness" in *King Lear* tend to seek a univalent meaning for these terms, but clothing and nakedness are inexhaustible sources of new meanings.

Shakespeare knows how to exploit the complexities and contradictions of meanings using ironic contrasts in the clothing and nakedness metaphor. He plays with conventionality. He creates conventional, unconventional metaphors and his characters even offer anti-conventional metaphors that are explained through the context. Shakespeare's interest of polysemy leaves space for a range of possibilities. The play does not ask us to make a choice. However, it

offers different manifestations of the self in relation to the world, expressed by the multiplicity of meanings about *clothing*, *nakedness* and their unconventional synonyms. All these terms offer a plenitude of conceptualisation itself.

King Lear exposes the arbitrariness of these meanings in several ways. The confrontation with the beggar reveals many things about the old king, and suggests that Lear learns that “the art of our necessities is strange and can make vile things precious” as he says in the third act of the play.

In *King Lear* *clothing* represents the values of society, of status, of an external socially conceived morality, whereas *nakedness* is the traditional image of unadorned truth; of innocent and vulnerable people; and also the image of a wild and bestial nature, out of laws, kindness or justice. From the first scene to the last, we have a contrast between man and his clothes. The naked Edgar is a symbol of man reduced to his essence, in contrast with the fashionable Regan. Metaphorically, *clothes* represent one’s identity and status, and it is only by becoming *naked* that one can be “re clothed” and achieve a new identity. Tragic recognition always involves a stripping away of pretences, so that one may emerge from his agony, like Lear with “fresh garments.”⁴⁰⁹

⁴⁰⁹ All the metaphorical schemas are classified in their corresponding tables in chapter VII.II.

VI.III. THE POETRY OF THE STORM

The Elizabethan society believed that the natural world reflected a hierarchy that mirrored a stable monarchy. They viewed nature as consisting of a universe in which there was an established hierarchy where everything had its own relative position: the divine being, the stars and the planets were all above. On earth, the king was at the head of the classes with the nobles next, and on down to the peasantry, and beneath them were the lowliest classes: beggars and so on. Below man was the world of animals and below animals the world of inanimate things. There was order in the universe, which should find its counterpart in the ordered life of man on earth. The terrestrial hierarchy was an emblem of the celestial, with king, priest, father of a family and master.⁴¹⁰ Disturbing this order was considered therefore against the conventional society since disorder in any of the parts might affect the whole provoking a vital break. Shakespeare's society contrasted *nature* and *art*, and *nature* was also concerned with *natural and unnatural behaviour* referring to the treatment between family members and sexual activities. For the 16th century, nature was ordered for the good of man, and disorder in nature might lead to an amoral collection of forces. Gods' function was to maintain stability, harmony and justice.

The concept of *nature* in *King Lear* is a picture of the Elizabethan society. There are constant references to nature, unnatural things and forces throughout

⁴¹⁰ Lena Cowen Orlin. "Ideas or Order." *Shakespeare: An Oxford Guide*. Eds. Stanley Wells & Lena Cowen Orlin (Oxford: Oxford University Press, 2003), pp. 139-151.

the tragedy. The play is concerned with the relations of children to their parents, with the relation of man to the state, and with the relation of the gods to man. Since Lear abdicates and divides his realm, the first actions of the play will show a broken hierarchy provoking the disorder in the human relationships. He violates natural law and the law of nations by dividing his kingdom and his daughters violate natural law by their ingratitude.

Nature with its synonyms and derivatives is a key word that explains the structure of the drama and its various layers of significance. The several meanings of *nature* as given in the *Oxford English Dictionary* may be viewed for my purpose under the following three headings. Firstly, *nature* may stand for the essential qualities of a thing or the inherent disposition of mankind. *Nature* expressed itself in the form of spontaneous impulses that govern character. Secondly, *nature* is the physical universe, especially those aspects of it with which man is directly in contact. Finally, *nature* is the creative power, which operates in the material world and which can influence humanity too, since the world of man suffers from the effects of disorder. It is this power which produces what we understand as *human nature*. This meaning gives *King Lear* the largeness for which it is distinguished.

VI.iii.i. Conceptual Metaphors, Personifications and Image-Schemas, and their interactions with Metonymies

VI.iii.i.i. Human nature is Emotions, Functions, Attributes and Family Links

Lear and Gloucester believe that one spontaneous impulse is the parent's love for the child or the child's devotion to the parent. When Lear thinks that Cordelia is deficient in filial affection, he considers it unnatural and pleads with her prospective husband:

I would not from your love make such a stray
To mack you where I hate, therefore beseech you
T'avert your liking a more worthier way
Than on a wretch whom nature is ashamed
Almost t'cknowledge hers

(I.i.211-3)

Lear conceives *nature* in a whole-part relationship metonymy *for human nature* that leads to the development of the ontological and elaborating metaphor *human nature is shame* that entails *human nature as linked to family relationships*. When he addresses Edgar, he also conceptualises *human nature as a container* image-schema *for emotions* derived from a whole-part *metonymic relationship*:

Is there any cause in nature that make
These hard hearts?

(III.vi.74-5)

In a conversation with Gloucester, Lear uses the *nature for human nature metonymy* that provides the ontological and extending metaphor *human nature is function*:

We are not ourselves
When nature, being oppressed, commands the mind
To suffer with the body. I'll forbear, and am fallen out with
my more headier will

(II.iv.105-8)

Nature is conceived as emotions and body is a container for suffering ontological metaphor. Person is also defined as an up and down image schema since the person is down because its body is suffering.

Cordelia feels pity for her father and uses *theogony terms as power* in an ontological way:

O you kind gods!
Cure this great breach in his abused nature

(IV.vii.14-5)

Besides, she conceptualises *nature* in a whole-part metonymic relationship for *human nature* providing *human nature as a container image-schema for emotions*.

Cordelia may have failed to say what she meant to do, but France shifts from words to deeds, recognising that what she does matters more than what she has left unspoken, saying:

Is it but this? A tardiness in nature
 Which often leaves the history unspoke
 That it intends to do

(I.i.237-9)

France conceptualises *nature* in a whole-part metonymic relationship for Cordelia's *human nature* providing the *human nature is negative attributes of the person* ontological metaphor. *Nature* can also be understood as a source domain for *weakness* extending and ontological metaphor.

Kent insults Oswald mapping *nature onto emotions* in an ontological and elaborating way, deriving it from a whole-part *metonymy*:

No marvel, you have so bestirred your valour, you
 Cowardly rascal; nature disclaims in thee

(II.ii.52-3)

Regan tells her father that he is getting too old to make his own decisions:

O, sir, you are old
 Nature in you stands on the very verge
 Of her confine. You should be ruled and led
 By some discretion that discerns your state.

(II.iv.144-7)

A combination of metaphors can be observed. Firstly, *nature is personified as female* and conceived in a whole-part metonymic relationship. Secondly, *a person is a container image-schema for nature*. Thirdly, *nature is a bounded space* ontological metaphor. Finally, *human nature is a life-span* structural and

unconventional metaphor that derives from the basic ontological metaphor *state is condition*.

In the following lines, we can see a moral warning against deviating from nature. Albany addresses his wife questioning whether her egocentricity will grow and whether she will be morally worse than an animal, since she has violated her nature by not being generous to her father. He has doubts about the kind of person she must be if she mistreats her own father:

That nature, which contemns its origin
Cannot be bordered certain in itself
She that herself will sliver and disbranch
From her material sap perforce must wither,
And come to deadly use.

(IV.ii.33-4)

Albany understands *nature for human nature metonymy* that leads to the development of the link image-schema *human nature is family links*. This schema entails the *human nature is broken lineage* anti-conventional metaphor, since Goneril is not behaving morally correctly towards her father. Besides, *nature is* understood as a *person*, since it is attributed human actions resulting in the link schema *a broken bond is disorder in the family relationships*.

Lear remembers his paternal instinct conceiving *human nature* as a link image schema projected onto *family links*, and this schema derives from a whole-part *metonymy*. Besides, we can see the ontological and extending metaphor

human nature is positive attributes of the person, although on this occasion he means to say that he will be a cruel father:

I will forget my nature: so kind a father!

And he carries on:

Thy tender-hafted nature shall not give
Thee o'er to harshness. Her eyes are fierce,
but thine
Do comfort and not burn...

Thou better knowst
The offices of nature, bond of childhood,
Effects of courtesy, dues of gratitude.

(II.iv.166-177)

In “the tender-hafted nature...” Lear understands *Regan’s human nature as attributes* ontological and extending metaphor. Besides, *nature* is also conceived *as function* ontological metaphor. In “the offices of nature,” Lear embodies nature as a link image-schema whereby *human nature is a biological bond*. This schema derives from a whole-part *metonymy* and provides the ontological metaphor *natural family links are obligations*.

A Gentleman also addresses Lear conceiving *human nature as a link schema* concerning its origins. This schema derives from a whole-part *metonymic relationship*:

Thou hast a daughter
who redeems nature from the general curse
Which twain have brought her to.

(IV.vi.201-3)

The Gentleman applies a *nature for human nature* metonymy that is the basis of the ontological metaphor *human nature is positive attributes*.

Lear addresses Kent also understanding *nature* in a *whole-part* metonymic relationship *for human nature* that leads to another part-whole metonymic relationship since *human nature stands for person*:

To come betwixt our sentence and our power,
Which nor our nature nor our place can bear,
Our potency made good, take thy reward.

(I.i.171-3)

However, Edmund thinking of his conspiracy conceives *human nature as good behaviour* ontological and extending metaphor:

I do serve you in this business.
A credulous father, and a brother noble,
Whose nature is so far from doing harms
That he suspects none.

(I.ii.176-179)

In Edmund's words, there is a whole-part relationship in *nature for human nature* that leads to the link schema between *human nature and status*. This schema provides the ontological and conventional metaphor *a legitimate person*

is good behaviour in the great chain of being. Gloucester also talks about Edgar mapping “*natural*” in a part-whole metonymy *for human nature* entailing the link between *human nature and status*. This schema derives in the ontological and conventional metaphor *high status is good behaviour*.

Loyal and natural boy, I'll work the means
To make thee capable

(II.i.84-5)

However, taking into account that Edmund is a bastard son, he produces an anti-conventional metaphor since *the human nature of an illegitimate person is good intentions* that derives from *a metonymic relationship*:

Some good I mean to do,
Despite of mine own nature.

(V.iii.241-2)

Furthermore, Cornwall being deceived by Edmund and considering him a trustworthy person says:

You shall be ours.
Natures of such deep trust we shall much need.

(II.i.115-6)

He understands *natures* in a whole-part *for human natures* metonymy that forms the basis of the ontological and elaborated metaphor *human nature is positive attributes of the person*.

VI.iii.i.ii. Disorder in Human Behaviour is a dangerous or wild Animal.

Man is conceived as an *animal* in different relationships with other creatures. Goneril and Regan not only violate natural law by their behaviour to their father, they also violate their proper functions as human beings by their lust for Edmund, lust which ends in murder and suicide, and which shows them as animals. Consequently, Lear conceives his daughters as unnatural monsters, appealing to the creative power in nature.

Parallel to *the great chain of being* I mentioned in the second chapter of the present dissertation when I explained the social structure in the Elizabethan period, we find *the great chain metaphor* in cognitive theory. It operates on the conjunction of the great chain and the nature of things, mapping one level of attributes or behaviours onto another level of attributes. This theory⁴¹¹ is a very important tool for a good understanding of this tragedy. There are two versions of *the great chain*, a basic one and an extended one. The *basic* is concerned with the relation of human beings to “lower” forms of existence, and *the extended great chain* is concerned with the relation of human beings to cosmos, the universe and the gods. Conventionally, we think of humans as higher-order beings than animals, animals as higher than plants, and plants as higher than inanimate substances. In the cultural model, human beings share properties with

⁴¹¹ The great chain of being theory is explained in the first and second chapters of the present work.

lower beings. For instance, although we are not beasts, we share instinctual attributes and behaviours with beasts that are called “bestial instincts” because such instincts are a property that beasts and beings above them have.⁴¹² There is a generic-level characterisation of our unconscious cultural model of the basic great chain that does not distinguish between kinds of humans, kinds of animals or kinds of plants. What defines a level are the attributes and behaviours distinguishing it from the next level below.

The *basic great chain metaphor* allows us to link one level of human attributes and behaviours in terms of another level of attributes or behaviours. We use *the great chain metaphor* to understand human behaviour in terms of the instinctual behaviour of an animal. In the following speeches, *the basic great chain metaphor* is applied since animals’ attributes and behaviours are used to define human beings. However, in these examples, the human being is not superior to animals as it is conventionally established, but on the contrary, animals are at the same level or even at a higher level than human beings are. The man is higher in the hierarchy, but here he behaves worse than beasts so that the metaphorical expressions provide *anti-conventional metaphors*.

Kent talking about Oswald conceives *his behaviour as an animal behaviour* basic great chain metaphor:

⁴¹² George Lakoff and Mark Turner. *More Than Cool Reason: A field Guide to Poetic Metaphor* (Chicago: Chicago University Press, 1989), pp. 166-70.

That such a slave as this should wear a sword,
Who wears no honesty. Such smiling rogues as these,
Like rats oft bite the holy cords atwain

(II.ii.70-2)

Besides, “holy cords” stands for bond resulting in the link image-schema *holy cords are family links*. In this case, the family links are broken and Kent provides the anti-conventional metaphor *the family links are broken bonds*.

Gloucester talking to Lear conceives *a negative quality of the person as an animal quality* basic great chain metaphor:

My dear lord,
You know the fiery quality of the Duke,
How unremovable and fixed he is
In his own course.

(II.iv.88-91)

Gloucester thinks of Edgar projecting *a person's bad behaviour as a wild animal's behaviour* basic great chain metaphor. It is a clear example in which *a person's behaviour is even worse than an animal* anti-conventional metaphor:

O villain, villain! His very opinion in the
Letter. Abhorred villain, unnatural, detested, brutish
Villain – worse than brutish!

(I.ii.75-7)

Unkindness and *ingratitude* are often used as synonyms in the sixteenth century, and they are invariably called *unnatural*. The basic meaning of

unkindness is *unnatural conduct*, and *ingratitude* is a form of unnatural conduct. *Ingratitude* in Lear becomes so monstrous that its intensity is expressed in language that conveys physical pain. Consequently, in the following speech, Lear addresses Goneril conceptualising his daughter's *bad behaviour as an unnatural animal* great chain metaphor. This metaphor derives from a part-whole metonymy relationship in which *ingratitude is used for inhuman nature*:

Ingratitude, thou marble-hearted fiend,
 More hideous when thou show'st thee in a child
 Than the sea-monster

(I.iv.251-3)

Besides, Lear is defining a person's behaviour in terms of a *balance schema* providing the anti-conventional metaphor *human behaviour is worse than an unnatural animal*.

Even in two other examples, the king continues defining *his daughter behaviour as a wild and unnatural animal* basic great chain metaphor:

Detested kite, thou liest

(I.iv.254)

And

Monster ingratitude

(I.v.37)

In the following words, his anger is more than evident in his cursing of Goneril. He applies a *dangerous animal* source domain to define *Goneril's inhuman behaviour* providing a great chain metaphor. We also can see in Lear's words how *his anger is mapped onto a dangerous animal*:

O, Regan, she hath tied
Sharp-toothed unkindness, like a vulture, here.
(II.iv.131-2)

And in other lines:

She hath abated me of half my train,
Looked black upon me, struck me with her tongue
Most serpent-like upon the very heart.
(II.iv.156-9)

Heart is a container image-schema for emotions that interacts with the great chain metaphor *dangerous animal is inhuman behaviour*. However, in the following lines, two kinds of metaphors interact. On one side, *human behaviour is defined in terms of balance*, and on the other side, there is a great chain metaphor whereby *human behaviour is mapped onto a dangerous animal*. These metaphors provide the anti-conventional metaphor *human behaviour is worse than a dangerous animal*:

How sharper than a serpent's tooth it is
To have a thankless child.
(I.iv.280-81)

Lear points out the significance of bad behaviours to wild animality in his words. Now he addresses Regan *personifying* the physical nature in a part-whole metonymic relationship that at the same time gives rise to the ontological metaphor *physical nature is a container for emotions*:

Return to her? And fifty men dismissed?
 No, rather, I abjure all roofs, and choose
 To wage against the enmity o'th'air,
 To be a comrade with the wolf and owl,
 Necessity's sharp pinch!

(II.iv.203-8)

“Wolf” and “owl” are nocturnal animals that prey ferociously on others. The wolf is a symbol of greed and the owl of malevolence. They are the evil that the king expects to meet on the heath. The most irrational animals are chosen to be Lear’s friends, while he, abandoned by his daughters, stands alone against the cosmic nature. Firstly, we can observe how Lear conceptualises *his anger in terms of a fight* against the physical nature in an ontological way. This metaphor derives from a part-whole metonymy in which *air is used for physical nature*. Secondly, *nature is conceived as a person* in an ontological way. Thirdly, there is a *link schema* between the physical nature, the wild and dangerous animals and the *king’s anger*. Finally, *poverty is understood in terms of a wild animal great chain metaphor*.

In the following lines, Lear is questioning that if we do not allow human nature more than the human animals needs, then man’s life is as worthless as that of a beast:

Allow not nature more than nature needs,
Man's life is cheap as beast's

(II.iv.263-4)

Lear understands "allow not *nature*" in a whole-part *metonymy for human nature* and in "nature needs" there is the same kind of *metonymy for animal nature* to provide the ontological metaphor *human and animal natures are needs*. He is defining *man's life as worthless as beast's life* in a balance and anti-conventional metaphor. However, talking to Edgar he embodies *human nature as down* image-schema due to the inhuman behaviour of his daughters. This schema interacts with a link schema:

Death, traitor! Nothing could have subdued nature
To such a lowness but his unkind daughters.

(III.iv.69-70)

Besides, *bad behaviour is* projected as *power* to reduce man's vital powers. France talking to Lear about Cordelia also understands *a bad behaviour as an unnatural animal* basic great chain metaphor:

Sure, her offence
Must be of such unnatural degree
That monsters it, or your fore-vouched affection
Fall into taint

(I.i.219-2)

Therefore, not only Goneril and Regan's ingratitude is conceptualised as an unnatural and dangerous animal, but also Cordelia's behaviour provides basic great chain metaphors.

**VI.iii.i.iii. Physical Nature is Power and Emotions in a
Link Image-Schema with the Human Nature**

Kent addresses Gloucester metaphorising physical nature in a center-periphery image-schema:

Thou out of heaven's benediction com'st
To the warm sun.

(II.ii.159-60)

Kent projects *sun as center* when addresses Gloucester. This image-schema interacts with *the warm sun as a container for emotions* that derives from the basic and conventional metaphor *heat is a container for emotions*. He also uses "heaven," a theogony term, *as power* in an ontological way.

However, in his following words, he personifies *heaven* applying human attributes to it. He also understands two image-schemas: on one side, *heaven as a container for emotions* and on the other side, *body part as a container for physical nature*:

Swore as many oaths as I spake words and broke
them in the sweet face of heaven

(III.iv.86-7)

Elizabethans believed that the stars affected nature as supernatural agents or powerful natural forces. Kent following the conventions believes that the stars must account for the inexplicable differences in people's attitudes. Consequently, he addresses the Gentleman conceptualising *physical nature as a person* that entails the ontological metaphor *physical nature is power*. Besides, *physical nature is up and the person is down* image-schema, since the stars are conceived as possessing more power than a person possesses. This schema derives from the basic and conventional metaphor *control is up*:

It is the stars,
The stars above us govern our conditions;
(IV.iii.32-3)

Gloucester addresses Lear conceiving *a piece of nature for physical nature* in a part-whole metonymic relationship that leads to the ontological and conventional metaphor *physical nature is sadness*:

O ruined piece of nature! This great world
Shall so wear out to naught. Dost thou know me?
(IV.vi.130-1)

"This great world" stands for the *whole universe understood as emotions* in an ontological way.

Besides, Albany after Regan and Goneril's bodies brought out says:

This judgement of the heavens, that makes us tremble
 Touch us not with pity

(V.iii.230-1)

He conceives an ontological metaphor and a personification since his words show that *the person is a container for emotions*, and the *theogony is personified*. Although in this case, the emotion is not pity, but anger providing *theogony as a container for anger*. However, the Fool will not use “heavens” but *night* to apply a combination of metaphors:

‘tis a naughty night
 to swim in. Now a little fire in a wild field were like an
 old lecher’s heart

(III.iv.108-10)

In “naughty night,” there is a *personification* of the physical nature. Secondly, we can observe two image-schemas since *night is a container schema for activities*, and “*in a wild field*” there is a *container schema for fire*, an element of the physical nature that is conventionally embodied as anger and lust. In this case, *fire is embodied as sexual behaviour*, which comes from the *lust is heat* conventional and basic metaphor. It also provides a link schema between a *sexual behaviour and an element of the physical nature*.

Gloucester addresses Lear using *night as a personification* and in this case, a *tyrannous night* is embodied as *an enemy of order* in an ontological and unconventional way. *The physical nature is also conceived as possession* ontological metaphor:

And let this tyrannous night take hold upon you
(III.iv.147)

However, Edgar addresses Gloucester using “the shadow of a tree” as *person*:

Here, father, take the shadow of this tree
For your good host
(V.ii.1-2)

**VI.iii.i.iv. Lear, Edmund and Gloucester’s
conceptualisation of Nature.**

The extended great chain metaphor links physical nature and the elements of weather with human beings. The theory of the nature of things picks out attributes and their causal relation to behaviour at the levels of storms and human beings.⁴¹³ *The extended great chain metaphor* associates the relevant source-domain information about *storms* with relevant target-domain information to *human behaviours*. This metaphor allows us to map the emotional, psychological, social attributes and behaviours of a person onto the physical nature and the elements of weather.

Lear considers that the system of nature with himself at the top is inviolable. He identifies his own will with his conception of nature. Thus, nature is

⁴¹³ George Lakoff and Mark Turner, op. cit., pp. 170-181.

for him the rational social order founded on co-operation and mutual goodwill. In this way, he addresses Goneril conceiving *physical nature as richness and possessions* and *physical nature as a bounded space* conventional and basic ontological metaphors:

Of all these bounds even from this line to this,
With shadowy forests and with champaigns riched,
With plenteous rivers and wide-skirted meads,
We make thee lady

(I.i.63-6)

He calls upon nature to witness his threats and furies because the elements of nature are what he wills. Consequently, Lear addresses Cordelia conceptualising *the physical nature as power and force* in an ontological way. Hecate was conventionally identified as the hell divinity and a divine protector for witches. Therefore, he conceives *physical nature and cosmos in fusion with his mental state* in an extended great chain metaphor. Furthermore, this metaphor provides the *disorder in the cosmos is linked to disorder in the family relationships* that leads to *the king breaks the family links* anti-conventional metaphor:

For by the sacred radiance of the sun,
The mysteries of Hecate and the night,
By all the operation of the orbs,
From whom we do exist and cease to be,
Here I disclaim all my paternal care

(I.i.109-114)

However, the king who stands at the top of the natural order in both family and state, who believes that the established order is the only conceivable system of reality, invokes *nature as force and power* in order to destroy the basis upon which order had to be. The effect will be a series of physical nature and weather metaphors against the principles upon which order rests provoking chaos, physical disasters and the rupture of family bonds.

Lear builds his emotional and intellectual foundation upon the forces of nature. In this way, *nature is* conceptualised as *a person* that entails *nature understood as a powerful force against humanity* in an ontological way. These metaphors result in an extended great chain metaphor in which *the emotional state of the person is mapped onto the physical nature*:

Hear, Nature, hear, dear goddess, hear:
Suspend thy purpose if thou didst intend
To make this creatures fruitful.
Into her womb convey sterility...
Create her child of spleen that it may live
And be a thwart disnated torment to her.

(I.iv.268-275)

In “disnated torment,” Lear understands a part-whole metonymy that forms the basis of a great chain metaphor since *the inhuman behaviour is mapped onto aggressive weather*. Besides, *anger is projected as a physical force by means of the physical nature*. Furthermore, he carries on praying to the gods for his own purpose:

Why nature needs not what thou gorgeous wear'st,
 which scarcely keeps thee warm. But for true need-
 You heavens, give me that patience, patience I need!
 You see me here, you gods, a poor old man...
 Touch me with noble anger...
 No, you unnatural hags,
 I will have such revenges on you both
 That all the world shall – I will do such things-
 What they are yet I know not, but they shall be
 The terrors of the earth

(Storm and tempest)

(II.iv.266-280)

Lear conceives *nature for human nature* metonymy that forms the basis of the ontological metaphor *human nature is basic necessities*. *Heavens and gods are* conceptualised on one side *as person* and on the other side *as force and power* in order to give emotions and virtues. In “touch me with noble anger...you unnatural hags,” Lear uses an irony in order to feel the effect on him provoked by the physical nature, conceiving “unnatural” as a metonymy for *inhuman nature* and “hags” as *an unnatural person*. In “I will have such revenges...the terrors of the earth,” Lear projects *a person as a container* image-schema for *anger* and “*earth*” is embodied as *anger* ontological metaphor.

Lear, Gloucester, Edgar and Kent continually appeal to the gods, and they think of human affairs as controlled by supernatural power. In the following speeches, Kent in the first one and Albany afterwards conceive *gods as force and power*.

The gods reward your kindness!

(III.vi.5)

The gods defend her

(V.iii.254)

Nature is very different for Edmund than what it is for Lear, who identifies it with social order, and even with the principle of legitimacy of birth. Moreover, although Edmund addresses nature as a “goddess,” the nature that Edmund invokes as his goddess is a more animal kind of goddess than the nature invoked by Lear. The word “goddess” has no meaning for him, because he does not believe in any power higher than natural impulses. For him, reason is the servant of the will, and nature is perverse and competitive.

In Edmund’s soliloquy, he repudiates and rejects custom and civilisation. He obeys nature’s law of selfishness. He does not understand that it is in the nature of man to be unselfish, to love and to serve his community as it is in the nature of the beast to do his own immediate desire. He is conditioned by his birth to make a distinction between nature and what man’s reason imposes on it, to which he gives the appropriate names of custom and curiosity. In his words, he expresses his dissatisfaction with society’s attitude toward bastards:

Thou, Nature, art my goddess; to thy law
 My services are bound. Wherefore should I
 Stand in the plague of custom, and permit
 The curiosity of nations to deprive me?...
 With base? With baseness, bastardy? Base, base?
 Who in the lusty stealth of nature take
 More composition and fierce quality...

I grow, I prosper:
 Now gods, stand up for bastards!

(I.ii.1-22)

At the beginning of the speech, Edmund understands *nature as power, law and procreation* in an ontological way. In “stand in the plague...base, base” he must remain subject to the laws, which denied a bastard any share of the inheritance from his father’s property. However, he forces the rules of nature rebelling himself against conventionalities producing *nature as a power against custom, morality and order* in an anti-conventional way.

“In the lusty stealth of nature...” he is *personifying nature* and conceiving it as *a container image-schema for lust*. In these words, there is also a basic great chain metaphor since *a person’s quality is shared with an animal quality*. At the end of the speech, he invokes again the *gods as power against conventions* providing another anti-conventional metaphor.

He recognises no fate, but only free will, and in this way, he answers his father denying the power of the stars or any controlling power that shapes his life beyond himself:

This is the excellent foppery of the world, that
When we are sick in fortune, often the surfeits of our
Own behaviour, we make guilty of our disasters the sun,
The moon and the stars, as if were villains on
Necessity, fools by heaven compulsion, knaves, thieves
And treachers by spherical predominance; drunkards,
Liars, and adulterers by an enforced obedience of
Planetary influence; and all that we are evil in by a
divine thrusting on.

(I.ii.118-26)

In the first lines, there is an extended great chain of being metaphor in which *a person's bad behaviour is linked to the physical disasters*. On four occasions "by heaven compulsion, by spherical predominance, by an enforced obedience of planetary influence and by a divine thrusting on" Edmund conceives *the physical nature and cosmos' influence as mapped onto a person's behaviour* in an extended great chain way. He carries on mapping a group of combining metaphors:

An admirable evasion of
whoremaster man, to lay his goatish disposition on the
charge of a star. My father compounded with my
mother under the Dragon's tail and my nativity was
under the Ursa Major so that it follows, I am rough and
lecherous.

(I.ii.126-131)

When Edmund is talking about a "whoremaster man, to lay his goatish disposition on the charge of a star," there is a great chain of being metaphor where *a person's bad behaviour is mapped onto the physical disasters*.

Dragon's tail was the intersection between sun and noon with overtones of evil, as Satan was familiarly called the dragon or serpent. It was considered a bad sign that provoked violent and lascivious behaviour and its meaning is in fiery lust. Edmund therefore is conceiving a basic great chain metaphor in which *a person's sexual behaviour is projected onto a wild animal* that derives from the conventional metaphor *a lustful person is an animal*. Additionally, in "my nativity was under the Ursa Major...lecherous," *astrology is understood as a container for a sexual behaviour*. Besides, he conceives *a star as a container image-schema for procreation*. Finally, there is a link between *astrology and an aggressive and sexual behaviour*. He finishes mapping *physical disorders onto human disorders* in an ontological way:

O, these eclipses do portend these
divisions

(I.ii.136-7)

Edmund announces this threat as a means of inciting his father's superstitious nature to action against Edgar:

I told him the revenging gods
Gainst parricides did all their thunders bend,
Spoke with how manifold and strong a bond
The child was bound to the father.

(II.i.46-9)

He invokes the *gods* in an ironical way conceiving them *as power and anger* in an ontological way. Secondly, there is an extended great chain of being

metaphor between *a person's bad behaviour, gods' disordered behaviours and dangerous and disordered weather*. Thirdly, there is a *link between father and son* by means of "bond," a lineage term. Edmund carries on establishing links:

Seeing how loathly opposite I stood
To his unnatural purpose in fell motion

(II.i.49-50)

He conceives "*unnatural*" as a part-whole metonymic relationship *for human nature* that leads to the ontological metaphor *human nature is intentions*. "In fell motion" stands for "fierce attack" providing a basic great chain metaphor.

Gloucester however believes in astrology and thinks that the eclipses cause the breakdown of human society since they provoke unnatural effects. Gloucester finds the same sort of parallelisms between eclipses as disorder in heavens and disorder in human society. We hear from Gloucester that because of disorder in the heavens, there is disorder and disaster in the realm of politics and of relationships. Gloucester's observation is made when he is at the bottom of his fortunes, expressing the final truth about the relation between man's fate and the forces that control it. Consequently, there is chaos in the world that derives from the disorder in the human relationships:

These late eclipses in the sun and moon
 portend no good to us. Though the wisdom of Nature
 can reason it thus and thus, yet nature finds itself
 scourged by the sequent effects. Love, cools, friendship
 fall off, brothers divide: in cities, mutinies; in
 countries, discord; in palaces, treason; and the bond
 cracked 'twixt son and father. This villain of mine
 comes under the prediction –there's son against father.
 The King falls from bias of nature – there's father against
 child.

(I.ii.103-111)

Gloucester understands eclipses as effects on the persons producing a *personification*. This metaphor entails a link between *the disorder in physical nature and the disorder in humanity*, and this link provides an extended great chain metaphor where *the behaviour in the physical nature is compared to the behaviour of the humanity*. In “though the wisdom of nature,” he conceives *nature for human nature* in a part-whole relationship providing the great chain metaphor in which *disorders in the human relationships are mapped onto the disorders in physical nature*. We can also observe a link between *father and son* that entails the *family links are broken* anti-conventional metaphor. Additionally, *nature is conceptualised as a disordered power* ontological metaphor that influence the person. Finally, the order is inverted, the world is turned down, resulting in *person is projected as down image-schema*.

In the following lines, asking for Edmund, he understands *nature* in a whole-part metonymic relationship *for human nature* that leads to the ontological

metaphor *nature is power*. This metaphor entails *Edmund's human nature linked to Edmund's behaviour*:

Where's my son Edmund?
Edmund, enkindle all the sparks of nature
To quit this horrid act

(III.vii.85-6)

Besides, Gloucester conceives gods as destructive children who kill flies in sport providing the ontological metaphor *gods are forces* to control fate:

As flies to wanton boys are we to th'gods,
They kill us for their sport

(IV.i.39-40)

VI.iii.i.v. The Elements of the Weather are Physical Forces and they are Embodied as Emotions. Chaos in the Weather is Chaos in the Family Relationships.

In the following speeches, nature with its storm and tempest, thunder and lightning remains hostile. The king finds himself at the heart of it and begins to speculate what is the basic reality in human nature and in the elements outside the world of man.

There are many examples where Lear uses *storm* to give several meanings to the play. On one side, he calls on the power of the storm as gods that have the power and force to punish the human race, and he therefore uses it

as an instrument by means of which he traces his anger. On the other side, he “accuses” the storm of taking sides with his daughters against his dignity provoking bad behaviours. However, we will see that not only Lear but also the Fool, Edgar, Gloucester and Kent link their human nature with the nature outside.

Lear starts being aware of the ingratitude of his daughters. In this way, he addressing Goneril conceives *weather as his mental state* ontological metaphor entailing *person as a container* image-schema for anger:

Blasts and fogs upon
thee

(I.vi.291-2)

Edgar becoming poor establishes a *link* image-schema *between a naked person, wild weather and physical nature*:

And with presented nakedness outface
The winds and persecutions of the sky.

(II.iii.11-2)

He also conceives *physical nature as a person* that entails the ontological metaphor *physical nature is emotions*.

The Fool aware of Lear’s anger says:

Winter’s not gone yet, if the wild geese fly that
Way

(II.iv.44-5)

The Fool conceives *winter* as a container for *cold weather that is conceptualised as Lear's cold family relationships* and "*wild geese*" as *his daughters' behaviour* basic great chain of being. These metaphors provide a link schema between *an inhuman behaviour, a cold weather and a wild animal*.

As we have seen in Lear's conceptualisation of nature, he has faith in a well-ordered universe, and from this world of nature man addresses nature as a dear goddess. However, when his eldest daughter hurts him, he appeals to the gods of nature to punish her:

You nimble lightnings, dart your blinding flames
Into her scornful eyes! Infect her beauty,
You fen-sucked fogs, drawn by the powerful sun
To fall and blister

(II.iv.163-6)

A combination of metaphors can be observed: firstly, *weather is conceived as a person and as a physical force* in an ontological and personified way "you nimble lightnings, you fen-sucked fogs." Secondly, *an aggressive weather is understood as anger*. Thirdly, there are *two personifications*: "flames" and "sun." Fourthly, *eyes are a container image-schema for aggressive and burning weather* that derives from the basic and conventional metaphor *body heat is a container for emotions*. Fifthly, "powerful sun" provides the ontological metaphor *physical nature is a physical force* that entails *physical nature as anger*. This metaphor comes from the basic metaphor *anger is a burning substance*. Finally, there is an

extended great chain metaphor since *the emotional person is linked to emotional weather and to emotional physical nature*.

He carries on conceptualising *aggressive weather as anger* in an ontological way that provides a personification since *an element of weather is conceived as a person*:

I do not bid the thunder-bearer shoot,
Nor tell tales of thee to high-judging Jove.

(II.iv.224-5)

Gloucester also maps *an angry person onto aggressive weather and onto an aggressive animal* when he addresses Cornwall:

The king is in high rage...
The night comes on, and the high winds
Do sorely ruffle; for many miles about
There's scarce a bush.

(II.iv.293-9)

Cornwall answers him with a *link image-schema between physical nature and an animal quality*:

'tis a wild night.

(II.iv.306)

The importance of the storm and its connection with the emotional state of the person is also suggested by the knight's words to Kent:

The king's violence is described in terms of the weather. In the following speech, we have the four elemental substances: air, water, fire and earth. The violence in the storm in Lear is heightened and increased through the metaphors. "Cataract" is a common term in the sixteenth century and it is understood to refer to descending waters of the heavens whereas "hurricanes" are referred to the rising waters of the earth. Cataracts and hurricanes evoked connotations of destruction. Thunder appears as a tangible force in this tragedy with the real power to crush, though more often it exists as a sound:

Blow, winds, and crack your cheeks! Rage, and blow!
 You cataracts and hurricanes, spout
 Till you have drenched our steeples, drowned the cocks!
 You sulphurous and thought-executing fires,
 Vaunt-couriers of oak-cleaving thunderbolts,
 Singe my white head! And thou, all-shaking thunder,
 Strike flat the thick rotundity o'the world,
 Crack nature's moulds, all germens spill at once.
 That makes ingrateful man

(III.ii.1-9)

In a group of combined metaphors, Lear's relation to the elements finds its most direct expression. His real partners are the forces of nature. Firstly, the *elements of nature* are conceived *in terms of the human body* "cheeks" deriving in *aggressive weather* conceptualised *as person*. This personification entails the ontological metaphor *weather as a personified force* and *aggressive weather is linked to an unstable person*. In "all-shaking thunder, strike flat the thick rotundity o'the world," *weather is a personified force*, leading to the *part-whole* image-

schema in which the world is divided into parts. In “crack nature’s moulds, all germens spill at once that makes ingrateful man,” he also establishes a *link between aggressive weather “thunder” and inhuman behaviour*.

Besides, he conceives *nature for human nature* in a metonymic relationship providing the ontological metaphor *human nature is inhuman behaviour*. In the whole paragraph, we have the metaphorisation of anger in balance terms resulting in *the emotional instability is imbalance* image-schema.

The Fool aware of Lear’s words also understands *physical nature as person* in a personified way providing a *link between aggressive physical nature and an unstable person*:

Here’s a night pities neither
wise men nor fools

(III.ii.12-3)

Lear demands from the heavens a storm whose violence can be compared to the violence of his own mind. The breaking of the natural bonds between himself and his daughters appears as a rent running through the whole universe. The elements transcend their boundaries, and particularly the *thunder* is as a symbol of astronomical implication as a symbol of the deity:

Rumble thy bellyful; spit, fire; spout, rain!
 Nor rain, wind, thunder, fire are my daughters.
 I tax not you, you elements, with unkindness.
 I never gave you kingdom, called you children;
 You owe me no subscription. Then let fall
 your horrible pleasure. Here I stand your slave,
 A poor, infirm, weak, and despised old man.
 But yet I call you servile ministers
 That will with two pernicious daughters join
 Your high-engendered battles 'gainst a head
 So old and white as this.

(III.ii.14-24)

In “rumble...called you children,” Lear conceives *the elements of the weather as personified forces* and he also *maps his anger onto the elements of the weather* in an extended great chain metaphor. Beside, Lear establishes *a link between a dangerous element of the physical nature and the inhuman behaviour of his daughters*. In “you owe me...so old and white as this,” he conceives again *the weather in a personified way*, and he uses a great chain metaphor in which *an aggressive weather is mapped onto an inhuman behaviour*.

Kent takes notes of all that is happening also understanding that the tempest is in league with Lear’s daughters. The tempest braves the cruelty of nature and it is a physical and aggressive force:

Things that love night
Love not such nights as these. The wrathful skies
Gallow the very wanderers of the dark
And make them keep their caves. Since I was man
Such sheets of fire, such bursts of horrid thunder,
Such groans of roaring wind and rain I never
Remember to have heard. Man's nature cannot carry
Th'affliction nor the fear.

(III.ii.42-49)

Skies are personified to provide the ontological metaphor *physical nature is anger*. In "such sheets of fire...wind and rain" he uses a great chain metaphor and conceives *a link between a wild animal and wild weather*. "Thunder and wind" are also *personified*. Finally, in "man's nature..." *the human nature is a container for emotions* ontological metaphor.

Tempest is used ironically by Lear and he establishes a link between *aggressive weather and an implicit angry behaviour*:

Some friendship will it lend you 'gainst the tempest,
Repose you there, while I to this hard house

(III.ii.62-3)

Later, Kent takes note of all that is happening referring to the weather as a tyrannical disruption of the natural law personifying the physical nature:

Here is the place, my Lord; good my lord, enter:
The tyranny of the open night's too rough
For nature to endure.

(III.iv.1-3)

Besides, Kent applies *nature for human nature* in a metonymic relationship that provides the ontological metaphor *human nature is a container for weakness*. He also uses an extended great chain *metaphor* in which *man's behaviour is mapped onto physical nature*.

Storm is still the external manifestation of an internal condition, and it is *personified* by Lear when he addresses Kent:

Thou thinks't 'tis much that this contentious storm
Invades us to the skin

(III.iv.6-7)

In these lines, Lear conceives *weather as his anger* in an implicit link schema and this schema entails *body as a container* image-schema *for emotions*. He carries on conceptualising *weather as a person*:

This tempest will not give me leave to ponder
On things would hurt me more...
Poor naked wretches, wheresoe'er you are
That bide he pelting of this pitiless storm

(III.iv.24-9)

Tempest and storm are personified and these elements provide the ontological metaphor *weather is a container for emotions*. Moreover, Lear conceives a great chain metaphor since he maps *a person's emotion onto weather*.

Edgar mirrors the weather establishing a *link* image-schema *between a wild plant and a "cold wind," and this element of the weather* is implicitly embodied as *an angry person*:

Through the sharp hawthorn blows the cold wind
(III.iv.47)

And finally he invokes:

Tom's a cold.
Bless thee from whirlwinds, star-blasting, and taking.
Do Poor Tom some charity, whom the foul fiend vexes.
(Storm still)
(III.iv.57-8)

Edgar conceives *cold* as a container for *fear* conventional metaphor and his *fear is linked to aggressive weather, disordered physical nature and an unnatural person* providing an extended great chain metaphor. Gloucester also uses a link between man, animal and weather in the following words:

I' the last night's storm I such a fellow saw,
Which made me think a man a worm.
(IV.i.34-5)

He understands *night* as a *container* image-schema for *aggressive weather*. Moreover, an ontological and basic metaphor can be observed in *night and wild weather as the enemies of order*. The contact with the weather and the

effect on the person provides an anti-conventional metaphor where *man is at the same level as animal in the social hierarchy*.

Albany also addresses his wife *personifying the weather*:

O Goneril,
You are not worth the dust which the rude wind
Blows in your face.

(IV.ii.30-2)

The *weather is a person* entails *weather as a personified force*, and *face is conceived as a container image-schema for anger*. Lear also personifies *weather* understanding it *as emotions* when he addresses Gloucester:

When the rain came to wet me once and the
Wind to make me chatter; when the thunder would not
Peace at my bidding, there I found 'em, there I smelt
'Em out.

(IV.vi.100-3)

In this speech, we have two implicit metaphors since the target domain is not in the linguistic expression, but the context gives us knowledge about the target. Therefore, *rain is conceived as pity, wind and thunder as aggressive and disobedient daughters* leading to the *link between aggressive weather and inhuman behaviours*.

Cordelia also uses combining metaphors when she feels pity for her father:

Was this a face
To be opposed against the warring winds?
To stand against the deep dread-bolted thunder,
In the most terrible and nimble stroke
Of quick cross-lightning?

(IV.vii.31-5)

She applies *face for person* in a part-whole metonymic relationship forming the basis of the structural metaphor *person is conceived as a fight*. “The warring winds” is a *personification* that provides *aggressive weather is Lear’s daughters’ aggressive behaviour*. “Cross-lightning” is a *container image-schema for thunder* and there is an implicit extended great chain metaphor since *implicit aggressive behaviours are mapped onto aggressive weather*.

VI.iii.ii. Image Metaphors

This chapter is rich in image metaphors that interact and reinforce conceptual metaphors. I will show some of them where the mapping is produced between mental images that are not conventionalised.⁴¹⁴

Kent talks about Oswald mapping the image of a *destructive rat* onto the image of a *rascal*:

Such smiling rogues as these,
Like rats oft bite the holy cords atwain

(II.ii.71-2)

⁴¹⁴ See the first chapter of this dissertation.

Gloucester thinking of Edgar projects the image of a *wild animal* onto the image of an *inhuman person*:

Abhorred villain, unnatural, detested, brutish
Villain – worse than brutish!

(I.ii.76-7)

Lear addresses Goneril mapping the image of a *fiend* onto the image of a *cold and ungrateful person*:

Ingratitude, thou marble-hearted fiend

(I.iv.251)

He carries on mapping the image of a *wild bird* in the first case, and the image of a *monster* in the second, onto the image of his *daughter*:

Detested kite, thou liest

(I.iv.254)

Monster ingratitude

(I.v.37)

In the following words, he structures a *vulture's tooth* onto his *daughter's tooth*:

O, Regan, she hath tied
Sharp-toothed unkindness, like a vulture, here.

(II.iv.131-2)

And later on he maps the image of *a serpent's tongue* onto his *daughter's tongue*:

struck me with her tongue
Most serpent-like upon the very heart.
(II.iv.158-9)

Now he addresses Regan structuring the image of *a sharp tooth* onto the image of *poverty* forming a whole shape:

To be a comrade with the wolf and owl,
Necessity's sharp pinch!
(II.iv.203-8)

In the following example, Lear is projecting the image of *beast's life* onto the image of *man's life*:

Man's life is cheap as beast's
(II.iv.264)

The Fool addresses Edgar structuring the image of *fire* onto the image of *a burning heart*:

Now a little fire in a wild field were like an
old lecher's heart
(III.iv.108-10)

Gloucester maps the image of *boys playing with flies* onto the image of *gods playing with boys*:

As flies to wanton boys are we to th'gods,
They kill us for their sport

(IV.i.39-40)

Through rich and different kinds of metaphors, I have shown how the family relationships in the tragedy are against the established norms in the Elizabethan society. Consequently, *the daughters' behaviour is conceptualised as a dangerous animal*, giving rise to basic great chain metaphors. *The storms, thunder, winds and tempest are personified destructive forces* expressed by the main characters in terms of emotions. *The fury of the elements is embodied as chaos and disorder* in the king, his daughters, Gloucester and his sons, and as disorder in the social relationships. They confront their emotions in the physical nature and in the violent weather providing extended great chain, ontological, unconventional and anti-conventional metaphors.⁴¹⁵

⁴¹⁵ All the metaphorical schemas are classified in their corresponding tables in chapter VII.III.

VI.IV. THE MAD UNDERSTANDS

The influence of the mind on the person is treated in this chapter. Shakespeare's mad men and women, having lost the ability to perceive reality, gain a kind of second sight, which enables them to see the truth behind it. The poet shows them with a degree of wisdom that allows them a penetrating knowledge into the human condition.

The mad person is rooted in a literary tradition in which distortion is a mode of expression. "Madness can serve to emphasise the fundamental distortion obtaining in the world of the symbolic order."⁴¹⁶ It is a form of escape from an emotional state unbearable for the mind, and besides it valorises the corporeal body with its desires and senses.

Insanity occupies a very importance place in the play and it is associated with both disorder and hidden wisdom. The professional madness of the Fool, the madness of Edgar, and the madness of the king himself together provide the break-up of society due to the impact of the broken family relationships. Shakespeare makes fool and madman the vehicle for truth. Whereas the Fool's criticism is directed against Lear himself, Lear's is directed against the hypocrisies and injustice of society. When Lear himself goes mad, the turmoil in his mind depicts the chaos that has descended upon his kingdom. However, his

⁴¹⁶ Mary Ann Grizans. *Bloody Signifiers: A Body for a World on the Renaissance Stage* (Salzburg: University of Salzburg, 1997), p. 29.

madness also provides him wisdom by reducing him to his bare humanity. Lear is joined in his real madness to Edgar's insanity and to Gloucester's blindness, which also contain wisdom for the king.

Lear's madness organises part of the drama since inner and outer forces converge on him. His madness is seen as brought to him by external circumstances, such as his daughters' ingratitude. In Lear, the fear of madness arises as soon as he has reason to believe that things are not as he supposed them to be. Paradoxically, in madness, he is capable of recognising the things and the reality around him, and returning to sanity, he is mad. His first illumination comes when he sees Edgar dressed in a poor and miserable way. At this moment, he recognises the truth of the human condition and reveals himself sensitive to man.

VI.iv.i. Conceptual Metaphors, Personifications and Image-Schemas, and their interactions with Metonymies

VI.iv.i.i. Lear and the Fool's conceptualisation of Madness

The Fool is the voice of common sense and he is loyal to Lear. Through his songs, proverbs and jokes, he tries to get Lear to see the truth of the world around him. The Fool's wit is used with a purpose and it contains perceptive insight into reality. It is not until Lear becomes mad that he starts to reflect upon the way of the world. He performs an important function in helping Lear to

discover a new vision of the world around him by reflecting Lear as he really is. He knows that Lear was wrong to reject Cordelia in favour of Goneril and Regan and he keeps reminding him of his foolishness. After Lear goes mad, the Fool stays with him and tries to protect and guide him. In the following conversation, we can see the Fool's criticism directed against Lear himself showing him that he is a bitter fool:

FOOL (to Kent) He will not believe a fool.
 LEAR A bitter fool.
 FOOL Dost thou know the difference, my boy, between a Bitter fool and a sweet one?
 LEAR No, lad, teach me.
 FOOL That lord that counselled thee to give away thy land, Come place him here by me; do thou for him stand. The sweet and bitter fool will presently appear, The one in motley here, the other found out there.
 LEAR Dost thou call me fool, boy?
 FOOL All thy other titles thou hast given away; that thou Wast born with.
 KENT This is not altogether fool, my lord...
 FOOL No, faith, lords and great men...and ladies will not let me have all the fool to myself, they'll be snatching.

(I.iv.132-148)

In the first lines, the Fool calls Lear a “bitter fool” conceiving the king as a resentful and angry person, whereas he defines himself as a “sweet fool” mapping himself as a satisfied and kind person providing the ontological metaphor “*fool*” is *person's behaviour*. However, when the Fool answers Lear “all

thy titles thou hast given away; that (fool) thou wast born with” he is conceptualising *madness as status* in an ontological way. Furthermore, “not let me have all the *fool* to myself” is embodied by the Fool, as a part-whole metonymy relationship for *madness* deriving in the container image-schema *the person is a container for madness*.

As in the previous lines, the Fool talks in an ironic way addressing Lear:

Fools had ne'er less grace in a year
For wise men are grown foppish

(I.iv.159-60)

He understands that wise men are grown vain and have taken to wearing fancy and elegant clothes. The Fool ironically conceives “are grown *foppish*” as whole for part metonymic relationship *for the fool's clothes* providing the link image-schema between *men in foolish clothes and men with foolish behaviour*.

The more Lear becomes a victim of madness, the more it becomes the Fool's responsibility to show Lear his wrong behaviour and his self-deception. The Fool reducing Lear to nothing tries ironically to tell him that he has made a great mistake in handing over his power to Goneril and Regan:

I had rather be any kind o'thing
than a fool, and yet I would not be thee, nuncle. Thou
Hast pared thy wit o'both sides and left nothing i' the
middle...
Now thou art an O without a
figure; I am better than thou art now. I am a fool, thou
art nothing.

(I.iv.176-186)

The Fool conceptualises “*wit*” as *periphery image-schema* emphasising that Lear forgets that the important things are in the central part of a bounded space and the less important ones are peripheral. Besides, the fool is not giving the king any value, *defining him in a balance image-schema*, and providing the anti-conventional metaphor *to be a fool is to have wisdom and to be a king is to have nothing*. Goneril also defines the Fool in a *balance schema* understanding fool as an attribute:

You, sir, more knave than fool, after
Your master.

(I.iv.307-8)

In the following example, the Fool plays with the *status* linked to *madness* and uses “mad” for lack of intelligence:

FOOL Tell me whether a madman be
 a gentleman or a yeoman?
LEAR A king, a king.
FOOL No, he's a yeoman that has a gentleman to his son;
 For he's mad yeoman that sees his son a gentleman
 Before him.

(III.vi.9-14)

The Fool understands "*madman*" as *link* image-schema *between a person's behaviour and a person's status*. However, he distinguishes now between fools and madmen when he sees the naked Poor Tom who drives Lear mad:

This cold night will turn us all to fools and madmen.

(III.iv.77)

He projects *cold as fear* that constitutes a basic and conventional metaphor. The *cold night* conceived as *fear* changes the behaviour of people providing the ontological metaphor *madness and foolishness are effects of fear*.

Being taught by the Fool and considering his injustice to Cordelia and the apparent ingratitude of his other daughters, Lear starts to be aware of the reality and he is capable of comprehending what is happening to him. This is the first thought of madness said to the Fool:

O let me not be mad, not mad, sweet heaven! I
 Would not be mad.
 Keep me in temper, I would not be mad.

(I.v.43-5)

According to the context, Lear conceives *mad as a negative effect* ontological metaphor that is produced, on one side by the clash of two passions such as anger and grief, and on the other side by fear. *Temper* stands for mental balance and it *is a container* image-schema *for person* that derives from the basic and ontological metaphor *mental state is an entity within a person*. He also understands *mad as a negative effect* when he addresses Regan:

Do not make me mad:
 I will not trouble thee, my child.

(II.iv.216-7)

When Goneril and Regan deny him his train of a hundred knights, a sign of his loss of royal authority, he refuses to accept the fact that he is powerless and falling into despair will say to the Fool:

I have full cause of weeping, but this heart
 Shall break into a hundred thousand flaws
 Or e'er I'll weep. O fool, I shall go mad.

(II.iv.281-3)

The Fool has already become associated with the kind of feeling Lear has been resisting, and in "I shall go mad," Lear projects *mad as the effect of despair* in an ontological way. He also conceives *a broken heart as a container for*

emotions ontological and conventional metaphor, already mentioned in several examples at the beginning of the analysis.

The increased awareness marks a change from his behaviour when he criticised Cordelia. He begins to understand the suffering of mankind, and fears madness consequently. Lear becomes for the first time aware of the sufferings of others addressing his attention to the Fool:

My wits begin to turn.
Come on, my boy. How dost my boy? Art cold?
I am cold myself. (to Kent) Where is this straw, my
Fellow?
The art of our necessities is strange,
And can make vile things precious.

(III.ii.68-71)

He understands *wits* in a part-for-part metonymy relationship *for mind* providing the structural metaphor *the mind in motion is mental change*, and this metaphor derives from the conventional metaphor *rational thought is motion*. Cold is conceptualised as fear providing the basic and conventional metaphor *cold is fear*.

VI.iv.i.ii. The Elements of the Weather are linked to

Mental Confusion

The storm in Lear's mind symbolises the conflict between madness and reason, order and disorder. Lear's identification with the storm is a sign that his

He explains that he does not mind the unkindness of the weather, because he has no emotional contact with it. His madness is an effort of rationalisation attempting to extract from an intolerable world some reason for his existence. Thus, he uses *mind for person* in a part-whole metonymic relationship, since his mind is now far from becoming a slave of the uncontrolled animal desire. In “this tempest in my mind,” Lear embodies *mind as a container* image-schema *for violent weather*. *Tempest* is understood by him as *a state of confusion* in an ontological way that entails an extended great chain metaphor since *his mental state is mapped onto the weather state*. Besides *tempest* is conceived as *a person* capable of taking feelings away, and *madness* is also projected as *a journey* structural metaphor.

The tempest continues to beat down on Lear in a metaphorising way. Lear submits to the rebelling nature as he submits to the rebelling daughters. In this way, Gloucester will say:

The sea, with such a storm as his bare head
In hell-black night endured, would have buoyed up
And quenched the stelled fires.
Yet, poor old heart, he holp the heavens to rain
(III.vii.58-61)

Firstly, Gloucester applies a part-for-part metonymy where *head* is used *for mind* deriving in the ontological metaphor *mind is a container for mental confusion*. Secondly, *physical nature is a container* image-schema *for an element of the weather* that entails *a link between a violent physical nature and a violent*

weather. Thirdly, *sea* is conceived *as a person and as a physical force* in an ontological and personified way. In “the stelled fires” *the physical nature* is implicitly conceptualised *as anger*, and this metaphor derives from the basic ones *anger is fire* and *anger is a burning substance*. Fourthly, “poor old *heart*” is used as a metonymic relationship *for person* that provides the ontological metaphor *person is emotions*. This metaphor entails *weather as emotions* since weather is implicitly conceived as Lear’s tears. Finally, Gloucester uses a great chain metaphor since *the person’s mental states are mapped onto a violent weather and onto a violent physical nature*.

Furthermore, Cordelia having seen her father’s deteriorating mental condition conceives *mad as a mental state mapped onto the state of the sea* in an extended great chain metaphor:

He was met even now
As mad as the vexed sea

(IV.iv.1-2)

She also uses *an element of the physical nature in a personified way*. However, a servant *personifies madness* when he addresses another servant:

His roguish madness
Allows itself to anything.

(III.vii.103-4)

VI.iv.i.iii. Mind and Madness are States, Qualities and Effects

There is a difference between Lear's madness in Act III and his madness in act IV. In act III, the world itself is mad, while in act IV, Lear's madness becomes a critique of the same world around him. His madness itself has suffered a marked change in the character. While in act III his mind goes from one hallucination to another, in act IV, his madness has gained lucidity, and he has constructed a new subjective world.

Kent tries to get Lear to confront reality and rejects what his irrationality has created. The steps of Lear's descent into madness are marked by Kent when he addresses the king:

Be Kent unmannerly
When Lear is mad. What wouldst thou do, old man?
Think'st thou that duty shall have dread to speak
When power to flattery bows? To plainness honour's
bound,
When majesty falls to folly.

(I.i.146-150)

Kent decides to behave in a different way because of the state of the king. In this way, he conceives *mad as Lear's identity* in a conventional and ontological way. This metaphor derives from the basic and conventional metaphor *state is condition*. Besides, he projects *folly as down* image-schema that derives from the

basic metaphor *down is lack of control*. However, in the following lines he uses mind metaphorically:

Gave her dear rights (Cordelia)
 To his dog-hearted daughters, these things sting
 His mind so venomously that burning shame
 Detains him from Cordelia.

(IV.iii.47-8)

The heart of a person is linked to an animal heart providing a basic great chain of being. *Mind is a container for emotions* ontological metaphor, and “*burning shame*” is conceptualised as a *personified physical force* that derives from the basic metaphor *emotion is a mental force*. Furthermore, addressing Lear he maps *wits as a powerful person* in a personified way:

All the power of his wits have given way to his
 impatience

(III.vi.4-5)

“Impatience” stands for madness and according to these words, *madness is conceived as more powerful than wits*. However, Gloucester is looking for the king

Where is the king my master?

(III.vi.83)

But he finds Kent, and he communicates him that there is a plot to kill the king and that he must drive Lear to Dover where he will find protection. However, Kent's answer is firm:

Here, sir, but trouble him not; his wits are gone.

(III.vi.84)

Kent is conceptualising *wits as person*. Besides, *madness is conceived as wits in motion* in a structural mapping. Gloucester also confesses he is almost mad and that the grief for his son's treachery has crazed his wits:

OLD MAN Madman, and beggar too.

GLOUCESTER: He has some reason, else he could not beg...

My son came then into my mind, and yet my mind
Was then scarce friends with him.

(IV.i.33-37)

The old man understands *beggar*, the lowest *status* in the social hierarchy *linked to craziness*. *Reason* stands for sanity provoking the ontological metaphor *to have sanity is to have wisdom*. Gloucester also conceives "into my mind" as a *container* image-schema for thoughts and feelings, and my mind stands for *person* in a metonymic part-whole relationship.

He carries on with the proverb if the blind leads the blind they both fall into the ditch.⁴¹⁷

Tis the time's plague when madmen lead the blind
Do as I bid thee, or rather do thy pleasure;
Above the rest, be gone.

(IV.i.49-51)

Gloucester understands *madmen as the identity of a person*, projecting it as a worse identity compared to a blind person. While the storm continues, he also uses “mad” when he addresses Lear:

Thou sayest the king grows mad; I'll tell thee, friend,
I am almost mad myself...
True to tell thee,
The grief hath crazed my wits.

(III.iv.161-66)

Although there is a parallelism between Gloucester's situation and Lear's circumstances, Gloucester is aware of how easily he might lose his mind and he fears it may happen. In this way, he describes *mad as Lear's new identity* and he uses *wits for mind* in a part-for-part metonymic relationship that leads to the ontological metaphor *madness is effect on the mind produced by grief*.

Focusing on Edgar, he acts as a guide for Gloucester and Lear in the role of Tom. His madness means a particular view of humanity. Although Edgar's

⁴¹⁷ See Saint Matthew, 15.14: “Let them alone: they be blind leaders of the blind. And if the blind lead the blind, both shall fall into the ditch”.

madness is merely a disguise, his physical deprivation is real. On the one hand, he is an example to Lear of the universal chaos, and on the other hand he reveals the reality of society exposing the nature of mankind as Poor Tom showing chaos and degradation. His soliloquy points to the similarities between his situation and that of the king's, although he realises his sufferings are insignificant compared to those of the king:

Who alone suffers, suffers most i'the mind,
Leaving free things and happy shows behind.
But then the mind much sufferance doth o'erskip,
When grief hath mates and bearing fellowship.

(III.vi.101-4)

Edgar understands "*i' the mind*" as a *container* image-schema for suffering, and "*the mind* much sufferance" is conceived by him as a *person* in part-whole metonymic relationship. However, in the following lines after listening to Lear he conceptualises *madness* as a *container* image-schema for reason that can be interpreted as *madness is wisdom* in an ontological way:

O matter and impertinency mixed,
Reason in madness.

(IV.vi.170-1)

Madness is a polysemic word in this play, and Edgar's words provide the anti-conventional metaphor *madness is a container* image-schema for reason. On the contrary, Lear lets "folly" invade his person:

O Lear, Lear, Lear.
 Beat at this gate that let thy folly in
 And thy dear judgement out

(I.iv.262-4)

At this moment, Lear starts realising that he has wronged Cordelia and he therefore conceives *folly as center of his person and judgement as periphery* image-schema. In this case, this schema is coherent with his mental state since the central person is occupied by his madness whereas the judgement is driven out. In the following lines, aware of the mistakes he committed, he conceives *foolish as his identity* in an ontological way:

I am very foolish, fond old man

(IV.vii.60)

Several lines later, he addresses Cordelia mapping *mind as a container* image-schema *for person* that entails the ontological metaphor *mind is a state of confusion*:

I fear I am not in my perfect mind.
 Methinks I should know you and know this man,
 Yet I am doubtful.

(IV.vii.63-4)

And on another occasion he addresses Cordelia conceptualising *his foolish as his identity*:

I am old and foolish.

(IV.vii.83-4)

After his madness has passed, Lear begins to see the world more as it is: he sees Goneril and Regan for what they are; he believes that Cordelia loves him; he accepts Kent's service and is more understanding towards others, even feeling pity for the Fool. Lear implicitly reveals his awareness of playing the role of king, and of his own folly, pointing out that all men must accept the injustices of this world and the comedy of life. In this sense, he addresses Gloucester conceiving *life as a theatre* and *each person as an actor*, providing the structural metaphor *fool is the role of each person in life* that interacts with the conventional and basic metaphor *birth is arrival*. These metaphors entail the anti-conventional metaphor *life is an irrational play*:

When we are born we cry that we are come
To this great stage of fools.

(IV.vi.178-9)

And later when he addresses a gentleman uses *brain for mind* in a part-for-part metonymic relationship providing *mind is a container for emotions* ontological metaphor. Besides, this metaphor could be interpreted as *madness is a fragmented mind*:

Let me have surgeons,
I am cut to the brains

(IV.vi.187-8)

In this example, we can see a literal expression that fits the metaphor and that is part of the normal everyday way of talking about the subject. However, Cordelia uses an unconventional and extended metaphor when she talks about her father:

Th'untuned and jarring senses. O, wind up
Of this child-changed father!

(IV.vii.16-7)

She understands *her father's senses as imbalance* image-schema derived from the basic and conventional *mental instability is imbalance*. Besides, she establishes a *link between his senses out of control and the sounds of music out of tune*.

VI.iv.ii. Image Metaphors

The only image metaphor that we can observe in this chapter is the image of *a dog's heart* mapped onto the image of *a person's heart*, and this image interacts with a basic great chain metaphor:

To his dog-hearted daughters

(IV.iii.47-8)

Therefore, the speeches show that in madness, Lear sees the reality and penetrates the true nature of things. During his period of mental chaos, Lear begins to show that he becomes aware of himself as a man among suffering humanity. Lear's self-awareness and his search for his identity are closely linked.

Therefore, his insanity is not a simple craziness, but another manner of conceptualisation by means of which he recognises what remains concealed to him.

Madness, mind, fool and their synonyms are embodied as effect, identity and mental confusion, due to the different passions that are suffered by Lear, such as grief, fear and despair. There is a dynamic relationship between the two entities *tempest and mind*, where a physical force acts upon a mental force. Consequently, these entities provide several examples of extended great chain metaphors in which *violent weather is mapped onto Lear's mental confusion*. Furthermore, madness is deviant of the natural order deriving in *imbalance* image-schemas.⁴¹⁸

⁴¹⁸ All the metaphorical schemas are classified in their corresponding tables in chapter VII.IV.

VI.V. THE BLIND SEES

A number of metaphors are drawn from vision to blindness and the relevance of these terms is a key theme in this tragedy, particularly through the characters of Lear and Gloucester. Although Lear can physically see, he is blind because he lacks insight and understanding, and he is unable to see the consequences of his actions. In contrast, Gloucester becomes physically blind, but gains the kind of vision that Lear lacks. Before his loss of eyes, his vision was much like Lear's, since he could not see what was going on around him. However, he demonstrates clear vision in spite of his lack of physical sight. Therefore, Lear and Gloucester's plots are reinforced by means of different kinds of metaphors.

VI.v.i. Eyes are Physical Force, Value and Space

In the following examples, eyes are mapped onto the physical and mental force providing ontological and conventional metaphors. In this sense, Lear addressing Kent, Edgar and Albany with his eyes fixed on Cordelia will say:

O, you are men of stones!
Had I your tongues and eyes, I'd use them so
That heaven's vault should crack: she's gone for ever.

(V.iii.255-60)

In "men of stones," Lear conceives *the person as lack of emotions* and *tongues and eyes* are conceptualised as *personified physical forces* in an

elaborated way. Additionally, *heaven is* conceived by Lear as a part-whole image-schema in which *anger is mapped onto the broken vault of heaven*.

A gentleman comes to rescue Lear and he answers understanding *eyes for tears* in a metonymy of association that leads to the ontological and extending metaphor *tears are personified physical forces*. This metaphor provides the ontological metaphor *weeping is feelings*:

Why, this would make a man of salt,
To use his eyes for garden water-pots
And laying autumn's dust.

(IV.vi.191-2)

However, the visual field is value and power in the following scene, where the tragedy begins to unfold. Lear commands his daughters to say which of them loves him the most, promising to give the greatest share to that daughter. Consequently, Goneril in her declaration of love to her father understands *love as value* ontological metaphor. Love is defined *in balance terms*, and "*eyesight*" or *visual field is embodied as a valuable region* in an ontological and conventional way:

Sir, I do love more than word can wield the matter,
Dearer than eyesight, space and liberty,
Beyond what can be valued, rich or rare...

(I.i.55-7)

Furthermore, Edgar and Gloucester interpret the experience of blindness as connected with justice if we take into account that in the early Middle Ages,

according to biblical notions of justice, “an eye should be exacted for an eye”, and consequently one should be blinded as a penalty for rape. In this way, Edgar speaks to Edmund of the blinding in terms of punishment for lust and he conceptualises his father’s *eyes as priceless value* in an ontological and conventional way:

The dark and vicious place where thee he got
Cost him his eyes.

(V.iii.170-1)

Albany however addresses Goneril conceiving *eyes for sight* in a metonymy of association providing the structural metaphor *sight is space*:

How far your eyes may pierce I cannot tell;
Striving to better, oft we mar what’s well.

(I.iv.341-2)

In addition, in another speech he addresses Gloucester understanding *eyes as cause*, and *revenge as effect* ontological metaphors:

Gloucester, I live
To thank thee for the love thou showd’st the king
And to revenge thine eyes.

(IV.iii.95-7)

However, he continues his speech conceiving *eyes as spiritual quality of the person* in an extended great chain metaphor, and *the eyes’ function as a container for feelings* in an ontological way:

There she shook
The holy water from her heavenly eyes,
And clamour mastered her;

(IV.iii.30-32)

When Regan objects that he will curse her as he did with her sister, Lear replies conceiving *eyes for person* in a part-whole metonymic relationship:

Her eyes are fierce, but thine
Do comfort and not burn.

(II.iv.169-70)

This metonymy forms the basis of the ontological metaphor *a person is a container for qualities*. This metaphor entails the basic great chain metaphor *person's qualities are mapped onto animal's qualities*. Finally, *eyes* that “comfort but not burn” are conceived as *feelings* in an ontological way.

VI.v.ii. Eyes are conceptualised as the Presence of a Person in a Metonymic Relationship

There are several cases in which eyes are used to stand for the whole person possessing them. Thereby, Lear denounces Cordelia when she disappoints him, conceiving *sight for person's presence* in a part-whole metonymic relationship:

Hence, and avoid my sight

(I.i.125)

Cordelia also addresses the gentleman understanding *eyes for the person's presence* metonymy:

Search every acre in the high-grown field
And bring him to our eye.

(IV.iv.7-8)

And Gloucester preparing for death addresses the gods understanding *sight for the person's presence* in a metonymic relationship:

O you might gods!
This world I do renounce, and in your sights,
Shakes patiently my great affliction off.

(IV.vi.34-6)

Edmund also addresses Albany conceiving *eyes for person* part-whole metonymy:

To pluck the common bosom on his side,
And turn our impressed lances i our eyes
Which do command them.

(V.iii.50-3)

The Fool however addresses Kent understanding *eyes for physical vision* in a metonymy of association that entails the interpretative metaphor that *smell and sight are knowledge* since the blind men are led by their mental vision:

All that follow their noses are led by their eyes but blind
men

(II.iv.65-6)

VI.v.iii. Eyes and Vision are Feelings

The play embodies feelings through eyes and vision, looks and gaze. The eyes and its synonyms are the organs that express closeness and feelings connected with the emotional state. Consequently, these organs provide the source domain for the emotional sensibilities as target domain.

In the following lines, Goneril addresses her husband embodying *colder looks as a container for feelings* that derives from the basic and conventional metaphor *cold is fear*:

And let his knights have colder looks among you,
What grows of it no matter;

(I.iii.23-4)

Showing loyalty to Lear, Kent also uses *cold looks embodied as feelings* in an ontological and conventional way:

Commanded me to follow and attend
The leisure of their answer, gave me cold looks.

(II.iv.34-5)

Besides, Kent conceives *the person as a container for emotions*. In the same way, Lear striking Oswald also conceptualises *looks as a container for feelings* in an ontological way:

Do you bandy looks with me, you rascal?

(I.iv.81)

Gloucester thinking of committing suicide addresses Edgar conceptualising *the physical vision as a container for feelings* in an ontological way:

There is a cliff whose high and bending head
Looks fearfully in the confined deep.

(IV.i.76-7)

Regan talking about her sister's intentions to Edmund also understands *looks as a container for feelings* since "oeillades" stand for amorous glances, and *as a container for communication* in a conventional and ontological way:

She gave strange oeillades and most speaking looks
To noble Edmund.

(IV.v.27-8)

A Gentleman, however, understands *sight as a container for sadness* in an ontological way, and he establishes a *link* image-schema *between Lear's appearance and his status*, although in this case, the appearance is so pitiful that it is inconceivable in a king:

A sight most pitiful in the meanest wretch,
Past speaking of in a king.

(IV.vi.200-1)

Lear however, uses combining metaphors when he assumes the new role of an avenger who attacks vision, specifically the eyes. In a desperate mood regarding Goneril's behaviour says:

She hath abated me of half my train,
Looked black upon me...
You nimble lightnings, dart your blinding flames
Into her scornful eyes!

(II.iv.156-63)

Firstly, he applies the conventional metaphor *black is negative* that together with *visual verb "looked"* provides the ontological metaphor *physical vision is negative feelings*. Secondly, Lear conceives *an element of the weather as a person* and *as a physical force* to hurt Goneril's eyes. Thirdly, he understands *eyes as a container image-schema for aggressive and burning weather* understood *as anger*. Finally, this schema derives from the basic and conventional metaphor *body heat is a container for emotions*.

Through the darkness, Regan and Cornwall go to Gloucester's home to ask advice in order to answer the letters received from Lear and Goneril:

Thus out of reason, threading dark-eyed night?
 Occasions, noble Gloucester, of some poison
 Wherein we must have use of your advice.

(II.i.121-3)

According to the context, Regan is afraid of the situation and, consequently she maps eyes onto the dark night in a personified way, and she applies the conventional and basic metaphors *darkness is fear and eyes are feelings*. These metaphors entail an extended great chain metaphor whereby *an attribute of the physical nature is mapped onto Regan's feelings*.

However, in the next speech in which Lear addresses Goneril, there is a clear association between the physical and the moral qualities of the eyes:

I'll tell thee. (to Goneril) Life and death. I am ashamed
 That thou hast power to shake my manhood thus,
 That these hot tears, which break from me perforce,
 Should make thee worth them...
 Th' untented woundings of a father's curse
 Pierce every sense about thee. Old fond eyes
 Beweep this cause again, I'll pluck ye out,
 And cast you with the waters that you loose
 To temper clay.

(I.iv.288-96)

The concept of *hot tears* is conceived *as emotions* in an ontological way derived from the basic and conventional metaphor *body heat is anger*. This metaphor entails *emotions as a physical force* ontological and conventional metaphor since “hot tears which break from me perforce”. This suggests that *the*

eyes' actions establish bonds between human beings (“should make thee worth them”). Lear confirms the value of the eyes by means of “*old fond eyes*” conceptualised as *emotional body* because of the sadness they produce. Besides, *the eyes' function* “beweep and waters they loose” is conceived as an *emotional force* to “temper clay” where there is an identification of the eyes' moral and physical properties, since *tears are embodied as feelings* and clay could be a synonym for “flesh”. Gloucester's metaphors lead to the *link between the moral behaviour and the physical function of the eyes*. Finally, *senses are embodied as limbs* in a conventional way.

A gentleman also conceptualises functions and senses when he speaks idealising Cordelia:

You have seen
Sunshine and rain at once, her smiles and tears
Were like a better way. Those happy smilets
That played on her ripe lip seemed not to know
What guests were in her eyes, which parted thence
As pearls from diamonds dropped.

(IV.iii.17-22)

He conceives *smiles and tears linked to the elements of the weather* in an unconventional way and these *body functions are defined in balance terms*. “*Ripe lip*” is metaphorised as a *container image-schema for happiness* “happy smilets.” Moreover, *smilets* are used as a *person*. Finally, Cordelia's *eyes are conceived*, on one side as a *container image-schema for sadness* since “*guests*” stands for *tears* in an extending way, and on the other side *eyes are understood as value*.

Lear also addresses Edmund projecting *eyes for tears* in a part-for-part metonymic relationship that leads to the ontological metaphor *eyes' function is a container for sadness*:

Wipe thine eyes.
The good years shall devour them, flesh and fell,
Ere they shall make up weep!

(V.iii.23-5)

Returning to the gentleman, he conceives *eyes as a container for feelings* ontological metaphor when he answers Cordelia:

Our foster nurse of nature is repose,
The which he lacks: that to provoke in him
Are many simples operative, whose power
Will close the eye of anguish.

(IV.iv.11-14)

Edgar also uses “anguish” when he explains to his father his deteriorated senses:

Why then, your other senses grow imperfect
By your eyes' anguish.

(IV.vi.5-6)

He maps *sense in motion onto emotions* in a structural way and conceives *eyes as a container for feelings* in an ontological and conventional way. Besides, he uses the conventional metaphors *senses as limbs*. In the following words, he addresses his father also conceiving *eyes as feelings*:

Bless thy sweet eyes,
They bleed.

(IV.i.57-8)

Edgar externalises Gloucester's suicidal intentions suggesting that it was a fiend who led him to the edge of the cliff, and that the "clearest Gods" have preserved him from the mad beggar who was really a fantastic devil:

As I stood here below methought his eyes
Were two full moons. He had a thousand noses,
Horns whelked and waved like the enraged sea.

(IV.vi.69-71)

He projects the *devil's eyes onto an element of the physical nature* and the *devil's eyes and noses* are conceived as *linked to an emotional and personified physical nature*. He carries on thinking of his father's *sight as a container for feelings* in an ontological way:

O thou side-piercing sight!

(IV.vi.85)

Finally, Gloucester defines himself linking his *blinding to the lack of feelings* in an ontological way:

That will not see
Because he does not feel

(IV.i.71-2)

The vocabulary of *touch* is also used for emotional sensations of all types. Vision and hearing are distant senses, while taste and touch require actual physical contact with the thing sensed. Therefore, the physical contact is connected with emotions. In this way, Gloucester understands touching and he links his tactile sensations within the relationship between father and son:

O dear son Edgar,
 The food of thy abused father's wrath,
 Might I but live to see thee in my touch,
 I'd say I had eyes again.

(IV.i.23-6)

Thus, Gloucester understands "*in my touch*" as a *container* image-schema for *sight* and *eyes*, providing the basic and conventional metaphor *seeing is touching*, since his words emphasise that his physical contact gives him vision. Besides, there is a *link between the physical contact and the emotional state of Gloucester*.

Cornwall also catches Gloucester's metaphorical use of vision and tries to put out Gloucester's eyes squashing them underfoot:

See't shalt thou never. Fellows, hold the chair;
 Upon these eyes of thine I'll set my foot.

(III.vii.66-7)

He uses *eyes as physical contact linked to an emotional and physical effect on the person* in an image-schema that derives from the basic metaphor *the effect on the emotional self is contact with the physical self*.

VI.v.iv. Seeing is Understanding, Knowing is Seeing and Physical Vision is linked to Mental Vision.

Vision is our primary source connected with knowledge since it gives us data from a distance. The *vision is knowledge* metaphor is alive today and it is highly structured. The vocabulary of our visual domain can be mapped onto the description of our intellectual processes. Therefore, *sight and blindness are applied to the person's mental observations as well as to the physical perception*.

Physical, intellectual and moral vision is connected so that physical blindness is linked to the highest level of intellectual and spiritual vision.

When Lear is angered by Cordelia, Kent tries to defend her urging Lear to see things as they are, but he answers Kent's opposition with:

LEAR	Out of my sight!
KENT	See better, Lear, and let me still remain The true blank of thine eyes.

(I.i.158-60)

In this dialogue, Lear is saying that he never wants to see Kent again because he could never truly on him. Thus, he understands *sight for person's presence* in a metonymic mapping. "See better" stands for "judge the worth of

Lear's daughters correctly" provide the *link* image-schema *between the intellectual capacity and the physical vision*. Furthermore, in "the true blank of thine eyes" eyes are the core of a target conceived as *center* conventional image-schema since Kent wants to be Lear's servant and adviser. Later, Kent's soliloquy embodies *knowing as seeing* in an ontological way and, he conceives eyes in a metonymic relationship *for person* that leads to the *link* schema *between the physical vision and the moral vision*:

Nothing almost sees miracles
 But misery...
 All weary and o'erwatched,
 Take vantage, heavy eyes, not to behold
 This shameful lodging.

(II.ii.163-70)

At the beginning of the play, Lear banishes Cordelia and Kent, and Goneril and Regan discuss the performance they have witnessed:

GONERIL You see how full of changes his age is...
 REGAN Tis the infirmity of his age, yet he hath ever but
 slenderly known himself.
 GONERIL The best and soundest of his time hath been but
 rash; then must we look from his age to receive
 not alone the imperfections of long-engrafted condition.

(I.i.290-8)

Goneril describes *knowing as seeing* in an ontological and conventional way, and in "we look from his age," she establishes a *link between the intellectual*

vision and the physical vision. In the following lines, she insults her husband also conceiving *to have eyes is to have knowledge* ontological and conventional metaphor that entails *the link between physical blindness and lack of moral vision:*

Who hast not in thy brows an eye discerning
Thine honour from thy suffering.

(IV.ii.53-4)

Lear addresses Goneril appealing to his senses to assure himself of his identity as a king and as a human being:

Does any here know me? Why? this is not Lear.
Does Lear walk thus, speak thus? Where are his eyes?
Either his notion weakens, or his discernings are
lethargied.

(I.iv.218-20)

He questions his identity and wonders about his *eyes*, mapping them *onto knowledge* in an ontological way. "Notion" stands for *wits*, and "discernings" stand for *senses* providing the link schema between *physical vision, intellectual capacities and senses*. Lear also embodies *the intellectual capacities as weakness* in an ontological way.

Edgar, when he tries to open Lear's eyes, also understands *eyes as knowledge* in an ontological way and links Lear's *mental vision with his physical vision:*

Look where she stands and glares! Want'st thou
Eyes at trial, madam?

(III.vi.23-4)

Gloucester however, uses “spectacles” when Edmund deceives him with a letter and he does not see his bad intentions regarding his son Edgar:

The quality of nothing
Hath not such need to hide itself. Let's see. – Come, if
It be nothing, I shall not need spectacles.

(I.ii.33-5)

“Spectacles” stand for glasses and they depict a metaphysical world where *physical vision is linked to mental vision*. This schema entails the ontological metaphor *knowing is seeing*, although according to the context, Gloucester does not need the spectacles because he relies on Edmund and knows Edgar's intentions. However, when he meets an old man who tries to help him, this is what he finally sees:

I have no way, and therefore want no eyes:
I stumbled when I saw. Full oft 'tis seen
Our means secure us and our mere defects
Prove our commodities.

(IV.i.20-3)

He realises that when he had eyes, he was confident that he could see, while in reality, he could not see until his eyes were removed. Thereby, he conceives *eyes for sight* in a association metonymic relationship and he

“Heavy case” stands for a “dark box” that together with “no eyes” provide the basic and conventional metaphor *blindness is darkness*. Moreover, he conceives his *physical blindness as mental vision* in a link schema entailing the ontological metaphor *knowing is seeing*, although not with “eyes”, but with the “mind”. However, Lear wonders how Gloucester can see without eyes, but Gloucester tells him that sight comes from within and it is the result of the mind, heart and emotions put together:

GLOUCESTER I see it feelingly.

LEAR What, art mad? A man may see how this world goes
 With no eyes. Look with thine ears. See how
 yon justice rails upon you simple thief.

(IV.vi.144-147)

In “I see it feelingly,” Gloucester links *mental vision to emotional suffering*. Secondly, Lear embodies again *physical blindness linked to mental vision* and this schema entails *mental vision is knowledge* ontological and conventional metaphor. Thirdly, hearing shares some of vision’s characteristics, such as the linguistic communication, and it is a means of intellectual and emotional influence on each other. In this way, in “look with thine ears,” Lear conceives *the ears’ function linked to mental vision* that entails *the ears’ function as knowledge* in an ontological and elaborating way. Finally, he finishes the dialogue understanding *knowing as seeing* conventional metaphor in “see how yon justice rails upon you simple thief.”

The recognition of Gloucester comes when Lear offers him his own eyes. Lear uses *the eyes' function as emotions* in an ontological way. Furthermore, *eyes are conceptualised as bonds between human beings* in a link image-schema:

If thou wilt weep my fortunes, take my eyes.
I know thee well enough, thy name is Gloucester.
(IV.vi.172-3)

Gloucester aware of the ingratitude of Lear's daughters addresses Regan using *blindness as lack of knowledge* in an ontological way:

Because I would not see thy cruel nails
Pluck out his poor old eyes; nor thy fierce sister
In his anointed flesh stick boarish fangs.
(III.vii.55-7)

Second, *nails are understood by Gloucester as a container for emotions and as a physical force* to "pluck out his *poor old eyes*" conceptualised as *vulnerability* in an ontological way. Third, in "thy fierce sister" he conceives a *person's quality linked to an animal's quality* in a basic great chain metaphor. Fourth, in "boarish fangs" a *boar's fangs* are mapped onto the *person's teeth* in an image metaphor. Fifth, *flesh is a container image-schema for emotions*. Finally, "anointed flesh" alludes to the practice of anointing English kings and queens with holy oil at their coronation service since the Middle Ages. Consequently, the consecration of the monarch with this unction provides a *link between Lear's kinship, the top of the status in the social hierarchy, and his body*.

Finally, Lear addresses Gloucester ironically using “*glass eyes*” as a false *physical vision linked to mental manipulation* image-schema:

Get thee glass eyes,
And like a scurvy politician seem
To see the things thou dost not.

(IV.vi.166-68)

The metaphors of *vision and blindness* reinforce the human reality of the *bonds* that have been violated in the play and abstract concepts, such as *mental and emotional suffering*. Gloucester attempts to deal with his feelings, misery and suffering mapping his physical vision onto his lack of knowledge. However, in the course of the play he learns to “see” with his mind and heart instead of his eyes, providing the *link* image-schema between *his blindness and his mental vision and knowledge*, that finds its parallelism in Lear’s *madness and knowledge*.⁴¹⁹

⁴¹⁹ All the metaphorical schemas are classified in their corresponding tables in chapter VII.V.

CHAPTER VII

TABLE OF RESULTS FROM THE APPLIED LEVELS OF CONCEPTUAL METAPHORS AND OTHER FIGURATIVE SCHEMAS

VII.I. SOURCE AND TARGET DOMAINS: BODY AND ITS PARTS

VII.I.I. TABLES ACCORDING TO PARAMETERS OF COGNITIVE FUNCTION

Table 1: ONTOLOGICAL METAPHORS AND PERSONIFICATIONS

TARGET DOMAIN	LINGUISTIC REALISATION	METAPHOR
Behaviour in society	<i>"Art not ashamed to look upon this beard?"</i>	Body part is respectful behaviour
	<i>"But since thy outside looks so fair and warlike"</i>	Appearance is behaviour in society
Social status	<i>"Methought thy very gait did prophesy. A royal nobleness. I must embrace thee."</i>	Appearance is status in society
	<i>"My mind as generous"</i>	Positive attributes of the person are high status
	<i>"My shape as true"</i>	
	<i>"A very honest-hearted fellow"</i>	
Wholeness and harmony	<i>"When my dimensions are as well compact"</i>	Body is compact and harmonious
Law	<i>"I had a son, now outlawed from my blood."</i>	Illegitimate body part is out of law

False appearance	<i>“Although as yet the face of it is covered with mutual cunning”</i>	Body is false appearance
Time	<i>“Her brow of youth”</i>	Time is a person’s body part (personification)
Emotions	<i>“Our flesh and blood, my lord, is grown so vile that it doth hate what gets it”</i>	Body parts are containers for emotions
	<i>“His heart-struck injuries.”</i>	
	<i>“All the rest on’s body cold”</i>	Body is lack of emotions
	<i>“Upon a wheel of fire that mine own tears do scald like molten lead”</i>	Body function is emotions
Weakness	<i>“But his flawed heart, too weak the conflict to support two extremes of passion”</i>	A broken body part is weakness
	<i>“With his prepared sword, he charges home. My unprovided body, latched mine arm”</i>	Unprotected body is weakness
Corruption	<i>“Thou, rascal beadle, hold thy bloody hand”</i>	Body part is corruption
Suffering	<i>“That bear’st a cheek for blows, a head for wrongs”</i>	Body is a container for suffering

Anger	<i>"Draw, you rogue, or I'll so carbonado your shanks! - Draw, you rascal, come your ways!"</i>	A broken body part is anger
	<i>"Strike her young bones, you taking airs with lameness"</i>	A degraded body part is anger
	<i>"Thou art a boil, a plague sore, or embossed carbuncle in my corrupted blood."</i>	Body heat is anger
	<i>"How this mother swells up toward my heart!"</i>	Body part is anger
Division in society	<i>"I will persevere in my course of loyalty, though the conflict be. Sore between that and my blood"</i>	Body part is division in society
Sadness	<i>"I would not take this from report: it is, and my heart breaks at it"</i>	A broken body part is sadness
	<i>"Let sorrow split my heart if ever I did hate thee or thy father"</i>	
	<i>"O madam, My old heart is cracked, it's cracked"</i>	
	<i>"Break, heart, I prithee break"</i>	

Thing	<i>“And know not how their wits to wear”</i>	Intellectual capacity is a burden/thing to wear
Intentions	<i>“Had he a hand to write this? A heart and a brain to breed it in?”</i>	Body functions are intentions
	<i>“See what breeds about her heart”</i>	
	<i>“Tooth that poisons if it bite”</i>	
	<i>“Some blood drawn on me would beget opinion”</i>	
	<i>“A still soliciting eye and such a tongue that I am glad I have not”</i>	
	<i>“I know this heart”</i>	Body part covers intentions
	<i>“Methinks you are too much of late I’th frown”</i>	
<i>“Thou wast a pretty fellow when thou hadst no need to care for her frowning”</i>		
Intentions and Knowledge	<i>“Thou canst tell why one’s nose stands in th’middle on’s face?”</i>	Body part is knowledge
	<i>“To keep one’s eyes of either side’s nose, that what a man cannot smell out he may spy into.”</i>	Body part is to know intentions

Qualities of the person	<i>"A serving-man, proud in heart and mind"</i>	Body is positive attributes of the person
	<i>"The foul fiend...made him proud of heart"</i>	Body is negative attributes of the person
	<i>"On the sixth to turn thy hated back upon our kingdom"</i>	
	<i>"A love that makes breath poor and speech unable"</i>	
	<i>"Milk-livered man"</i>	
Bad behaviour	<i>"False of heart"</i>	Body part is bad behaviour
	<i>"Light of ear"</i>	
	<i>"Thou, rascal beadle, hold thy bloody hand"</i>	
Passion	<i>"Now a little fire in a wild field were like an old lecher's heart"</i>	Body part is passion
	<i>"That minces virtue, and does shake the head to hear of pleasure's name"</i>	Body motion is passion
Measure	<i>"You are now within a foot Of th'extreme verge."</i>	Body part is measure
Intellectual capacities	<i>"He that has and a little tiny wit with heigh-ho"</i>	Person is a container for intellectual capacities
Friendship	<i>"Now let thy friendly hand put strength enough to't"</i>	Body part's function is pity

Strength	<i>"Stain my man's cheeks"</i>	Body part is strength
	<i>"Now let thy friendly hand put strength enough to't"</i>	
	<i>"Conferring them on younger strengths"</i>	
	<i>"O sides, you are too tough! Will you yet hold?"</i>	
Value	<i>"Sir I am made of that self-mettle as my sister, and prize me at her worth."</i>	Body is value
	<i>"What store her heart is made on."</i>	
Love	<i>"Hearty thanks"</i>	Body part is love
	<i>"Drew from my heart all love"</i>	
	<i>"Nor are those empty-hearted, whose low sounds reverb no hollowness."</i>	Body part is lack of love
	<i>"As much as child e'er loved, or father found, a love that makes breath poor, and speech unable"</i>	Body functions are love
	<i>"Drew from my heart all love and added to the gall"</i>	

Pity	<i>“And let not women’s weapon, water-drops,</i>	Body part function is pity
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Table 2: STRUCTURAL METAPHORS

TARGET DOMAIN	LINGUISTIC REALISATION	METAPHOR
Behaviour in society	<i>“My duty kneeling...”</i>	Bodily motion is behaviour in society
	<i>“On my knees I beg That you’ll vouchsafe me raiment”</i>	
Intentions	<i>“If it be you that stirs these daughters’ hearts against their father”</i>	Body motion is intentions
	<i>“Tom will throw his head at them”</i>	
	<i>“My best spirits are bent to prove upon thy heart, where to I speak, thou liest”</i>	
	<i>“But goes thy heart with this?”</i>	
Sadness	<i>“And now and then an ample tear trilled down Her delicate cheek”</i>	Body motion is sadness

Table 3: IMAGE-SCHEMAS

LINK IMAGE-SCHEMA	LINGUISTIC REALISATION
Body parts are linked to society	<i>"I smell the blood of a British man."</i>
	<i>"I will persevere in my course of loyalty, though the conflict be sore between that and my blood."</i>
	<i>"I am not less in blood than thou art, Edmund."</i>
Body is linked to family relationships	<i>"True to my gather's likeness."</i>
Flesh is linked to status	<i>"That eyeless head of thine was first framed flesh to raise my fortunes!"</i>
Flesh and blood are family relationships	<i>"Thou art a boil, a plague sore, or embossed carbuncle in my corrupted blood."</i>
	<i>"But yet thou art my flesh, my blood, my daughter."</i>
	<i>"Is it the fashion that discarded fathers should have thus little mercy on their flesh?"</i>
	<i>"Our flesh and blood, my lord, is grown so vile."</i>
	<i>"I had a son, now outlawed from my blood."</i>
What springs from something is its offspring	<i>"She grew round-wombed, and had, indeed, sir, a son."</i>
Bones are family links	<i>"Strike her young bones."</i>

Diseased body is linked to sterility	<i>"And from her derogate body never spring a babe to honour her."</i>
Members of a nature group are siblings	<i>"I am made of that self-mettle as my sister, and prize me at her worth."</i>
Heart is family relationships	<i>"So be my grave my peace, as here I give her father's heart from her."</i>

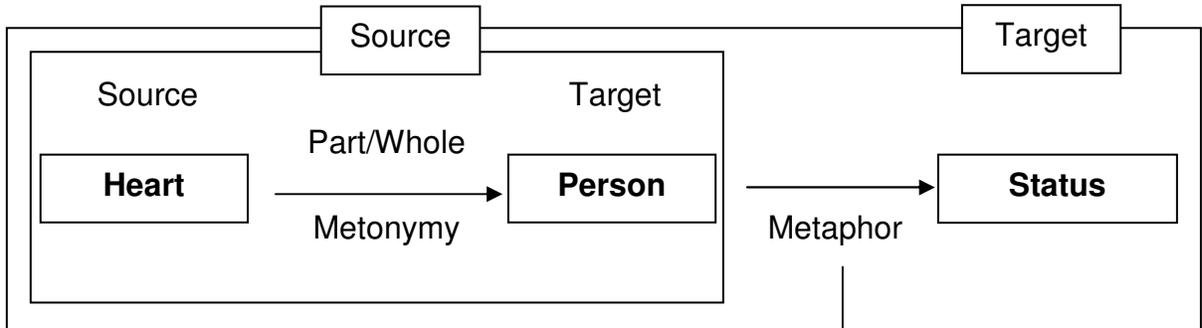
CONTAINER IMAGE-SCHEMA	LINGUISTIC REALISATION
Appearance is a container for status	<i>"No, sir; but you have that in your countenance which I would fain call master."</i>
Flesh is a container for illness	<i>"Or rather a disease that's in my flesh."</i>
The dislocation of body parts is a container for disorder	<i>"If a man's brains were in's heels, were't not in danger of kibes?"</i>
Head is a container for anger	<i>"All the stored vengeances of heaven fall on her ingrateful top!"</i>
Heart is a container for anger	<i>"The fork invade the region of my heart"</i>
	<i>"In the fury of his heart"</i>
Body part is a container for things	<i>"I'll make it on thy heart."</i>
Heart is a container for love and sincerity	<i>"In my true heart I find she names my very deed of love."</i>
Heart is a container for pity	<i>"Poor fool and knave, I have one part in my heart that's sorry yet for thee."</i>
Body part is a container for sadness	<i>"With cadent tears fret channels in her cheeks."</i>

Blood is a container for corruption	<i>"In my corrupted blood."</i>
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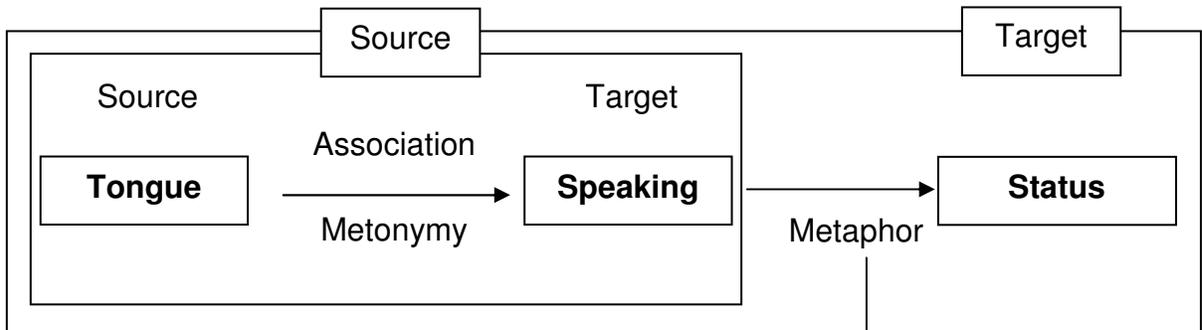
BALANCE IMAGE SCHEMA	LINGUISTIC REALISATION
Family relationships are an organised balance	<i>"I am not less in blood than thou art, Edmund; If more, the more thou'st wronged me. My name is Edgar and thy father's son."</i>
A person is defined in balance terms	<i>"Thou art a boil, a plague sore, or embossed carbuncle in my corrupted blood."</i>

UP AND DOWN IMAGE SCHEMA	LINGUISTIC REALISATION
Body part is used as an up and down schema for emotions	<i>"O me, my heart! My rising heart! But down!"</i>
Person is defined as an up and down bodily image schema derived from a whole-part metonymic relationship	<i>"And from th'extremest upward of thy head to the descent and dust below thy foot a most toad-spotted traitor."</i>

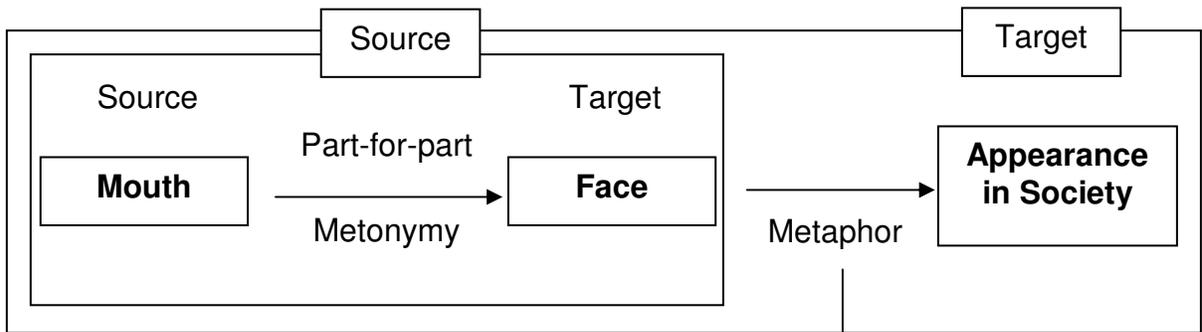
Table 4: INTERACTIONS BETWEEN CONCEPTUAL METAPHORS AND METONYMIES



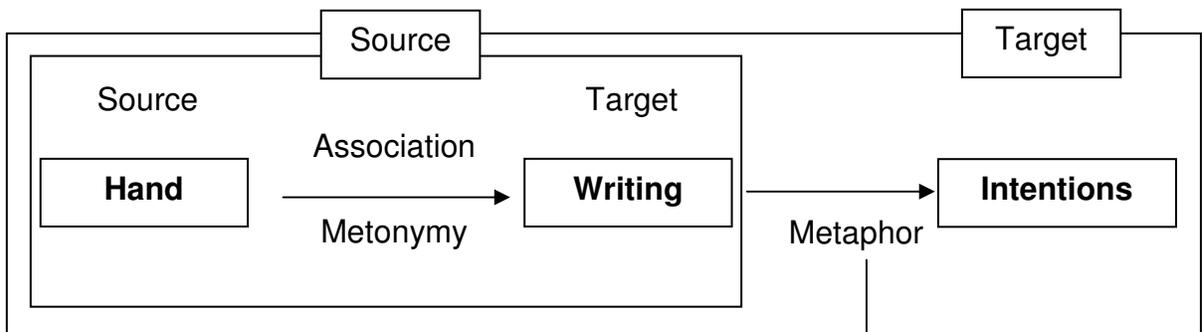
ONTOLOGICAL METAPHOR
Status is a body part
"That if my speech offend a noble heart, thy arm may do thee justice."
"Noble and true-hearted."
"A very honest-hearted fellow."



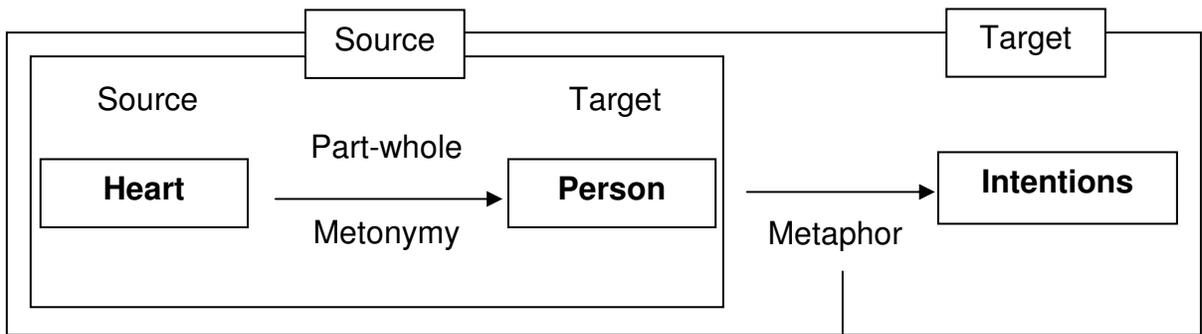
ONTOLOGICAL METAPHOR
Status is body function
"That thy tongue some say of breeding breathes"



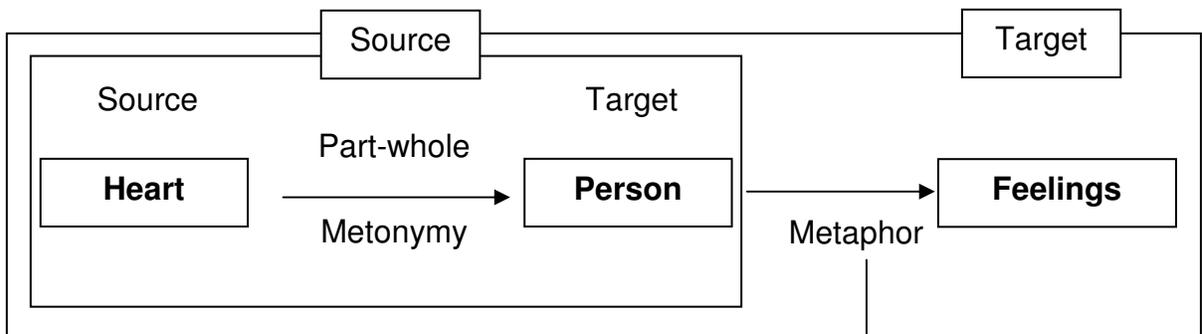
STRUCTURAL METAPHOR
Bodily motion is appearance in society
"For there was never yet fair woman but she made mouths in a glass"



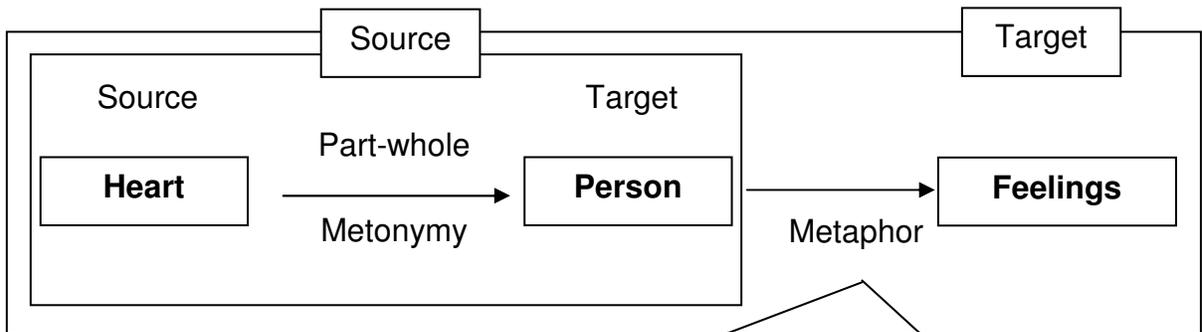
ONTOLOGICAL METAPHOR
Body parts are intentions
"It is his hand, my lord, but I hope his heart is not in the contents."



STRUCTURAL METAPHOR
Purposes are body motion
"Where he arrives he moves all heart against us."

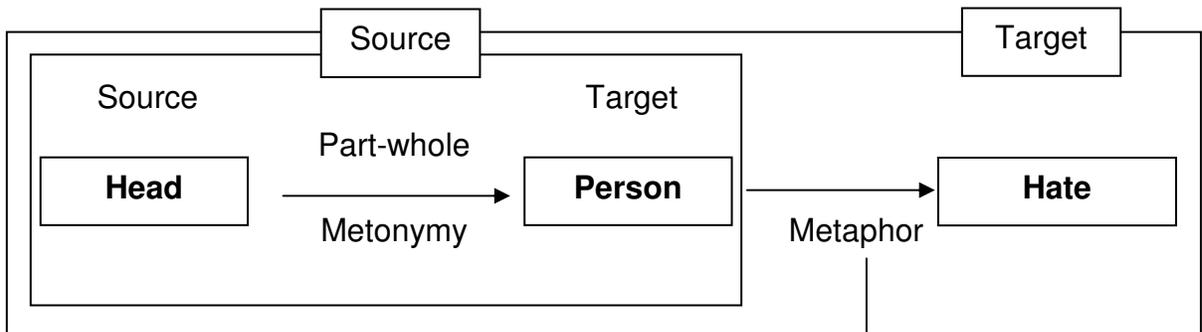


ONTOLOGICAL METAPHOR
Body part is feeling
"Which came from one that's of a neutral heart, and not from one opposed."

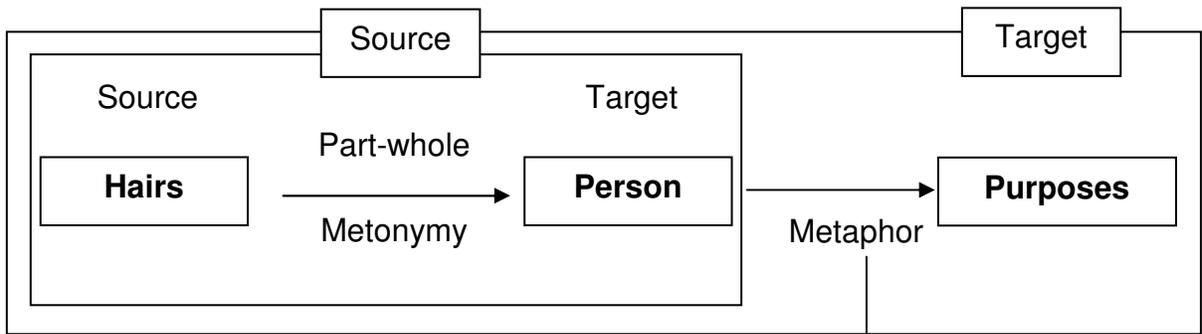


ONTOLOGICAL METAPHOR
A covered head is a covered intention
"He that has a house to put's head in has a good head-piece."

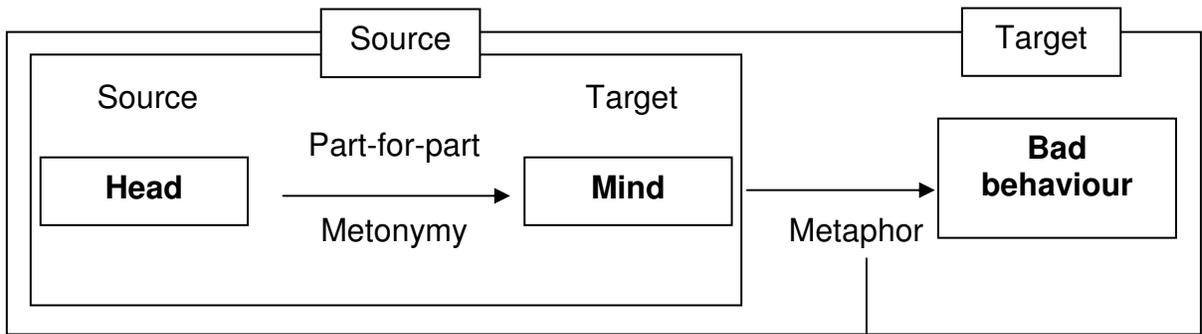
ONTOLOGICAL METAPHOR
Body part is intentions and thoughts
"Why, to put's head in, not to give it away to his daughters."



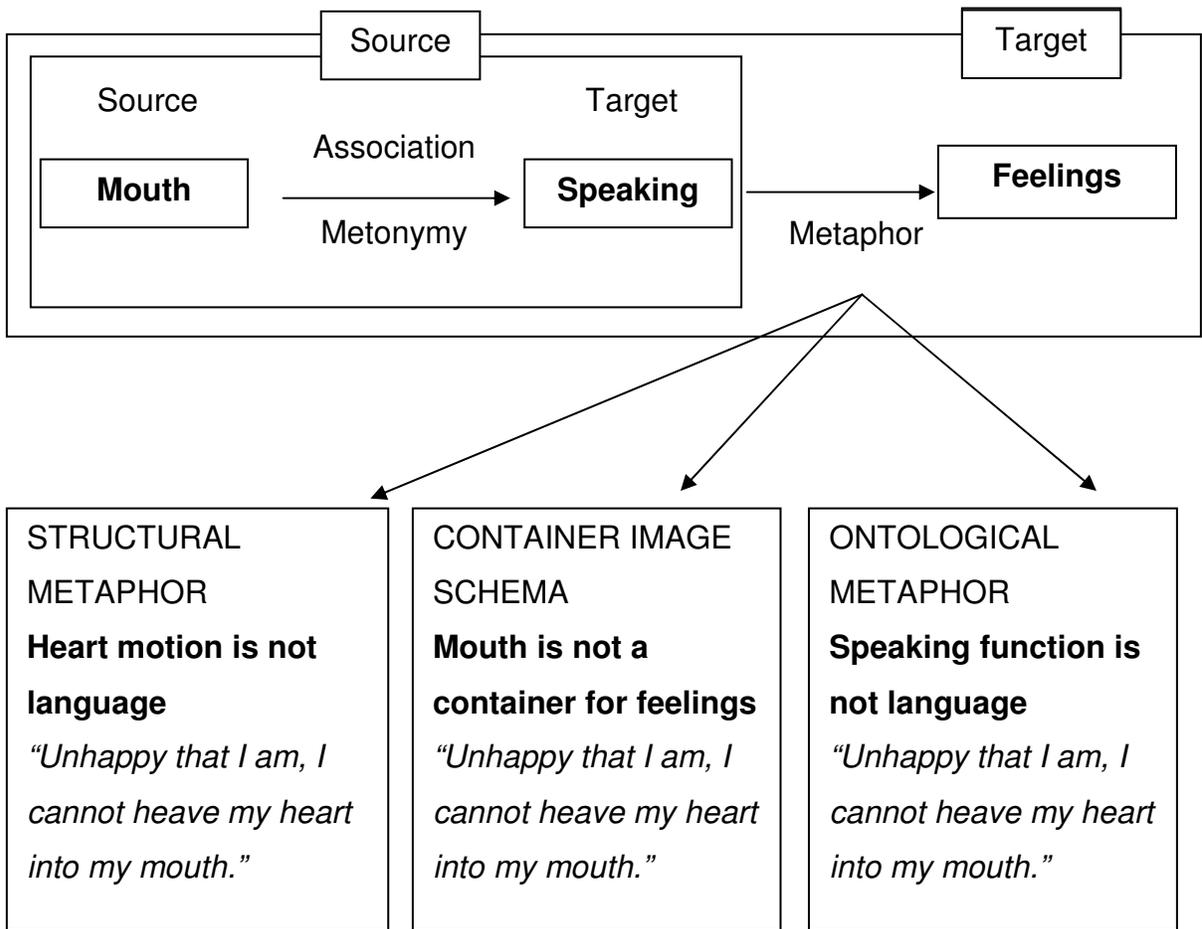
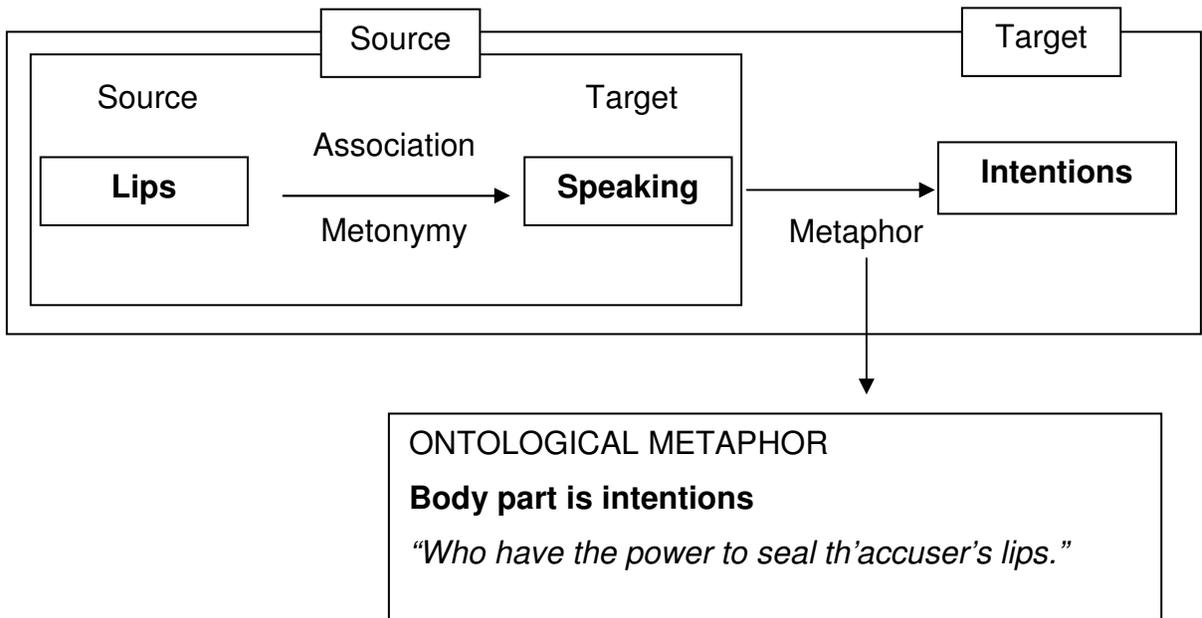
ONTOLOGICAL METAPHOR
Body parts are hate
"Back do I toss these treasons to thy head, with the hell-hated lie o'erwhelm thy heart."

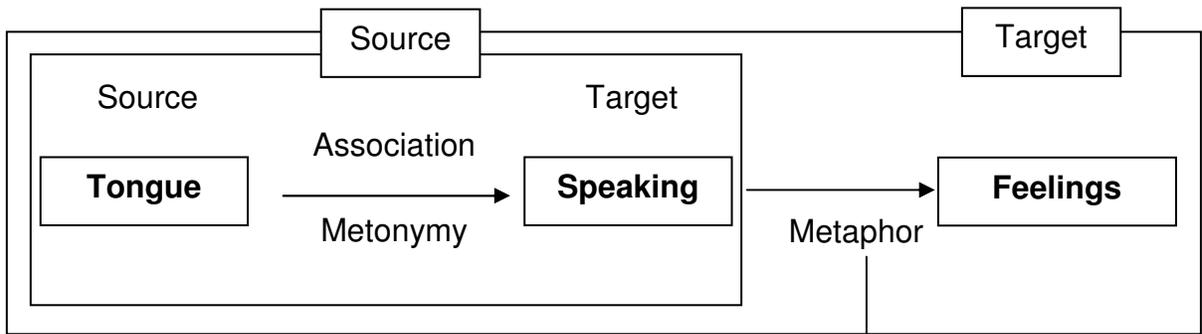


STRUCTURAL METAPHOR
Purposes are body motion
"These hairs will quicken and accuse thee."

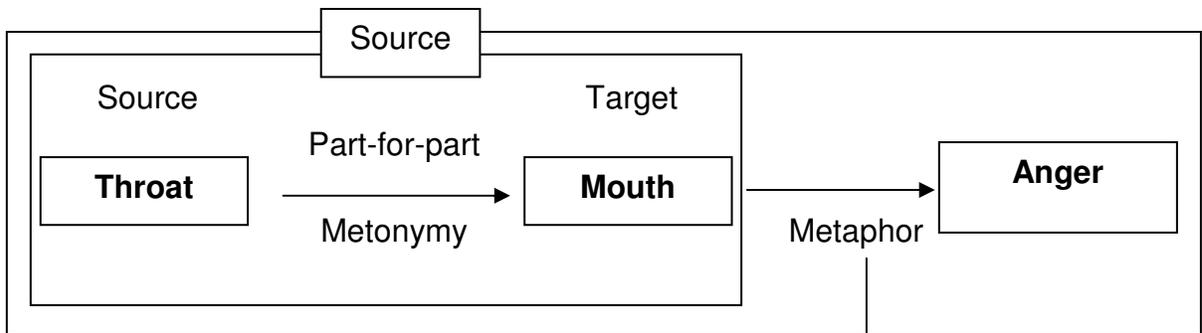


ONTOLOGICAL METAPHOR
Body part is bad behaviour
"That bear'st a head for wrongs."

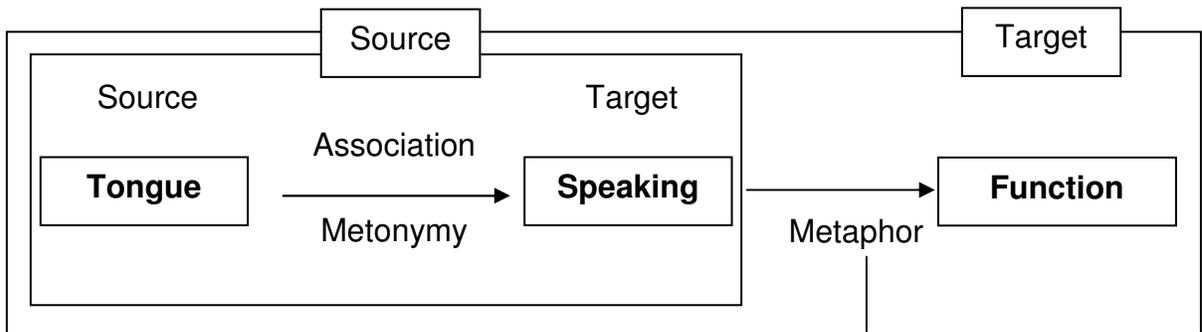




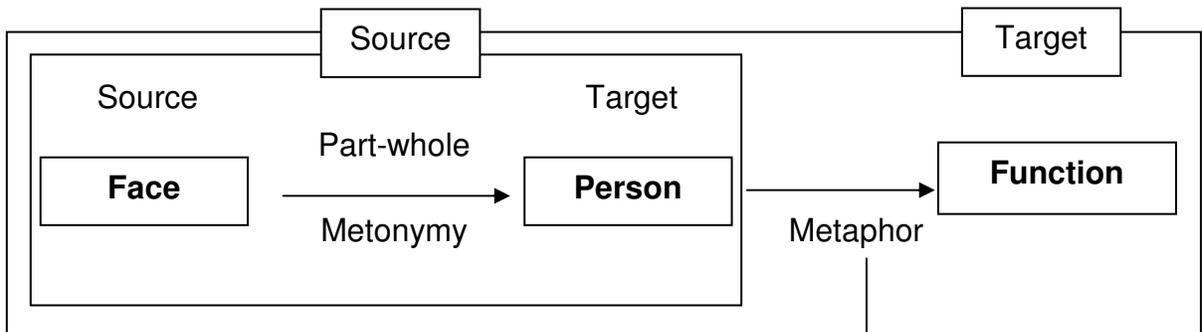
ONTOLOGICAL METAPHOR
Body part is feelings
*"I am richer, a still solliciting eye and such a tongue
that I am glad I have not."*



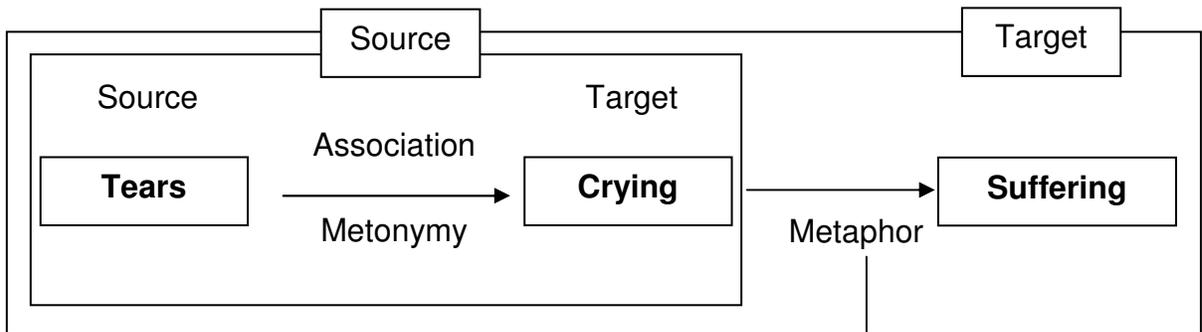
ONTOLOGICAL METAPHOR
Body part is anger
*"Or whilst I can vent clamour from my throat I'll tell
thee thou dost evil."*



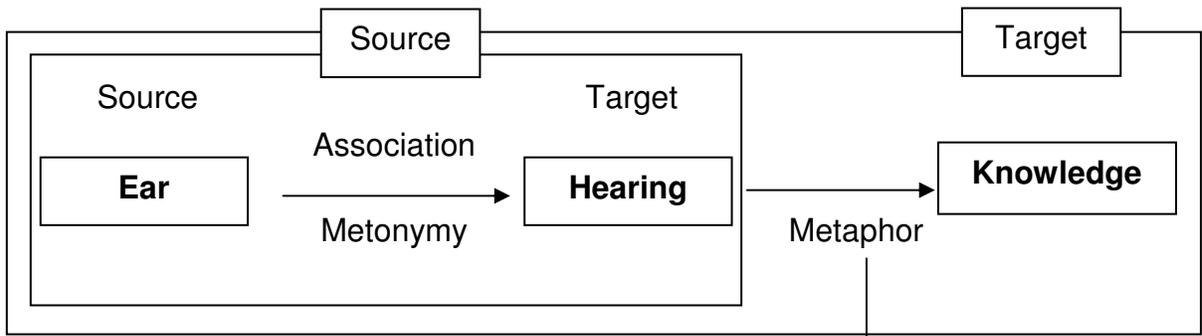
ONTOLOGICAL METAPHOR
Body part is function
"I will hold my tongue; so your face bids me, though you say nothing."



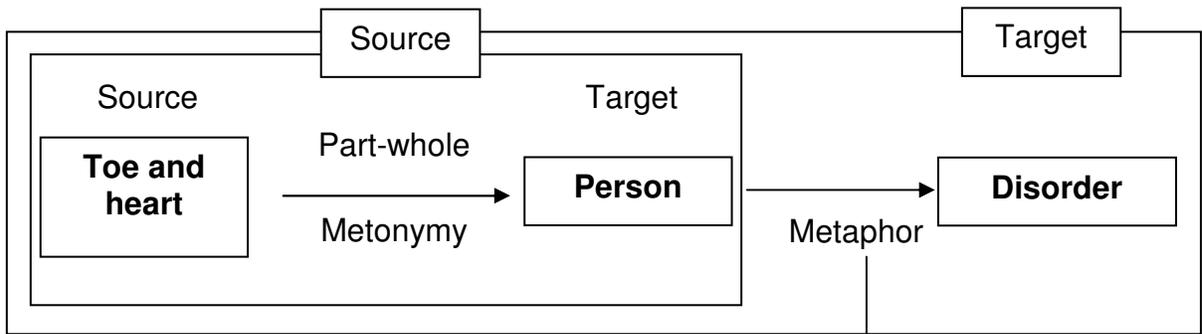
ONTOLOGICAL METAPHOR
Body part is function
"Your face bids me, though you say nothing."



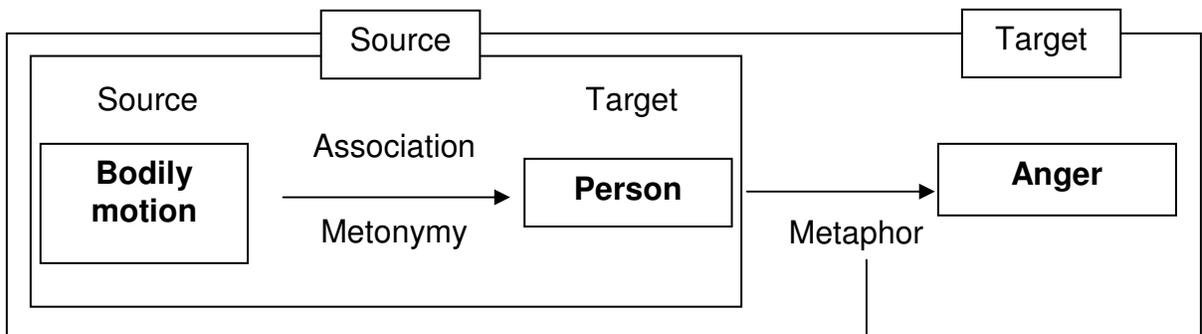
ONTOLOGICAL METAPHOR
Body's function is suffering
"My tears begin to take his part so much."



ONTOLOGICAL METAPHOR
Body part is knowledge
"By an auricular assurance have your satisfaction."



STRUCTURAL METAPHOR
The dislocation of bodily functions is disorder
“The man that makes this toe what he his heart should make...”



STRUCTURAL METAPHOR
Bodily motion is anger
“Here comes a walking fire.”

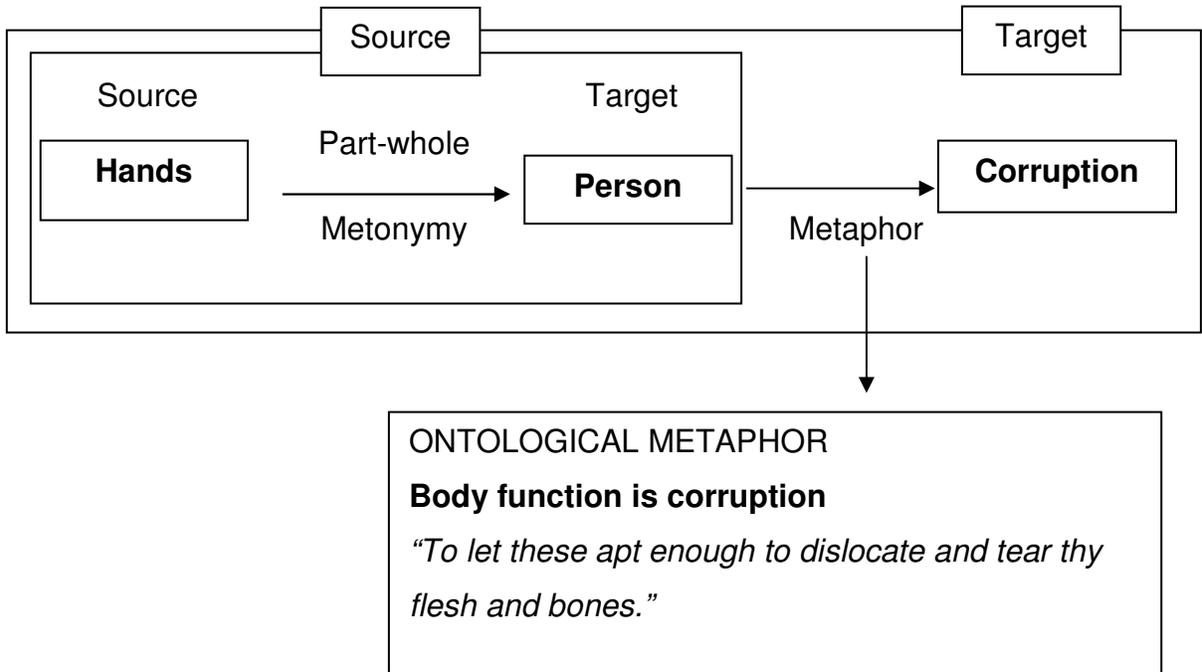
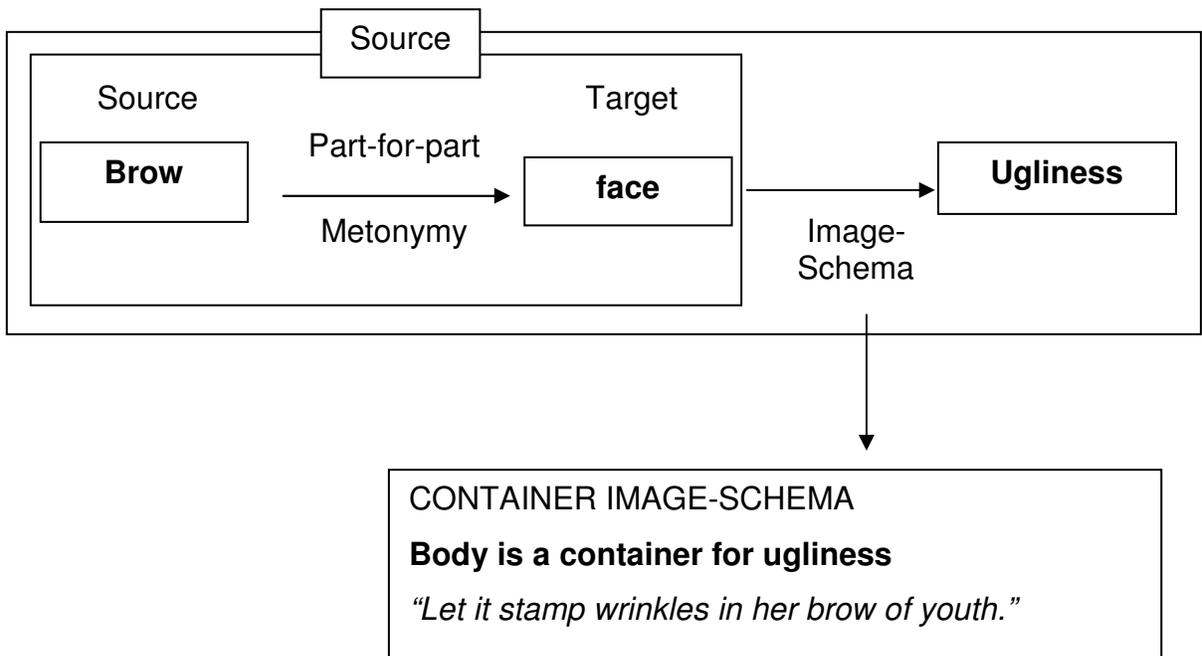
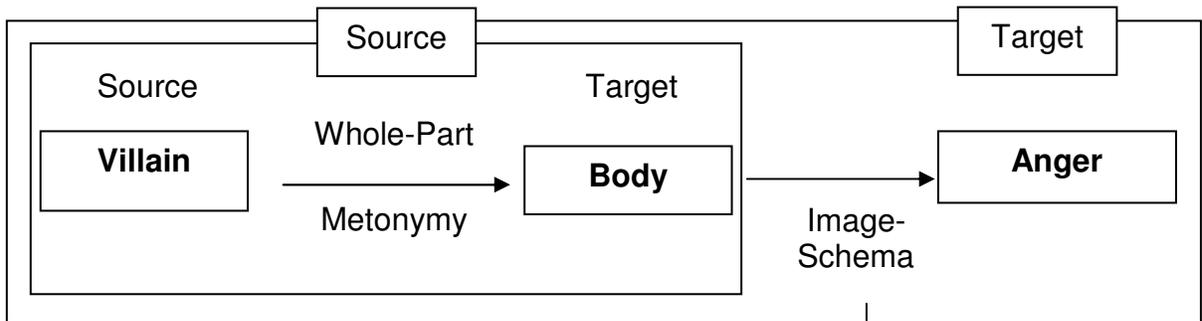
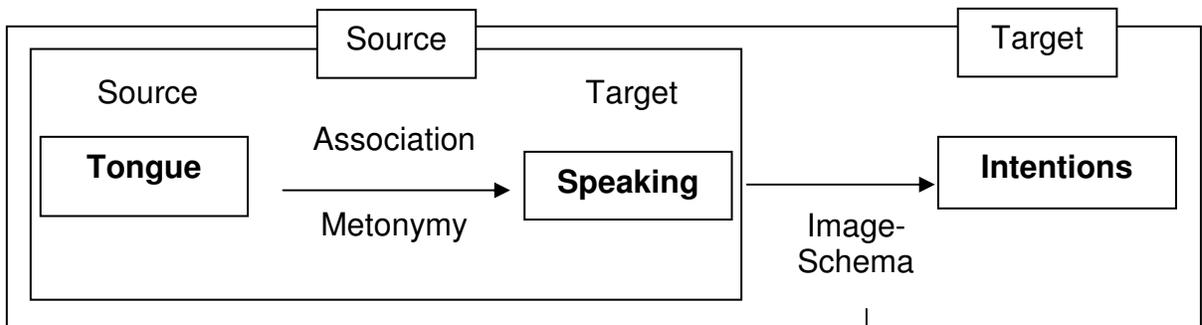


Table 5: INTERACTIONS BETWEEN IMAGE-SCHEMAS AND METONYMIES

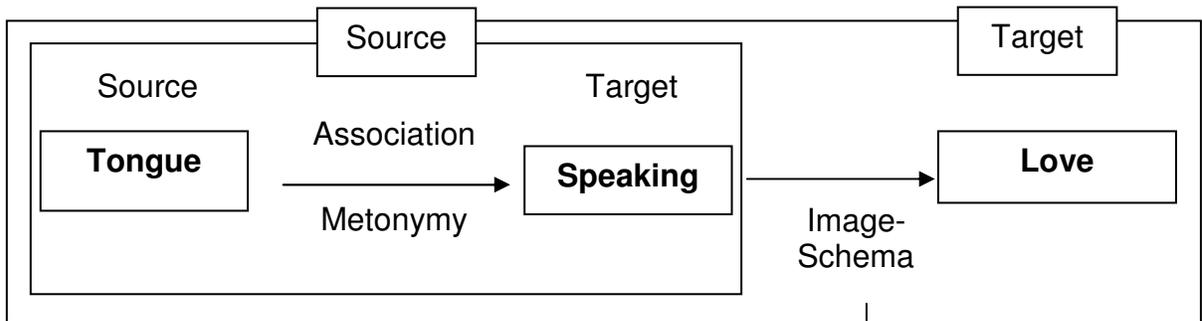




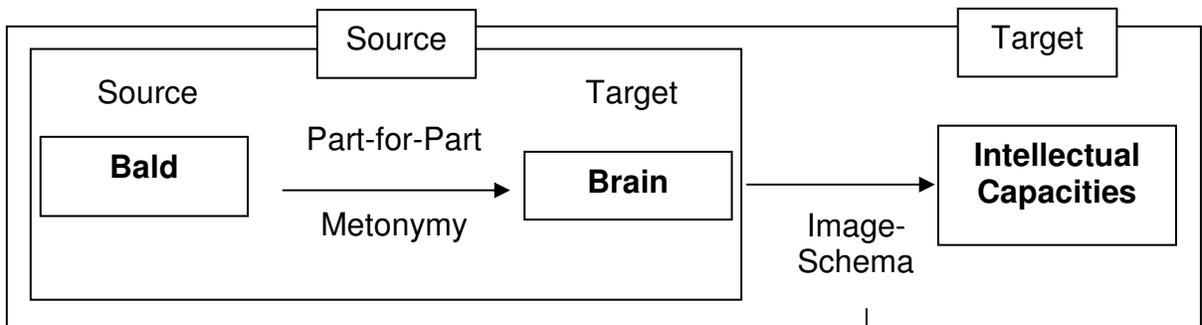
PART-WHOLE IMAGE-SCHEMA
A fragmented body is a container for anger
"I will tread this unbolted villain into mortar and daub the wall of a jakes with him."



CONTAINER IMAGE-SCHEMA
Tongue is a container for intentions
"When slanders do not live in tongues."



BALANCE IMAGE-SCHEMA
Love weighs more than speaking
“And yet not so, since I am sure my love’s more ponderous than my tongue.”



CONTAINER IMAGE-SCHEMA
Body part is a container for intellectual capacities
“Thou hadst little wit in thy bald crown when thou gav’st thy golden one way.”

VII.I.II. TABLES ACCORDING TO PARAMETERS OF CONVENTIONALITY

Table 6: CONVENTIONAL METONYMIES

SOURCE	REFERENCES	LINGUISTIC REALISATION
Hands	Person	<i>“And more convenient is he for my hand than for your lady’s.”</i>
		<i>“To whose hands you have sent the lunatic King.”</i>
Face	Person	<i>“I have seen better faces in my time”</i>
		<i>“nor shall ever see that face of hers again”</i>
Foot	Person	<i>“keep thy foot out of brothel”</i>
Presence	Person	<i>“at my entreaty forbear his presence until some little time”</i>
Trunk	Body and person	<i>“Thy banished trunk be found in our dominions”</i>

Table 7: CONVENTIONAL METAPHORS

ONTOLOGICAL METAPHORS	STRUCTURAL METAPHORS
Appearance is behaviour in society	Bodily motion is appearance in society
Body is intentions	Body motion is intentions
Body's function is emotions	
Body's function is intentions	Purposes are body motion
Body is love	
Body heat is anger	
Body is a thing	
Body is behaviour	Bodily motion is behaviour in society
Body is feelings	
Body is friendship	
Body is function	
Body is emotions: love and hate	
Body is knowledge	
Body is positive attributes of the person	
Body is negative attributes of the person	
Body is outer appearance	
Body is passion	Body motion is passion
Body is strength	
Body is suffering	
Body is thoughts	

Body is value	
A broken heart is sadness	Body motion is sadness
Positive attributes of the person are high status	
Status is body function	
Unprotected body is weakness	
	The dislocation of bodily function is disorder

LINK IMAGE-SCHEMA
Blood, flesh and bones are family links
Body is family relationships
Members of a nature group are siblings
What springs from something is its offspring

CONTAINER IMAGE-SCHEMA
A broken part of the body is a container for anger
Appearance is a container for status
Body is a container for intellectual capacities
Body is container for attributes of the person
Flesh is a container for illness
Heart is a container for anger
Heart is a container for love and hate

Heart is a container for sadness

Tongue is a container for intentions

PART-WHOLE IMAGE-SCHEMA

Body parts are divided into parts to conceive emotions

BALANCE IMAGE-SCHEMA

Family relationships are an organised balance

A person is defined in balance terms

Love is measured in balance terms

UP AND DOWN IMAGE-SCHEMA

Person is defined as an up and down bodily image schema

Table 8: UNCONVENTIONAL METAPHORS

EXTENDING METAPHOR	LINGUISTIC REALISATION
“breeding breathes” stands for “high status”	<i>“And that thy tongue some say of breeding breathes”</i>
“outlawed from my blood” stands for “illegitimate”	<i>“I had a son, now outlawed from my blood.”</i>
“carbonado your shanks” stands for “break your legs”	<i>“I’ll so carbonado your shanks!”</i>
“villain into mortar” stands for “fragmenting and moulding body”	<i>“I will tread this unbolted villain into mortar and daub the wall of a jakes with him”</i>
“strike her young bones” stands for “breaking the person’s descendant’s bones”	<i>“Strike her young bones, You taking airs with lameness.”</i>
“a plague sore or carbuncle” stands for “ruination or to be worse than a disease”	<i>“Thou art a boil, a plague sore or embossed carbuncle in my corrupted blood.”</i>
“a soliciting eye” stands for “a begging mouth”	<i>“soliciting eye”</i>
“makes this toe” stands for “to think and feel with the feet”	<i>“The man that makes this toe what he his heart should make”</i>
“wit in thy bald crown” stands for “wit in the brain”	<i>“Thou hadst little wit in thy bald crown”</i>
“wits to wear” stands for “the weight of responsibility”	<i>“know not how their wits to wear”</i>
“man’s cheeks” stand for pride	<i>“And let not women’s weapon, water-</i>

	<i>drops, stain my man's cheeks"</i>
"mother" stands for "fury/anger"	<i>"O, how this mother swells up toward my heart!"</i>
"walking fire" stands for "angry person"	<i>"Here comes a walking fire."</i>
"tears that scald like molten lead" stand for "deep sadness"	<i>"Mine own tears do scald like molten lead."</i>
"love that makes breath poor" stands for "immeasurable love"	<i>"A love that makes breath poor, and speech unable."</i>

ELABORATING METAPHOR	LINGUISTIC REALISATION
"outside" stands for "aspect or appearance"	<i>"But since thy outside looks so fair and warlike."</i>
"dimensions" stand for "body or figure"	<i>"When my dimensions are as well compact"</i>
"countenance" stands for "appearance or bearing"	<i>"But you have that in your countenance which I would fain call master."</i>
"mutual cunning" stands for "appearance"	<i>"yet the face of it is covered with mutual cunning"</i>
"derogate body" stands for "diseased body"	<i>"And from her derogate body never spring a babe to honour her."</i>
"brow of youth" stands for "face of youth"	<i>"Let it stamp wrinkles in her brow of youth"</i>
"unprovided body" stands for "weak body"	<i>"My unprovided body, latched mine arm"</i>
"ingrateful top" stands for "ungrateful head"	<i>"On her ingrateful top!"</i>

“bloody hand” stands for “dirty/corrupted hand”	<i>“hold thy bloody hand”</i>
“heart-struck” stands for “broken heart”	<i>“His heart-struck injuries”</i>
“neutral and opposed heart” stands for “neutral and opposed person’s ideas”	<i>“Which came from one that’s of a neutral heart, and not from one opposed”</i>
“head piece” stands for “brain”	<i>“He that has a house to put’s head in has a good head-piece.”</i>
“my best spirits” stand for “will”	<i>“my best spirits are bent”</i>
“milk-livered man” stands for “coward”	<i>“Milk-livered man”</i>
“slanders do not live in tongues” stand for “bad tongues”	<i>“When slanders do not live in tongues”</i>
“tears” stand for “heart”	<i>“My tears begin to take his part so much”</i>
“auricular” stands for “ear”	<i>“and by an auricular assurance have your satisfaction”</i>
“sides” stand for “heart”	<i>“O sides, you are too tough!”</i>
“framed flesh” stands for “flesh”	<i>“That eyeless head of thine was first framed flesh To raise my fortunes!”</i>
“to make mouths” stands for “making faces (vanity)”	<i>“For there was never yet fair woman but she made mouths in a glass”</i>
“Water-drops” stand for “tears”	<i>“And let not women’s weapon, water- drops, stain my man’s cheeks”</i>

QUESTIONING METAPHOR	LINGUISTIC REALISATION
“Speaking function” is not language	<i>“I cannot heave my heart into my mouth.”</i>
“Heart motion” is not language	
“Mouth” is not a container image-schema for feelings	

Table 9: UNCONVENTIONAL IMAGE METAPHORS

IMAGE	IMAGE	LINGUISTIC REALISATION
Cork	Arms	<i>“Bind fast his corky arms”</i>
Deformity of evil	Woman’s body	<i>“See thyself, devil: Proper deformity shows not in the fiend so horrid as in woman”</i>
Fiend	Woman’s shape	<i>“Thou art a fiend, a woman’s shape doth shield thee.”</i>
Monster	Woman’s body	<i>“Women will all turn monsters.”</i>
Plague	Epileptic face	<i>“A plague upon your epileptic visage”</i>
Plague and carbuncle	Person	<i>“Thou art a boil, a plague sore, or embossed carbuncle”</i>
To tear my hairs from my chin	To throw hairs at your face	<i>“These hairs which thou dost ravish from my chin</i>

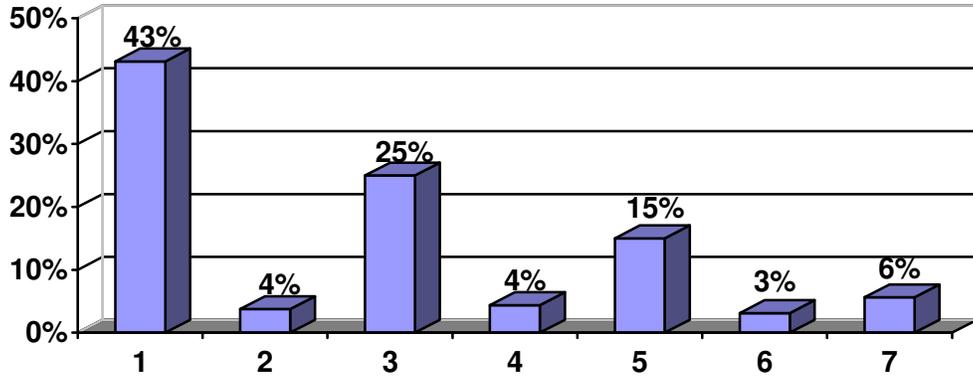
		<i>will quicken and accuse thee</i>
Waist of centaurs	Waist of women	<i>“Down from the waists they’re centaurs, though women all above”</i>
Wolf	Person’s face	<i>“She’ll flay thy wolvisch visage”</i>

Table 10: ANTI-CONVENTIONAL METAPHORS

METAPHOR	LINGUISTIC REALISATION
Blood is broken family links	<i>Here I disclaim all my paternal care, Propinquity and property of blood.</i>
Body is broken family links	<i>And from her derogate body never spring a babe to honour her.</i>
Illegitimate and vicious person is high status in society	<i>Why bastard? Wherefore base? When my dimensions are as well compact, My mind as generous and my shape as true</i>
Wombs and organs of increase are containers for sterility.	<i>Into her womb convey sterility</i>
	<i>Dry up in her the organs of increase</i>

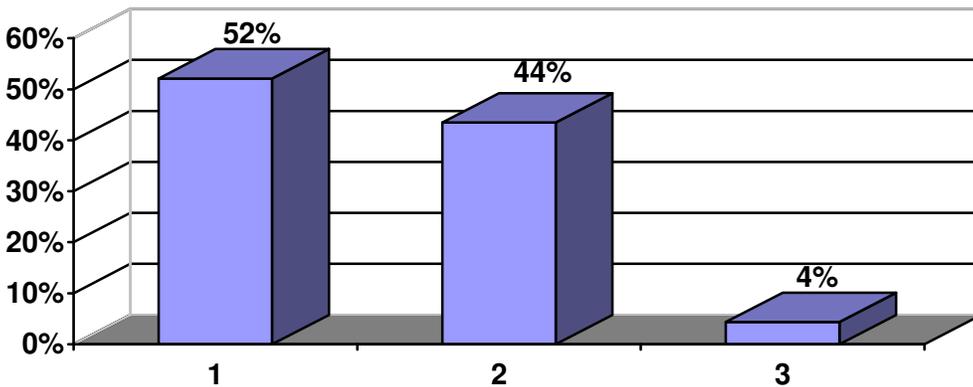
VII.I.III. GRAPHS WITH FINAL RESULTS

Graph 1: FINAL RESULTS ACCORDING TO COGNITIVE FUNCTION



Legend: 1. Ontological Metaphors and Personifications. 2. Structural Metaphors. 3. Image-Schemas. 4. Metonymies. 5. Interaction between Metonymies and Conceptual Metaphors. 6. Interaction between Metonymies and Image-Schemas. 7. Image Metaphors.

Graph 2: FINAL RESULTS ACCORDING TO CONVENTIONALITY



Legend: 1. Conventional Metaphors. 2. Unconventional Metaphors. 3. Anti-Conventional Metaphors.

VII.II. SOURCE AND TARGET DOMAINS: CLOTHING AND NAKEDNESS

VII.II.I. TABLES ACCORDING TO PARAMETERS OF COGNITIVE FUNCTION

Table 1: ONTOLOGICAL METAPHORS AND PERSONIFICATIONS

TARGET DOMAIN	LINGUISTIC REALISATION	METAPHOR
Identification with social status and revelation of the person	<i>“Be better suited. These weeds are memories of those worser hours. I prithee put them off.”</i>	Clothing is identification with status and revelation of the person
	<i>“In the heaviness of sleep we put fresh garments on him.”</i>	
Bad times	<i>“Be better suited. These weeds are memories of those worser hours. I prithee put them off.”</i>	Poor clothing is bad times
	<i>“For I am mainly ignorant what place this is and all the skill I have remembers not these garments”</i>	
Man’s basic need	<i>“On my knees I beg that you’ll vouchsafe me raiment, bed and food”</i>	Clothing is man’s basic need

Lack of possessions	<i>"Since thou mad'st thy daughters thy mothers; for when thou gav'st them the rod and putt'st down thine own breeches"</i>	Lack of clothing is lack of possessions
	<i>"The best, the dearest, should in this trice of time, commit a thing so monstrous, to dismantle so many folds of favour."</i>	Nakedness is lack of possessions
To hide intentions	<i>"How now, daughter? What makes that frontlet on? You are too much of late I'th frown."</i>	To wear clothes is to hide intentions
To hide identity	<i>"My tears begin to take his part so much they mar my counterfeiting."</i>	To wear a disguise is to hide the person's identity
To hide reality	<i>"Fathers that wear rags do make their children blind, but fathers that bear bags shall see their children kind."</i>	To wear clothes is to hide the reality
To hide passions	<i>"He wears cruel garters.... when a man's overlusty at legs, then he wears wooden nether-stocks."</i>	To wear clothing is to hide passions "garters" are personified
Poverty	<i>"My face I'll grime with filth, blanket my loins, elf all my hairs in knots, and with presented nakedness outface the winds and persecutions of the sky. The country gives me proof and precedent of Bedlam beggars."</i>	A naked body is poverty

True person	<i>"Strip thy own back, thou hotly lusts to use her in that kind for which thou whipp'st her."</i>	A naked body is the real self
	<i>"My face I'll grime with filth, blanket my loins, elf all my hairs in knots, and with presented nakedness outface the winds and persecutions of the sky."</i>	
Rejection of status	<i>"While I may scape I will preserve myself, and am bethought to take the basest and most poorest shape"</i>	A poor body is rejection of status
Lack	<i>"Since now we will divest us both of rule, interest of territory, cares of state"</i>	Nakedness is lack of rule, possessions and responsibility
Lack of protection	<i>"Is that the naked fellow"</i>	Nakedness is lack of protection
Lack of protection	<i>"Your looped and windowed raggedness, defend you from seasons such as these?"</i>	Poor clothing is lack of protection
Protection	<i>"Bring some covering for this naked soul, which I'll entreat to lead me"</i>	To have clothing is to be protected
	<i>"I'll bring him the best 'pparel that I have"</i>	
Suffering	<i>"Take physic, pomp, expose thyself to feel what wretches feel, that thou mayst shake the superflux to them and show the heavens more just."</i>	To wear poor clothing is to feel suffering

Sophistication	<i>“Thou ow’st the worm no silk, the beast no hide, the sheep no wool, the cat no perfume. Ha? Here’s three on’s us are sophisticated; thou art the thing itself.”</i>	A clothed person is sophistication
Thing	<i>“Thou ow’st the worm no silk, the beast no hide, the sheep no wool, the cat no perfume. Ha? Here’s three on’s us are sophisticated; thou art the thing itself.”</i>	A person is a naked thing
Divestment	<i>“Off, off, you lendings: come, unbotton here.”</i>	Nakedness is a divestment
	<i>“Pull off my boots”</i>	
	<i>“Pray you, undo this botton.”</i>	

Table 2: IMAGE-SCHEMAS

LINK IMAGE-SCHEMA	LINGUISTIC REALISATION
Clothing is linked to social status	<i>“For confirmation that I am much more, than my out-wall, open this purse and take what it contains”</i>
	<i>“Who hath three suits to his back, six shirts to his body horse to ride and weapon to wear”</i>
Clothing is law and behaviour in society	<i>“Let copulation thrive, for Gloucester’s bastard son was kinder to his father than were my daughters got ‘tween the</i>

	<i>lawful sheets”</i>
A poor person is linked to a naked body	<i>“Thou ow’st the worm no silk, the beast no hide, the sheep no wool, the cat no perfume. Ha? Here’s three on’s us are sophisticated; thou art the thing itself.”</i>
Clothing is linked to behaviour and status in society	<i>“A tailor made thee. Thou art a strange fellow – a tailor makes a man? Ay, a tailor, Sir; a stone-cutter or a painter could not have made him so ill.”</i>
Regan’s clothes are compared to the ladies of high status’ clothes	<i>“Thou art a lady; if only to go warm were gorgeous.”</i>
A poor body and a beast are at the same level in the social hierarchy	<i>“To take the basest and most poorest shape that ever penury in contempt of man brought near to beast.”</i>

BALANCE IMAGE SCHEMA	LINGUISTIC REALISATION
Person is defined in terms of balance	<i>“For confirmation that I am much more, than my out-wall, open this purse and take what it contains.”</i>
Children’s behaviour is defined in terms of balance	<i>“For Gloucester’s bastard son was kinder to his father than were my daughters got ‘tween the lawful sheets.”</i>
Divestment is defined in terms of balance	<i>“Since now we will divest us both of rule, interest of territory, cares of state.”</i>

A naked person is defined in terms of balance	<i>"Thou wert better in a grave than to answer with thy uncovered body this extremity of the skies. Is man no more than this?"</i>
	<i>"Unaccommodated man is no more but such a poor, bare, forked animal as thou art."</i>

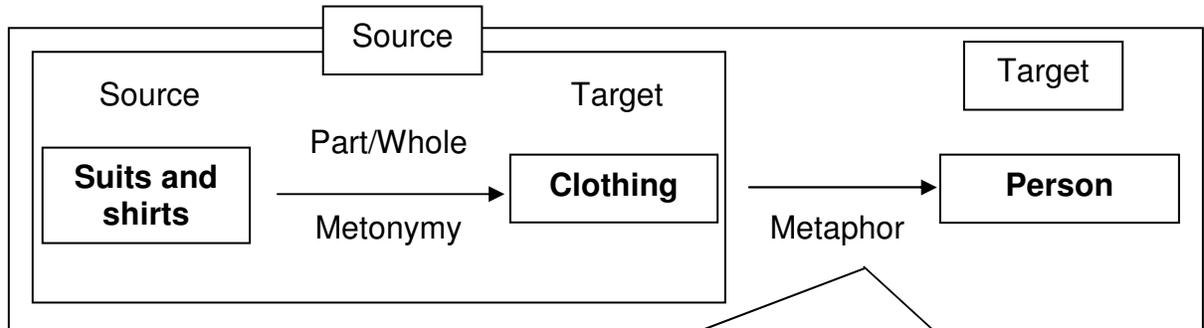
CONTAINER IMAGE-SCHEMA	LINGUISTIC REALISATION
Clothing is a container for hiding identity	<i>"Into a madman's rags, t' assume a semblance that very dogs disclaimed"</i>
Clothing is a container for the sexual parts of the body	<i>"Thy hands out of plackets."</i>
A person is a container for body	<i>"To take the basest and most poorest shape that ever penury in contempt of man."</i>
A naked body is a container for suffering	<i>"Who, with roaring voices, strike in their numbed and mortified bare arms."</i>

FRONT-BACK IMAGE SCHEMA	LINGUISTIC REALISATION
The back of the body is conceived as negative	<i>"Strip thy own back, thou hotly lusts to use her in that kind for which thou whipp'st her."</i>

UP AND DOWN IMAGE SCHEMA	LINGUISTIC REALISATION
To have clothing down is negative	<i>“Since thou mad’st thy daughters thy mothers; for when thou gav’st them the rod and putt’st down thine own breeches”</i>

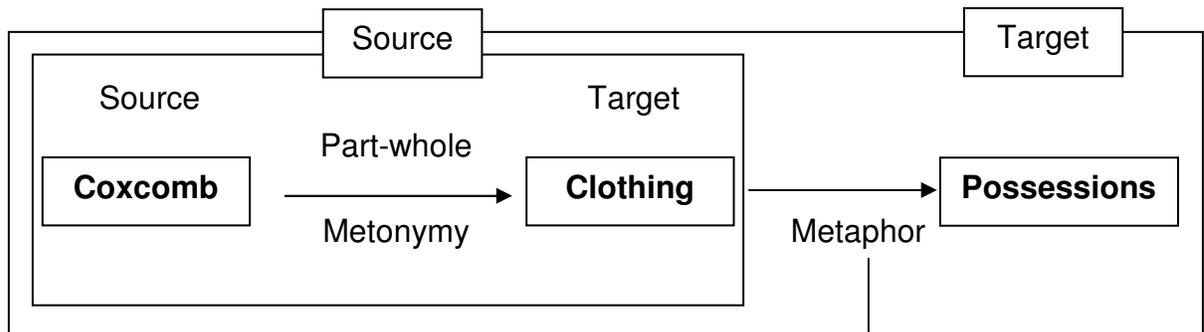
CENTER-PERIPHERY IMAGE SCHEMA	LINGUISTIC REALISATION
The body part is center and clothing is periphery	<i>“Set not thy sweet- heart on proud array”</i>
Clothing is periphery	<i>“Why, nature needs nor what thou gorgeous wear’st which scarcely keeps thee warm.”</i>

Table 3: INTERACTIONS BETWEEN CONCEPTUAL METAPHORS AND METONYMIES

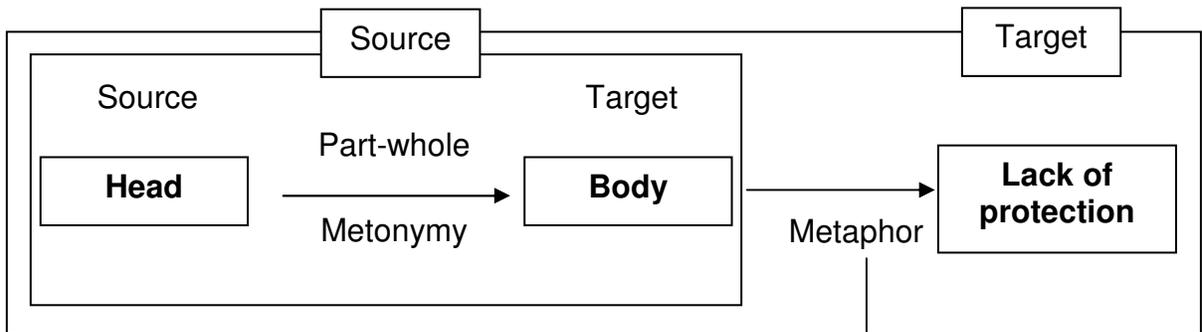


ONTOLOGICAL METAPHOR
Person is clothing
"Who hath three suits to his back, six shirts to his body horse to ride and weapon to wear"

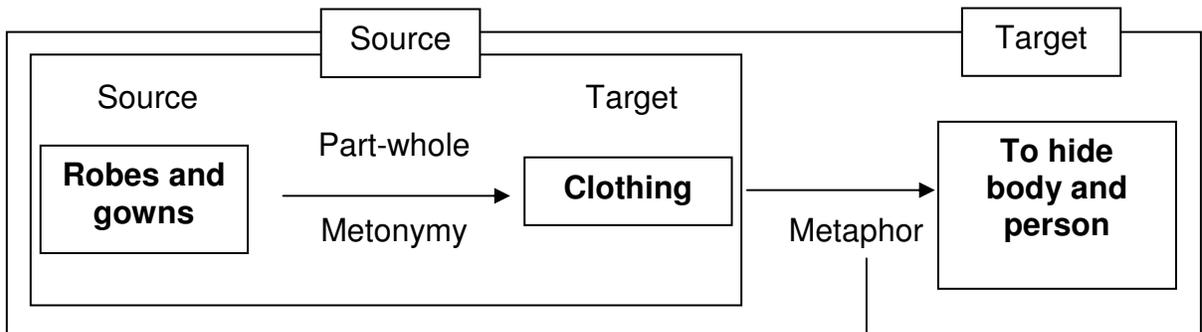
ONTOLOGICAL METAPHOR
To be is to have
"Who hath three suits to his back, six shirts to his body horse to ride and weapon to wear"



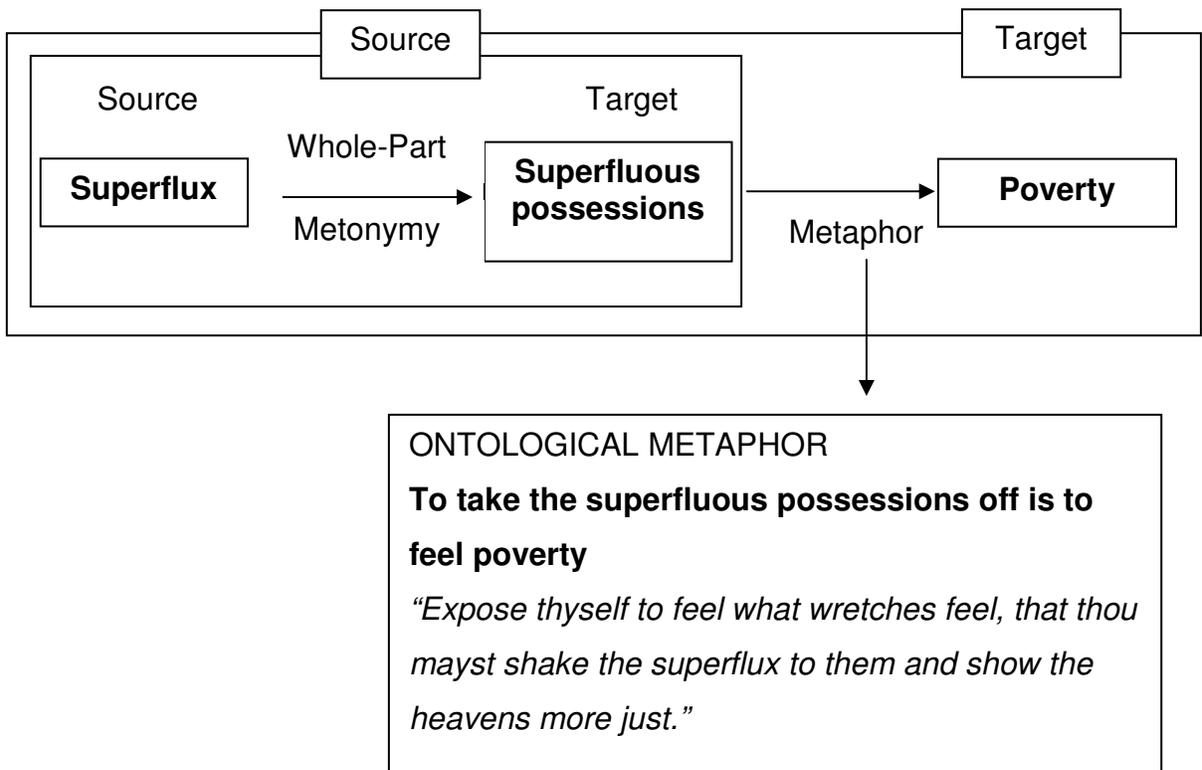
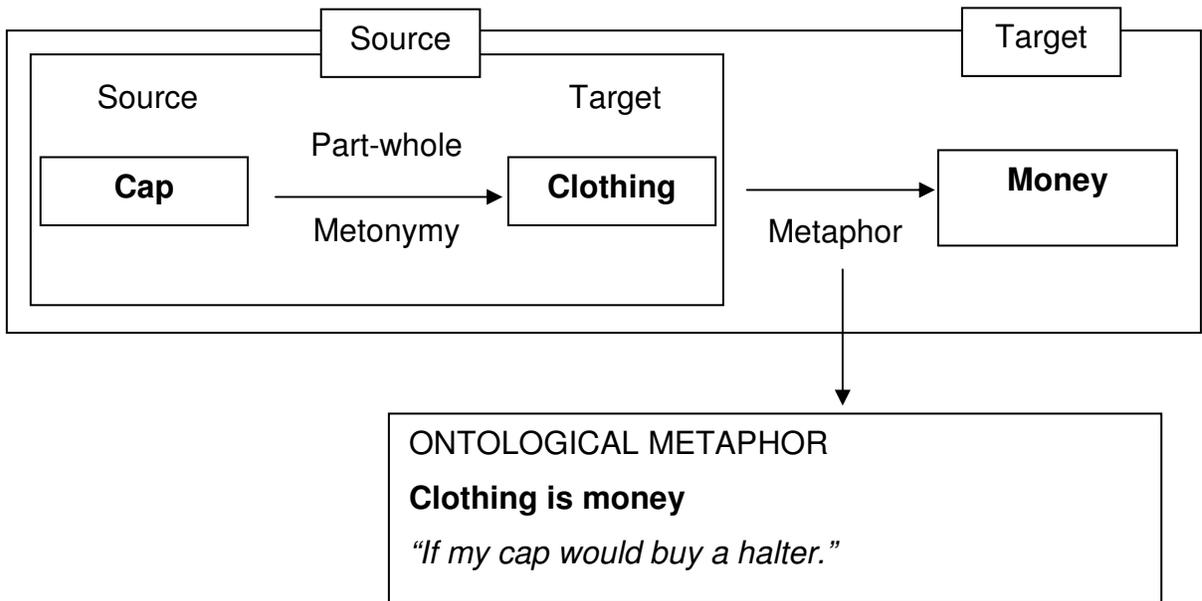
ONTOLOGICAL METAPHOR
Clothing is possessions
"You were best take my coxcomb."
"Thou must needs wear my coxcomb."
"If I gave them all my living, I'd keep my coxcombs myself."

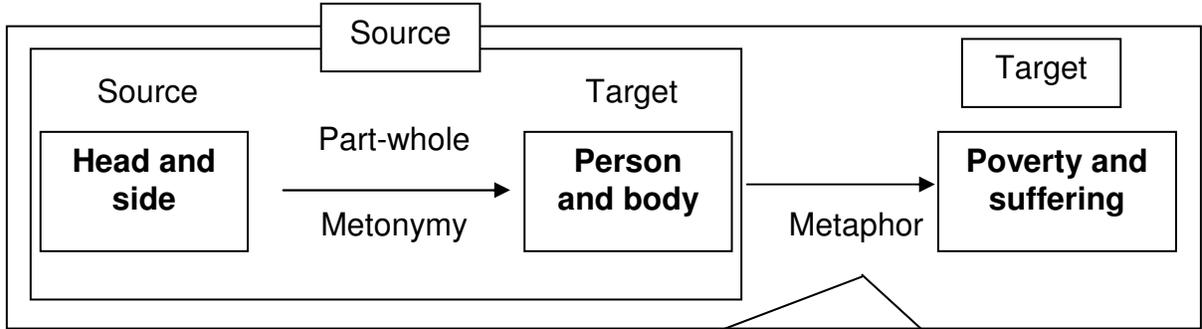


ONTOLOGICAL METAPHOR
A naked body is lack of protection
"Alack, bareheaded? Gracious my lord, hard by here is a hovel"



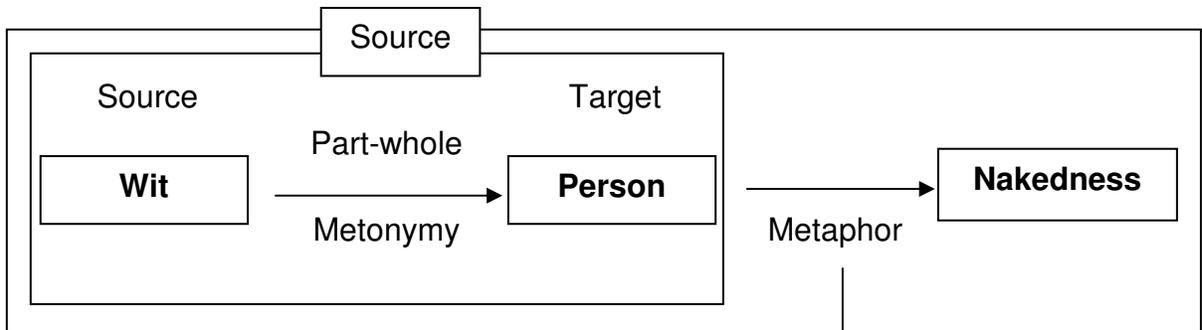
ONTOLOGICAL METAPHOR
Clothes hide body and person whereas nakedness is the real self without layers
"Robes and furred gowns hide all."





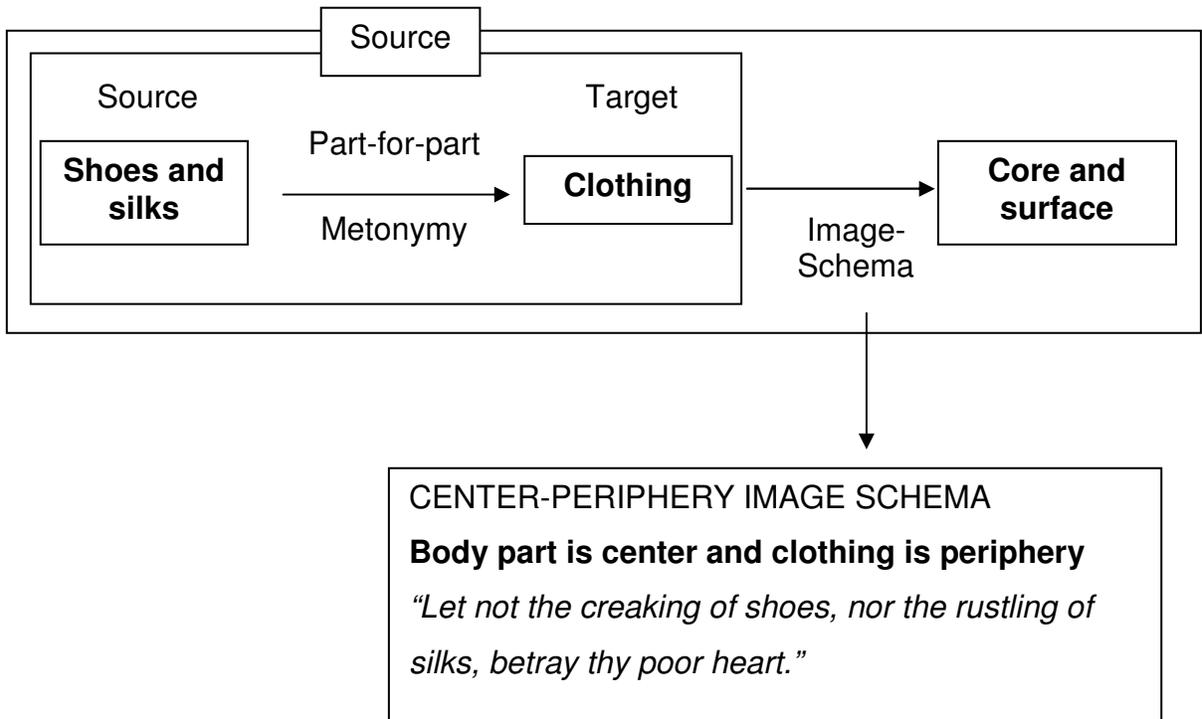
ONTOLOGICAL METAPHOR
Naked bodies are poverty
"Poor naked wretches, wheresoe'er you are, that bide the pelting of this pitiless storm, how shall your houseless heads and unfed sides, your looped and windowed raggedness, defend you from seasons such as these?"

ONTOLOGICAL METAPHOR
Uncovered bodies are suffering
"Poor naked wretches, wheresoe'er you are, that bide the pelting of this pitiless storm, how shall your houseless heads and unfed sides, your looped and windowed raggedness, defend you from seasons such as these?"



ONTOLOGICAL METAPHOR
Person is naked in itself
"Thy wit not go slipshod."

Table 4: INTERACTIONS BETWEEN IMAGE-SCHEMAS AND METONYMIES



VII.II.II. TABLES ACCORDING TO PARAMETERS OF CONVENTIONALITY

Table 5: CONVENTIONAL METAPHORS

ONTOLOGICAL METAPHORS
Clothing is social status
Clothing is revelation of the person
Poor clothing is bad times
To have clothing is to have possession
To be is to have
Clothing is man's basic need
Lack of clothing is lack of possessions
To wear clothing is to hide intentions
To wear a disguise is to hide the person's identity
To wear clothing is to cover realities
To wear clothing is to hide passions
To wear clothing is to be protected
Poor clothing is lack of protection
To wear poor clothing is to feel suffering
A naked body is the real self
A naked body is poverty
Nakedness is lack of rules
Nakedness is lack of possessions
Nakedness is lack of protection

To take clothes off is to feel poverty
A poor person is a naked body
A person is naked in itself
A clothed person is sophistication

LINK IMAGE-SCHEMA
Clothing is linked to status, law and behaviour in society

CONTAINER IMAGE-SCHEMA
Clothing is a container for the sexual parts of the body
Clothing is a container for appearance
A person is a container for body
An uncovered body is a container for suffering
A naked body is a container for pity

CENTER-PERIPHERY IMAGE-SCHEMA
Body is center and clothing is periphery

BALANCE IMAGE-SCHEMA
Person is defined in terms of balance
Children's behaviour is defined in terms of balance
Divestment is defined as an organised balance

A naked person is defined in terms of balance

UP AND DOWN IMAGE-SCHEMA

To have clothing down is negative

Table 6: UNCONVENTIONAL METAPHORS

EXTENDING METAPHOR	LINGUISTIC REALISATION
“my cap would buy” stands for “my purse”	<i>“If my cap would buy a halter; so the fool follows after.”</i>
“frontlet on” stands for “covering the face”	<i>What makes that frontlet on? You are too much of late l'th frown.”</i>
“wear rags” stands for “wearing superfluous things”	<i>“Fathers that wear rags do make their children blind.”</i>
“A tailor made thee” stands for “a well-dressed person”	<i>“A tailor made thee.”</i>
“overlusty at legs” stands for “given to sexual activity”	<i>“When a man's overlusty at legs, then he wears wooden nether-stocks.”</i>
“thy wit not go slipshod” stands for “wit is a value in itself and it does not need adornments”	<i>“Thy wit not go slipshod.”</i>
“My face I'll grime with filth, blanket my loins, elf all my hairs in knots” stands for “tear off royal clothes to become poor”	<i>“My face I'll grime with filth, blanket my loins, elf all my hairs in knots.”</i>
“looped and windowed raggedness”	<i>“Your looped and windowed</i>

stands for “old and poor clothes”	<i>raggedness, defend you from seasons such as these?”</i>
“physic, pomp” stands for “royal clothes”	<i>“Take physic, pomp, expose thyself to feel what wretches feel”</i>
“Thou art the thing itself” stands for “a pure and naked man without layers”	<i>“Thou art the King itself.”</i>

ELABORATING METAPHOR	LINGUISTIC REALISATION
“out-wall” stands for “clothing”	<i>“For confirmation that I am much more, than my out-wall, open this purse and take what it contains.”</i>
“fresh garments” stand for “new clothes”	<i>“In the heaviness of sleep we put fresh garments on him.”</i>
“coxcomb” stands for “cap”	<i>“There’s my coxcomb”</i>
	<i>“Take my coxcomb.”</i>
“counterfeiting” stands for “disguise”	<i>“They mar my counterfeiting.”</i>
“cruel garters” stand for “rude and thick trousers”	<i>“He wears cruel garters.”</i>
“plackets” stand for “skirt with holes”	<i>“Thy hand out of plackets.”</i>
“proud array” stands for “luxurious clothes”	<i>“Set not thy sweet-heart on proud array.”</i>
“gorgeous” stands for “costumer with brilliant colours”	<i>“If only to go warm were gorgeous. Why, nature needs nor what thou gorgeous wear’st which scarcely keeps thee warm.”</i>
“divest us of” stands for “taking away”	<i>“Since now we will divest us both of</i>

	<i>rule, interest of territory, cares of state."</i>
"to dismantle" stands for "to disinherit"	<i>"Commit a thing so monstrous, to dismantle so many folds of favour."</i>
"bareheaded" stands for "a naked body"	<i>"Alack, bareheaded?"</i>
"unaccommodated" stands for "deprived of comforts"	<i>"Unaccommodated man is no more but such a poor, bare, forked animal as thou art."</i>

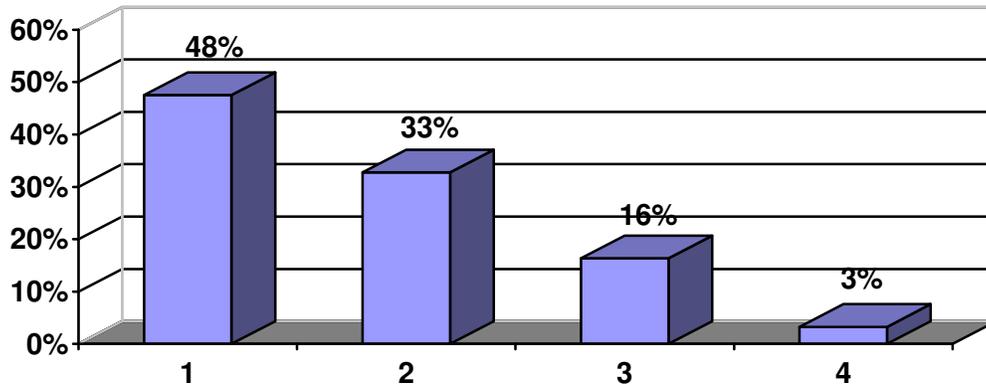
COMBINING METAPHOR	LINGUISTIC REALISATION
1. A naked person is defined in terms of balance	<i>"Why, thou wert better in a grave than to answer with thy uncovered body this extremity of the skies. Is man no more than this? Consider him well. Thou ow'st the worm no silk, the beast no hide, the sheep no wool, the cat no perfume. Ha? Here's three on's us are sophisticated; thou art the thing itself. Unaccommodated man is no more but such a poor, bare, forked animal as thou art. Off, off, you lendings: come, unbotton here."</i>
2. A poor person is a naked body	
3. A clothed person is sophistication	
4. There is a link between the lowest status of society and the animals	
5. A person as a naked thing	
6. A poor person is an animal defined in terms of a balance schema	
7. Nakedness is a divestment of kingship	

Table 7: ANTI-CONVENTIONAL METAPHORS

METAPHOR	LINGUISTIC REALISATION
<p>Illegitimate children are good behaviour and legitimate children are bad behaviour</p>	<p><i>“Let copulation thrive, for Gloucester’s bastard son was kinder to his father than were my daughters got ‘tween the lawful sheets”</i></p>
<p>Beggars and beasts are at the same level in the great chain of being</p>	<p><i>“Our basest beggars are in the poorest thing superfluous; allow not nature more than nature needs, man’s life is cheap as beast’s.”</i></p>
	<p><i>“Unaccommodated man is no more but such a poor, bare, forked animal as thou art.”</i></p>
<p>The divestment of the highest status person is social and familial chaos</p>	<p><i>“Since now we will divest us both of rule, interest of territory, cares of state.”</i></p>
<p>The lowest person, a beggar, and the highest, a King, are at the same level in the great chain of being</p>	<p><i>“Take physic, pomp, expose thyself to feel what wretches feel, that thou mayst shake the superflux to them and show the heavens more just.”</i></p>
<p>A high status person is converted into the lowest level of status compared to beasts</p>	<p><i>“While I may scape I will preserve myself, and am bethought to take the basest and most poorest shape that ever penury in contempt of man brought near to beast.”</i></p>

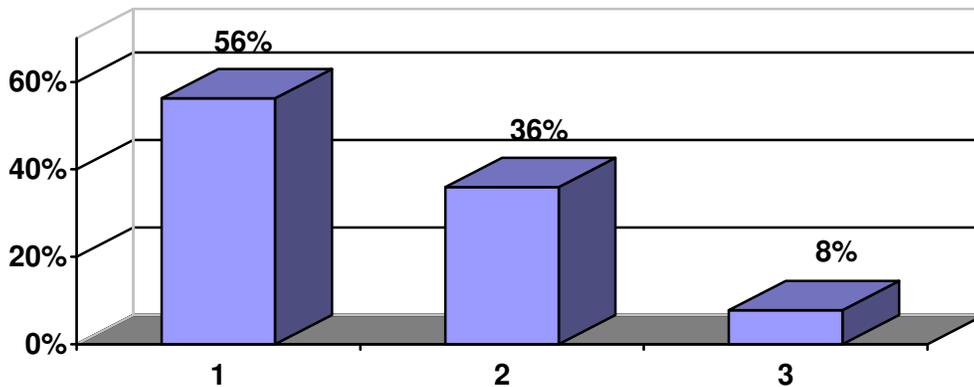
VII.II.III. GRAPHS WITH FINAL RESULTS

Graph 1: FINAL RESULTS ACCORDING TO COGNITIVE FUNCTION



Legend: 1. Ontological Metaphors and Personifications. 2. Image-Schemas. 3. Interaction between Metonymies and Conceptual Metaphors. 4. Interaction between Metonymies and Image-Schemas.

Graph 2: FINAL RESULTS ACCORDING TO CONVENTIONALITY



Legend: 1. Conventional Metaphors. 2. Unconventional Metaphors. 3. Anti-Conventional Metaphors.

VII.III. SOURCE AND TARGET DOMAINS: HUMAN NATURE, PHYSICAL NATURE AND THE ELEMENTS OF THE WEATHER

VII.III.I. TABLES ACCORDING TO PARAMETERS OF COGNITIVE FUNCTION

Table 1: ONTOLOGICAL METAPHORS AND PERSONIFICATIONS

TARGET DOMAIN	LINGUISTIC REALISATION	METAPHOR
Sexual behaviour	<i>“Now a little fire in a wild field were like an old lecher’s heart.”</i>	An element of the physical nature is a container for a sexual behaviour
Bounded space	<i>“Of all these bounds even from this line to this, with shadowy forests and with champaigns riched, with plenteous rivers and wide-skirted meads, we make thee lady”</i>	Physical nature is a bounded space
Richness and possessions	<i>“Of all these bounds even from this line to this, with shadowy forests and with champaigns riched, with plenteous rivers and wide-skirted meads, we make thee lady”</i>	Physical nature is richness and possessions
Possession	<i>“And let this tyrannous night take hold upon you”</i>	Physical nature is possession

Emotions	<i>"When nature, being oppressed, commands the mind to suffer with the body."</i>	Human nature is emotions
	<i>"Thou out of heaven's benediction com'st to the warm sun."</i>	Physical nature is a container for emotions
	<i>"This great world shall so wear out to naught. Dost thou know me?"</i>	The whole universe is emotions
	<i>"This judgement of the heavens, that makes us tremble touch us not with pity."</i>	Theogony is emotional effects on the person
	<i>"When the rain came to wet me once and the wind to make me chatter; when the thunder would not peace at my bidding, there I found 'em, there I smelt 'em out."</i>	Weather is a container for emotions
	<i>"Poor naked wretches, wheresoe'er you are that bide he pelting of this pitiless storm"</i>	
	<i>"Man's nature cannot carry th'affliction nor the fear."</i>	Human nature is a container for emotions
	<i>"And with presented nakedness outface the winds and persecutions of the sky."</i>	Physical nature is a container for emotions
Disorder	<i>"And let this tyrannous night take hold upon you"</i>	Physical nature is an enemy of order conceived in a personified way

Power	<i>"O you kind gods! Cure this great breach in his abused nature"</i>	Theogony is power
	<i>"Thou out of heaven's benediction com'st to the warm sun."</i>	
	<i>"It is the stars, the stars above us govern our conditions"</i>	Physical nature is power
Person	<i>"Here's a night pities neither wise men nor fools"</i>	Physical nature is a person (personification)
	<i>"To wage against the enmity o'th air"</i>	
	<i>"It is the stars, the stars above us govern our conditions"</i>	
	<i>"Here, father, take the shadow of this tree for your good host"</i>	
	<i>"I tax not you, you elements, with unkindness. I never gave you kingdom, called you children; you owe me no subscription. Then let fall your horrible pleasure."</i>	Physical nature and elements of the weather are persons (personification)
	<i>"I call you servile ministers"</i>	
	<i>"You heavens, give me that patience, patience I need! You see me here, you gods, a poor old man"</i>	Theogony is metaphorised as a person (personification)
	<i>"The gods reward your kindness"</i>	
	<i>"The gods defend her"</i>	
	<i>"This judgement of the heavens, that makes us tremble touch us not with pity"</i>	

	<p><i>“Hear, Nature, hear, dear goddess, hear: suspend thy purpose if thou didst intend to make this creatures fruitful. Into her womb convey sterility... Create her child of spleen that it may live and be a thwart disnatured torment to her.”</i></p>	<p>Nature is a person (personification)</p>
	<p><i>“You nimble lightnings”</i></p>	<p>The elements of the weather are conceptualised as person (personification)</p>
	<p><i>“You fen-sucked fogs”</i></p>	
	<p><i>“You are not worth the dust which the rude wind blows in your face.”</i></p>	
	<p><i>“I do not bid the thunder-bearer shoot”</i></p>	
	<p><i>“Contending with the fretful elements; bids the wind blow the earth into the sea, or swell the curled waters ‘bove the main, that things might change or cease”</i></p>	
	<p><i>“When the rain came to wet me once and the wind to make me chatter; when the thunder would not peace at my bidding”</i></p>	
	<p><i>“Blow, winds, and crack your cheeks!”</i></p>	
	<p><i>“You cataracts and hurricanes”</i></p>	
	<p><i>“You sulphurous and thought-executing fires, vaunt-couriers of oak-cleaving thunderbolts”</i></p>	
	<p><i>“Thou, all-shaking thunder”</i></p>	
	<p><i>“This tempest will not give me leave to ponder on things would hurt me more”</i></p>	

Anger	<i>"The revenging gods gainst parricides did all their thunders bend"</i>	Theogony is anger
	<i>"Hear, Nature, hear, dear goddess, hear: suspend thy purpose if thou didst intend to make this creatures fruitful. Into her womb convey sterility... Create her child of spleen that it may live and be a thwart disnatured torment to her."</i>	Nature is a powerful force against humanity
	<i>"I will have such revenges on you both that all the world shall – I will do such things- what they are yet I know not, but they shall be the terrors of the earth"</i>	Physical nature is a container for anger
	<i>"You nimble lightnings, dart your blinding flames into her scornful eyes!. Infect her beauty, you fen-sucked fogs, drawn by the powerful sun to fall and blister"</i>	Aggressive weather is a personified force against the person
	<i>"You fen-sucked fogs, drawn by the powerful sun to fall and blister"</i>	Anger is a burning substance
Procreation	<i>"With base? With baseness, bastardy? Base, base? Who in the lusty stealth of nature take more composition and fierce quality... I grow, I prosper."</i>	Nature is procreation
Effects	<i>"These late eclipses in the sun and moon portend no good to us."</i>	Physical nature is effects on the person
	<i>"The King falls from bias of nature – there's father against child."</i>	

Force and power	<i>"Hear, Nature, hear, dear goddess, hear: suspend thy purpose if thou didst intend to make this creatures fruitful. Into her womb convey sterility... Create her child of spleen that it may live and be a thwart disnatured torment to her."</i>	Nature is a personified force and power
	<i>"The revenging gods gainst parricides did all their thunders bend"</i>	Theogony is a personified force and power
Physical forces	<i>"You fen-sucked fogs, drawn by the powerful sun to fall and blister"</i>	Physical nature is a personified force
	<i>"Rumble thy bellyful; spot, fire; spout, rain!"</i>	The elements of the weather are personified forces
	<i>"Blow, winds, and crack your cheeks! Rage, and blow! You cataracts and hurricanes, spout till you have drenched our steeples, drowned the cocks! You sulphurous and thought-executing fires, vaunt-couriers of oak-cleaving thunderbolts, Singe my white head! And thou, all-shaking thunder, Strike flat the thick rotundity o'the world, crack nature's moulds, all germens spill at once. That makes ingrateful man"</i>	
Power and law	<i>"Thou, Nature, art my goddess; to thy law my services are bound. Wherefore should I stand in the plague of custom, and permit the curiosity of nations to deprive me?"</i>	Nature is power and law in a personified way

Forces to control the person's fate	<i>"As flies to wanton boys are we to th'gods, they kill us for their sport"</i>	Theogony is conceived as power to control the person's fate
Weather	<i>"Rumble thy bellyful"</i>	Weather is person's body (personification)
	<i>"Blow, winds, and crack your cheeks!"</i>	

PERSONIFICATIONS

HUMAN QUALITIES	NON-HUMAN ENTITIES
Enmity	Air
Naughty	Night
Tyranny	Night
Lusty	Physical nature
Blinding	Flames
Powerful	Sun
Shaking	Thunder
Wrathful	Skies
Roaring	Winds
Horrid	Thunder
Pitiless	Storm
Rude	Wind

Table 2: THE BASIC GREAT CHAIN METAPHOR

TARGET DOMAIN	LINGUISTIC REALISATION	METAPHOR
Behaviour	<i>“That such a slave as this should wear a sword, who wears no honesty. Such smiling rogues as these, like rats oft bite the holy cords atwain”</i>	Human behaviour is animal behaviour
	<i>“O villain, villain! His very opinion in the letter. Abhorred villain, unnatural, detested, brutish villain”</i>	
	<i>“Her offence must be of such unnatural degree that monsters it, or your forevouched affection fall into taint”</i>	A person’s bad behaviour is an unnatural animal
	<i>“Ingratitude, thou marble-hearted fiend”</i>	
	<i>“Sea-monster”</i>	
	<i>“Monster ingratitude”</i>	
	<i>“Detested kite, thou liest”</i>	A person’s bad behaviour is a wild and dangerous animal
	<i>“O, Regan, she hath tied sharp-toothed unkindness, like a vulture, here.”</i>	
	<i>“She hath abated me of half my train, looked black upon me, struck me with her tongue most serpent-like upon the very heart.”</i>	
	<i>“How sharper than a serpent’s tooth it is to have a thankless child.”</i>	

	<i>"My father compounded with my mother under the Dragon's tail"</i>	A person's sexual behaviour is a wild animal
	<i>"I' the last night's storm I such a fellow saw, which made me think a man a worm."</i>	A person's implicit behaviour is an animal
Quality	<i>"My dear lord, you know the fiery quality of the Duke"</i>	A negative quality of the person is an animal quality
	<i>"Who in the lusty stealth of nature take more composition and fierce quality"</i>	A person's quality is an animal quality

Table 3: THE EXTENDED GREAT CHAIN METAPHOR

TARGET DOMAIN	LINGUISTIC REALISATION	METAPHOR
Emotions	<i>"For by the sacred radiance of the sun, the mysteries of Hecate and the night, by all the operation of the orbs, from whom we do exist and cease to be, here I disclaim all my paternal care"</i>	A person's emotional state is mapped onto the physical nature and cosmos
	<i>"Hear, Nature, hear, dear goddess, hear: suspend thy purpose if thou didst intend to make this creatures fruitful. Into her womb convey sterility... Create her child of spleen that it may live and be a thwart disnatured torment to her."</i>	

	<i>"You nimble lightnings, dart your blinding flames into her scornful eyes! Infect her beauty, you fen-sucked fogs, drawn by the powerful sun to fall and blister"</i>	A person's emotional state is a dangerous weather and a dangerous physical nature
	<i>"Poor naked wretches, wheresoe'er you are that bide he pelting of this pitiless storm"</i>	A person's emotional state is mapped onto an emotional weather
	<i>"Tom's a cold. Bless thee from whirlwinds, star-blasting, and taking. Do Poor Tom some charity, whom the foul fiend vexes."</i>	Person's emotions are mapped onto an aggressive weather, a disordered physical nature and an unnatural person
Behaviour	<i>"Create her child of spleen that it may live and be a thwart disnatured torment to her."</i>	A person's inhuman behaviour is mapped onto an aggressive weather
	<i>"This is the excellent foppery of the world, that when we are sick in fortune, often the surfeits of our own behaviour, we make guilty of our disasters the sun, the moon and the stars, as if were villains on necessity"</i>	A person's bad behaviour is mapped onto physical disasters
	<i>"An admirable evasion of whoremaster man, to lay his goatish disposition on the charge of a star."</i>	

	<p><i>“Often the surfeits of our own behaviour, we make guilty of our disasters the sun, the moon and the stars, as if were villains on necessity, fools by heaven compulsion, knaves, thieves and treachers by spherical predominance; drunkards, liars, and adulterers by an enforced obedience of planetary influence; and all that we are evil in by a divine thrusting on.”</i></p>	<p>A person’s behaviour is physical nature’s and the cosmos’s influence</p>
	<p><i>“My nativity was under the Ursa Major so that it follows, I am rough and lecherous.”</i></p>	<p>A person’s behaviour is influenced by the cosmos</p>
	<p><i>“The revenging gods gainst parricides did all their thunders bend, spoke with how manifold and strong a bond the child was bound to the father.”</i></p>	<p>A person’s bad behaviour is a god’s disordered behaviour and a dangerous and disordered weather</p>
	<p><i>“Winter’s not gone yet, if the wild geese fly that way”</i></p>	<p>Implicit inhuman behaviour is a cold weather and a wild animal</p>
	<p><i>“Was this a face to be opposed against the warring winds? to stand against the deep dread-bolted thunder, in the most terrible and nimble stroke of quick cross-lightning?”</i></p>	<p>A person’s behaviour is mapped onto a violent weather</p>

	<p><i>"I call you servile ministers that will with two pernicious daughters join your high-engendered battles 'gainst a head so old and white as this."</i></p>	
	<p><i>"When the rain came to wet me once and the wind to make me chatter; when the thunder would not peace at my bidding, there I found 'em, there I smelt 'em out." (Goneril and Regan)</i></p>	
Anger	<p><i>"The wrathful skies gallow the very wanderers of the dark and make them keep their caves. Since I was man such sheets of fire, such bursts of horrid thunder, such groans of roaring wind and rain I never remember to have heard."</i></p>	A person's emotional state is mapped onto an aggressive weather and onto an aggressive animal
	<p><i>"The king is in high rage... The night comes on, and the high winds do sorely ruffle"</i></p>	
	<p><i>"Tears his white hair, which the impetuous blasts with eyeless rage catch in their fury and make nothing of, strives in his little world of man to outscorn the to and fro conflicting wind and rain"</i></p>	A person's emotional state is mapped onto an aggressive weather

	<p><i>“Blow, winds, and crack your cheeks! Rage, and blow! You cataracts and hurricanes, spout till you have drenched our steeples, drowned the cocks! You sulphurous and thought-executing fires, vaunt-couriers of oak-cleaving thunderbolts, singe my white head!”</i></p>	
	<p><i>“All-shaking thunder, strike flat the thick rotundity o’the world, crack nature’s moulds, all germens spill at once, that makes ingrateful man”</i></p>	<p>A person’s emotional state is mapped onto an aggressive weather and onto an inhuman behaviour</p>
	<p><i>“Rumble thy bellyful; spot, fire; spout, rain! Nor rain, wind, thunder, fire are my daughters. I tax not you, you elements, with unkindness. I never gave you kingdom, called you children; you owe me no subscription. Then let fall your horrible pleasure.”</i></p>	<p>A person’s emotional state is mapped onto the elements of the weather</p>

Table 4: IMAGE-SCHEMAS

LINK IMAGE-SCHEMA	LINGUISTIC REALISATION
Human nature is family relationships	<i>“Whom nature is ashamed almost t’cknowledge hers”</i>
Bond is a biological link between father and son	<i>“Spoke with how manifold and strong a bond the child was bound to the father.”</i>
Holy cords are family links	<i>“Such smiling rogues as these, like rats oft bite the holy cords atwain”</i>
A person’s emotions are linked to wild and dangerous animals	<i>“I abjure all roofs, and choose to wage against the enmity o’th’air, to be a comrade with the wolf and owl, necessity’s sharp pinch!”</i>
Sexual behaviour is linked to an element of the physical nature	<i>“Now a little fire in a wild field were like an old lecher’s heart”</i>
Disorder in the cosmos is linked to disorder in family relationships	<i>“For by the sacred radiance of the sun, the mysteries of Hecate and the night, by all the operation of the orbs, from whom we do exist and cease to be, here I disclaim all my paternal care”</i>
Disorder in physical nature is linked to disorder in humanity	<i>“These late eclipses in the sun and moon portend no good to us. Though the wisdom of Nature can reason it thus and thus, yet nature finds itself scourged by the sequent effects. Love, cools, friendship fall off, brothers divide: in cities, mutinies; in countries, discord; in palaces, treason; and the</i>

	<i>bond cracked 'twixt son and father."</i>
A naked person is linked to wild weather and to physical nature	<i>"And with presented nakedness outface the winds and persecutions of the sky."</i>
Animal function is linked to wild weather	<i>"Such sheets of fire, such bursts of horrid thunder, such groans of roaring wind and rain"</i>
Aggressive weather is linked to an angry person	<i>"I do not bid the thunder-bearer shoot"</i>
	<i>"The king is in high rage... The night comes on, and the high winds do sorely ruffle"</i>
Physical nature is linked to an animal quality	<i>"'Tis a wild night."</i>
A dangerous element of the physical nature is linked to person's behaviour	<i>"Nor rain, wind, thunder, fire are my daughters."</i>
An emotional physical nature is linked to a person	<i>"Here's a night pities neither wise men nor fools"</i>
An implicit angry behaviour is linked to an aggressive weather	<i>"Some friendship will it lend you 'gainst the tempest, repose you there, while I to this hard house"</i>
	<i>"Thou thinks't 'tis much that this contentious storm invades us to the skin"</i>
An implicit angry person is linked to wild weather and a wild plant	<i>"Through the sharp hawthorn blows the cold wind"</i>

CONTAINER IMAGE-SCHEMA	LINGUISTIC REALISATION
A person is a container for weather	<i>"Blasts and fogs upon thee"</i>
Person is a container for human nature	<i>"O, sir, you are old nature in you stands on the very verge of her confine."</i>
Heart is a container for anger	<i>"Struck me with her tongue most serpent-like upon the very heart."</i>
Theogony terms are containers for emotions Heaven is personified	<i>"Swore as many oaths as I spake words and broke them in the sweet face of heaven"</i>
Physical nature is a container for activities	<i>"'Tis a naughty night to swim in"</i>
Physical nature is a container for an element of the physical nature	<i>"Now a little fire in a wild field were like an old lecher's heart"</i>
A person is a container for anger	<i>"I will have such revenges on you both that all the world shall – I will do such things - what they are yet I know not, but they shall be the terrors of the earth"</i>
	<i>"Blasts and fogs upon thee"</i>
Nature is a container for lust	<i>"Who in the lusty stealth of nature take more composition and fierce quality... I grow, I prosper"</i>
The cosmos is a container for sexual behaviour	<i>"My father compounded with my mother under the Dragon's tail and my nativity was under the Ursa Major so that it follows, I am rough and lecherous."</i>

The cosmos is a container for procreation	<i>"My nativity was under the Ursa Major so that it follows, I am rough and lecherous."</i>
Physical nature is a container for the elements of the weather	<i>"I' the last night's storm I such a fellow saw, which made me think a man a worm."</i>
	<i>"Contending with the fretful elements; bids the wind blow the earth into the sea"</i>
Body is a container for emotions	<i>"You are not worth the dust which the rude wind blows in your face."</i>
	<i>"Thou thinks't 'tis much that this contentious storm invades us to the skin"</i>
An element of the weather is a container for another element of the weather	<i>"To stand against the deep dread-bolted thunder, in the most terrible and nimble stroke of quick cross-lightning?"</i>

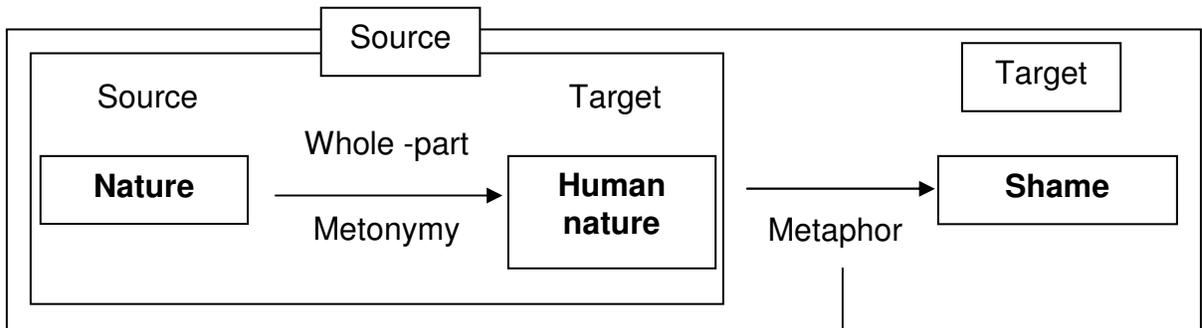
BALANCE IMAGE SCHEMA	LINGUISTIC REALISATION
A person is defined in imbalance terms	<i>"Thou marble-hearted fiend, more hideous when thou show'st thee in a child than the sea-monster"</i>
The emotional instability is an imbalance schema	<i>"Blow, winds, and crack your cheeks! Rage, and blow! You cataracts and hurricanes, spout till you have drenched our steeples, drowned the cocks! You sulphurous and thought-</i>

	<i>executing fires, vaunt-couriers of oak-cleaving thunderbolts, singe my white head! And thou, all-shaking thunder, strike flat the thick rotundity o'the world, crack nature's moulds, all germens spill at once, that makes ingrateful man"</i>
Human behaviour is defined in imbalance terms	<i>"How sharper than a serpent's tooth it is to have a thankless child."</i>
Man's life and beast's life are defined at the same level in a balance	<i>"Man's life is cheap as beast's"</i>

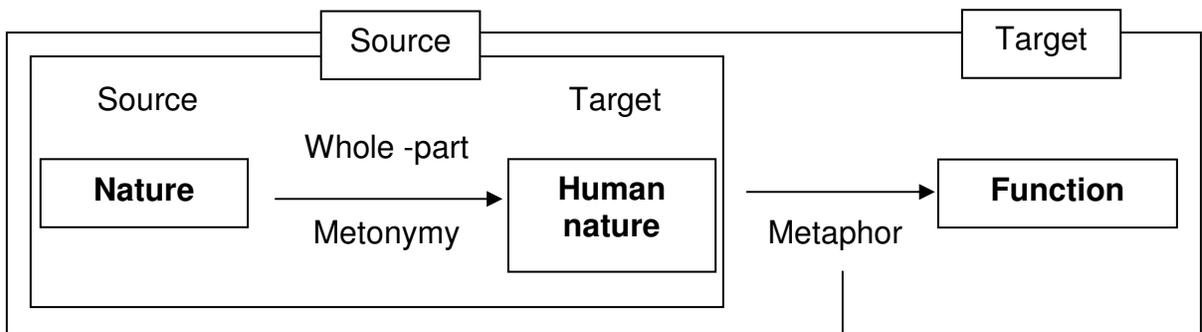
UP AND DOWN IMAGE SCHEMA	LINGUISTIC REALISATION
Person is defined as down due to suffering	<i>"When nature, being oppressed, commands the mind to suffer with the body. I'll forbear, and am fallen out with my more headier will."</i>
Physical nature is up due to its power	<i>"It is the stars, the stars above us govern our conditions."</i>
Person is down due to the bad influence of the human nature	<i>"The King falls from bias of nature – there's father against child."</i>
Human nature is down due to inhuman behaviour	<i>"Nothing could have subdued nature to such a lowness but his unkind daughters."</i>

CENTER-PERIPHERY IMAGE SCHEMA	LINGUISTIC REALISATION
Physical nature is center for the person	<i>“Thou out of heaven’s benediction com’st to the warm sun.”</i>

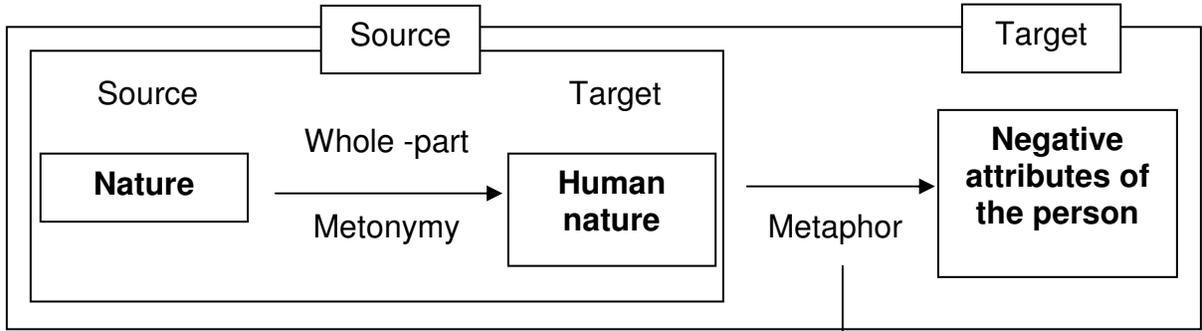
Table 5: INTERACTIONS BETWEEN CONCEPTUAL METAPHORS AND METONYMIES



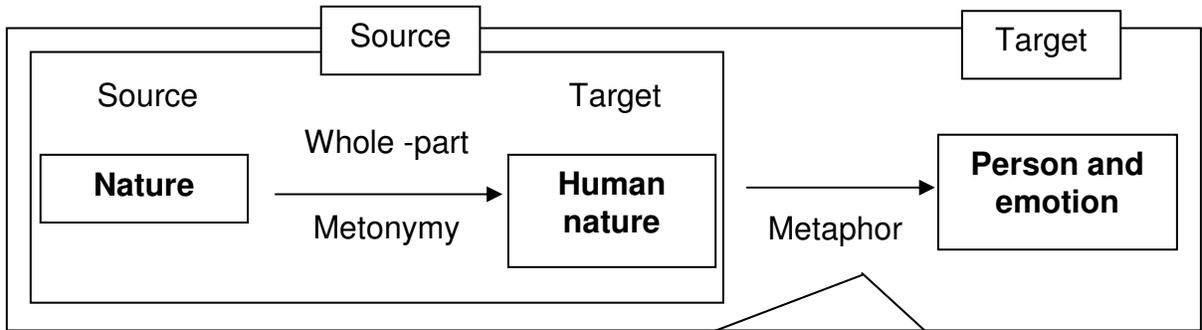
ONTOLOGICAL METAPHOR
Human nature is shame
"Whom nature is ashamed almost t'cknowledge hers"



ONTOLOGICAL METAPHOR
Human nature is function
"When nature, being oppressed, commands the mind to suffer with the body."

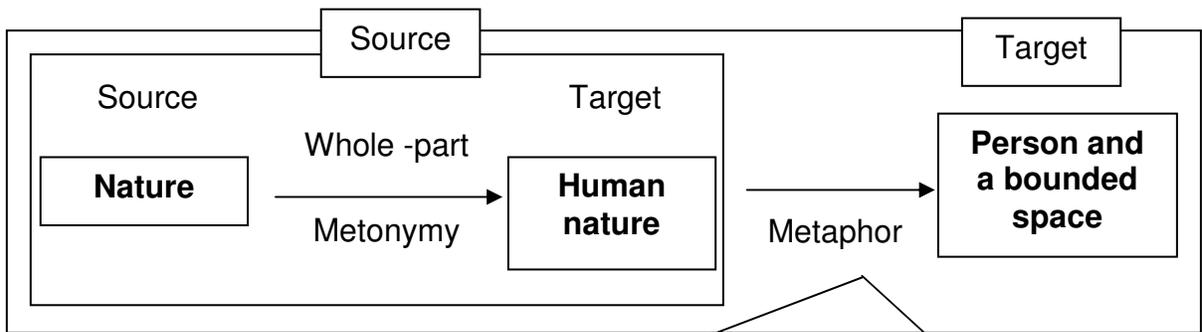


ONTOLOGICAL METAPHOR
Human nature is negative attributes of the person
"Is it but this? A tardiness in nature which often leaves the history unspoken that it intends to do mouths in a glass"



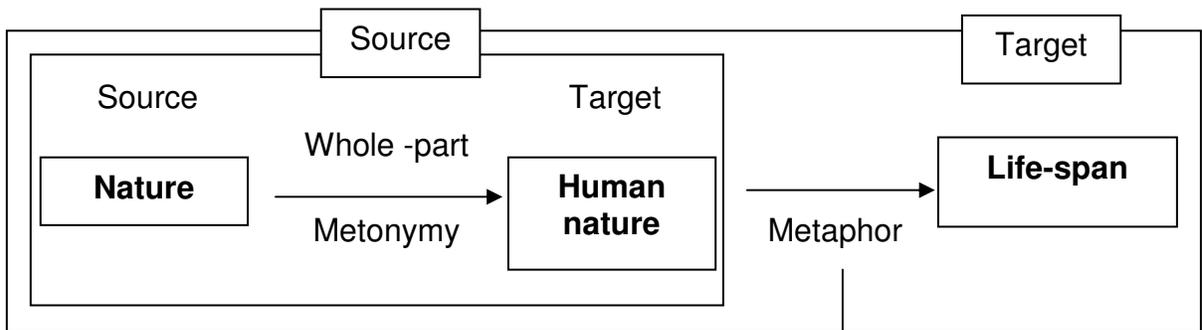
ONTOLOGICAL METAPHOR
Human nature is a person
"No marvel, you have so bestirred your valour, you cowardly rascal; nature disclaims in thee"

ONTOLOGICAL METAPHOR
Human nature is hate
"No marvel, you have so bestirred your valour, you cowardly rascal; nature disclaims in thee"

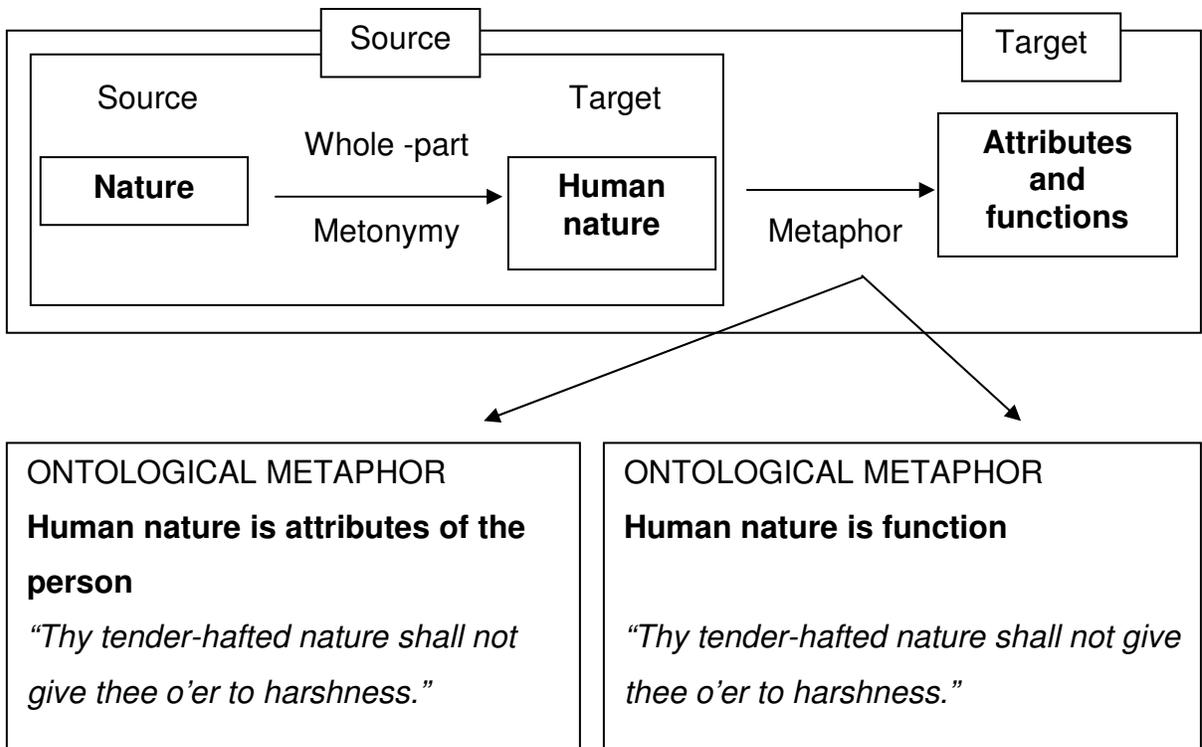
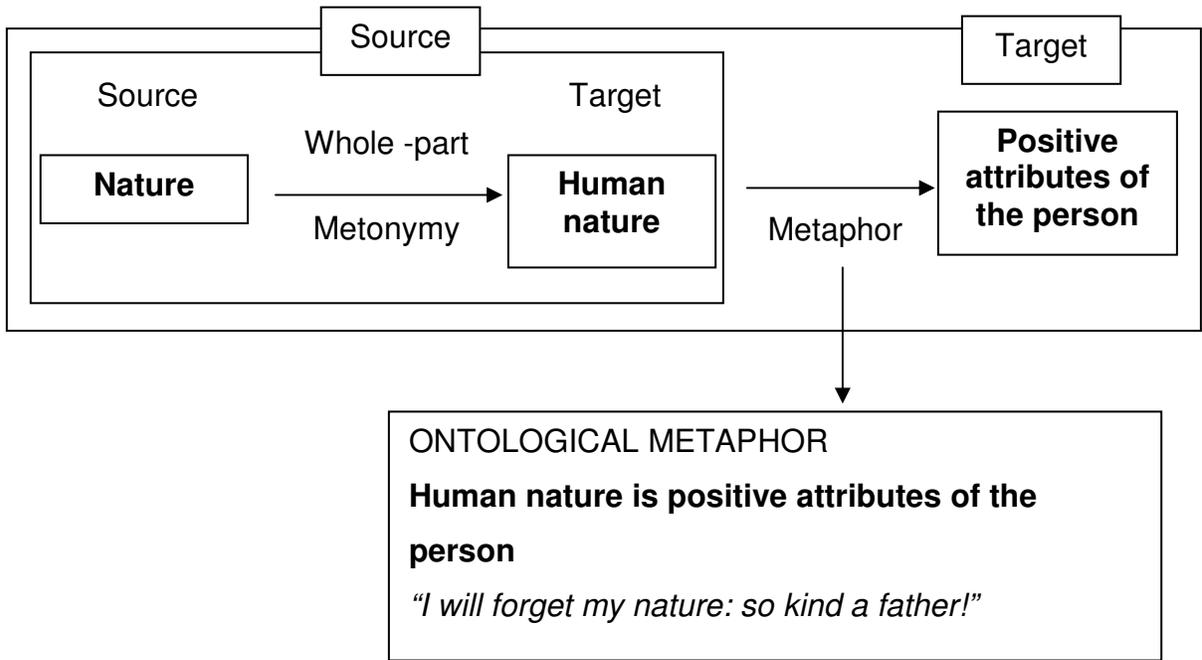


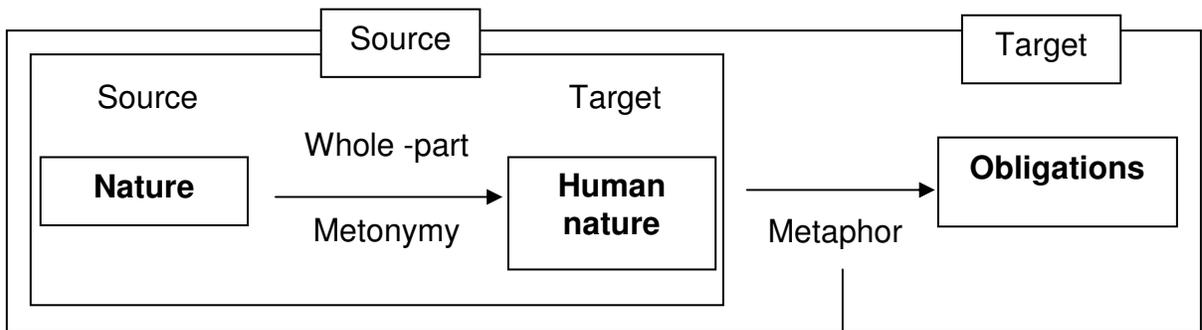
ONTOLOGICAL METAPHOR
Human nature is a person
“O, sir, you are old nature in you stands on the very verge of her confine.”

ONTOLOGICAL METAPHOR
Human nature is a bounded space
“O, sir, you are old nature in you stands on the very verge of her confine.”

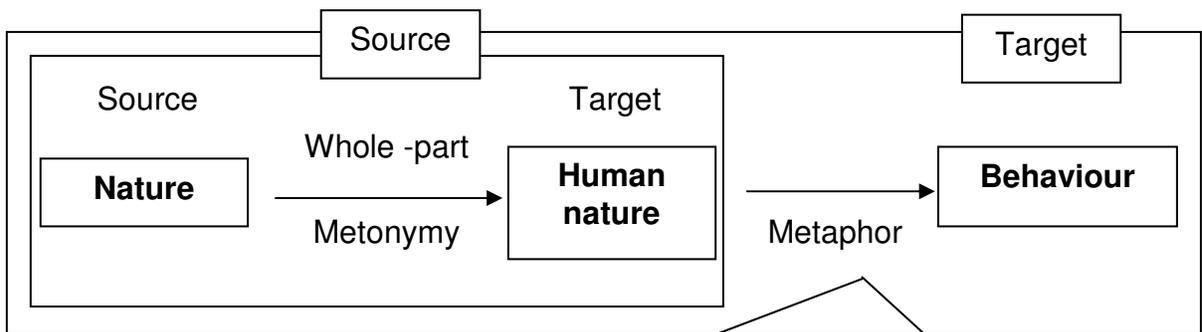


STRUCTURAL METAPHOR
Human nature is a life-span
“O, sir, you are old nature in you stands on the very verge of her confine. You should be ruled and led by some discretion that discerns your state.”



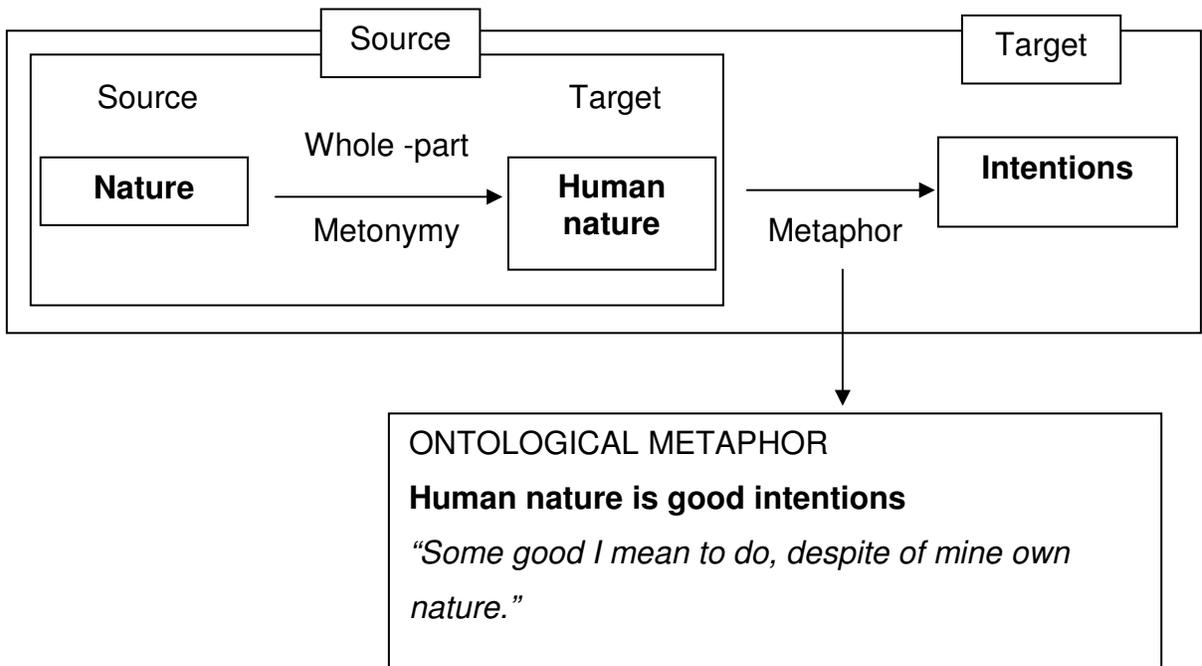
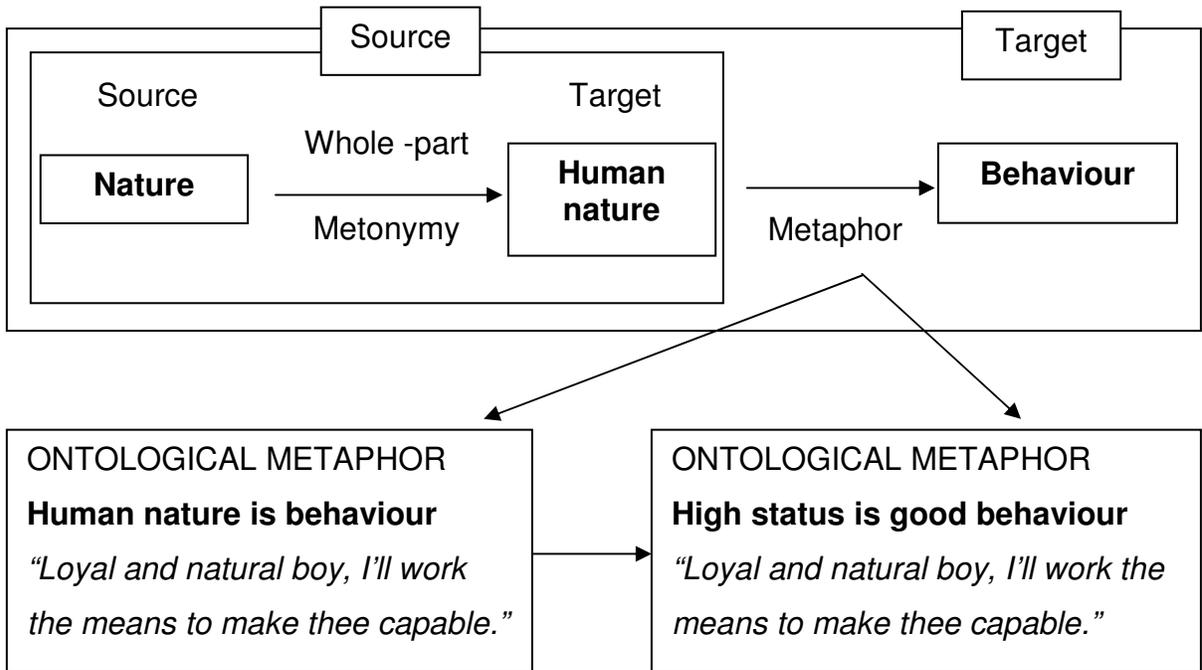


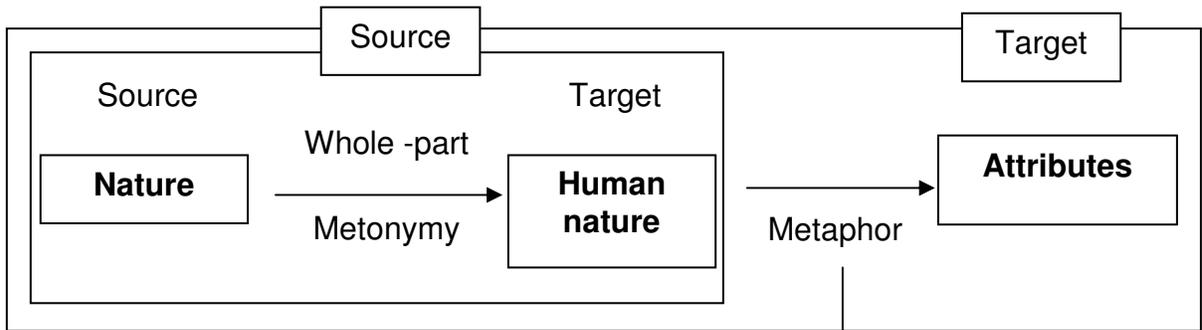
ONTOLOGICAL METAPHOR
Natural family links are obligations
"Thou better knowst the offices of nature, bond of childhood, effects of courtesy, dues of gratitude."



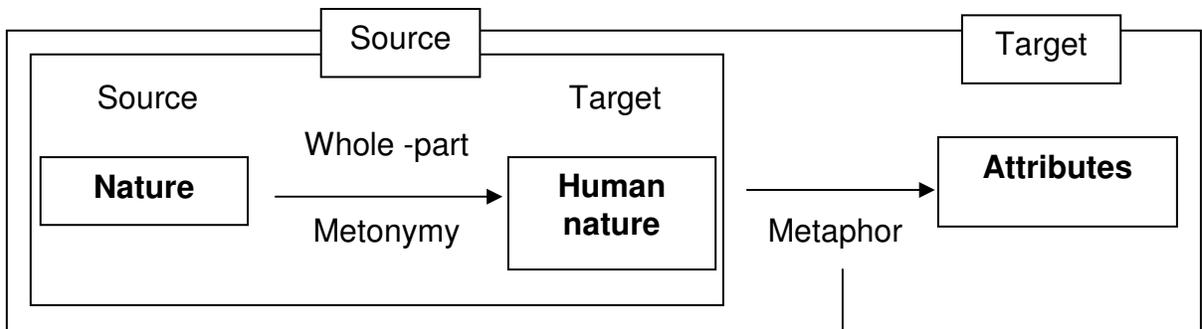
ONTOLOGICAL METAPHOR
Human nature is behaviour
"A credulous father, and a brother noble, whose nature is so far from doing harms that he suspects none."

ONTOLOGICAL METAPHOR
A legitimate person is good behaviour
"A credulous father, and a brother noble, whose nature is so far from doing harms that he suspects none."

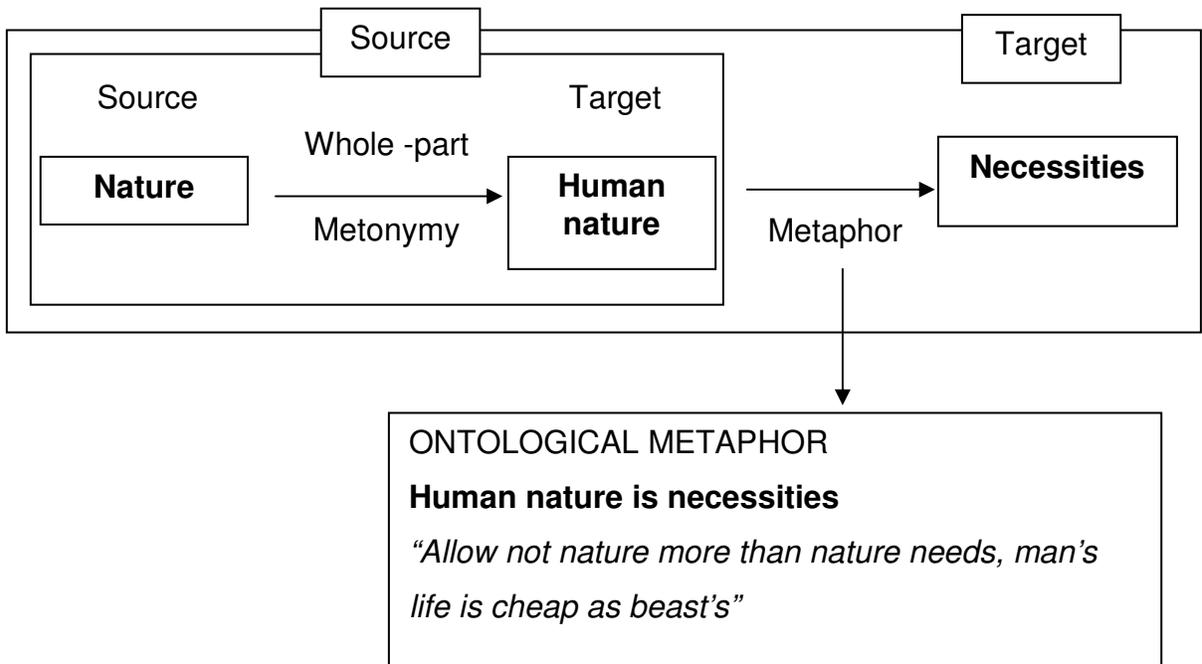
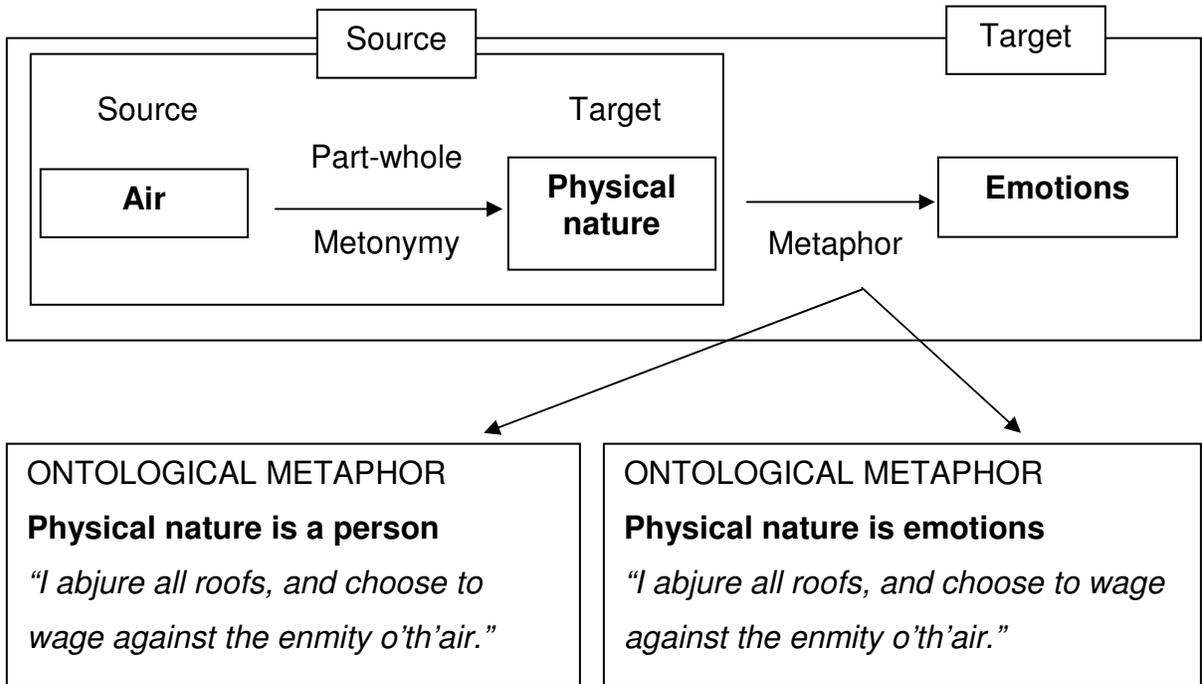


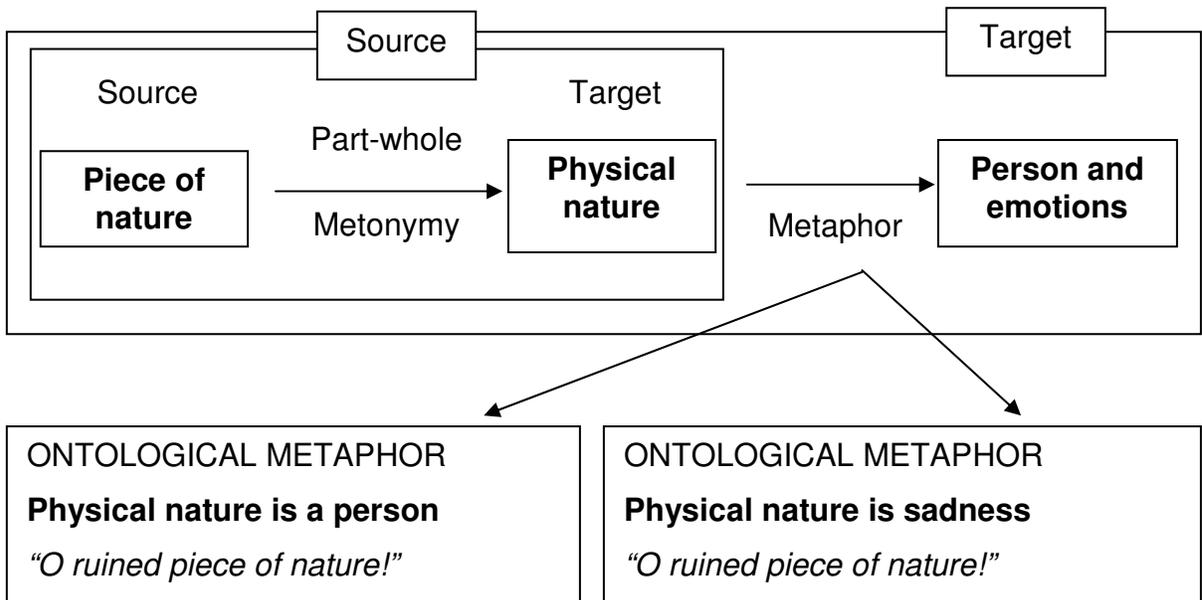
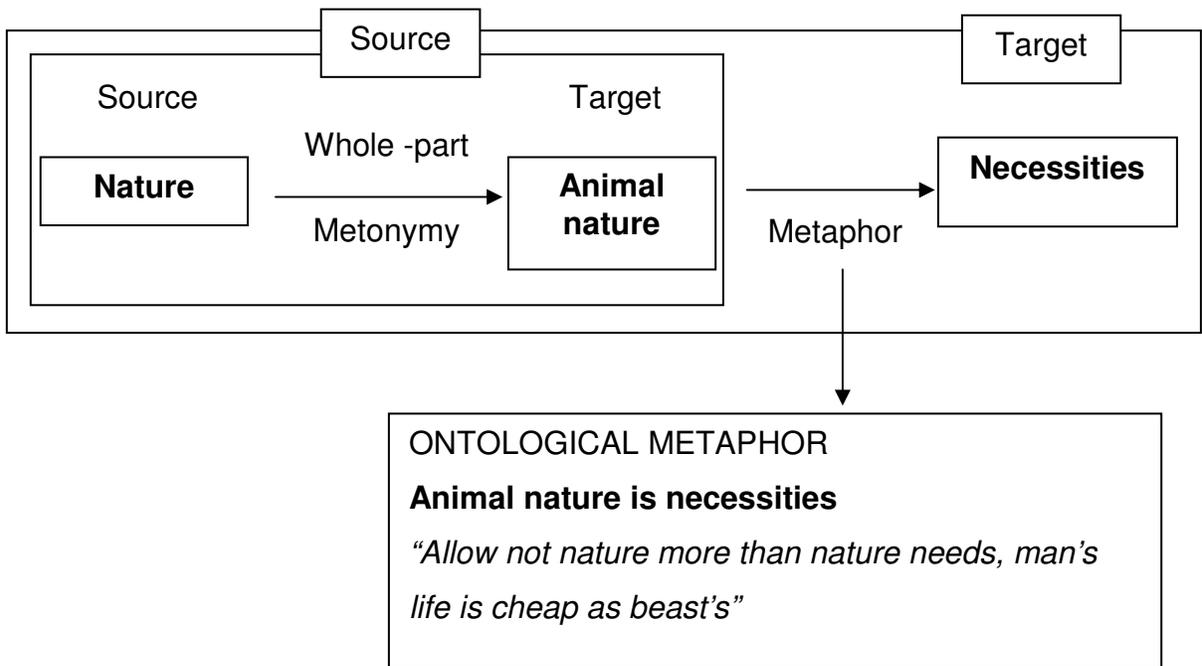


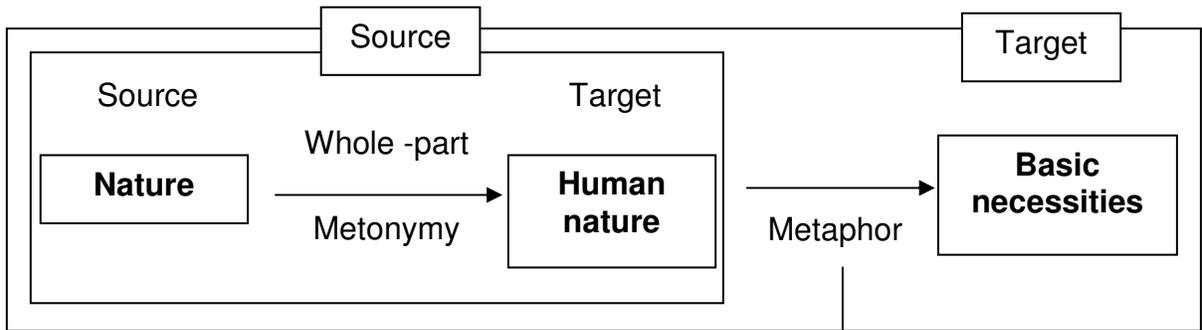
ONTOLOGICAL METAPHOR
Human nature is positive attributes
"Thou hast a daughter who redeems nature from the general curse which twain have brought her to."



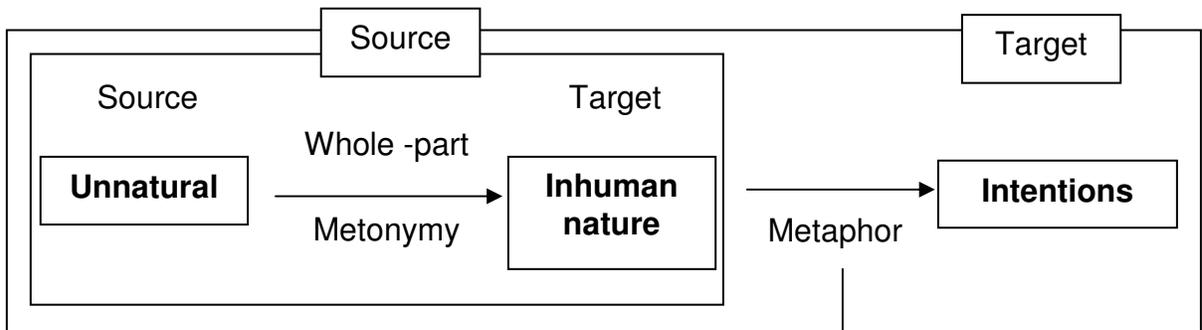
ONTOLOGICAL METAPHOR
Human nature is positive attributes
"You shall be ours. Natures of such deep trust we shall much need."



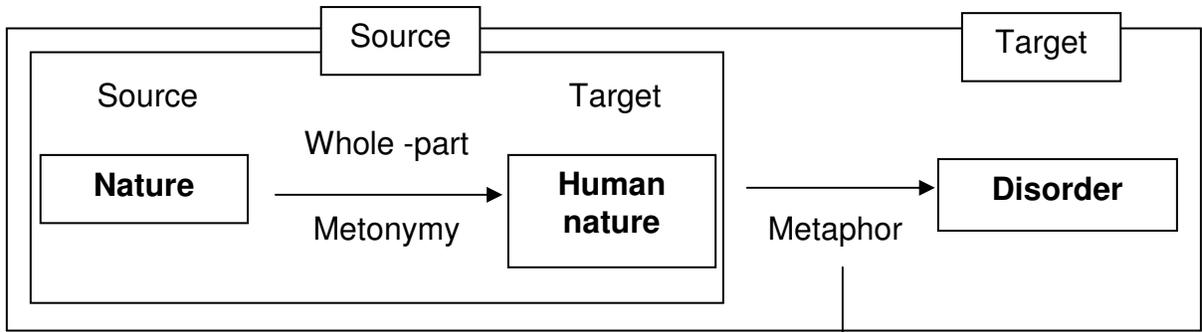




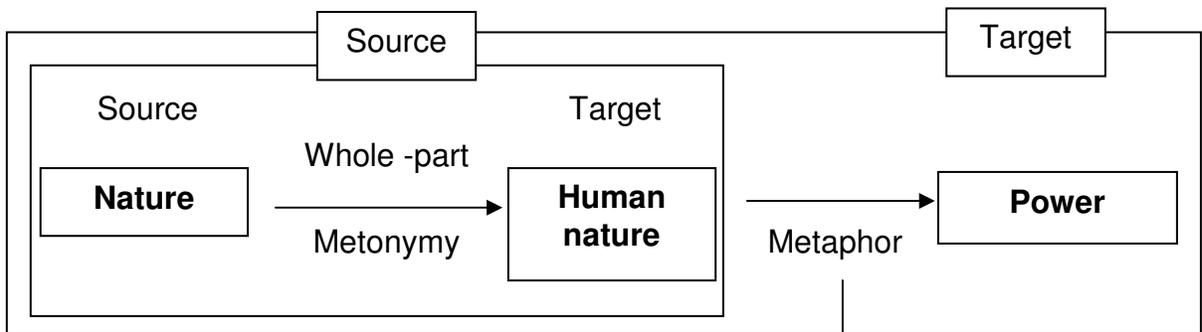
ONTOLOGICAL METAPHOR
Human nature is basic necessities
*“Why nature needs not what thou gorgeous wear’st,
which scarcely keeps thee warm. But for true need”*



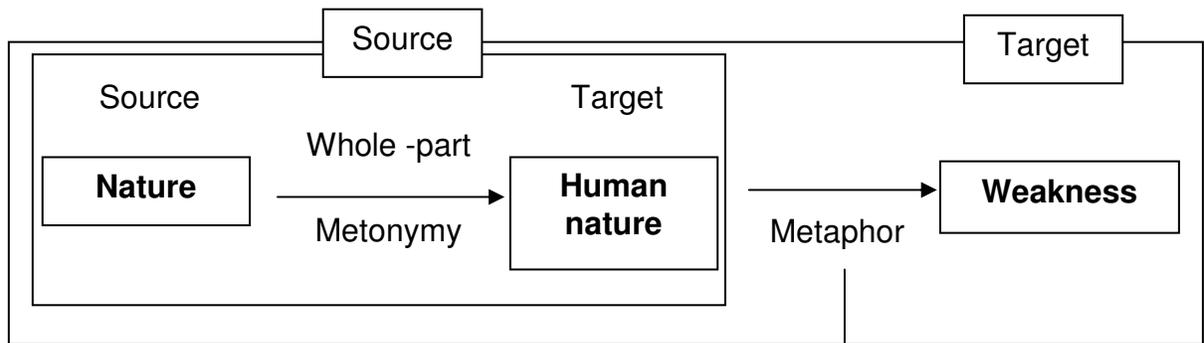
ONTOLOGICAL METAPHOR
Human nature is intentions
*“Seeing how loathly opposite I stood to his
unnatural purpose in fell motion”*



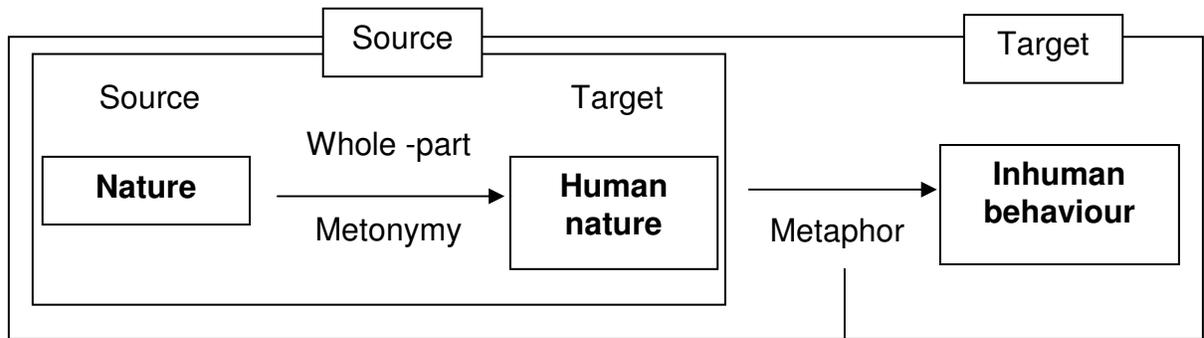
EXTENDED GREAT CHAIN METAPHOR
Disorder in the human relationships are mapped onto the disorders in the physical nature
“Though the wisdom of Nature can reason it thus and thus, yet nature finds itself scourged by the sequent effects. Love, cools, friendship fall off, brothers divide: in cities, mutinies; in countries, discord; in palaces, treason; and the bond cracked twixt son and father.”



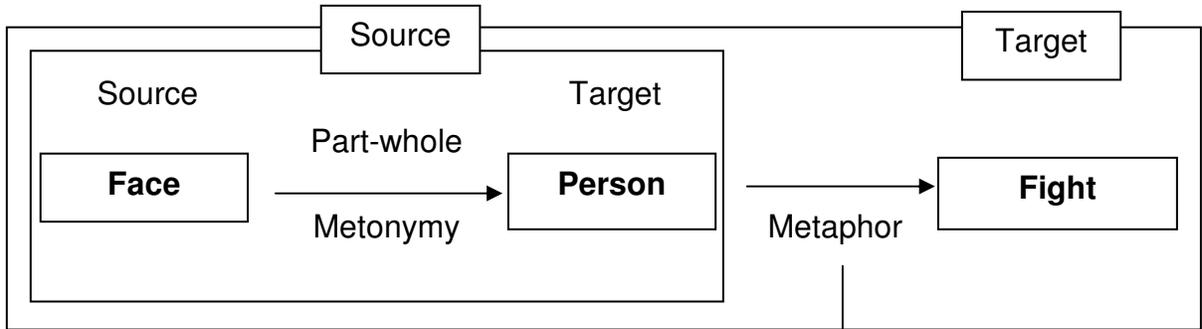
ONTOLOGICAL METAPHOR
Human nature is power
“Edmund, enkindle all the sparks of nature to quit this horrid act”



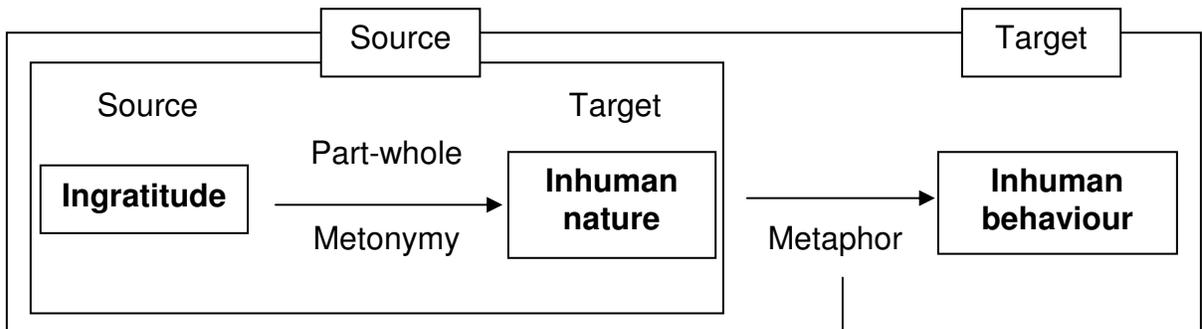
ONTOLOGICAL METAPHOR
Human nature is weakness
"The tyranny of the open night's too rough for nature to endure."



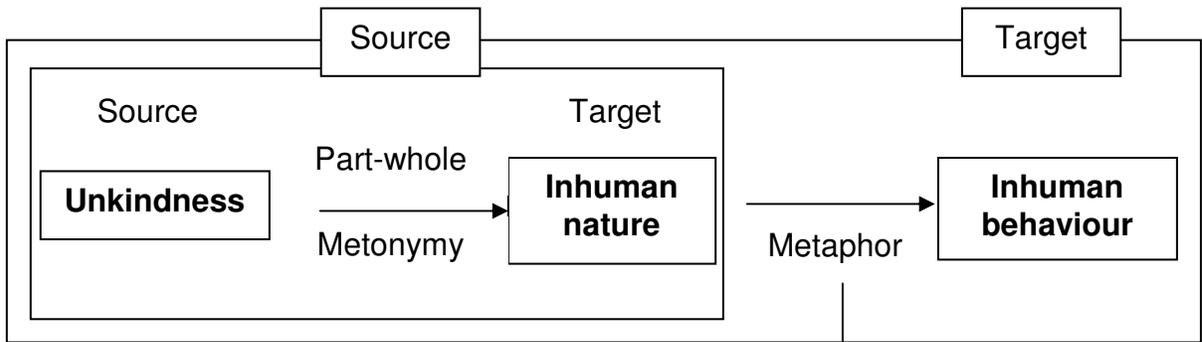
ONTOLOGICAL METAPHOR
Human nature is inhuman behaviour
*"Crack nature's moulds, all germens spill at once.
That makes ingrateful man."*



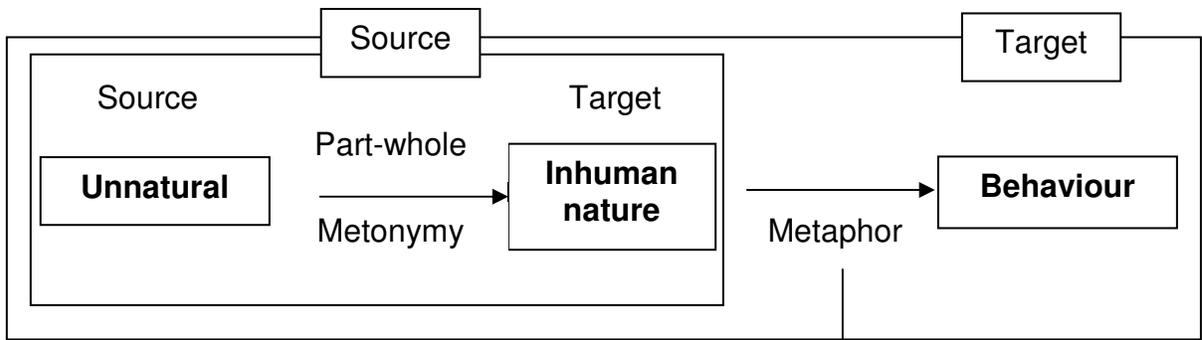
STRUCTURAL METAPHOR
A person is a fight
"Was this a face to be opposed against the warring winds? To stand against the deep dread-bolted thunder, in the most terrible and nimble stroke of quick cross-lightning?"



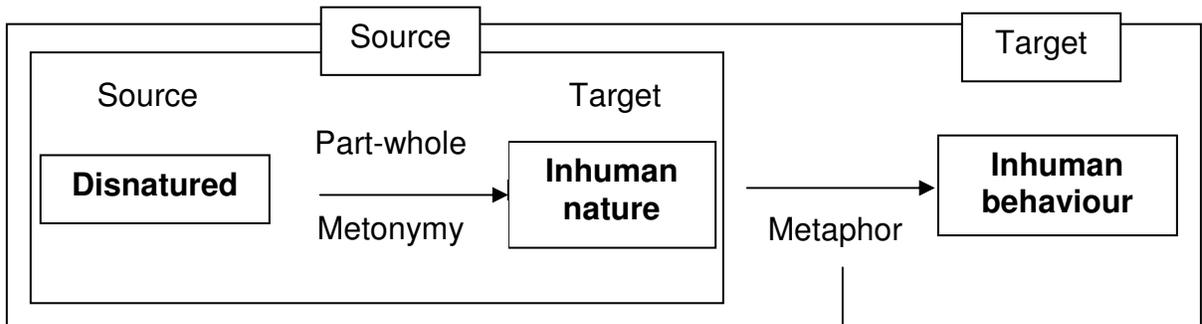
BASIC GREAT CHAIN METAPHOR
Inhuman behaviour is mapped onto an animal
"Ingratitude, thou marble-hearted fiend, more hideous when thou show'st thee in a child than the sea-monster"



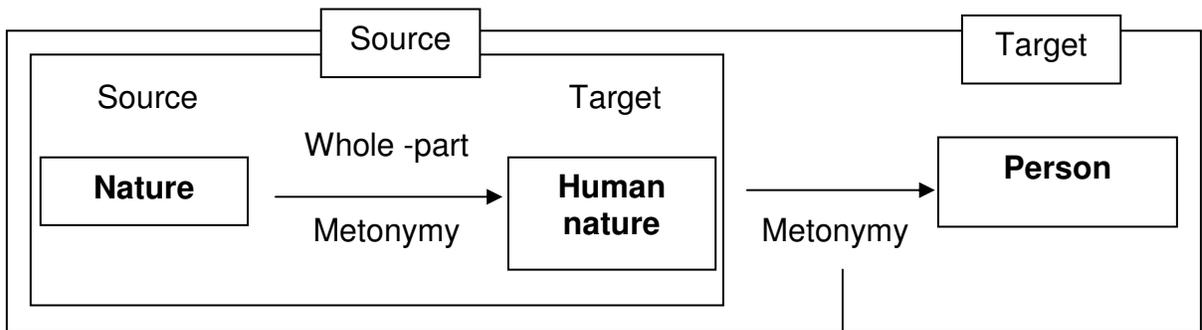
BASIC GREAT CHAIN METAPHOR
Inhuman behaviour is mapped onto an animal
*"O, Regan, she hath tied sharp-toothed unkindness,
like a vulture, here."*



BASIC GREAT CHAIN METAPHOR
Inhuman behaviour is mapped onto an animal
*"Her offence must be of such unnatural degree that
monsters it, or your fore-vouched affection fall into
taint."*

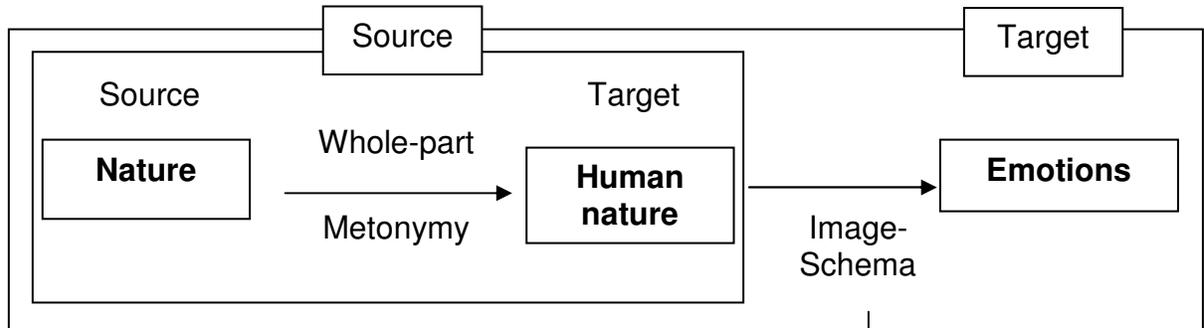


EXTENDED GREAT CHAIN METAPHOR
Inhuman behaviour is mapped onto an aggressive weather
"Create her child of spleen that it may live and be a thwart disnatured torment to her."

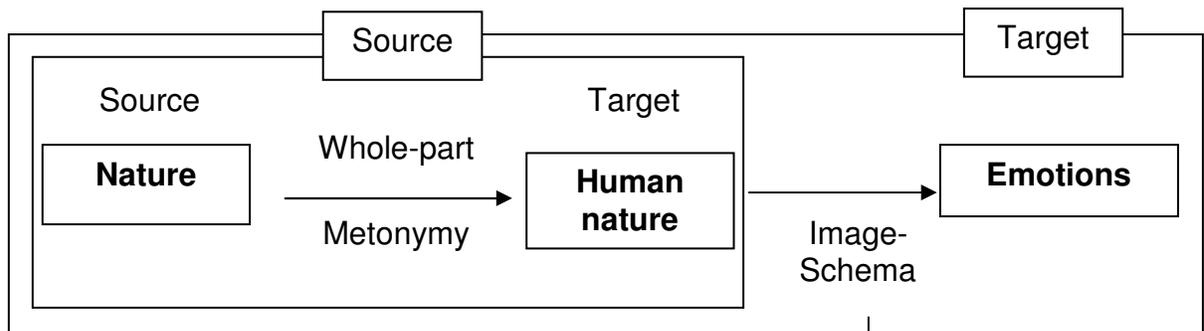


PART-WHOLE METONYMY
Human nature stands for person
"To come betwixt our sentence and our power, which nor our nature nor our place can bear"

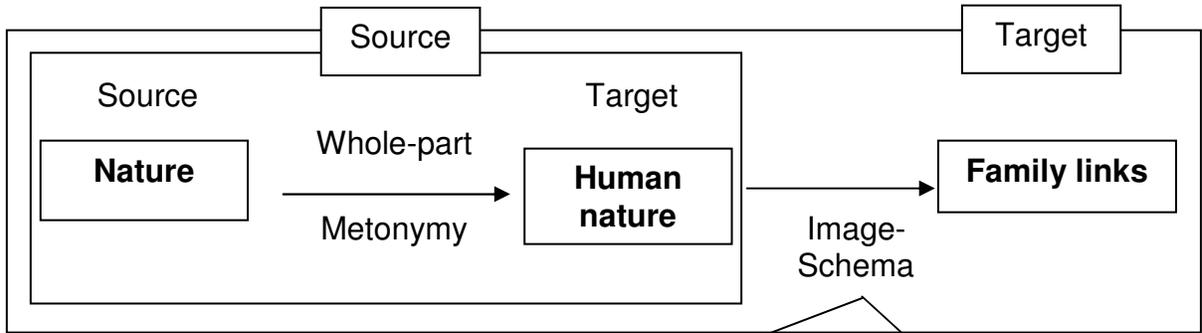
Table 6: INTERACTIONS BETWEEN IMAGE-SCHEMAS AND METONYMIES



CONTAINER IMAGE-SCHEMA
Human nature is a container for emotions
"Is there any cause in nature that make these hard hearts?"

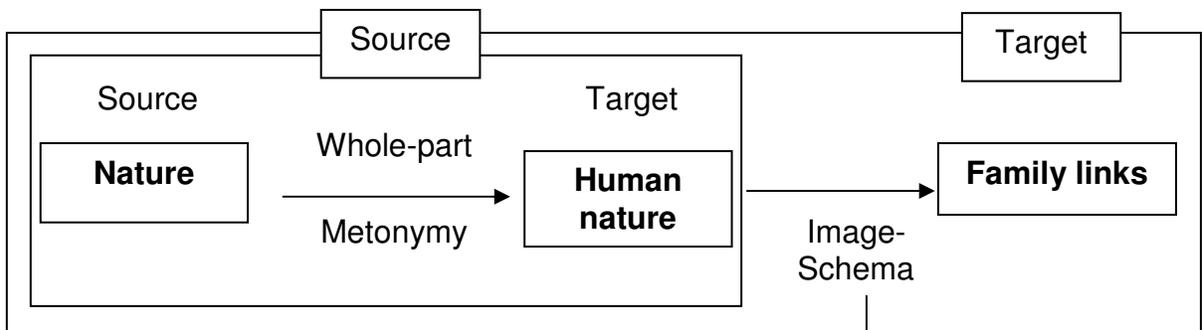


CONTAINER IMAGE-SCHEMA
Human nature is a container for emotions
"Cure this great breach in his abused nature."

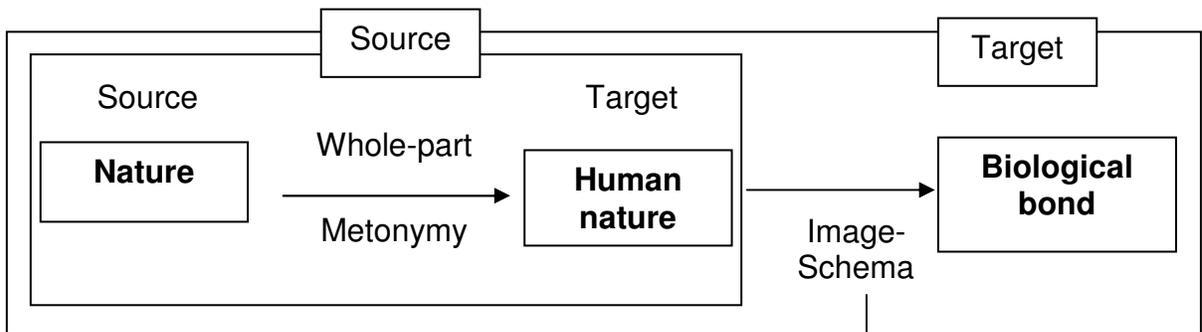


LINK IMAGE-SCHEMA
Human nature is family links
“That nature, which contemns its origin cannot be bordered certain in itself she that herself will sliver and disbranch from her material sap perforce must wither, and come to deadly use.”

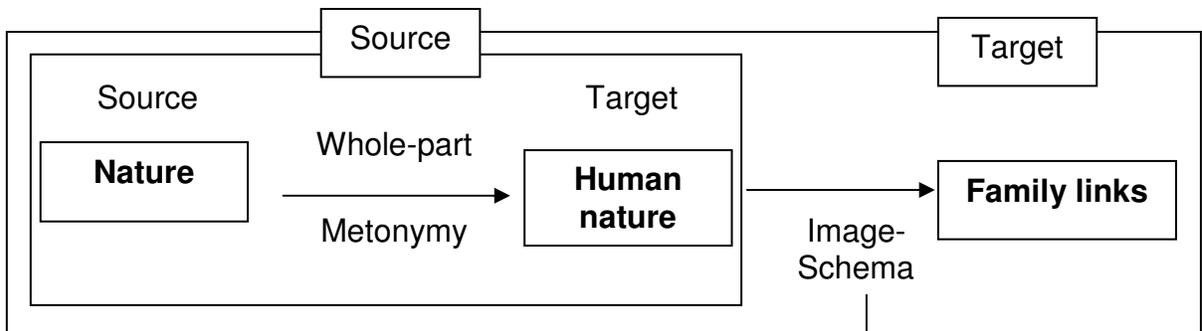
LINK IMAGE-SCHEMA
A broken bond is disorder in the family relationships
“That nature, which contemns its origin cannot be bordered certain in itself she that herself will sliver and disbranch from her material sap perforce must wither, and come to deadly use.”



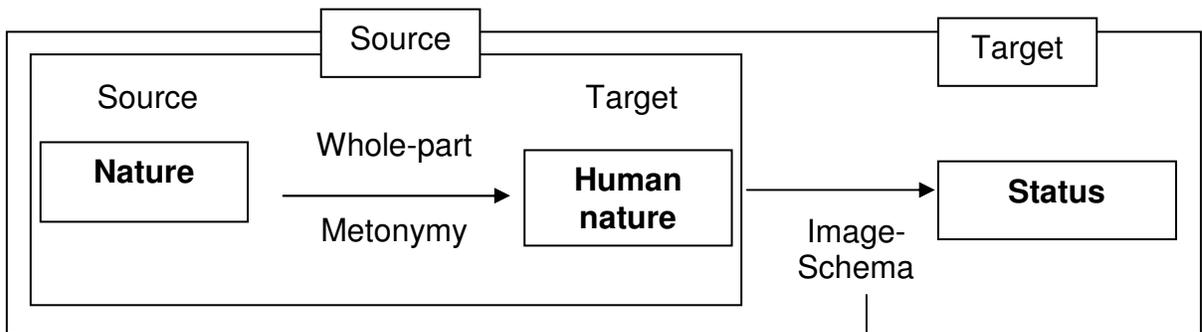
LINK IMAGE-SCHEMA
Human nature is family links
“Thy tender-hafted nature shall not give thee o’er to harshness.”



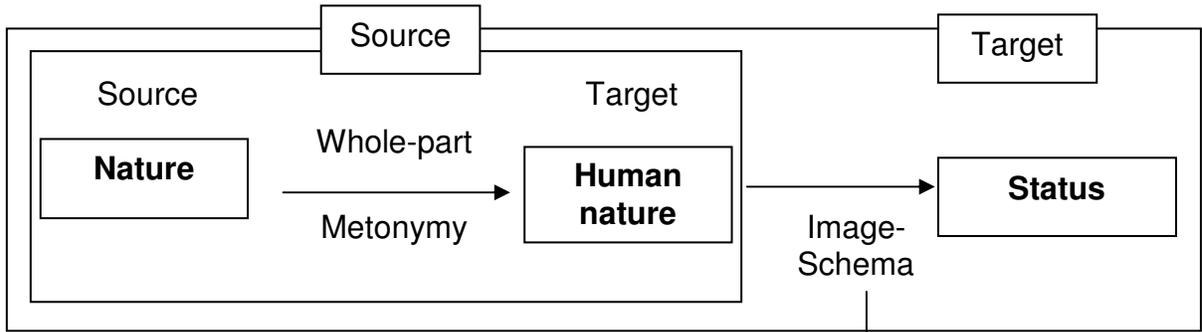
LINK IMAGE-SCHEMA
Human nature is a biological bond
"Thou better knowst the offices of nature, bond of childhood, effects of courtesy, dues of gratitude."



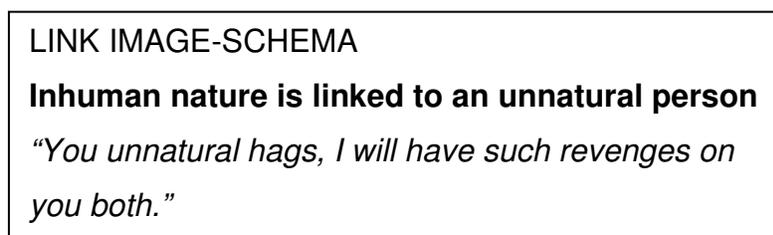
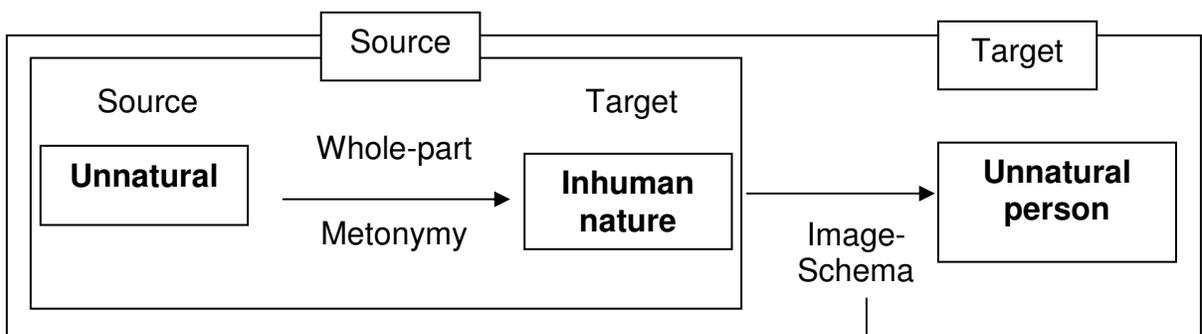
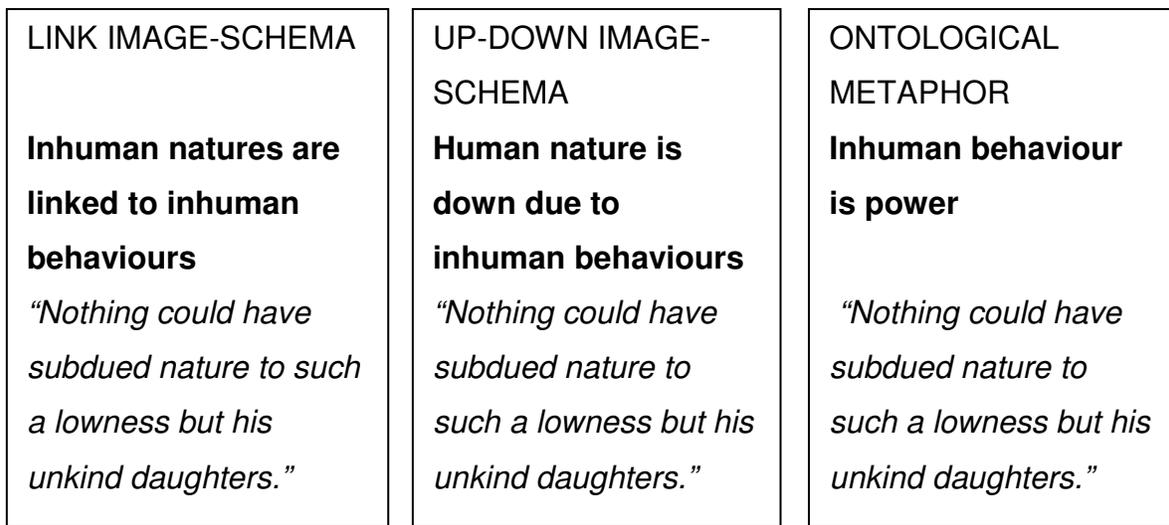
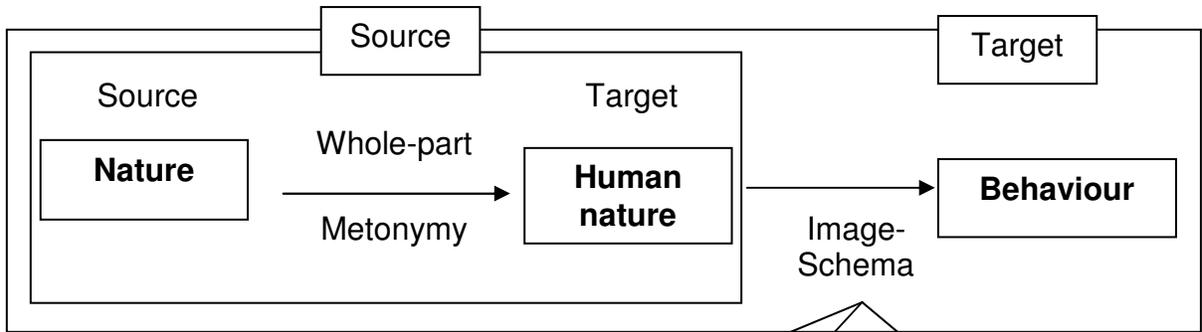
LINK IMAGE-SCHEMA
Human nature is family links
"Thou hast a daughter who redeems nature from the general curse which twain have brought her to."

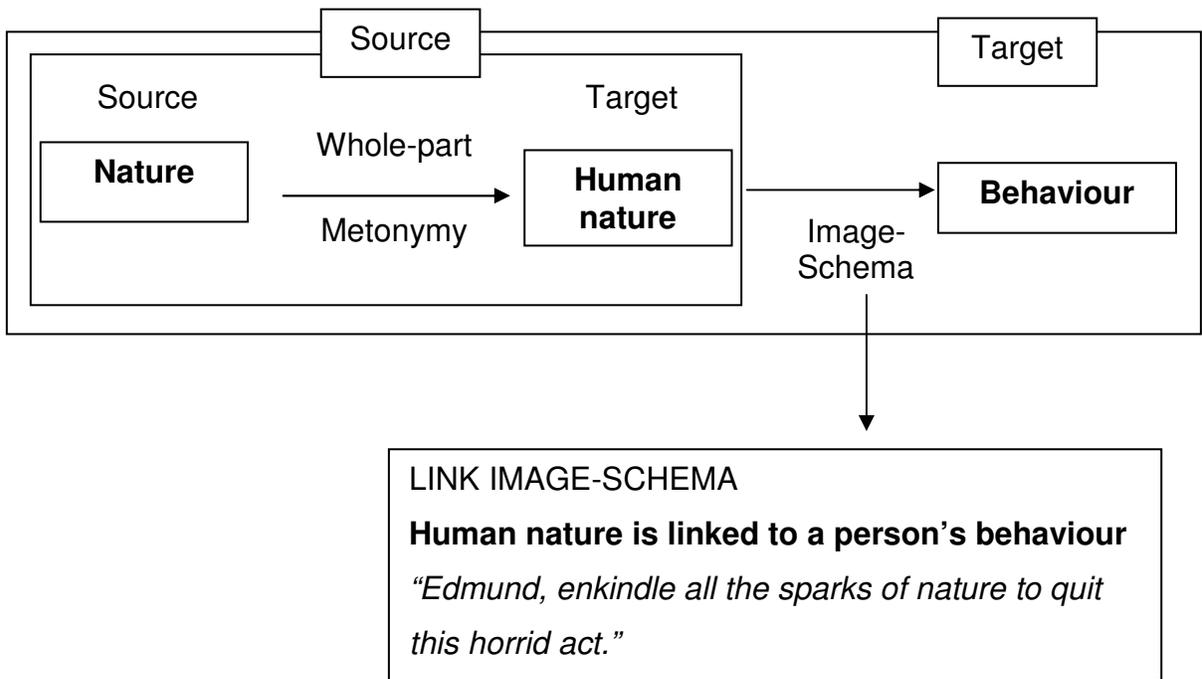


LINK IMAGE-SCHEMA
Human nature is status
"A credulous father, and a brother noble, whose nature is so far from doing harms that he suspects none."



LINK IMAGE-SCHEMA
Human nature is status
"Loyal and natural boy, I'll work the means to make thee capable"





VII.III.II. TABLES ACCORDING TO PARAMETERS OF CONVENTIONALITY

Table 7: CONVENTIONAL METAPHORS

ONTOLOGICAL METAPHORS
Theogony terms are conceived as power and as physical forces
Human nature is positive attributes of the person
Human nature is negative attributes of the person
Human nature is procreation
Human nature is weakness
Human nature is emotions
Human nature is a bounded space
Human nature is behaviour
Human nature is intentions
State is condition
Human nature and animal nature are needs
Physical nature is force and power
Fear is cold
Anger is heat
Lost of control is anger
Night and a disordered weather are enemies of order
Physical nature is richness and possessions
Anger is a burning substance
Violent behaviour is animal behaviour

Anger is a storm
Anger is a dangerous animal
Anger is fire
Physical nature is a bounded space
Anger is a physical force
Physical nature is law
Physical nature is influence on the person
Weather is a physical force
Control is up

BASIC GREAT CHAIN METAPHOR
A negative quality of the person is mapped onto an animal quality
Angry behaviour is mapped onto a wild animal
Inhuman behaviour is mapped onto an unnatural animal
Inhuman behaviour is mapped onto an animal behaviour
A person's bad behaviour is mapped onto an aggressive animal

EXTENDED GREAT CHAIN METAPHOR
A mental state is mapped onto weather
Anger is mapped onto an aggressive weather

LINK IMAGE-SCHEMA
Human nature is linked to status
Human nature is family links
Family links are obligations
Cords are family links
Bond is a link between father and son
High status is linked to a good behaviour
A lustful person is linked to a wild animal
The disorder in the physical nature is linked to the disorder in humanity

CONTAINER IMAGE-SCHEMA
Human nature is a container for emotions
A person is a container for human nature
A person is a container for emotions
Body is a container for emotions
Physical nature is a container for emotions
Body is a container for physical nature
Body heat is a container for anger
Body heat is a container for lust
The physical nature is a container for the elements of weather
The elements of weather are containers for emotions

PART-WHOLE IMAGE-SCHEMA

The physical nature is conceived as divided into parts to conceptualise anger

BALANCE IMAGE-SCHEMA

A person's behaviour is defined in terms of balance

Emotional instability is imbalance

The mental state of the person is defined in balance terms

CENTER-PERIPHERY IMAGE-SCHEMA

An element of the physical nature is defined as center due to its power

UP AND DOWN IMAGE-SCHEMA

Person is defined as down to conceptualise suffering

Physical nature is defined as up due to its superiority upon the person

Table 8: UNCONVENTIONAL METAPHORS

EXTENDING METAPHOR	LINGUISTIC REALISATION
“cause in nature” stands for “disease”	<i>“Is there any cause in nature that make these hard hearts?”</i>
“nature commands the mind to suffer with the body” stands for “the person’s suffering”	<i>“We are not ourselves when nature commands the mind to suffer with the body”</i>
“tardiness in nature” stands for “weakness in character”	<i>“A tardiness in nature which often leaves the history unspoken”</i>
“to forget my nature” stands for “to forget the obligations as a father”	<i>“I will forget my nature: so kind a father!”</i>
“a tender-hafted nature” stands for “affectionate character”	<i>“Thy tender-hafted nature shall not give thee o’er to harshness”</i>
“the offices of nature” stands for “family obligations”	<i>“Thou better knowst the offices of nature”</i>
“to redeem nature” stands for “to be exemplary”	<i>“Thou hast a daughter who redeems nature”</i>
“nature is so far from doing harms” stands for “goodness”	<i>“Whose nature is so far from doing harms that he suspects none”</i>
“sparks of nature” stands for “sources of good feeling”	<i>“Enkindle all the sparks of nature”</i>

ELABORATING METAPHOR	LINGUISTIC REALISATION
"nature" stands for "person"	<i>"Which nor our nature nor our place can bear"</i>
	<i>"Natures of such deep trust we shall much need"</i>
	<i>"For nature to endure"</i>
"nature is ashamed" stands for "family is ashamed"	<i>"Whom nature is ashamed almost t'cknowledge hers"</i>
"nature disclaims in thee" stands for "family is ashamed"	<i>"Nature disclaims in thee"</i>
"nature" stands for "origins"	<i>"Despite of mine own nature"</i>

QUESTIONING METAPHOR	LINGUISTIC REALISATION
Human nature is questioned	<i>"That nature, which contemns its origin cannot be bordered certain in itself"</i>

COMBINING METAPHOR	LINGUISTIC REALISATION
<ol style="list-style-type: none"> 1. Nature is personified as female 2. A person is a container image-schema for nature 3. Nature is a bounded space 4. Human nature is a lifespan 5. State is condition 	<p><i>“O, sir, you are old. Nature in you stands on the very verge of her confine. You should be ruled and led by some discretion that discerns your state.”</i></p>
<ol style="list-style-type: none"> 1. Nature for human nature metonymy 2. Human nature is family links 3. Human nature is broken lineage 4. Nature is conceived as a person 5. A broken bond is disorder in the family relationships. 	<p><i>“That nature, which contemns its origin cannot be bordered certain in itself she that herself will sliver and disbranch from her material sap perforce must wither, and come to deadly use.”</i></p>
<ol style="list-style-type: none"> 1. “Air” is used for physical nature metonymy 2. Physical nature is a container for emotions 3. Physical nature is personified 4. Link schema between the physical nature, the wild and dangerous animals and the king’s anger. 5. Poverty is understood in terms of a wild animal 	<p><i>“Return to her? And fifty men dismissed? No, rather, I abjure all roofs, and choose to wage against the enmity o’th’air, to be a comrade with the wolf and owl, necessity’s sharp pinch!”</i></p>

<ol style="list-style-type: none"> 1. Heart is a container image-schema for emotions 2. Inhuman behaviour is mapped onto a dangerous animal 3. A human behaviour is defined in terms of balance 	<p><i>“She hath abated me of half my train, looked black upon me, struck me with her tongue most serpent-like upon the very heart.”</i></p>
<ol style="list-style-type: none"> 1. Physical nature is personified. 2. Night is a container schema for activities. 3. “A wild field” is a container schema for fire. 4. Fire is embodied as sexual behaviour. 5. Lust is fire 6. A sexual behaviour is linked to an element of the physical nature. 	<p><i>“Tis a naughty night to swim in. Now a little fire in a wild field were like an old lecher’s heart”</i></p>
<ol style="list-style-type: none"> 1. Nature is personified 2. Nature is a powerful force against humanity 3. The emotional state of the person is mapped onto the physical nature 4. Disnatured is used for inhuman nature metonymy 5. Inhuman behaviour is mapped onto an aggressive weather 6. Anger is mapped onto nature 	<p><i>“Hear, Nature, hear, dear goddess, hear: suspend thy purpose if thou didst intend to make this creatures fruitful. Into her womb convey sterility... Create her child of spleen that it may live and be a thwart disnatured torment to her.”</i></p>

<ol style="list-style-type: none"> 1. Nature is used for human nature metonymy 2. Human nature is basic necessities 3. Heavens and gods are personified 4. Heavens and gods are conceived as force and power 5. “Unnatural” is used for inhuman nature metonymy 6. A person is a container image-schema for anger 7. Physical nature is embodied as anger 	<p><i>“Why nature needs not what thou gorgeous wear’st, which scarcely keeps thee warm. But for true need - You heavens, give me that patience, patience I need! You see me here, you gods, a poor old man... Touch me with noble anger... No, you unnatural hags, I will have such revenges on you both that all the world shall – I will do such things - What they are yet I know not, but they shall be the terrors of the earth.”</i></p>
<ol style="list-style-type: none"> 1. Nature is power and law 2. Nature is procreation 3. Nature is a power against custom, morality and order 4. Nature is personified 5. Nature is a container image-schema for lust 6. A person quality is mapped onto an animal quality 7. Gods are power against conventions 	<p><i>“Thou, Nature, art my goddess; to thy law my services are bound. Wherefore should I stand in the plague of custom, and permit the curiosity of nations to deprive me?... With base? With baseness, bastardy? Base, base? Who in the lusty stealth of nature take more composition and fierce quality... I grow, I prosper: Now gods, stand up for bastards!”</i></p>

<ol style="list-style-type: none"> 1. "Allow not nature" for human nature metonymy 2. "Nature needs" for animal nature metonymy 3. Human and animal natures are necessities 4. Man's life as worthless as beast's life in a balance image-schema 	<p><i>"Allow not nature more than nature needs, man's life is cheap as beast's"</i></p>
<ol style="list-style-type: none"> 1. Weather is personified 2. Weather is a physical force against the person 3. Anger is mapped onto an aggressive weather 4. Flames and sun are personified 5. Eyes are a container image-schema for aggressive and burning weather 6. Body heat is a container for emotions 7. Powerful sun is a physical force 8. Anger is a burning substance 9. The emotional person is linked to an emotional weather and to the physical nature 	<p><i>"You nimble lightnings, dart your blinding flames into her scornful eyes! Infect her beauty, you fen-sucked fogs, drawn by the powerful sun to fall and blister."</i></p>

<ol style="list-style-type: none"> 1. Physical nature is personified 2. Nature is used for human nature metonymy 3. Disorders in the human relationships are mapped onto the disorders in the physical nature 4. Family links are broken 5. Cosmos is a disordered power 6. A person is down image-schema 	<p><i>“These late eclipses in the sun and moon portend no good to us. Though the wisdom of Nature can reason it thus and thus, yet nature finds itself scourged by the sequent effects. Love, cools, friendship fall off, brothers divide: in cities, mutinies; in countries, discord; in palaces, treason; and the bond cracked ‘twixt son and father. This villain of mine comes under the prediction – there’s son against father. The King falls from bias of nature – there’s father against child.”</i></p>
<ol style="list-style-type: none"> 1. Weather is a physical force 2. Aggressive weather is an unstable person 3. Thunder is personified 4. The world is conceived as a part-whole image-schema 5. Aggressive weather is linked to a destroyed physical nature 6. The emotional instability is imbalance 7. Nature is used for human nature metonymy 8. Human nature is linked to inhuman behaviour 	<p><i>“Blow, winds, and crack your cheeks! Rage, and blow! You cataracts and hurricanes, spout till you have drenched our steeples, drowned the cocks! You sulphurous and thought-executing fires, vaunt-couriers of oak-cleaving thunderbolts, singe my white head! And thou, all-shaking thunder, strike flat the thick rotundity o’the world, crack nature’s moulds, all germens spill at once. That makes ingrateful man.”</i></p>

Table 9: UNCONVENTIONAL IMAGE METAPHORS

IMAGE	IMAGE	LINGUISTIC REALISATION
A destructive rat	A rascal	<i>“Such smiling rogues as these, like rats oft bite the holy cords atwain”</i>
A wild animal	A person	<i>“Abhorred villain, unnatural, detested, brutish villain – worse than brutish!”</i>
Fiend	A cold and ungrateful person	<i>“Ingratitude, thou marble-hearted fiend.”</i>
A wild bird	A person	<i>“Detested kite, thou liest”</i>
A monster	A person	<i>“Monster ingratitude”</i>
A vulture’s tooth	A person’s tooth	<i>“She hath tied sharp-toothed unkindness, like a vulture, here.”</i>
A serpent’s tongue	A person’s tongue	<i>“Struck me with her tongue most serpent-like upon the very heart.”</i>
A beast’s life	Man’s life	<i>“Man’s life is cheap as beast’s”</i>
An unlimited fire	A burning heart	<i>“Now a little fire in a wild field were like an old lecher’s heart.”</i>
Boys playing with flies	Gods playing with boys	<i>“As flies to wanton boys are we to th’gods, they kill us for their sport.”</i>

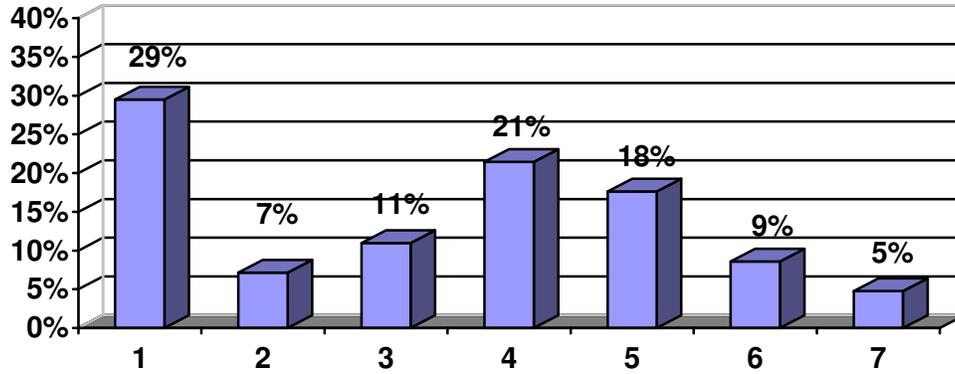
Table 10: ANTI-CONVENTIONAL METAPHORS

METAPHOR	LINGUISTIC REALISATION
The human nature of an illegitimate person is good intentions	<i>“Some good I mean to do, despite of mine own nature.”</i>
Human nature is broken lineage	<i>“That nature, which contemns its origin cannot be bordered certain in itself she that herself will sliver and disbranch from her material sap perforce must wither, and come to deadly use.”</i>
Family links are broken bonds	<i>“The bond cracked ‘twixt son and father.”</i>
	<i>“That such a slave as this should wear a sword, who wears no honesty. Such smiling rogues as these, like rats oft bite the holy cords atwain.”</i>
	<i>“From whom we do exist and cease to be, here I disclaim all my paternal care.”</i>
A person’s behaviour is worse than an animal behaviour	<i>“O villain, villain! His very opinion in the letter. Abhorred villain, unnatural, detested, brutish villain – worse than brutish!”</i>
A person’s behaviour is worse than an unnatural animal	<i>“Ingratitude, thou marble-hearted fiend, more hideous when thou show’st thee in a child than the sea-monster.”</i>
A person’s behaviour is worse than a dangerous animal	<i>“How sharper than a serpent’s tooth it is to have a thankless child.”</i>

<p>Man is at the same level as an animal in the great chain of being</p>	<p><i>"I the last night's storm I such a fellow saw, which made me think a man a worm."</i></p>
<p>Man's life is as worthless as beast's life</p>	<p><i>"Man's life is cheap as beast's."</i></p>
<p>Nature and theogony are powers against custom, morality and order</p>	<p><i>"Thou, Nature, art my goddess; to thy law my services are bound. Wherefore should I stand in the plague of custom, and permit the curiosity of nations to deprive me?... With base? With baseness, bastardy? Base, base? Who in the lusty stealth of nature take more composition and fierce quality... I grow, I prosper: Now gods, stand up for bastards!"</i></p>

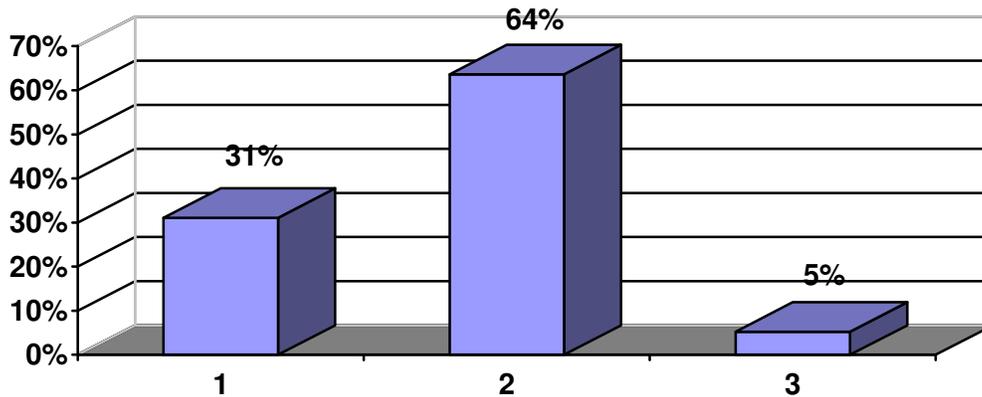
VII.III.III. GRAPHS WITH FINAL RESULTS

Graph 1: FINAL RESULTS ACCORDING TO COGNITIVE FUNCTION



Legend: 1. Ontological Metaphors and Personifications. 2. Basic Great Chain Metaphors. 3. Extended Great Chain Metaphors. 4. Image-Schemas. 5. Interaction between Metonymies and Conceptual Metaphors. 6. Interaction between Metonymies and Image-Schemas. 7. Image Metaphors.

Graph 2: FINAL RESULTS ACCORDING TO CONVENTIONALITY



Legend: 1. Conventional Metaphors. 2. Unconventional Metaphors. 3. Anti-Conventional Metaphors.

VII.IV. SOURCE AND TARGET DOMAINS: MENTAL STATE OF THE PERSON

VII.IV.I. TABLES ACCORDING TO PARAMETERS OF COGNITIVE FUNCTION

Table 1: ONTOLOGICAL METAPHORS AND PERSONIFICATIONS

TARGET DOMAIN	LINGUISTIC REALISATION	METAPHOR
Fear	<i>"This cold night will turn us all to fools and madmen."</i>	Cold is fear
	<i>"I am cold myseld."</i>	
Effects	<i>"This cold night will turn us all to fools and madmen."</i>	Madness and foolishness are effects of fear
Negative effect	<i>"I have full cause of weeping, but this heart shall break into a hundred thousand flaws or e'er I'll weep. O fool, I shall go mad."</i>	Madness is a negative effect
	<i>"O let me not be mad, not mad, sweet heaven! I would not be mad. Keep me in temper, I would not be mad."</i>	
	<i>"Do not make me mad."</i>	
	<i>"The grief hath crazed my wits."</i>	

Mental state	<i>“Keep me in temper, I would not be mad.”</i>	Mental state is an entity within a person
	<i>“I have full cause of weeping, but this heart shall break into a hundred thousand flaws or e'er I'll weep. O fool, I shall go mad.”</i>	
Rational thought	<i>“My wits begin to turn.”</i>	Rational thought is motion
Person	<i>“His roguish madness allows itself to anything.”</i>	Madness is a person (personification)
	<i>“This tempest in my mind doth from my senses take all feeling else, save what beats there, filial ingratitude...”</i>	Tempest is a person (personification)
	<i>“The sea, with such a storm as his bare head in hell-black night endured, would have buoyed up and quenched the stelled fires.”</i>	Physical nature is a person (personification)
	<i>“All the power of his wits have given way to his impatience »</i>	Wits are a personified power
Physical force	<i>“The sea, with such a storm as his bare head in hell-black night endured, would have buoyed up and quenched the stelled fires.”</i>	An element of the physical nature is a physical force
State	<i>“Be Kent unmannerly when Lear is mad.”</i>	State is condition

State of confusion	<i>"This tempest in my mind"</i>	Tempest is a state of confusion
	<i>"I fear I am not in my perfect mind. Methinks I should know you and know this man, yet I am doubtful."</i>	Mind is a state of confusion
Identity	<i>"Be Kent unmannerly when Lear is mad."</i>	Madness is identity
	<i>"I am very foolish, fond old man."</i>	
	<i>"Thou sayest the king grows mad"</i>	
	<i>"I am old and foolish."</i>	
Emotions	<i>"Yet, poor old heart, he help the heavens to rain."</i>	Weather is implicit emotions
	<i>"His mind so venomously that burning shame detains him from Cordelia."</i>	Mind is emotions
Wisdom	<i>"He has some reason, else he could not beg"</i>	To have reason is to have wisdom
Status	<i>"(LEAR) Dost thou call me fool, boy? (FOOL) All thy other titles thou hast given away; that thou wast born with."</i>	Madness is status
Behaviour	<i>"Dost thou know the difference, my boy, between a bitter fool and a sweet one? That lord that counselled thee to give away thy land, come place him here by me; do thou for him stand. The sweet and bitter fool will presently appear, the one in motley here, the other found out there."</i>	Fool is person's behaviour

Table 2: STRUCTURAL METAPHORS

TARGET DOMAIN	LINGUISTIC REALISATION	METAPHOR
Madness	<i>“Here, sir, but trouble him not; his wits are gone.”</i>	Madness is wits in motion
Role	<i>“When we are born we cry that we are come to this great stage of fools.”</i>	Fool is the role of everybody in life

Table 3: BASIC GREAT CHAIN METAPHOR

TARGET DOMAIN	LINGUISTIC REALISATION	METAPHOR
Emotions	<i>“Gave her dear rights (Cordelia) to his dog-hearted daughters”</i>	The heart of a person is linked to the heart of an animal

Table 4: EXTENDED GREAT CHAIN METAPHOR

TARGET DOMAIN	LINGUISTIC REALISATION	METAPHOR
Mental state of a person	<p><i>“(KENT) Who’s there, besides foul weather?”</i></p> <p><i>“(KNIGHT) One minded like the weather, most unquietly.”</i></p>	A person’s mental state is mapped onto a violent weather
	<p><i>“This tempest in my mind.”</i></p>	A person’s mental state is mapped onto the weather’s state
	<p><i>“The sea, with such a storm as his bare head in hell-black night endured, would have buoyed up and quenched the stelled fires. Yet, poor old heart, he holp the heavens to rain.”</i></p>	A person’s mental state is mapped onto a violent weather and onto a violent physical nature
	<p><i>“He was met even now as mad as the vexed sea.”</i></p>	A person’s mental state is mapped onto the state of the sea Sea is personified

Table 5: IMAGE-SCHEMAS

LINK IMAGE-SCHEMA	LINGUISTIC REALISATION
A person's behaviour is linked to a person's status	<i>"(FOOL) Tell me whether a madman be a gentleman or a yeoman? (LEAR) A king, a king."</i>
A violent physical nature is linked to violent weather	<i>"The sea, with such a storm as his bare head in hell-black night endured"</i>
The lowest social class in the status is linked to craziness	<i>"Madman, and beggar too."</i>
A person's senses out of control are linked to sounds of music out of tune	<i>"Th'untuned and jarring senses. O, wind up of this child-changed father!"</i>

BALANCE IMAGE SCHEMA	LINGUISTIC REALISATION
A person is defined in balance terms	<i>"Now thou art an 0 without a figure; I am better than thou art now. I am a fool, thou art nothing."</i>
The mental state of a person is defined in balance terms	<i>"One minded like the weather, most unquietly."</i>
Mental instability is imbalance	<i>"Th'untuned and jarring senses. O, wind up of this child-changed father!"</i>

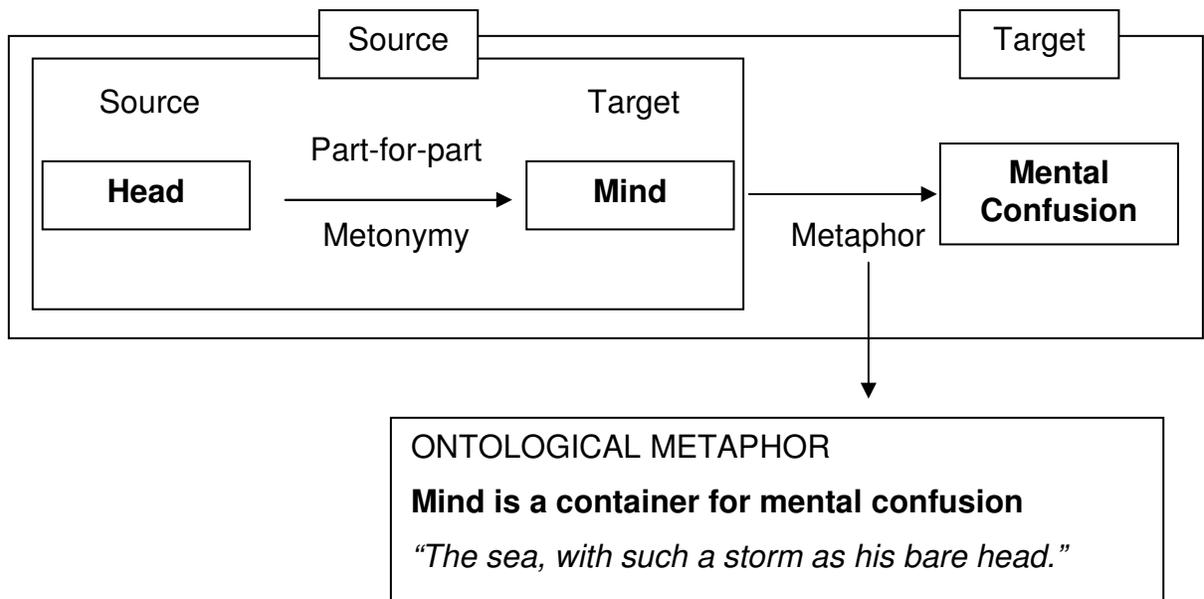
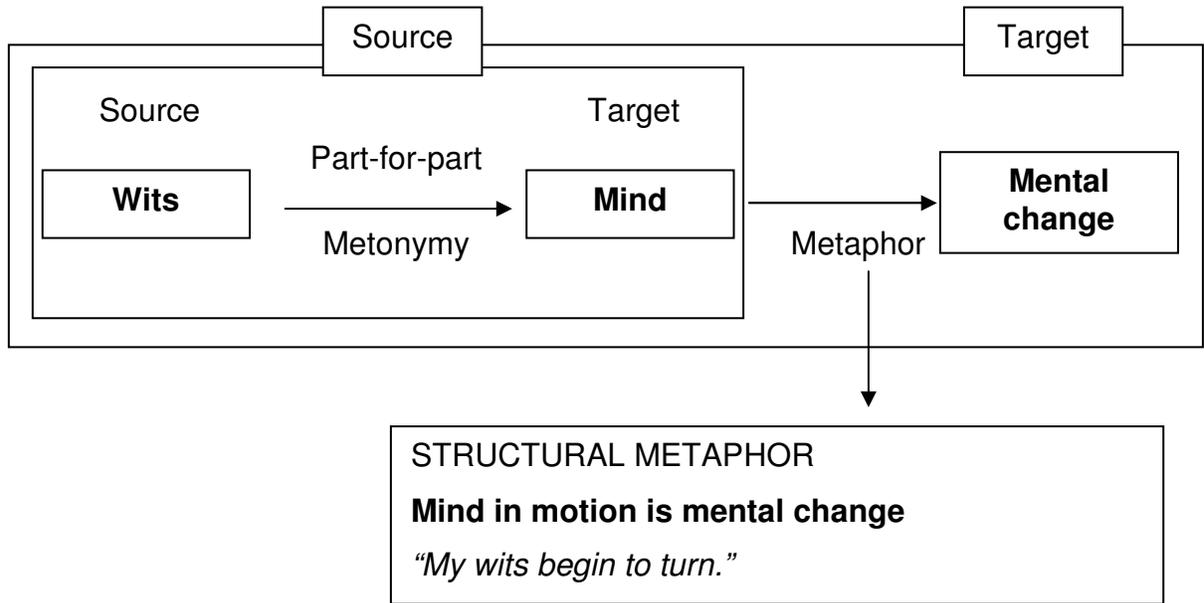
CONTAINER IMAGE-SCHEMA	LINGUISTIC REALISATION
Mental balance is a container for a person	<i>"Keep me in temper, I would not be mad."</i>
Mind is a container for violent weather	<i>"This tempest in my mind"</i>

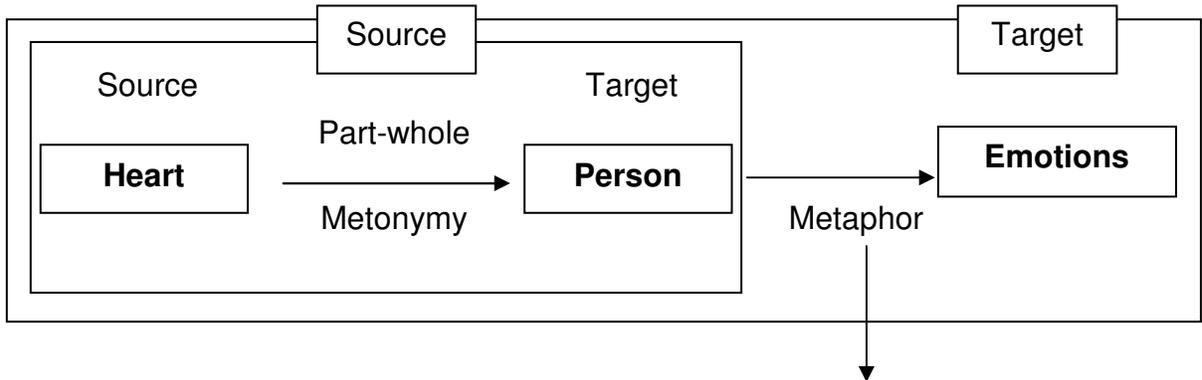
Physical nature is a container for an element of the weather	<i>"The sea, with such a storm as his bare head in hell-black night endured"</i>
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UP AND DOWN IMAGE SCHEMA	LINGUISTIC REALISATION
Madness is conceived as down	<i>"To plainness honour's bound, when majesty falls to folly."</i>

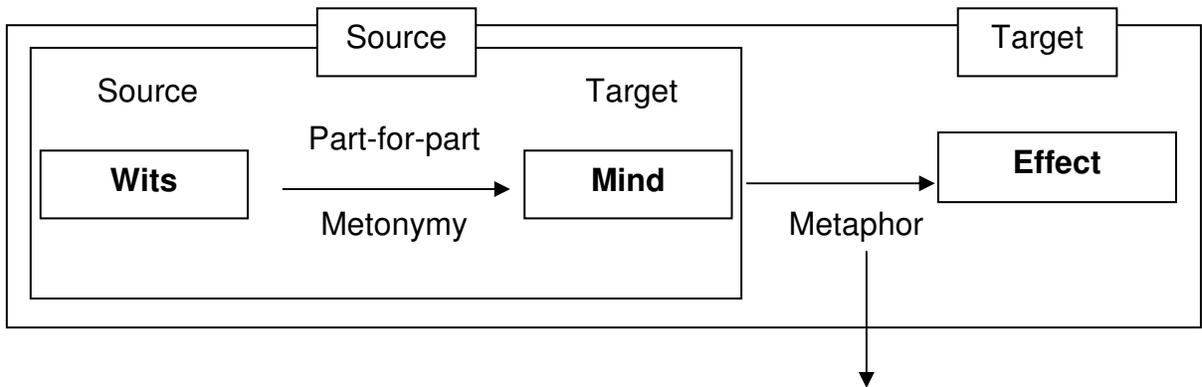
CENTER-PERIPHERY IMAGE SCHEMA	LINGUISTIC REALISATION
Wit is periphery in the conceptualisation of madness	<i>"Thou hast pared thy wit o'both sides and left nothing i' the middle..."</i>
Madness is center and judgment is periphery	<i>"O Lear, Lear, Lear. Beat at this gate that let thy folly in and thy dear judgement out"</i>

Table 6: INTERACTIONS BETWEEN CONCEPTUAL METAPHORS AND METONYMIES





ONTOLOGICAL METAPHOR
Person is emotions
"Yet, poor old heart, he help the heavens to rain."



ONTOLOGICAL METAPHOR
Madness is effect on the mind produced by grief
"I am almost mad myself... True to tell thee, the grief hath crazed my wits."

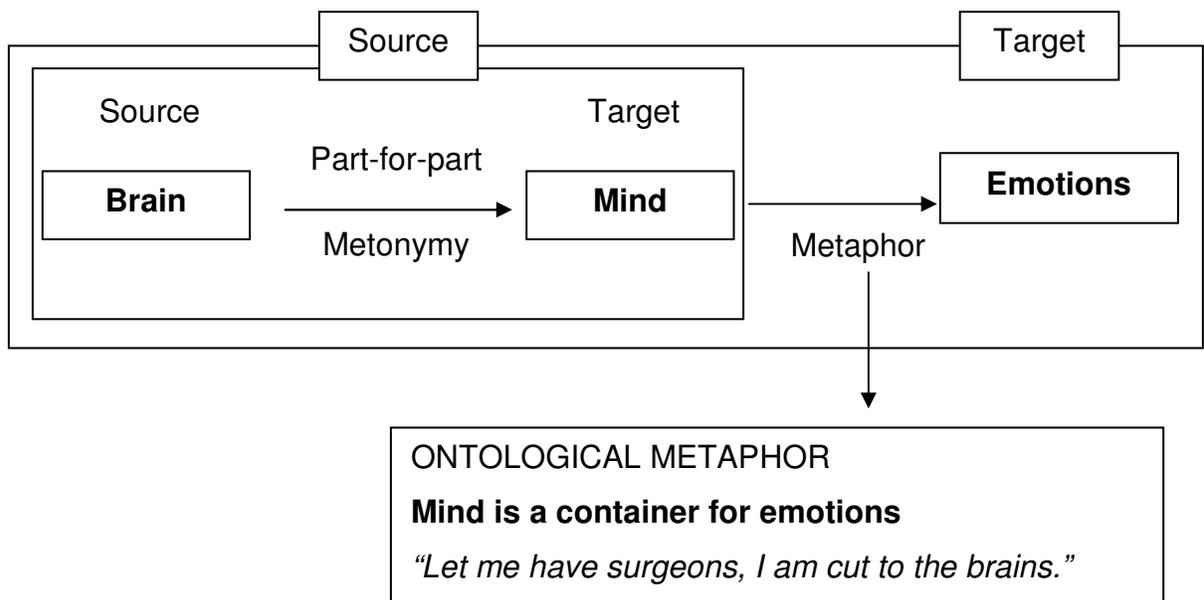
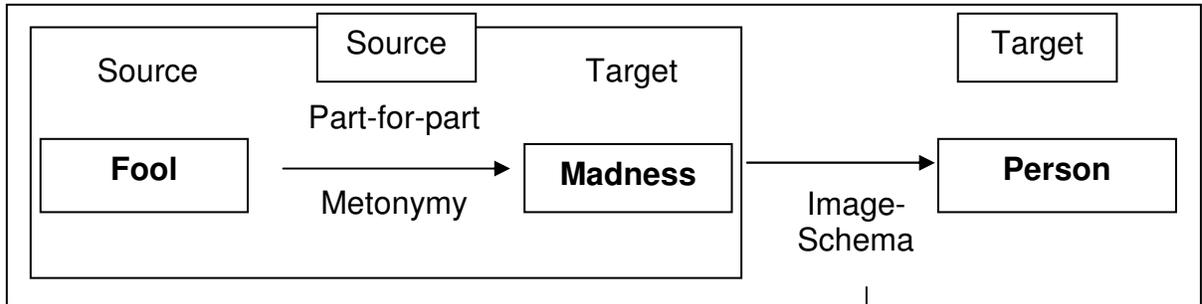
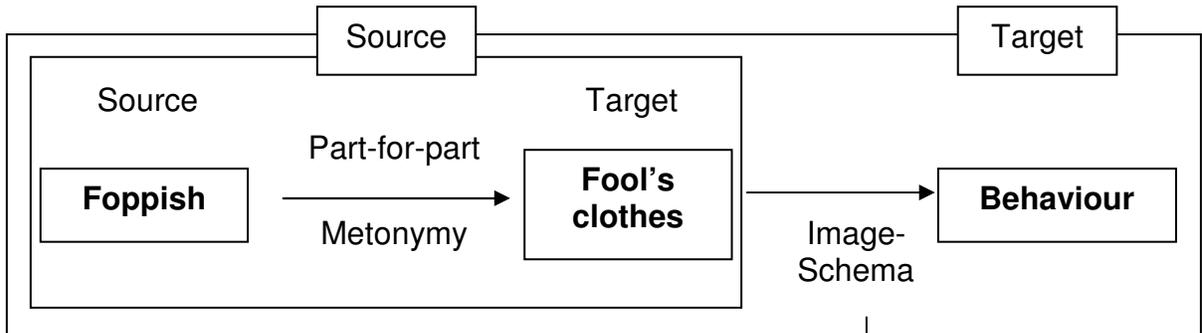


Table 7: INTERACTIONS BETWEEN IMAGE-SCHEMAS AND METONYMIES



CONTAINER IMAGE-SCHEMA
The person is a container for madness
"Ladies will not let me have all the fool to myself."



LINK IMAGE-SCHEMA
Men in foolish clothes are men behaving foolishly
"Fools had ne'er less grace in a year for wise men are grown foppish."

VII.IV.II. TABLES ACCORDING TO PARAMETERS OF CONVENTIONALITY

Table 8: CONVENTIONAL METONYMIES: part-for-whole relationship

SOURCE	REFERENCE	LINGUISTIC REALIZATION
Mind	Person	<i>"My mind was then scarce friends with him."</i>
Mind	Person	<i>"When the mind's free, the body's delicate."</i>
Mind	Person	<i>"But then the mind much sufferance doth o'erskip, when grief hath mates and bearing fellowship."</i>

Table 9: CONVENTIONAL METAPHORS

ONTOLOGICAL METAPHORS
Madness is social status
Fool is person's behaviour
Madness is a negative effect
Mental state is an entity within a person
Tempest is state of confusion
Rational thought is motion
Being able to think is being able to move
Cold is fear

State is condition
Emotions are a mental force
Wits are conceived as a person
To have reason is to have wisdom
Mind is a state of confusion

STRUCTURAL METAPHORS
Birth is arrival
Madness is a journey

LINK IMAGE-SCHEMA
The lowest social class is linked to craziness
A person's behaviour is linked to a person's status
Mental state is linked to a violent weather

CONTAINER IMAGE-SCHEMA
The person is a container for madness
Mind is a container for a violent weather
Mind is a container for state of confusion
Mind is a container for person
Mind is a container for suffering and thoughts

CENTER-PERIPHERY IMAGE-SCHEMA

Importance is central and triviality is periphery

Wits are periphery in the conceptualisation of madness

BALANCE IMAGE-SCHEMA

Mental state of the person is defined in balance terms

Mental instability is defined in imbalance terms

UP AND DOWN IMAGE-SCHEMA

Madness is down in the conceptualisation of mental state

Table 10: UNCONVENTIONAL METAPHORS

EXTENDING METAPHOR	LINGUISTIC REALISATION
“are grown foppish” stands for “to behave foolishly”	<i>“Fools had ne’er less grace in a year for wise men are grown foppish.”</i>
“untuned and jarring senses” stands for “mental instability”	<i>“Th’untuned and jarring sense. O, wind up of this child-changed father!”</i>

COMBINING METAPHOR	LINGUISTIC REALISATION
<ol style="list-style-type: none"> 1. Head is used for mind metonymy 2. Mind is a container for emotions 3. The physical nature is a container image-schema for weather 4. Sea is a personified physical force 5. Anger is mapped onto the physical nature 6. Anger is a burning substance 7. Heart for person metonymy 8. Person is emotions 9. Weather is implicitly conceived as emotions 10. A person’s emotional state is mapped onto a wild weather and onto a wild physical nature 	<p><i>“The sea, with such a storm as his bare head in hell-black night endured, would have buoyed up and quenched the stelled fires. Yet, poor old heart, he holp the heavens to rain.”</i></p>

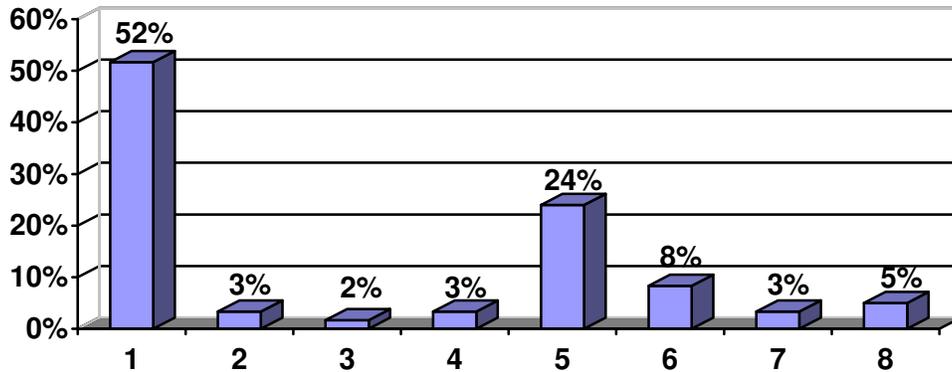
<ol style="list-style-type: none"> 1. Mind stands for person in a metonymic relationship 2. Mind is a container image-schema for a violent weather 3. Tempest is a state of confusion 4. The mental state of the person is mapped onto the weather state 5. Tempest is personified 6. Madness is a journey 	<p><i>“When the mind’s free, the body’s delicate. This tempest in my mind doth from my senses take all feeling else, save what beats there, filial ingratitude... O, that way madness lies, let me shun that; no more of that.”</i></p>
<ol style="list-style-type: none"> 1. Animal’s heart is mapped onto a person’s heart 2. Mind is a container for emotions 3. Burning shame is a personified physical force 4. Emotions are a mental force. 	<p><i>“Gave her dear rights (Cordelia) to his dog-hearted daughters, these things sting his mind so venomously that burning shame detains him from Cordelia.”</i></p>

Table 11: ANTI-CONVENTIONAL METAPHORS

METAPHOR	LINGUISTIC REALISATION
<p>Life is an irrational play</p>	<p><i>“When we are born we cry that we are come to this great stage of fools”</i></p>
<p>To be a fool is to have wisdom and to be a King is to have nothing</p>	<p><i>“Now thou art an 0 without a figure; I am better than thou art now. I am a fool, thou art nothing.”</i></p>

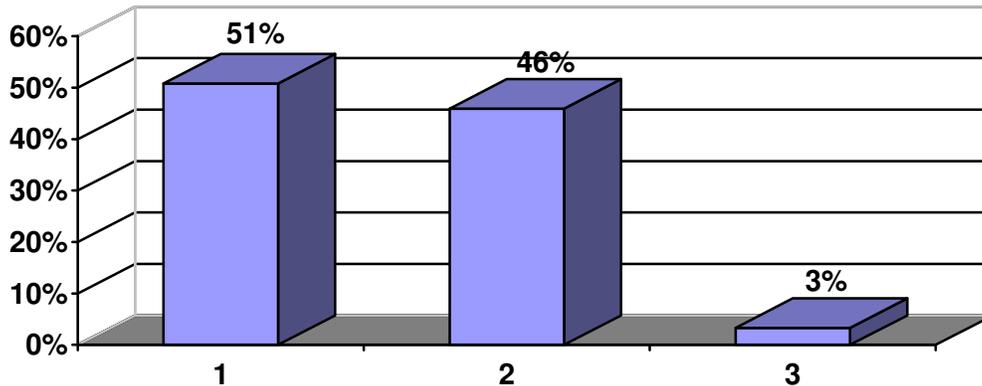
VII.IV.III. GRAPHS WITH FINAL RESULTS

Graph 1: FINAL RESULTS ACCORDING TO COGNITIVE FUNCTION



Legend: 1. Ontological Metaphors and Personifications. 2. Structural Metaphors. 3. Basic Great Chain Metaphors. 4. Extended Great Chain Metaphors. 5. Image-Schemas. 6. Interaction between Metonymies and Conceptual Metaphors. 7. Interaction between Metonymies and Image-Schemas. 8. Image Metaphors.

Graph 2: FINAL RESULTS ACCORDING TO CONVENTIONALITY



Legend: 1. Conventional Metaphors. 2. Unconventional Metaphors. 3. Anti-Conventional Metaphors.

VI.V. SOURCE AND TARGET DOMAINS: VISION AND BLINDNESS

VII.V.I. TABLES ACCORDING TO PARAMETERS OF COGNITIVE FUNCTION

Table 1: ONTOLOGICAL METAPHORS AND PERSONIFICATIONS

TARGET DOMAIN	LINGUISTIC REALISATION	METAPHOR
Physical force	<i>“Why, this would make a man of salt, to use his eyes for garden water-pots and laying autumn’s dust.”</i>	Eyes and tears are personified physical forces
	<i>“O, you are men of stones! Had I your tongues and eyes, I’d use them so that heaven’s vault should crack: she’s gone for ever.”</i>	
	<i>“Because I would not see thy cruel nails pluck out his poor old eyes.”</i>	Body part is a personified physical force
	<i>“These hot tears, which break from me perforce, should make thee worth them...”</i>	

Feelings	<i>“And let his knights have colder looks among you, what grows of it no matter”</i>	Looks and sight are feelings
	<i>“Commanded me to follow and attend the leisure of their answer, gave me cold looks.”</i>	
	<i>“Do you bandy looks with me, you rascal?”</i>	
	<i>“A sight most pitiful in the meanest wretch, past speaking of in a king.”</i>	
	<i>“She gave strange oellades and most speaking looks to noble Edmund.”</i>	
	<i>“There is a cliff whose high and bending head looks fearfully in the confined deep.”</i>	Physical vision is feelings
	<i>“She hath abated me of half my train, looked black upon me”</i>	
	<i>“O thou side-piercing sight!”</i>	
	<i>“These hot tears, which break from me perforce, should make thee worth them...”</i>	Tears are feelings
	<i>“Whose power will close the eye of anguish.”</i>	Eyes and their function are containers for feelings
<i>“Why then, your other senses grow imperfect by your eyes’ anguish.”</i>		
<i>“Her eyes are fierce, but thine do comfort and not burn.”</i>		

	<i>"You nimble lightnings, dart your blinding flames into her scornful eyes!"</i>	
	<i>"If thou wilt weep my fortunes, take my eyes."</i>	
	<i>"Bless thy sweet eyes, they bleed."</i>	
	<i>"Gave me cold looks."</i>	A person is a container for feelings
	<i>"Old fond eyes bewEEP this cause again, I'll pluck ye out, and cast you with the waters that you loose to temper clay."</i>	The function of the eyes are an emotional force
Love	<i>"Sir, I do love more than word can wield the matter, dearer than eyesight, space and liberty, beyond what can be valued, rich or rare..."</i>	Love is value
Value	<i>"The dark and vicious place where thee he got cost him his eyes."</i>	Eyes are a priceless value
Valuable region	<i>"Sir, I do love more than word can wield the matter, dearer than eyesight, space and liberty, beyond what can be valued, rich or rare..."</i>	The visual field is a valuable region
Cause and effect	<i>"Gloucester, I live to thank thee for the love thou showd'st the king and to revenge thine eyes."</i>	Eyes are cause and revenge is effect
Quality	<i>"There she shook the holy water from her heavenly eyes, and clamour mastered her"</i>	Eyes are spiritual quality of the person

Communication	<i>"She gave strange oellades and most speaking looks to noble Edmund."</i>	Looks are communication
Anger	<i>"I'll tell thee. (to Goneril) Life and death. I am ashamed that thou hast power to shake my manhood thus, that these hot tears, which break from me perforce, should make thee worth them..."</i>	Body heat is anger
Seeing	<i>"O dear son Edgar, the food of thy abused father's wrath, might I but live to see thee in my touch, I'd say I had eyes again."</i>	Seeing is touching
Knowing	<i>"The quality of nothing hath not such need to hide itself. Let's see. – Come, if it be nothing, I shall not need spectacles."</i>	Knowing is seeing
	<i>"Nothing almost sees miracles but misery... All weary and o'erwatched."</i>	
	<i>"You see how full of changes his age is..."</i>	
	<i>"You see how this world goes."</i>	
	<i>"Full oft 'tis seen our means secure us and our mere defects prove our commodities."</i>	
	<i>"My lord, you have one eye left to see some mischief on him."</i>	
	<i>"See how yon justice rails upon you simple thief."</i>	

Knowledge	<i>"Who hast not in thy brows an eye discerning thine honour from thy suffering."</i>	To have eyes is to have knowledge
	<i>"Where are his eyes? Either his notion weakens, or his discernings are lethargied."</i>	
	<i>"A man may see how this world goes with no eyes."</i>	Mental vision is knowledge
	<i>"Look with thine ears."</i>	The function of the ears is knowledge
Lack of knowledge	<i>"Because I would not see thy cruel nails pluck out his poor old eyes."</i>	Blindness is lack of knowledge
Weakness	<i>"Either his notion weakens, or his discernings are lethargied."</i>	Intellectual capacities and senses are containers for weakness
Vulnerability	<i>"Out, vile jelly (eye)."</i>	Eyes are vulnerability
Darkness	<i>"No eyes are in a heavy case, your purse in a light."</i>	Blindness is darkness
Limbs	<i>"Why then, your other senses grow imperfect by your eyes' anguish."</i>	Senses are limbs

Table 2: STRUCTURAL METAPHORS

TARGET DOMAIN	LINGUISTIC REALISATION	METAPHOR
Emotions	<i>“Why then, your other senses grow imperfect by your eyes’ anguish.”</i>	Senses in motion are emotions

Table 3: BASIC GREAT CHAIN METAPHOR

TARGET DOMAIN	LINGUISTIC REALISATION	METAPHOR
Qualities	<i>“Her eyes are fierce”</i>	Person’s qualities are linked to animal qualities
	<i>“Nor thy fierce sister in his anointed flesh stick boarish fangs.”</i>	

Table 4: EXTENDED GREAT CHAIN METAPHOR

TARGET DOMAIN	LINGUISTIC REALISATION	METAPHOR
Attributes	<i>“Thus out of reason, threading dark-eyed night? Occasions, noble Gloucester, of some poison wherein we must have use of your advice.”</i>	An attribute of physical nature is mapped onto a person’s feelings “Night” is personified

Table 5: IMAGE-SCHEMAS

LINK IMAGE-SCHEMA	LINGUISTIC REALISATION
A person's appearance is linked to a person's status	<i>"A sight most pitiful in the meanest wretch, past speaking of in a king."</i>
A person's status is linked to a person's body	<i>"Nor thy fierce sister in his anointed flesh stick boarish fangs."</i>
The eyes' actions establish bonds between human beings	<i>"That these hot tears, which break from me perforce, should make thee worth them"</i>
The eyes' function is linked to moral behaviour	<i>"Old fond eyes beweepe this cause again, I'll pluck ye out, and cast you with the waters that you loose to temper clay."</i>
Smiles and tears are linked to elements of the weather	<i>"You have seen sunshine and rain at once, her smiles and tears were like a better way."</i>
The devil's eyes and noses are linked to an emotional and personified physical nature	<i>"As I stood here below methought his eyes were two full moons. He had a thousand noses, horns whelked and waved like the enraged sea."</i>
Blindness is linked to lack of feelings	<i>"That will not see because he does not feel"</i>
Physical contact is linked to the emotional state of a person	<i>"O dear son Edgar, the food of thy abused father's wrath, might I but live to see thee in my touch, I'd say I had eyes again."</i>

<p>Eyes are physical contact linked to an emotional and physical effect on the person</p>	<p><i>“See’t shalt thou never. Fellows, hold the chair; upon these eyes of thine I’ll set my foot.”</i></p>
<p>Physical blindness is linked to lack of moral vision</p>	<p><i>“Who hast not in thy brows an eye discerning thine honour from thy suffering.”</i></p>
<p>Physical vision is linked to mental vision</p>	<p><i>“You see how this world goes.”</i></p>
	<p><i>“See better, Lear, and let me still remain the true blank of thine eyes.”</i></p>
	<p><i>“Look where she stands and glares! Want’st thou eyes at trial, madam?”</i></p>
	<p><i>“The quality of nothing hath not such need to hide itself. Let’s see. – Come, if it be nothing, I shall not need spectacles.”</i></p>
	<p><i>“A man may see how this world goes with no eyes.”</i></p>
<p><i>“Tis the infirmity of his age, yet he hath ever but slenderly known himself. The best and soundest of his time hath been but rash; then must we look from his age to receive not alone the imperfections of long-engrafted condition.”</i></p>	
<p>Physical vision is linked to intellectual capacities and senses</p>	<p><i>“Where are his eyes? Either his notion weakens, or his discernings are lethargied.”</i></p>

Mental vision is linked to emotional suffering	<i>"I see it (world) feelingly."</i>
Physical vision is linked to mental manipulation	<i>"Get thee glass eyes, and like a scurvy politician seem to see the things thou dost not."</i>
The function of the ears is linked to mental vision	<i>"Look with thine ears."</i>

BALANCE IMAGE SCHEMA	LINGUISTIC REALISATION
Love is defined in balance terms	<i>"Sir, I do love more than word can wield the matter, dearer than eyesight, space and liberty, beyond what can be valued, rich or rare"</i>
The body's functions are defined in balance terms	<i>"You have seen sunshine and rain at once, her smiles and tears were like a better way."</i>

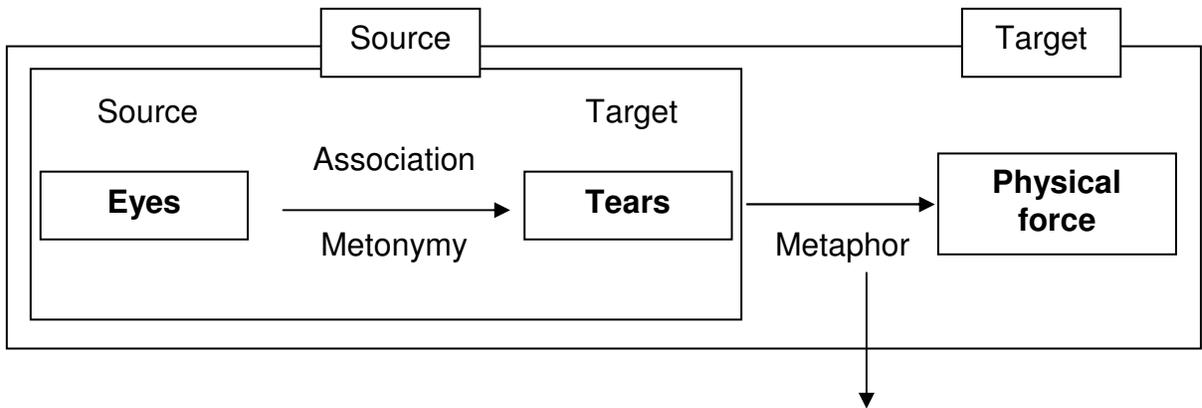
CONTAINER IMAGE-SCHEMA	LINGUISTIC REALISATION
Eyes are a container for aggressive weather metaphorised as anger	<i>"You nimble lightnings, dart your blinding flames into her scornful eyes!"</i>
Lips are a container for happiness Smilets are personified	<i>"Those happy smilets that played on her ripe lip seemed not to know what guests were in her eyes"</i>
Flesh is a container for emotions	<i>"Nor thy fierce sister in his anointed flesh stick boarish fangs."</i>

Eyes are a container for value	<i>“Those happy smilets that played on her ripe lip seemed not to know what guests were in her eyes, which parted thence as pearls from diamonds dropped.”</i>
Touching is a container for sight and eyes	<i>“O dear son Edgar, the food of thy abused father’s wrath, might I but live to see thee in my touch, I’d say I had eyes again.”</i>

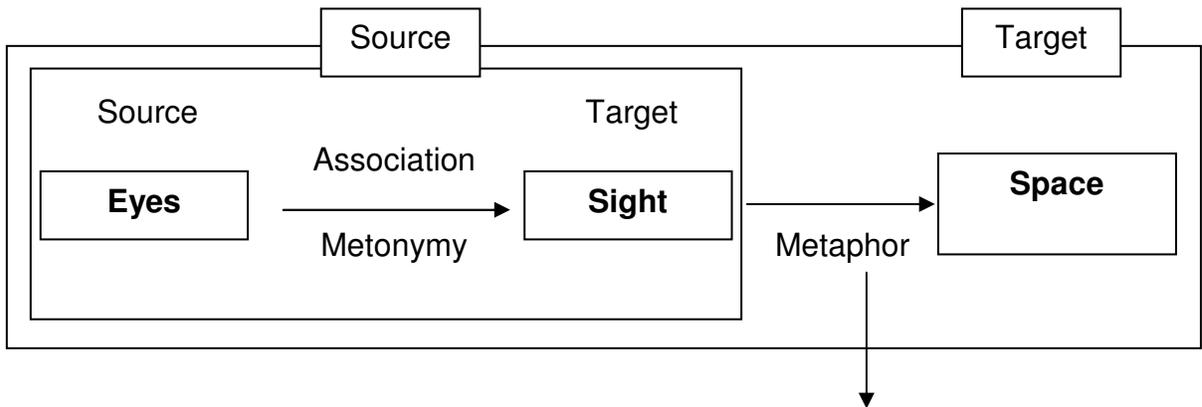
PART-WHOLE IMAGE SCHEMA	LINGUISTIC REALISATION
Heaven is divided into parts entailing anger as mapped onto the broken vault of heaven	<i>“O, you are men of stones! Had I your tongues and eyes, I’d use them so that heaven’s vault should crack: she’s gone for ever.”</i>

CENTER-PERIPHERY IMAGE SCHEMA	LINGUISTIC REALISATION
Eyes are conceived as a center-schema	<i>“Let me still remain the true blank of thine eyes.”</i>

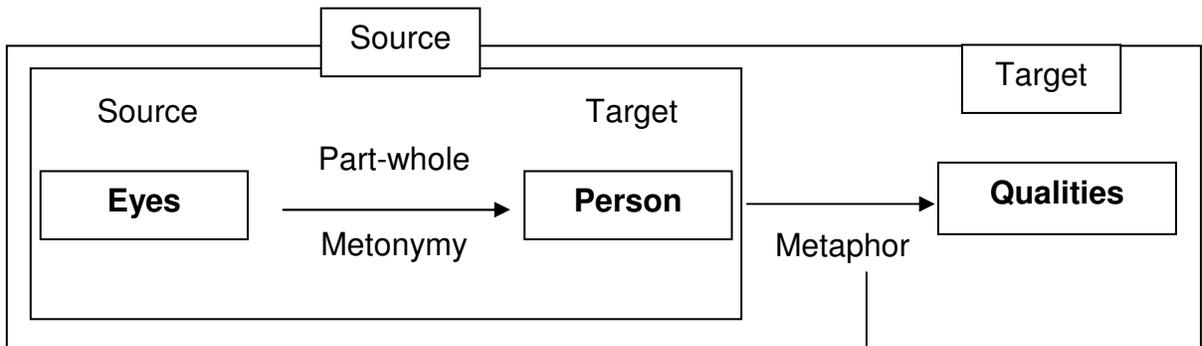
Table 6: INTERACTIONS BETWEEN CONCEPTUAL METAPHORS AND METONYMIES



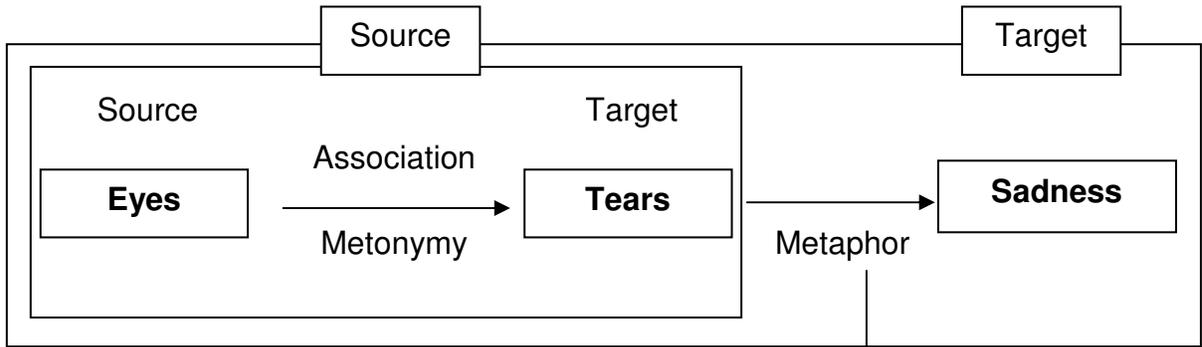
ONTOLOGICAL METAPHOR
Tears are physical force
"Why, this would make a man of salt, to use his eyes for garden water-pots and laying autumn's dust."



STRUCTURAL METAPHOR
Sight is space
"How far your eyes may pierce I cannot tell; striving to better, oft we mar what's well."

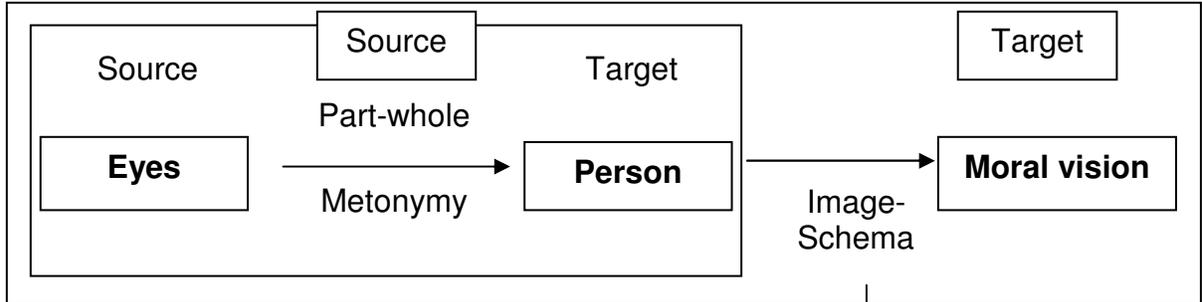


ONTOLOGICAL METAPHOR
Person is a container for qualities
“Her eyes are fierce, but thine do comfort and not burn.”

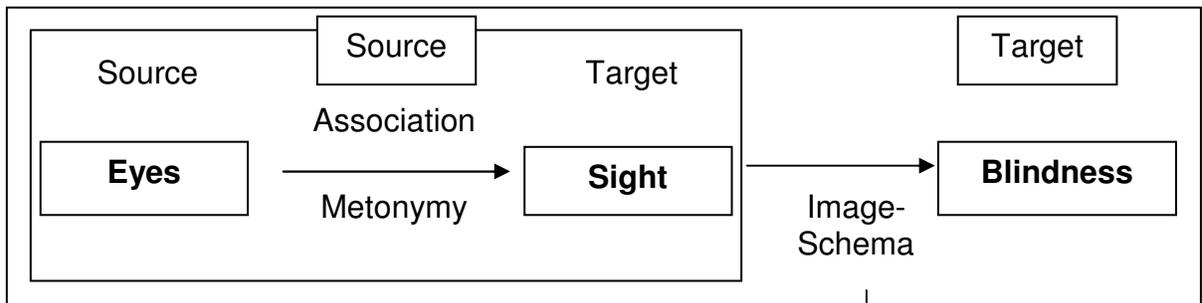


ONTOLOGICAL METAPHOR
The function of the eyes is sadness
“Wipe thine eyes. The good years shall devour them, flesh and fell, ere they shall make up weep!”

Table 7: INTERACTIONS BETWEEN IMAGE-SCHEMAS AND METONYMIES



LINK IMAGE-SCHEMA
The person's physical vision is linked to its moral vision
"Nothing almost sees miracles but misery... All weary and o'erwatched, take vantage, heavy eyes, not to behold this shameful lodging."



LINK IMAGE-SCHEMA
Physical vision is linked to mental blindness
"I have no way, and therefore want no eyes: I stumbled when I saw."

VII.V.II. TABLES ACCORDING TO PARAMETERS OF CONVENTIONALITY

Table 8: CONVENTIONAL METONYMIES

SOURCE	REFERENCE	LINGUISTIC REALIZATION
Sight	Person's presence	<i>"Hence, and avoid my sight"</i>
Eyes	Person's presence	<i>"Search every acre in the high-grown field and bring him to our eye."</i>
Sight	Person's presence	<i>"O you might gods! This world I do renounce, and in your sights, shakes patiently my great affliction off."</i>
Eyes	Person's presence	<i>"To pluck the common bosom on his side, and turn our impressed lances i our eyes which do command them."</i>
Eyes	Physical vision	<i>"All that follow their noses are led by their eyes but blind men."</i>
Sight	Person's presence	<i>"Out of my sight."</i>

Table 9: CONVENTIONAL METAPHORS

ONTOLOGICAL METAPHORS
Looks are feelings
Tears are feelings
Eyes are feelings
The visual field is a valuable region
Eyes are value

Looks are communication
Eyes' function is feelings
Eyes' function is an emotional force
Senses are limbs
Effect on the emotional self is contact with the physical self
Seeing is touching
Knowing is seeing
Ears' function is knowledge
Blindness is lack of knowledge
Eyes are vulnerability
Blindness is darkness

STRUCTURAL METAPHORS
Sight is space
Senses in motion are emotions

LINK IMAGE-SCHEMA
The eyes' actions establish bonds between human beings
Blindness is linked to lack of feelings
Physical contact is linked to the emotional state of the person
Physical vision is linked to intellectual and moral vision
Physical vision is linked to mental blindness
Physical vision is linked to mental manipulation

Mental vision is linked to emotional suffering
Physical blindness is linked to lack of moral vision
Ears' function is linked to mental vision

CONTAINER IMAGE-SCHEMA
Eyes are containers for value
Eyes are containers for feelings

CENTER-PERIPHERY IMAGE-SCHEMA
Eyes are conceived as center-schema

BALANCE IMAGE-SCHEMA
The body's function is defined in balance terms

Table 10: UNCONVENTIONAL METAPHORS

EXTENDING METAPHOR	LINGUISTIC REALISATION
“Guests” stands for “tears”	<i>“What guests were in her eyes”</i>
“To use eyes for garden water-pots” stands for “to cry a river”	<i>“Why, this would make a man of salt to use his eyes for garden water-pots”</i>

ELABORATING METAPHOR	LINGUISTIC REALISATION
“To look with ears” stands for “to listen with ears”	<i>“Look with thine ears”</i>
“To have tongues and eyes to crack heaven’s vault” stands for “to use the person’s physical force”	<i>“Had I your tongues and eyes, I’d use them so that heaven’s vault should crack”</i>

COMBINING METAPHOR	LINGUISTIC REALISATION
<ol style="list-style-type: none"> 1. Physical vision is negative feelings 2. An element of the weather is personified 3. An element of the weather is a physical force 4. Eyes are a container image-schema for aggressive and burning weather metaphorised as anger 5. Body heat is a container for emotions 	<i>“She hath abated me of half my train, looked black upon me... You nimble lightnings, dart your blinding flames into her scornful eyes!”</i>

<ol style="list-style-type: none"> 1. Hot tears are conceived as feelings 2. Body heat is anger 3. Emotions are a physical force 4. The eyes' actions establish bonds between human beings 5. Old fond eyes are conceived as a personified emotional force 6. The eyes' function "beweep" is an emotional force 7. Moral behaviour is linked to the physical function of the eyes 8. "Senses" are limbs 	<p><i>"I'll tell thee. (To Goneril) Life and death. I am ashamed that thou hast power to shake my manhood thus, that these hot tears, which break from me perforce, should make thee worth them... Th' untented woundings of a father's curse pierce every sense about thee. Old fond eyes beweep this cause again, I'll pluck ye out, and cast you with the waters that you loose to temper clay."</i></p>
<ol style="list-style-type: none"> 1. Mental vision is linked to emotional suffering 2. Physical blindness is linked to mental vision 3. Knowing is seeing 4. The ears' function is linked to mental vision 5. The ears' function is knowledge 	<p><i>"(GLOUCESTER) I see it feelingly. (LEAR) What, art mad? A man may see how this world goes with no eyes. Look with thine ears. See how yon justice rails upon you simple thief."</i></p>

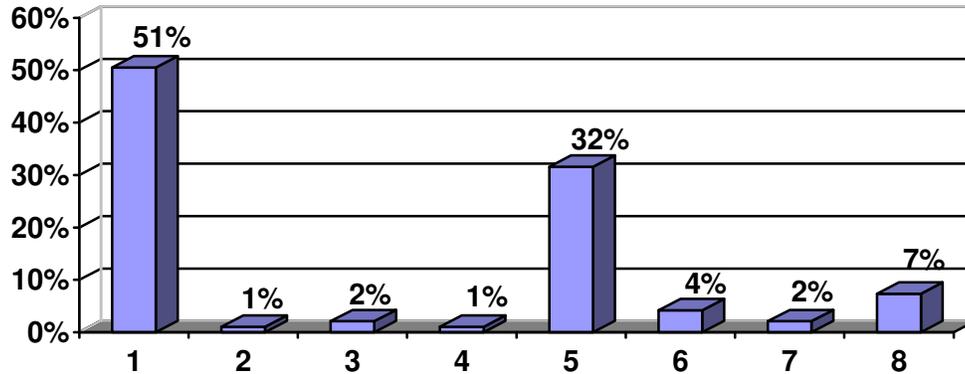
<ol style="list-style-type: none"> 1. Blindness is lack of knowledge 2. Nails are a container for feelings 3. Nails are a physical force 4. "Eyes" are conceptualised as vulnerability 5. A person's quality is linked to an animal's quality 6. A boar's fangs are mapped onto a person's teeth 7. Flesh is a container for emotions 8. Flesh links Lear's kinship and his body 	<p><i>"Because I would not see thy cruel nails pluck out his poor old eyes; nor thy fierce sister in his anointed flesh stick boarish fangs."</i></p>
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Table 11: UNCONVENTIONAL IMAGE METAPHORS

IMAGE	IMAGE	LINGUISTIC REALIZATION
A boar's fangs	A person's teeth	<i>"Nor thy fierce sister in his anointed flesh stick boarish fangs."</i>

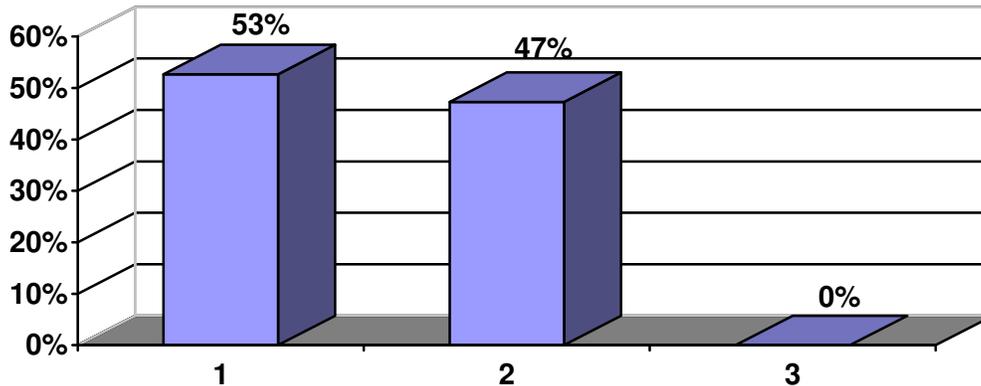
VII.V.III. GRAPHS WITH FINAL RESULTS

Graph 1: FINAL RESULTS ACCORDING TO COGNITIVE FUNCTION



Legend: 1. Ontological Metaphors and Personifications. 2. Structural Metaphors. 3. Basic Great Chain Metaphors. 4. Extended Great Chain Metaphors. 5. Image-Schemas. 6. Interaction between Metonymies and Conceptual Metaphors. 7. Interaction between Metonymies and Image-Schemas. 8. Metonymies.

Graph 2: FINAL RESULTS ACCORDING TO CONVENTIONALITY



Legend: 1. Conventional Metaphors. 2. Unconventional Metaphors. 3. Anti-Conventional Metaphors.

CONCLUSION

In the first part of this chapter, I present the conclusions derived from the analysis of the conceptual metaphors and figurative schemas in *King Lear* from a cognitive experientialist view within the Renaissance framework. The second part is focused on the contributions obtained from the results of this analysis.

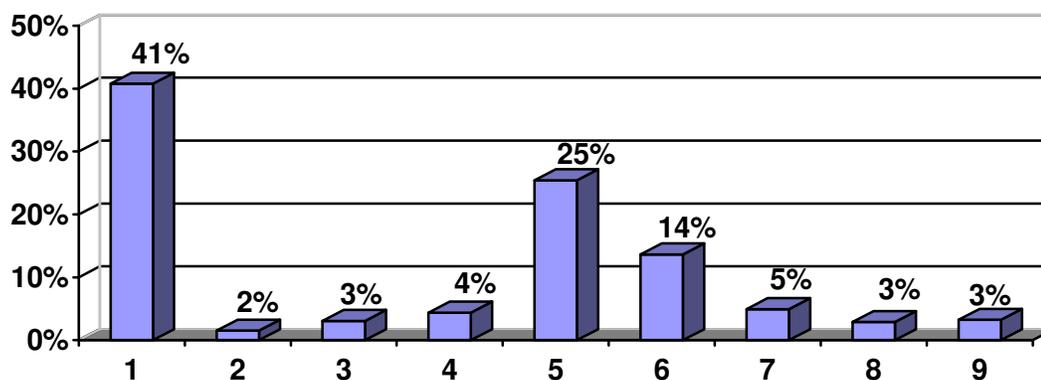
1. RESEARCH CONCLUSIONS

Different studies and points of view in Shakespearean imagery and metaphor have been discussed in the present work, but all of them coincide in considering metaphor as a deviation from the norm, a decoration used for persuasion or dramatic purposes whose unique domains are literature and, particularly, poetry. These metaphorical studies help us to appreciate the role of metaphors that makes the dramatic text coherent forming an organic structure. However, in the analysis evaluated in this dissertation the cognitive theory of

metaphor plays a very useful role in expressing language through the organisation of human thoughts and feelings. As I have described in the analysis, metaphor is based on human experiences, and it is produced at the level of whole sentences, paragraphs or discourses in terms not of words, but in terms of concepts. From this point of view, concepts have meaning, and words and phrases are meaningful only by means of the concepts they express such as *emotions, thoughts, behaviours and experiences* embodied in this tragedy.

1. The analysis shows how the metaphorical language of the tragedy can express the most ordinary as well as the most dramatic moments, and its use of cognitive schemas has room for the most casual speech as well as for the most elaborate rhetoric. The application of everyday metaphor has been successful when it is applied to *King Lear* since the poet seems to be interested in everyday concrete things and events, ordinary feelings and thoughts within the conventional Elizabethan society. In *King Lear* the metaphors express knowledge by means of concrete concepts, create a network of sources and targets that resonates with other conceptual schemas throughout the play and they underlie a range of everyday linguistic expressions.
2. Regarding the cognitive function of metaphor, the study of this tragedy shows the recurrent use of conceptual schemas such as ontological metaphors and personifications that are the most numerous in all the experiential domains, together with different kinds of image-schemas. The interaction between metonymies and conceptual metaphors and

schemas are also numerous in the course of the analysis. However, there is a less frequent use of structural, image metaphors and basic or extended great chain metaphors. It is observed in the analysis that the use of one conceptual metaphor or another does not depend on the character, but on the kind of experiential domain. The characters apply indistinctly one or another schema in order to help us to understand their human experiences, their emotions and their personal and social behaviours. The overall results of the analysis according to the cognitive function are:



Legend: 1. Ontological Metaphors and Personifications. 2. Structural Metaphors. 3. Basic Great Chain Metaphors. 4. Extended Great Chain Metaphors. 5. Image-Schemas. 6. Interaction between Metonymies and Conceptual Metaphors. 7. Interaction between Metonymies and Image-Schemas. 8. Metonymies. 9. Image Metaphors.

3. Cognitive schemas provide coherent results when they are applied to the Elizabethan conceptions. The metaphorical processes describe the powerful role of culture and its interaction with the characters, who

through their experiences make use of cognitive models. Shakespeare is influenced by the social behaviour lived by the Elizabethan society and by the cultural framework of meanings since his lexicon shows patterns shaped by his culture. The metaphorical mappings connect ideas of the tragedy, such as the organisation of society, hierarchical relationships, and patriarchal doctrine, with the conventional society.

4. The parallelism between Lear's madness and Gloucester's blindness leads to interconnected metaphors establishing link image-schemas that derive in coherent and consistent effects on the structure of the main and the secondary plots.

Lear's *madness* is used as a source domain to provide knowledge about *disorder* and *hidden wisdom*: firstly, *madness* and *the intellectual capacities* are embodied as *effects* produced by Lear's grief, fear and despair. Secondly, Lear's *mental state* is conceived as *an entity within a person* and *the mental instability* provides *imbalance image-schemas* in a conventional way. Thirdly, there is a dynamic relationship between the two entities, *tempest* and *mind*, where a physical force acts upon a mental force. Consequently, several speeches express extended great chain metaphors in which *a violent weather is mapped onto Lear's mental confusion*. *The elements of the weather are linked to Lear's mental confusion* and, even on some occasions, *Lear's mind is a container schema for a violent weather*. However, Lear begins to show

that he becomes aware of himself and finally Edgar understands Lear's *madness as a container for reason* in an anti-conventional way.

Gloucester recognises that the social order is disrupted and the family bonds are broken since he was tolerant of the sins of the flesh. The bad relationships are present in his family just as in Lear's family, and consequently he attempts to deal with his feelings, misery and suffering mapping *his vision onto his lack of knowledge*. However, in the course of the play he learns to "see with his mind" instead of his eyes, providing the *link image-schema between his physical blindness and his mental vision*.

The metaphors of *vision* and *blindness* reinforce the human reality of the bonds that have been violated, and both protagonists link their lack of knowledge with their emotional suffering. *Eyes, vision* and their synonyms are source domains that structure *physical and mental forces, value, vulnerability and feelings* connected with the *emotional state* through container, center-periphery and link image-schemas as well as through metonymies that form the basis of ontological metaphors and different kinds of schemas. Thus, the *physical vision is linked to emotional suffering* in Gloucester's words and *his physical blindness is linked to lack of moral vision* according to Edgar. Besides, Gloucester's *physical vision is mapped onto mental manipulation* in Lear's words and even he *links Gloucester's ear's function to his mental vision*. *Vision and blindness* are therefore connected with

intellectual and moral vision, since these terms are conventionally linked to the highest level of moral vision as well as to the physical perception. The result provides a metaphorical parallelism between Lear's *madness and knowledge* and Gloucester's *blindness and insight*.

5. Concerning the goal focused on the role of the conceptual metaphor from conventional parameters, the analysis exploits the different effects obtainable from poetry and prose in order to express familiarity and intimacy evolving attitudes and relationships that reflect a common register. The cognitive schemas in *King Lear* express metaphorically the intensity of feelings and passions and emphasise ordinary themes, such as family relationships, social status and moral behaviours, among others. The characters create their own particular and personal style to facilitate the interaction between them and the audience by means of a high rate of conventional metaphors shown in the analysis as in their corresponding tables.

The disorder in both family relationships is expressed in bodily terms providing several metaphors whose source domain is a fragmented or corrupted body in order to provide knowledge about emotions and intentions as target domains. The tragedy also offers a wide range of metaphors in which the *body* and *its parts*, such as *heart* and *blood*, are used as rich source domains to conceptualise abstract entities such as *society, status, intentions and procreation*, among others. It is

conventional to conceive that *being in mother's womb is to have a body in a container*. This analysis shows several illustrations of basic kinship metaphors, particularly conceived by Lear when he applies *what springs from something is its offspring* providing conventional entailments as *body is a link schema, body is a bond of life, body is procreation* and *body is offspring*. Likewise, *blood, flesh* and *bones* are parts of the body used in this tragedy as *lineage* and, therefore as image-schemas to understand *Lear's daughters' and Gloucester's sons' physical links with their fathers*.

The play is also rich in conventional metonymic relationships in which on one side, *a part of the body is used for the whole person* possessing them, such as *hands, eyes, face* and *mind*, and on the other side, *lips, mouth, tongue stand for speaking*, as well as *eyes stand for sight* and *ear for hearing* in metonymies of association. Metonymies also form the basis of many ontological, structural and image-schemas in the play.

Besides, *the aspect of the body is linked to society* in many passages of the tragedy. Conventionally speaking, *to be is to have* for the most of the characters of the tragedy as for the Elizabethans. Likewise, in *King Lear* there are many scenes where *clothing is linked to status and possessions*. *A person is also defined in balance terms depending on the clothing it wears* and *a well-dressed person is mapped onto high*

status, a link schema derived from the basic and conventional metaphor *more is up*.

Clothing is also conventionally used as a powerful source for *corruption, false intentions and sophistication* of the body. On the contrary, *nakedness* is also conceived in the play in a conventional way and it is embodied as *lack of protection and lack of possession*. It is connected with poverty, vulnerability and humiliation. *A naked body is a container for poverty*, and in this way, the Fool conceptualises *lack of clothing linked to lack of possessions*. Thus, in several Lear's passages, this link entails *a naked body as lack of protection and as a container for suffering*. However, the naked body is also conceived as *center image-schema* since there are speeches where the body is "rich of nakedness" and this source gives us knowledge about the *essence* and the *core of the person*, whereas *clothing is periphery* and understood as *outer appearance*. Thus, Lear understands *Edgar's naked body as the real self*, whereas his *well-dressed daughters are metaphorised as periphery and superfluous*.

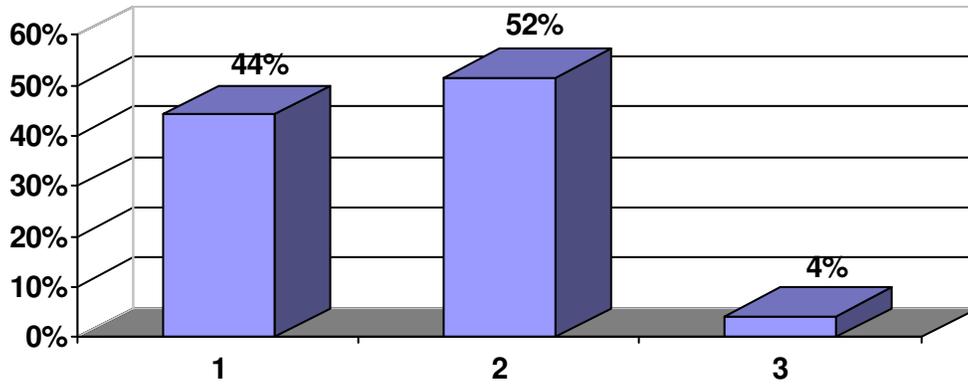
6. The tragedy ranges from the common level to the extended level of its metaphorical language giving rise to unconventional or poetic metaphors. Many of the speeches of the tragedy are extensions of the ordinary conventionalised metaphors in which basic concepts are manipulated in different ways. The characters structure everyday concepts, make use of conventional or everyday metaphors and their

creativity produce extensions, combinations and elaborations of the conventional mappings providing creative or unconventional metaphors. It is described in the analysis and in its tables numerous extensions and combinations of ordinary figurative schemas within the context of the socio-cultural world in which they have been created. A great range of unconventional metaphors appear in the course of the five chapters of analysis, and particularly in the scenes of the tempestuous passion in which *thunders, tempests* and *winds are personified violent forces expressed by the characters in terms of emotions.*

Lear projects his *emotional state onto the physical nature and the elements of the weather* providing extended great chain metaphors. Besides, he *links the disorder in the cosmos to the disorder in the family* provoking *broken bonds*. Gloucester believes in astrology and thinks that the eclipses cause the breakdown of human society since they provoke unnatural effects. He personifies the *eclipses* conceiving them *as effects on the human being*, and he maps the *disorders in the human relationships onto the disorders in physical nature* in unconventional, extended and elaborated ways. However, not only Lear and Gloucester, but the Fool, Edgar and Kent personify the physical nature and link their emotions with the elements of the weather.

7. *King Lear* produces not only conventional and unconventional uses of the metaphor, but also this tragedy justifies the illustration of conceptual schemas whose meanings are opposed to the Elizabethan conventions. First, Lear violates natural law and the law of nations by dividing his kingdom, and his acts provoke the chaos in his family as well as in society and state. Second, Goneril and Regan's behaviour violate natural law in their treatment to their father. Consequently, Lear conceives *his daughters as unnatural monsters and wild animals*, leading to anti-conventional metaphors since he defines their *behaviours in worse terms than the beasts'*. These metaphors entail link schemas in which *the family links are broken bonds and broken lineage is disorder in the family relationships*. Third, Gloucester violates his family relationships due to his false judgement upon his legitimate son. Finally, Edmund breaks the social scale as an illegitimate son forcing the rules of nature and rebelling himself against conventionalities, so that he conceives *nature and the gods as power against custom, morality and order*. Therefore, the main characters play against the conventional society originating what this study has termed *anti-conventional* metaphors.

Thus, the overall results of the recurrent conceptual schemas according to parameters of conventionality are:



Legend: 1. Conventional Metaphors. 2. Unconventional Metaphors. 3. Anti-Conventional Metaphors.

2. RESEARCH CONTRIBUTIONS

I will draw the attention to five points in which this analysis has contributed to cognitive theory and to Shakespeare's tragedy of *King Lear*:

1. Cognitive experientialist perspective of metaphor and its figurative schemas provide coherent results when they are applied to *King Lear* although it is a contemporaneous theory analysed in a tragedy discourse written four centuries ago. However, the conceptual schemas discussed in the present work have shown a good source of knowledge through the metaphorical process of abstract concepts embodied in this tragedy. This analysis therefore constitutes a new way of finding meanings and a new way of understanding concepts contributing to a new study in a literary work within the cognitive theory.
2. The present work solves gaps between metaphors and images that were confused at the beginning of 20th century where metaphors were

considered as imagery and in Shakespearean works the methods applied to the study of the figurative language were as limited as incomplete. However, this analysis of *King Lear* has shown how the distinction between conceptual metaphors, image-schemas and image metaphors constitutes a new contribution to the study of Rhetoric. On the one hand, the function of image metaphors has a connection with the studies of imagery, and this kind of unconventional metaphors involves the mapping of mental images and reinforce metaphors that provide conceptual knowledge. Particularly, in this tragedy, the images of the *body of animals, devils or monsters* are constant and most of them are used by Lear who maps them *onto the images of his daughters' bodies*. On the other hand, conceptual metaphors and image-schemas have played a relevant role in this analysis since the nature of metaphor and these basic units of representation are grounded in the experience and the context of the characters.

3. Great poets and critics, such as Johnson, Warton, Lord Kames and Bradley, undervalued Shakespearean metaphors and images considering them obscure and ambiguous. However, the power of the conceptual metaphors and image-schemas supplied by this analysis helps to clarify concepts and gives coherence not only to the cognitive experientialist theory, but also to the Elizabethan conceptions that constitute the framework of this tragedy. The present work explores the multiple meanings of concrete and abstract concepts, as well as the

nature of cultural metaphors attempting to avoid inconsistencies and to give coherence to the main and to the secondary plot that have been polemic issues.

4. The analysis of these figurative schemas applied to this tragedy not only offers conventional and unconventional metaphors under the guidelines of cognitive theory, but also offers a new parameter to identify metaphors whose role function goes against the established conventions. First, this tragedy passes through ordinary human experience producing conventional metaphors, particularly through the source domains *body and clothing*. Second, the tragedy crosses the abyss of human life converting the ordinary uses of abstract concepts such as *emotions, intentions and behaviours* into dramatic and unconventional uses through *the physical nature and the elements of the weather*. Third, *King Lear* goes beyond conventions, providing a new parameter within the cognitive theory of metaphor that has been defined as *anti-conventional* metaphor. Illustrations of this kind of metaphor are *body conceptualised as broken links, family bonds as broken lineage, man is situated in a lower level than beast in the great chain of being* and *nature is conceived as power against custom, morality and order*.
5. I have offered an extended criticism about the influence that this tragedy has received from the philosophical, religious, political and social ideas. Some critics are focused on an optimistic or a pessimistic

vision of human existence, being Lear's and Cordelia's deaths the most controversial aspect of the tragedy throughout the twentieth century to the present day. Other questions in the history of Lear criticism include the Gloucester subplot, the meaning of Lear's suffering, the question of justice, the role of the Fool, the structure and meaning of the first scene and the design and purpose of the poetic language. *King Lear* has also been colonised by post-structuralist, feminist, new historicist, cultural-materialist and psychoanalytic criticism, and different tendencies can be discerned within each of these approaches. They contribute to a redefinition of the nature and status of the tragedy and show the cultural and political background of the play and its complicity in the Elizabethan society.

However, the analysis carried out provides a new way of conceptualising meanings through the experience of the characters and the cultural framework where these meanings are produced. The characters through their metaphorical language make use of source domains, such as *body and the human nature, clothing and nakedness, the physical nature and the elements of the weather, madness, physical vision and blindness* in order to give us knowledge about target domains or abstract concepts, such as *emotions, feelings, thoughts, behaviours, mental states, order and disorder in the system, human relationships and the links with their status in the social hierarchy*. Therefore, the present dissertation within a cognitive

experientialist theory offers a new way of interpreting and organising concepts, ideas and themes. This leads to a new contribution within the history of this tragedy obtaining coherent results from a current vision of metaphor.

I hope that this analysis provides a new and rich contribution to this masterpiece and that the illustration of different kinds of cognitive schemas is useful for further research in other Shakespearean works as well as in other literary discourses.

RESUMEN EN CASTELLANO

ESTUDIO COGNITIVO EXPERIENCIALISTA APLICADO A UN TEXTO DRAMÁTICO: EL UNIVERSO CONCEPTUAL DE *EL REY LEAR*

1. ÍNDICE DE CONTENIDOS

El presente trabajo está organizado en tres partes: Una parte teórica que explica los paradigmas teóricos en los se basa la investigación (capítulos 1, 2 y 3). La segunda parte hace una exposición del estado de la investigación (capítulos 4 y 5). La tercera parte es dedicada a un análisis práctico de los diversos esquemas conceptuales encontrados en el discurso de *King Lear*. el capítulo 6 analiza los esquemas cognitivos dentro del discurso, teniendo en

cuenta la particularidad del contexto donde se da el proceso metafórico, y el capítulo 7 ofrece los esquemas figurativos clasificados en tablas, según parámetros de funcionalidad y convencionalidad, y proporciona gráficos con resultados finales. En último lugar, el capítulo 8 presenta las conclusiones de la investigación y explica en cinco puntos las contribuciones de este trabajo. La tesis se completa con una lista de referencias divididas en tres capítulos en función de los campos más relevantes de la investigación y también incluye un resumen de la tesis en castellano:

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2. OBJETIVO FUNDAMENTAL DE LA INVESTIGACIÓN, MARCO TEÓRICO, HIPOTESIS Y METODOLOGÍA

La presente tesis doctoral tiene como objetivo investigar el papel que juegan los esquemas cognitivos como la metáfora, los esquemas de imagen, la metáfora de imagen, la metonimia y sus interacciones con esquemas figurativos aplicados al discurso trágico de *King Lear*. Este estudio intenta demostrar cómo el lenguaje figurativo desde la teoría cognitiva experiencialista proporciona una interpretación coherente de esta tragedia y clarifica conceptos abstractos, temas e ideas que pertenecen al período renacentista.

El trabajo muestra cómo los esquemas cognitivos influyen en la manera en la que los personajes piensan y actúan, y son un instrumento útil para la comprensión de *King Lear*, su lenguaje, el papel asignado a sus personajes, las situaciones en las que se ven envueltos, y dichos esquemas establecen un paralelismo entre el argumento principal y el argumento secundario. Todo ello es analizado en términos de procesos conceptuales llevados a cabo desde expresiones metafóricas que proporcionan fuentes metafóricas (sources) y sus objetos (targets) a través de las que entenderemos conceptos abstractos como son las cualidades, las intenciones, los pensamientos, las experiencias, los sentimientos y las conductas de los personajes.

El estudio analiza cómo los diferentes estilos de la obra, desde pasajes más retóricos y poéticos hasta un uso más coloquial, derivan en el uso de

metáforas convencionales y metáforas creativas llevadas a cabo por los personajes. Además, las metáforas conceptuales y los esquemas de imagen más recurrentes del corpus, junto con la repetición de ideas y temas, contribuyen con la comprensión del texto y con la unidad de la obra.

Para el desarrollo del presente trabajo, ha sido necesario formular hipótesis que determinen los principales objetivos de la investigación:

1. El primer objetivo se centra en cómo los personajes de la obra hacen uso de las metáforas conceptuales, esquemas de imagen, casos de personificación, metonimias y sus interacciones con los esquemas figurativos, y en observar qué tipos de metáforas son las más recurrentes. El estudio analiza el proceso, la función y el efecto de la conceptualización metafórica: si el uso de uno u otro esquema conceptual depende del tipo de dominio experiencial analizado, o si depende del tipo de personaje, como también si es posible distinguir entre la metáfora conceptual y la metáfora de imagen, puesto que fueron términos fusionados por la mayoría de los críticos centrados en el estudio de las obras de Shakespeare.
2. La segunda hipótesis gira en torno a la coherencia cultural y las conexiones entre el uso de metáforas y los temas más relevantes en la sociedad convencional shakespeariana. Las cuestiones a resolver son: primero, si crear significados a partir de proyecciones desde un dominio “fuente” hasta un dominio “meta” proporciona una

interpretación coherente con las concepciones isabelinas en las que se enmarca esta tragedia. Segundo, si las proyecciones metafóricas pueden establecer paralelismos entre el argumento principal y el argumento secundario en los que Lear y Gloucester son los protagonistas.

3. En tercer lugar, la investigación conduce a objetivos relacionados con los esquemas cognitivos convencionales: si los esquemas conceptuales tienen en cuenta la dimensión cultural donde éstos han sido producidos, si el lenguaje metafórico utilizado por los personajes procede o deriva de expresiones lingüísticas que reflejan lo que ocurría en el contexto isabelino, y hasta qué punto las metáforas convencionales son recurrentes en una obra poética y dramática.
4. El cuarto objetivo parte del aspecto no convencional de los esquemas conceptuales, es decir, si *King Lear*, sujeto a las convenciones isabelinas, sólo produce metáforas convencionales o esta tragedia también proporciona metáforas creativas que van más lejos de las convenciones de la época. En el caso en el que se producen este tipo de metáforas, con qué frecuencia aparecen en todos los dominios experienciales que han sido aplicados a este discurso trágico.
5. La quinta hipótesis presenta cuestiones sobre temas relevantes en la tragedia que son tratados por los personajes a través de procesos

metafóricos. La justificación de este tipo de metáforas producidas en un contexto concreto conduce a un nuevo objetivo e la investigación.

Con respecto a los planteamientos teóricos de este trabajo, éstos se enmarcan en la corriente experiencialista dentro de la Lingüística Cognitiva (Lakoff y Johnson, 1980, y Lakoff y Turner, 1989) que defienden la metáfora como elemento inevitable en la conceptualización y verbalización, y no como decoración del lenguaje literario, a la vez que argumentan el papel que juegan los esquemas cognitivos como la metáfora, esquemas de imágenes y la metonimia en la organización del conocimiento. A esto se añade que los esquemas conceptuales no funcionan en solitario sino que, por el contrario, adquieren significado en el contexto cultural donde se manifiestan. Por tanto, ha sido necesario el estudio de la sociedad isabelina bajo el período del Renacimiento inglés con el fin de investigar un sistema de creencias y concepciones que den sentido a este análisis. Además, las investigaciones realizadas en imágenes y metáforas shakespearianas desde distintos prismas y el estudio de la crítica histórica de la tragedia formarán el conjunto del marco teórico de la presente tesis.

En cuanto a la metodología utilizada en este trabajo, cabe aclarar que todos los esquemas figurativos que envuelven un proceso desde un dominio “fuente” hasta un dominio “meta”, y juegan su papel en las interacciones del discurso han sido considerados metáfora, incluyendo símiles y analogías. De igual modo, los esquemas figurativos en los que se utiliza una entidad para

referirse a otra con la que está relacionada, y cuyo proceso ocurre en un solo dominio conceptual han sido considerados metonimia incluyendo la sinécdoque.

La metodología aplicada se ha basado en parámetros para identificar y clasificar los esquemas conceptuales dominantes dependiendo de la función cognitiva, por un lado, y en parámetros de convencionalidad, es decir, clasificando metáforas convencionales fundamentadas en la cultura renacentista y metáforas creativas o poéticas derivadas de las convencionales. Brevemente, los pasos analíticos de la metodología han sido los siguientes: primero, se identifican y agrupan las distintas fuentes metafóricas en función del dominio experiencial al que pertenecen. Segundo, se explica el papel de los esquemas conceptuales unificando el lenguaje metafórico utilizado por los personajes, el contexto y la situación de cada discurso y las convenciones isabelinas, con el fin de obtener un resultado coherente. Tercero, este análisis ilustra en diversidad de tablas los distintos tipos de metáfora según la función cognitiva del proceso metafórico, tal como metáforas estructurales, ontológicas, orientacionales o esquemas de imagen, personificaciones y la existencia de metonimias y sus interacciones con los distintos esquemas cognitivos. También se muestran en tablas los distintos tipos de metáforas convencionales, y se hace una clasificación de metáforas no convencionales o poéticas siguiendo criterios de extensión, elaboración, combinación, además de distinguir metáforas de imagen no convencionales. Por último se ofrecen unos resultados finales en cada capítulo de análisis teniendo en cuenta la recurrencia de dichos esquemas conceptuales según parámetros de función cognitiva y convencionalidad.

3. RESULTADOS Y APORTACIONES DE LA INVESTIGACIÓN

3.1. CONCLUSIONES DE LA INVESTIGACIÓN

La presente tesis ofrece una nueva manera de interpretar esta tragedia desde una perspectiva cognitiva experiencialista de la metáfora aplicada al análisis de conceptos como, *el cuerpo humano y la naturaleza humana, el vestido y la desnudez, la naturaleza física y los elementos atmosféricos, la locura y la ceguera, la visión física y la visión mental*. El trabajo muestra cómo estos conceptos a través de procesos metafóricos proporcionan conocimiento sobre *emociones, pensamientos, conductas, orden y desorden en el sistema jerárquico, relaciones humanas y sus status correspondientes en el sistema social*. Por tanto, la teoría cognitiva de la metáfora juega un papel fundamental en la organización de los pensamientos y sentimientos de los personajes.

Este estudio no pretende concluir argumentando que la teoría cognitiva experiencialista de la metáfora es la herramienta perfecta para describir el lenguaje metafórico shakespeariano, pero sí tiene como objetivo demostrar que esta teoría es una herramienta importante para entender los sentimientos, experiencias y conductas de los personajes basadas en su lenguaje tanto común como poético, como también en los modelos sociales de las concepciones isabelinas. La investigación parte de la hipótesis principal de que el papel de la metáfora en la tragedia revela, por un lado al autor de dicha obra a través de sus

personajes, y por otro lado, revela el mundo cultural en el que ésta se ha escrito dando resultados que confirman y demuestran dicha hipótesis.

1. El análisis demuestra cómo el lenguaje metafórico de la tragedia puede expresar los momentos más ordinarios como también los más dramáticos de los personajes, y el uso de esquemas cognitivos tiene cabida para los discursos más comunes como para la retórica más elaborada. La aplicación de metáforas comunes ha dado resultados coherentes cuando se ha aplicado a *King Lear* puesto que el poeta parece estar interesado en temas, concepciones, sentimientos y pensamientos que pertenecen a la sociedad isabelina de su tiempo. En esta tragedia, las metáforas expresan conocimiento por medio de conceptos concretos, y crean “fuentes” y “metas” que dan lugar a expresiones lingüísticas comunes.
2. Con respecto a la función cognitiva de la metáfora, el estudio de esta tragedia ilustra el uso recurrente de esquemas conceptuales, tales como metáforas ontológicas y personificaciones, que son las más numerosas en todos los dominios experienciales, junto con diferentes tipos de esquemas de imagen. La interacción entre metonimias y metáforas conceptuales y esquemas de imagen es también numerosa en el transcurso del análisis. Sin embargo, se puede apreciar un uso menos frecuente de metáforas estructurales y metáforas de imagen. También se puede observar en el análisis que el uso de un esquema conceptual u otro no depende del personaje, sino del tipo del dominio

experiencial en juego. Los personajes aplican una u otra figura metafórica indistintamente, con el fin de proporcionar conocimiento sobre sus experiencias, emociones y sus conductas sociales. El estudio ofrece la metaforización de conceptos opuestos como *la desnudez y la opulencia, la razón y la locura, la visión y la ceguera, la apariencia y la realidad, el nivel más elevado y el más bajo de la jerarquía social*, y estos conceptos son explicados en términos de procesos cognitivos.

3. El análisis de esquemas metafóricos desde el género trágico responde a presupuestos según los cuales el estudio de estos esquemas no puede hacerse fuera del contexto donde se producen puesto que cobran todo su sentido en la convención isabelina a la que pertenecen. Los ejemplos ilustrados en el análisis reconocen el papel de la cultura y su interacción con los personajes, siendo la experiencia y la cultura los únicos modos de adquirir los modelos cognitivos. Shakespeare está influenciado por la conducta social vivida en la sociedad isabelina y, por tanto, la corriente cultural de su época proporciona concepciones que afectan a su léxico. Por consiguiente, ideas sobre la organización de la sociedad, las relaciones jerárquicas y la doctrina patriarcal son temas tanto de la sociedad isabelina como de esta tragedia. Esto responde a la coherencia que los ejemplos ilustrados producen entre los esquemas cognitivos y el contexto cultural donde son producidos.

4. El paralelismo entre la locura de Lear y la ceguera de Gloucester conduce a metáforas interconectadas estableciendo esquemas de imagen llamados *de unión* que dan lugar a efectos consistentes y coherentes en la estructura de los argumentos principal y secundario. De este modo, *la locura* de Lear está conectada con *el conocimiento* así como *la ceguera* de Gloucester está conectada con *la visión mental*.

5. Con respecto al objetivo centrado en el papel de la metáfora conceptual desde parámetros convencionales, *King Lear* contiene variedad de diálogos interactivos opuestos a un estilo grandilocuente. El lenguaje metafórico de los personajes muestra la intensidad de sentimientos y pasiones enfatizando el efecto emocional. Su autor explota tanto los efectos que se obtienen de la poesía, como los de la prosa con el fin de expresar familiaridad y cercanía dando lugar a actitudes y relaciones que apuntan a un registro común. Por tanto, las proyecciones metafóricas en *King Lear* enfatizan los temas comunes de discursos cercanos a nosotros como son el orden moral, las relaciones familiares, la ingratitud, la justicia, y la responsabilidad social, entre otros. Los mismos personajes crean un estilo personal que ayuda a facilitar la interacción entre ellos y la audiencia, y utilizan un porcentaje elevado de metáforas convencionales que han sido ilustradas en el análisis como también en sus tablas correspondientes.

6. En cuanto a presupuestos no convencionales, la tragedia nos permite ir desde niveles más comunes del lenguaje hasta niveles más poéticos. Los personajes hacen uso de metáforas convencionales, y a través de ellas producen extensiones, combinaciones y elaboraciones, además de metáforas de imagen, dando lugar a esquemas conceptuales no convencionales. En *King Lear*, muchos de los conceptos utilizados en un lenguaje ordinario se conciben a través de metáforas convencionales. Sin embargo, este análisis y sus tablas confirman un mayor porcentaje de combinaciones y extensiones de dichos esquemas convencionales bajo el contexto socio-cultural donde han sido creados. Los personajes en sus discursos metafóricos utilizan conceptos básicos y los manipulan produciendo nuevas creaciones metafóricas. Por tanto, aparece un gran número de metáforas no convencionales a lo largo de los cinco capítulos de análisis y, particularmente, en las escenas de pasión tempestuosa donde las fuerzas naturales son tormentas, truenos y vientos concebidos como fuerzas personificadas.

7. *King Lear* no sólo produce usos metafóricos convencionales y no convencionales de la metáfora, sino que además en esta tragedia tienen cabida ilustraciones de metáforas cuya conceptualización va en contra de las convenciones isabelinas, proporcionando lo que el presente trabajo ha definido como *metáforas anti-convencionales*. En primer lugar, el rey Lear viola la ley natural y la ley de las naciones en

su división del reino provocando el caos familiar y social. Por otro lado, también sus hijas mayores violan la ley natural en sus conductas de ingratitud y lujuria hacia Edmund. En segundo lugar, Gloucester tiene un hijo fuera del matrimonio y viola las relaciones familiares debido a sus falsos juicios contra su hijo legítimo. En tercer lugar, Edmund hace uso de la naturaleza como fuerza poderosa contra las naciones, la moralidad y el orden. Como resultado, los principales personajes dominados por sus impulsos emocionales y pasionales corrompen el orden familiar y social según las estructuras jerárquicas isabelinas y actúan contra la sociedad convencional originando metáforas anti-convencionales.

Finalmente, los distintos personajes de esta tragedia, además de los lectores, estamos envueltos en el proceso metafórico de la obra. *King Lear* ha demostrado la habilidad de unificar el mundo exterior isabelino con el mundo interior de los personajes proporcionando metáforas interconectadas bajo tres parámetros de convencionalidad. En primer lugar, el estado mental del rey se proyecta en los elementos atmosféricos. En segundo lugar, la visión física de Gloucester está unida a su percepción mental partiendo de la metáfora convencional *saber es ver*. En tercer lugar, la conducta de las hijas de Lear es conceptualizada en términos de conducta animal y monstruosa dando lugar a ricas metáforas de imagen y metáforas conceptuales. En cuarto lugar, la naturaleza física es personificada y metaforizada como “recipiente” de emociones, y por otro lado los elementos atmosféricos como los truenos, los

rayos, las tormentas y las tempestades son también personificados y encarnados como fuerzas poderosas utilizadas para destruir las relaciones humanas. Todo esto dará como consecuencia la ruptura de lazos familiares expresada en términos de metáforas *anti-convencionales*.

3.2. CONTRIBUCIONES DE LA INVESTIGACIÓN

El papel funcional que los esquemas figurativos juegan en el discurso de la tragedia contribuye con la teoría cognitiva experiencialista y con la historia crítica de *King Lear* de la siguiente manera:

1. La perspectiva cognitiva experiencialista aplicada a la metáfora y a los esquemas cognitivos proporciona resultados coherentes cuando es aplicada a *King Lear*, teniendo en cuenta que estamos analizando un corpus que fue creado hace cuatro siglos desde una teoría de metáfora contemporánea. A pesar de ello, los esquemas conceptuales en juego han demostrado una coherente fuente de información en torno a conceptos abstractos originados en la tragedia. El análisis de procesos metafóricos constituye una nueva manera de clarificar significados y de entender conceptos, contribuyendo a un nuevo estudio dentro de la teoría cognitiva.
2. El análisis ayuda a resolver las diferencias que existen entre imágenes y metáforas shakespearianas, términos que habían sido fusionados en estudios previos y cuyos métodos de análisis fueron tan limitados como incompletos. Sin embargo, el análisis de esta tragedia ha

mostrado ejemplos pertenecientes a diferentes fuentes metafóricas que subrayan la distinción entre metáforas conceptuales, esquemas de imagen y metáforas de imagen dando lugar a una nueva contribución en el campo de la retórica. Las metáforas de imagen están conectadas con los estudios previos de imágenes que se han llevado a cabo, y este tipo de metáfora no convencional aborda el proceso metafórico de imágenes mentales y ayuda a reforzar el conocimiento que proporcionan las metáforas conceptuales. Particularmente, en esta tragedia, las imágenes del cuerpo de animales, monstruos y demonios son constantes, y la mayoría de ellas son utilizadas por Lear para definir el cuerpo de sus tres hijas. Por otro lado, las metáforas conceptuales y los esquemas de imagen juegan un papel muy relevante en este análisis, puesto que la naturaleza de la metáfora y estas unidades básicas de representación se fundamentan en la experiencia de los personajes.

3. Grandes poetas y críticos como Johnson, Warton, Lord Kames y Bradley subestimaron las metáforas e imágenes utilizadas en las obras shakespearianas considerándolas figuras que oscurecen e impregnan el lenguaje de ambigüedad. Sin embargo, el uso de metáforas conceptuales y los esquemas de imagen, proporcionado por el análisis, ayuda a clarificar conceptos y proporciona coherencia no sólo con la teoría cognitiva experiencialista, sino con las concepciones isabelinas que constituyen el contexto de esta tragedia. Así, el

presente trabajo pone en juego realidades concretas y abstractas desde concepciones contextuales, con el propósito de unificar y establecer paralelismos entre los argumentos principal y secundario.

4. El análisis de los esquemas figurativos aplicados a *King Lear* no sólo ofrece parámetros desde metáforas convencionales y no convencionales bajo pautas experiencialistas, sino que también ofrece un nuevo parámetro que identifica metáforas contra las convenciones establecidas. En primer lugar, la tragedia atraviesa experiencias humanas ordinarias y comunes dando lugar a metáforas convencionales. En segundo lugar, la tragedia cruza los abismos de la vida humana convirtiendo los usos ordinarios de realidades como emociones, intenciones y conductas en usos poéticos y, en definitiva, no convencionales. En tercer lugar, la división del reino y la resignación del rey Lear a su trono constituyen una violación de sus responsabilidades, difícil de entender en una sociedad isabelina. Por tanto, los efectos de los errores cometidos por Lear, como también por Gloucester, protagonistas de la tragedia, pervierten las relaciones familiares, el orden armonioso de la naturaleza, el cosmos, y las leyes de la sociedad. Como consecuencia, *King Lear* va más allá de convenciones dando lugar a un nuevo parámetro dentro del cognitivismo que ha sido definido como metáfora *anti-convencional*.
5. El trabajo presenta las diferentes posturas críticas que han influenciado en esta tragedia, desde posturas filosóficas, religiosas y

morales hasta posturas de críticos post-estructuralistas, feministas, historicistas y psicoanalistas. Todos ellos contribuyen con una redefinición del status y naturaleza de la tragedia bajo paradigmas morales, culturales y políticos de la obra. Sin embargo, el presente estudio ofrece una nueva interpretación basada en nuevos parámetros de análisis y conceptualización de significados desde una visión metafórica contemporánea, dando lugar a una nueva contribución dentro de la historia crítica de esta tragedia.

El presente estudio de *King Lear*, a través de la ilustración de un lenguaje metafórico desde esquemas conceptuales, espera ser útil para futuras investigaciones en obras tanto shakespearianas como en otros contextos discursivos.

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