Raphael Lyne addresses a crucial Shakespearean question: why do characters in the grip of emotional crises deliver such extraordinarily beautiful and ambitious speeches? How do they manage to be so inventive when they are perplexed? Their dense, complex, articulate speeches at intensely dramatic moments are often seen as psychological – they uncover, and investigate, inwardness, character, and motivation – and as rhetorical – they involve heightened language, deploying recognisable techniques. Focusing on *A Midsummer Night’s Dream*, *Othello*, *Cymbeline*, and the *Sonnets*, Lyne explores both the psychological and rhetorical elements of Shakespeare’s language. In the light of cognitive linguistics and cognitive literary theory he shows how renaissance rhetoric could be considered a kind of cognitive science, an attempt to map out the patterns of thinking. His study reveals how Shakespeare’s metaphors and similes work to think, interpret, and resolve, and how their struggles to do so result in extraordinary poetry.

**Raphael Lyne** is a senior lecturer at the University of Cambridge, and a Fellow of Murray Edwards College. He is the author of *Ovid’s Changing Worlds: English Metamorphoses 1567–1632* (2001) and *Shakespeare’s Late Work* (2007), as well as the editor (with Subha Mukherji) of *Early Modern Tragicomedy* (2007).
SHAKESPEARE, RHETORIC AND COGNITION

RAPHAEL LYNE
For Thomas and Sophie
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Acknowledgments

Some of the following offered me snippets or questions that led somewhere they probably weren’t expecting; others did sterling work reading drafts. In the hope that they’ll have some idea why, I thank: Gavin Alexander, Sarah Brown, Nick Chapin, Jo Craigwood, Ewan Fernie, Emma Firestone, James Harmer, Sarah Howe, Michael Hurley, John Kerrigan, Dan Jones, Simon Palfrey, Sophie Read, Tom Secretan, Ellen Spolsky, John Stubbs, Jennifer Wallace, and Rowland Wymer. Anonymous readers for Cambridge University Press made numerous excellent suggestions, for which I am very grateful. Many students at Cambridge, especially at Murray Edwards College (formerly New Hall), have helped me think about metaphor over the years. Sarah Stanton and Rebecca Taylor at Cambridge University Press have been supportive, patient, and generally excellent. Caroline Howlett was a wise and perceptive copy-editor. I once wondered whether it was purely conventional to say, after a list like this, that none of the people mentioned could be held responsible for any faults remaining in the book, which are entirely the fault of the stubborn author, and so on. I know now that it can be quite an important thing to include. I’ve understood but disobeyed some warnings, and at some points I’ve persisted in the face of good advice to the contrary: but all these conversations have been valuable.

This book is dedicated to my children, who entirely deserve it. Enjoyable though it has been writing this book, they have offered the best sort of distraction and joy all the way through. None of it could have happened without Clare, to whom only my first book is dedicated, but to whom all of them should be.