Kinesis in Literature and the Cognitive Dynamic of Gestures in Chaucer, Shakespeare, and Cervantes

Abstract

Literature activates and often challenges our cognitive faculties. A desire to better understand its impact goes with an enhanced attention to the potentials of our embodied minds, and the ways in which literature is a manifestation of both situated cognition and imaginary experiences. A reflective focus on the cognitive acts of perceptual simulations, in association with the historical background of a text, can produce a type of analysis that bridges the gap between literary studies and cognitive science via the study of narrated gestures, sensorimotor events, and their dynamic cognitive force in the act of reading. Kinesic passages in Chaucer, Shakespeare, and Cervantes are discussed in this essay to demonstrate the value of this approach.

Keywords

Cognition — Perceptual simulation — Sensorimotoric — Reading — Horseback-riding

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Structures

Faculté des lettres / Département de langue et de littérature anglaises

Citation


William Shakespeare and Miguel de Cervantes don't have much in common, although they lived in the same era, greatly influenced following generations, and are both regarded as virtuoso writers. Life dealt the writers different cards - clearly less favorable in the case of the Spanish novelist. The English bard was born in 1564 in Stratford-upon-Avon. Miguel de Cervantes is 17 years Shakespeare's senior: He was born in 1547 in Alcala de Henares, a town near Madrid. Shakespeare attended his home town's renowned grammar school, where he was taught Latin and the basics of rhetoric an Bibliography-in-Progress for Cognitive Literary, Film, Theater, and Media Studies May 2018 by Lisa Zunshine Abbott, Porter. “Narrative and Emergent Behavior.” Poetics Today 29.2 (2008), 227-44  Kinesis Intelligence: Rethinking Movement in Renaissance Literature. Palgrave Macmillan, forthcoming Berlina, Alexandra. “To Give Back the Sensation of Life: Shklovsky’s Ostranenie, Cognitive Studies and Psychology.” Journal of Literary Studies 11.2 (2017), in press Bolens, Guillemette. The Style of Gestures: Embodiment and Cognition in Literary Narrative. Baltimore: The Johns Hopkins University Press, 2012 1 Blair, Rhonda. The Actor, Image, and Action: Acting and Cognitive Neuroscience. Chaucer and Wordsworth are not mentioned even in passing, though Shakespeare and Virginia Woolf are given full chapters and Dickens and Henry Fielding make appearances. Chapters[edit]. # Chapter title. It is too serious for comedy, too contemporary and everyday for tragedy, politically too insignificant for history—and the form which was given it is one of such immediacy that its like does not exist in the literature of antiquity.[4] The Bible will ultimately be responsible for the “mixed style” of Christian rhetoric, a style that is described by Auerbach in chapter seven as the “antithetical fusion” or “merging” of the high and low style. The model is Christ's Incarnation as both sublimits and humilitas.