

AMERICAN UNIVERSITY OF BEIRUT

PIECING OUT IMPERFECTIONS: TITUS ANDRONICUS,
THE SHAKESPEAREAN SOLILOQUY, AND
COGNITIVE LITERARY STUDIES

by
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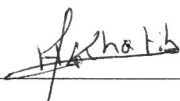
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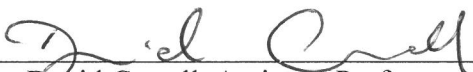
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AN ABSTRACT OF THE THESIS OF

Hisham Al Khatib for Master of Arts
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Title: Piecing Out Imperfections: Titus Andronicus, The Shakespearean Soliloquies, and Cognitive Literary Studies.

Soliloquies are acts of speaking one's thoughts aloud, either self-addressed or audience-addressed. They enjoy several purposes, functions, and impacts on a play as a whole. They tend to expose characters' traits, cognitions, and behaviors and shape their personalities as well as influence audiences' own cognition and reception. This research project aims to explore the striking consequences of or interpretation of the absence of soliloquies at two crucial junctures of *Titus Andronicus*: first when Titus kills his son Mutius at the beginning of the play and when he murders his mutilated daughter Lavinia toward the end.

The first Chapter identifies "missing" soliloquies of Titus in two scenes where their absence creates confusion to the spectators and readers. The great effect of these missing soliloquies is shown by introducing two "fantasy" soliloquies in the two scenes that help the audience better perceive Titus as a persona and make him intelligible in ways shared with other protagonists who speak many soliloquies in other plays from the same era (Hieronimo in *The Spanish Tragedy* by Thomas Kyd and Hamlet and Macbeth in *Hamlet* and *Macbeth* by William Shakespeare).

Chapter two presents the usefulness of scientific paradigms (Behaviorism and Cognitivism) in analyzing literary characters. It explores how the scientific approaches of these two schools of psychology offer insights into the behavior and cognition of Hamlet, Macbeth, and Titus. It specifically analyzes Titus from a behavioral lens, but confirms that his missing soliloquies interferes with the cognitivist interpretation. It further shows that as much as these two approaches are simultaneously needed and depend on one another to obtain a complete characterization of the psychological subjects, so are they for literary characters. The inner conflicts and cognitive processes that we are exposed to in each of Hamlet's and Macbeth's soliloquies share great resemblance with the psychological complexities that scientists have been able to examine in real people.

Chapter three, then, focuses on audience and audience engagement and reception. Cognitive approaches can be highly illuminating in tracing audience cognition in a play. Apart from having access to protagonists' emotions that influence both characters' and audiences' cognition, values and conventions of audiences from different eras also contribute to the reception of plays, characters, and their behaviors. However, human nature and human needs to experience violence keep the circulation of these plays from one era to another and bring audiences together.

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INTRODUCTION

During the opening of *Henry V*, the chorus asks the audience to think about what they are going to watch or read in the play “piece out our imperfections with your thoughts” (1.1.24). This actually gets at the heart of how Shakespearean plays work because it tells the audience that they need to activate their cognition and thinking in order to understand the play. Without contributing their thoughts, the experience will be somehow incomplete, unfinished, and even defective. Unearthing the complexity of what this could mean is what I hope this thesis can help to do.

Increasingly since the 1990s, scholars in the humanities have taken account of the conceptual frameworks and terminology of cognitive science and have sought ways to apply the resulting insights to their own disciplines, including literary studies. From a narrow conception, captured in the OED definition of “cognition” as “the mental action or process of acquiring knowledge and understanding through thought, experience, and the senses”, work in cognitive studies has begun to broaden and involve itself with writings, readings, observations, imaginations, and many more of complexities when it deals with literary studies. Engagement with this new approach to literature is growing, and many scholars have been involved in shaping this trajectory of cognitive approaches to literature over the last decade. According to Lisa Zunshine, editor of *The Oxford Handbook of Cognitive Literary Studies*,

many cognitive literary scholars have actively been seeking professional venues to solidify their work or at least to reach a consensus about cognition and its relation to literature. Zunshine shows that the growth in discussion among cognitive literary scholars is increasingly resulting in a body of published scholarship, conference activity, and other forms of professional recognition. She presents statistics on the expansion of membership in the Modern Language Association official discussion group on cognitive approaches to literature which has increased from 250 in 1999 to 2000 in 2013 (1).

Nonetheless, Zunshine recognizes, as many prominent scholars in the field do, that literary scholars still do not have a great knowledge about the mind/brain and how it works in terms of cognitive analyses, as much as specialized scientists do, so as to agree on solid and common groundings. She states that they “don’t see themselves as working on a puzzle whose pieces must fit neatly together” (1) and, thus, they do not necessarily unite and orient their work in one direction using one methodology, but rather they dissect their researches and studies according to their own interests under the broad umbrella of cognition. *The Oxford Handbook* reflects this by presenting essays and works of different scholars from different backgrounds who have varying interests (such as literary criticism and cognitive linguistics, cultural studies and cognitive psychology, cognitive approaches in visual arts and drama/performance, and many others) and aims (even though they are sometimes

conflicting ones). Points of intersection are plentiful, but the field remains in a formative state.

The study of the plays and poems of Shakespeare has not been untouched by this new movement, and given the growing influence of cognitive science on humanities research in general we can expect to see more and more work that brings cognitive perspectives and methodologies to bear on the analysis of texts that remain so central to literary study. What I find interesting about particular works of some scholars in this new movement is that they provide insights about the relation between language and cognition: how the language used in literary texts represent cognitive aspects of characters which in turn influence the cognition of the audience. An early attempt to bridge the divide between the domain of traditional Shakespeare studies and cognitivist approaches is Philip Davis's *Shakespeare Thinking*, published in 2007, on the creative cognitive properties of language. In his short but exciting book he points out the importance of language in bringing scholarly thinking to a public audience. He outlines a way of integrating literary analysis with cognitive science while being tactful and vigilant about concerns that this might negatively impact the perceived delicacy of Shakespeare's poetry. His aim is to include psychology, cognitive science, theology, linguistics, phenomenology, and even more approaches to be able to open up the sorts of thinking and thinkers that help us get at what Shakespeare is doing or why he matters. He focuses on "creative and vigorous

contribution to contemporary intellectual life” through his thinking about words and plays in action (xiii).

Another ambitious book that aimed to connect the two fields is Arthur Kinney’s *Shakespeare and Cognition: Aristotle’s Legacy and Shakespearean Drama*, published in 2006, which examines the essential relationship between vision, knowledge, and memory in Renaissance models of cognition as seen in Shakespeare’s plays. Kinney attempts to connect the brain and its activities with the perceptions of things genetically, experientially, and culturally; he argues that human beings selectively filter the surroundings through cognition and preexisting knowledge and habits of the mind that help identify what we see. Kinney argues that “we often see not what we are looking at but rather what we want to see or what we have been trained to see” (xv), and he gives an example of such a theory in action when we see a bed in a performance which may suggest lust, seduction, nuptials, or consummation not simply because it is seen by the eye but, rather because it is processed in the mind’s eye. The book is divided into five parts, starting with a theoretical introduction named “Aristotle’s Legacy,” followed by four chapters, each presenting and discussing a set of objects (crowns, rings, bells, and wills) and how our identification and characterization of them is based on accumulated instances. Kinney has a special concern with subject-object relations but he also considers the psychology of audience members. He is also interested in historical models of

cognition that may have been available in earlier periods, not just the latest results of cognitive scientists.

Another figure who has done much to put the category of “thinking” into play in relation to Shakespeare is A.D. Nuttall, who explores Shakespeare’s thinking to understand his writings and philosophical encounters. Nuttall’s posthumous influence continues, thanks to students including William Poole, who goes further in Nuttall’s vein, explaining these exploration and the cognitive questions that Shakespeare’s work presents. The works of the two scholars is closely related and the relationship is registered in print. Nuttall’s *Shakespeare the Thinker* (2007) acknowledges Poole’s input, while the collection *Thinking with Shakespeare* (2007), edited by Poole and Richard Scholar, arose from a symposium organized in Nuttall’s honor. Nuttall believes that we cannot know what Shakespeare thought, but we can observe his thinking at work. His intention is to follow Shakespeare’s thinking processes from one play to another. For example, he believes that the tragedy of Hamlet is a prolonged meditation on self-destruction based on the image of a drowned innocent woman, Katherine Hamlett, that stayed in Shakespeare’s mind to be then progressively developed and linked to Ophelia in one of his most famous tragedies. Nuttall’s choice of Katherine’s story is to show powerfully how detailed historical knowledge can greatly influence our critical understanding. On the other hand, Poole and his co-editor Scholar attempt to show, through a series of detailed case studies, what Shakespeare’s questions are, how they are presented and

examined, and what kind of thinking they set in motion. They base their approach on Nuttall's practices and include the works of a set of contributors who have diverse understanding of what thinking with Shakespeare might mean in critical and historical terms.

My thesis aims to illuminate Shakespeare's soliloquies as a whole. I will be analyzing famous examples from *Hamlet* and *Macbeth*. However, my principal text through all chapters is *Titus Andronicus*. Titus might seem like a strange or primitive choice of featured protagonist precisely because he does not have Hamlet's style of elaborate soliloquies and generally because similar Senecan revenger plays use soliloquies significantly. I treat Shakespeare's deliberate choice not to use them in Titus as an experiment that allows us to see the difference between the artistic style of Titus and the norms concerning soliloquies that governed Shakespeare's later career. What does it mean that Titus does not have soliloquies? It certainly shows us something about the play and soliloquies; it lets us discuss behavioral and conditional approaches of this play, and the source of cognitive response that Titus elicits, engenders, or even hits the audience with.

My approach in this thesis is similar to James Hirsh's, but it also takes up where he left off, especially when it comes to the cognitive turn of soliloquies. Hirsh's work shows a great interest in the functions of language, the functions of soliloquies in particular, which are introduced and discussed in many of his articles ("Shakespeare and the History of Soliloquies", "Dialogic Self-address in

Shakespeare's Plays", "Late Renaissance Self-Address Fashioning: Scholarly Orthodoxy Versus Evidence"). He goes over the history of soliloquies, gives a clear explanation of them, and presents their diverse purposes in literature, and specifically in drama. So what are soliloquies? How do they work, and how do they represent cognition in characters? Soliloquies are defined by Hirsh as acts of speaking one's thoughts aloud, either self-addressed or audience-addressed. Regardless of whether they are performed alone or with the presence of silent hearer, they enjoy several purposes, functions, and impacts on a play as a whole. They tend to expose characters' traits and thoughts, "to represent the innermost thoughts of a character" (Hirsh, "Shakespeare," 2), and shape their personalities as well as generate audience responses and feelings towards the characters.

Wolfgang Clemen, a prominent scholar of an earlier generation, argued that Shakespeare's plays are best understood through the study of their individual aspects or elements. He believes that soliloquies are a crucial element in a play and studying them is "particularly fruitful in enabling us to grasp something of the distinctive quality of Shakespeare's craftsmanship" (1). In his book, *Shakespeare's Soliloquies*, he presents the importance of soliloquies and their functionalities, which have noticeably changed with time. Clemen claims that a character speaks soliloquies either to "make himself and his plans known" to the audience or to "introduce a character who was not to appear on stage until later" (4). However, this conceptual trajectory has generally resulted in a deeper and more meaningful motive by the late

sixteenth century, particularly in Shakespeare's era, marking a shift from narrative and descriptive purposes to a function expressive and explorative of emotions and psychological complexities which I will be analyzing under the rubric of cognition. We then realize the strong connection between language (in the form of soliloquies) and cognition (in form of psychological complexities) and how these soliloquies function as a representation of each speaker's cognition.

Such representation is evident in Shakespearean protagonists when they speak soliloquies in which they reflect their reasoning. For instance, Hamlet's soliloquy "To be or not to be" illustrates the rhetorical functions as well as cognitive ones in the first couple of lines:

To be, or not to be—that is the question:
Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune,
Or to take arms against a sea of troubles,
And by opposing end them? (3.1.57-61)

Whether the reader is familiar with *Hamlet's* plot or not, the opening line clearly indicates the speaker's dilemma in choosing between two options, this or that, representing the fundamental cognitive process of deliberation. It is a typical question of the type that Poole is examining and dealing with to expose thinking. Certainly, behind this dilemma there is a multitude of feelings, influences, and situations that make this dilemma available at this point of the play. Many scholars

tend to explain this much discussed and debated soliloquy. Their explanations help readers and playgoers better perceive this central speech of Hamlet with great insight. However, Douglas Bruster takes a new special approach in analyzing this soliloquy. In his book *To Be or Not to Be*, published in 2007, and appearing alongside Davis's *Shakespeare Thinking* in the self-consciously innovative series "Shakespeare Now", Bruster critically discusses the perception of Hamlet's lines by imagining a Shakespearean museum with rooms for different plays. In the *Hamlet* room, Bruster sees different actors taking part in the "To be or not to be" speech, having several Hamlets in different parts of the room giving the speech. One Hamlet says: "To be..." and before he finishes, another Hamlet with a different tone and voice level says: "or not to be...", then both Hamlets join together to speak: "That is the question". Bruster keeps applying this imagination on the rest of the speech to show that the soliloquy takes place in a conversational way. My concern, however, goes deeper than the semantic interpretation of words, lines, or even of multivocality. It is rather an examination of what is behind each term used, what actually triggers the speaker to feel this way or think that way and how his cognition (whether rational or irrational) generates a decision that eventually leads to an action.

This particular soliloquy of Hamlet actually enjoys several functions that are worth exploring immediately because they help lay some basic groundwork for the more elaborate examinations that follow in ensuing chapters. Beside the common functionality of this soliloquy, that allows Hamlet to inform the audience about his

situation and capture his difficulty in words, there are other cognitive functions that we can identify and examine. However, we need to have a full understanding of his situation before we analyze his soliloquy because the cognitive literary method requires this awareness of what characters are experiencing from feelings and pressures that trigger their thoughtful speech. Before he speaks his soliloquy, Hamlet has discovered that his uncle murdered his father. He, as a loyal son to his father, feels the urge to do something about this crime. In addition, his father's ghost pleads for revenge which also weights the responsibility of Hamlet to answer his demands. In short, Hamlet cannot escape his situation. He is in the thick of it when he starts his famous soliloquy. In the first five lines Hamlet consults his reasoning for direction and guidance by juxtaposing two inevitable options which have similar outcome: "fortitude in endurance" and "courage in resistance". Bruster considers these lines as a base to choose between two alternatives: "Stoicism (the commitment to accepting what life brings one—whether good or ill—with equal indifference) and heroism (the act of doing something decisive by means of personal force—the very opposite of indifference)" (17).

It is a tough decision, indeed, since both choices have measurable consequences. In both, we realize that Hamlet's cognition is greatly affected by his feelings. The words "suffer" and "troubles" may indicate a feeling of anxiety, distress, unpleasantness, and misery that Hamlet is trying to avoid in his considerations. Moreover, these two words remind us of Hirsh's work when he puts

special emphasis on emotional voices in a soliloquy: “In many soliloquies a character gives voice to two or more distinct emotions... In extreme cases the character gives voice to an emotional conflict that is tearing the character’s mind apart” (Hirsh, “Dialogic,” 312). Hamlet is enduring such a mental conflict.

Another two selections from this soliloquy prove useful for clarifying and distinguishing the approaches and methodologies of Arthur Kinney and Philip Davis concerning cognition:

To sleep, perchance to dream—ay, there’s the rub,
For in that sleep of death what dreams may come,
When we have shuffled off this mortal coil,
Must give us pause. There’s the respect
That makes calamity of so long life. (3.1.66-70)

These lines invite explication in terms of Kinney’s categories of experience and association. According to Kinney, the mind identifies our perceptions of things through preexisting knowledge. Hamlet’s preexisting knowledge about death is that it resembles sleep. His knowledge about death may differ from others because his father’s ghost returns asking for revenge. This implies that “death” for Hamlet does not end the turmoil and trouble of living, but there could be more disturbances even after death. What he suggests in the second verse “for in that sleep of death what dreams may come” is the possibility of having “nightmares” especially for unrested soul such as his father’s asking for salvation.

Other parts of the soliloquy can be related to Davis's work:

But that the dread of something after death,
The undiscovered country, from whose bourn
No traveller returns, puzzles the will,
And makes us rather bear those ills we have
Than fly to others that we know not of?

Thus conscience does make cowards of us all [...] (3.1.79-84)

Davis, who thinks about “creative” and “strong” words in plays and aims to include a lot of psychological and cognitive aspects in his examination, may analyze Hamlet's perception and conception of death in these six lines. These lines suggest that “death” for Hamlet is nothing but an unknown world that one should be afraid of because it is vague and undiscovered. This fear of the unknown or the “undiscovered” is deduced from these lines because Hamlet expresses his preference of the familiar (life with all its harm) over the unfamiliar (death and its mystery). It implies further that Hamlet relies on his cognition to evaluate his state whenever he is experiencing a situation of strong feeling such as fear. This implies even further that uncertainty is a stimulus for imaginative cognition.

Therefore, my goal in this thesis is, first to discuss the consequences of Shakespeare's perhaps surprising decision to minimize the number of soliloquies in *Titus Andronicus*, compared with other models where soliloquies is a primary technique; second, to analyze Titus while relying on scientific viewpoints and

comparisons with other Shakespeare's protagonists such as Hamlet and Macbeth as well as with Kyd's protagonist Hieronimo in *The Spanish Tragedy*. The aim is to show the importance of cognition elicited from Titus's soliloquies. Since Titus speaks only very few, we find it necessary to analyze Titus through his behavior almost exclusively. However, "behaviorism" fails to present a complete characterization of Titus and his true persona, given the absence of his cognition. The more we register Titus's missing soliloquies and the absence of his cognition, the more we understand the importance of the two, to confirm the famous saying "you do not appreciate what you have until you lose it". My final goal is to generate new knowledge of how the revelation and the concealment of the protagonists' cognition, affected by the presence and absence of soliloquies, inform audience cognition. I further illustrate this point by comparing two different audiences, the Elizabethan and the contemporary, showing how their different responses are based on values, beliefs, conventions, and traditions even while their common humanity unites them in their common interaction with violence.

CHAPTER I

TITUS'S MISSING SOLILOQUIES

What make Shakespeare's plays so different from earlier phases of English drama are his creativity and innovation in presenting the characters. He relies on several dramatic tools that serve this new paradigm of characterization. Among these tools, soliloquies are a crucial part of his technique. He frequently assigns his characters soliloquies or asides to share with the audience or with themselves a hidden passion, inclination, or conflict, in a way that typically clarifies the true character and his or her inner thoughts and feelings. This privilege, if I may call that, is given to many of his protagonists in many plays, recording their distinction and attracting scholarly analysis and theatrical fascination that continues to the present day. Shakespeare's masterpieces, such as *Hamlet* and *Macbeth*, have received significant attention and scrutiny from scholars analyzing their protagonists' soliloquies. *Hamlet* and *Macbeth* present more than seven soliloquies throughout the plays, a fact and privilege that the protagonist Titus lacks in *Titus Andronicus*. There are two factors that affect how precise a count one can give for *Hamlet's* and *Macbeth's* soliloquies, due to the presence of multiple early texts and the question of whether to include asides. Titus's soliloquies, although not completely absent, are limited to at most two short ones: one that consists of three lines and another of six

lines. My goal in this chapter is, therefore, to explore this artistic choice and present the effects of Titus's "missing" soliloquies in a couple of scenes, emphasizing the cognitive confusion for an audience generated by their absence. To corroborate my argument, I will rely on a primary comparison between *Titus Andronicus* and Thomas Kyd's play *The Spanish Tragedy* as well as on juxtaposition to Hamlet's and Macbeth's soliloquies.

The Spanish Tragedy, in particular, makes a particularly apt "control" text for a study of *Titus Andronicus* because both plays are tragedies written and first published around the same time, *The Spanish Tragedy* in 1592 and *Titus Andronicus* in 1594. They both share similarities in theme, plot, and direct representation of violence. First, we perceive the theme of revenge, which is one of the most popular themes in Elizabethan tragedies, in *The Spanish Tragedy* when the protagonist, Hieronimo, personally avenges his son Horatio's death by a play-within-the-play stratagem after he fails to receive justice through official channels. Titus takes vengeance for his two sons, Martius and Quintus, by a similarly cunning and bizarre scenario after he fails to obtain the emperor's justice and mercy on their lives. Second, we realize that Shakespeare's play contains strong and violent scenes such as stabbing, throat cutting, mutilation, and tongue cutting. Comparably, Kyd's play comprises a set of hanging, shooting, stabbing, and tongue cutting. Third, both protagonists are presented as socially inferior and politically impotent with respect to the perpetrators. Although they are both highly placed (Hieronimo is the Knight

Marshal of Spain and Titus is a Roman General), they are not in an equal position to face the perpetrators who belong to royal families or imperial households: “Hieronimo is no prince like the enemies but merely a retainer who holds a station at the sufferance of his sovereign” (Ratliff 114). This fact pushes both of them to act on their own rather than seek further justice from legal or political institutions.

These several points of similarity make all the more striking the disparity in the frequency and length of the soliloquies of each protagonist in his respective play. On the one hand, Hieronimo utters nine soliloquies (see table 2) that reveal his feelings, thoughts, personality, wisdom, and motivations. They do not only give an insight into his notions and provocations, but also allow the audience and the reader to comprehend him on a deep level and thus identify with him despite his brutal stratagem at the end of the play. On the other hand, it is difficult for an audience confidently to identify Titus’s personality, or to know how to respond to his actions. His thoughts and feelings are kept hidden and equivocal in two crucial scenes. First, at the beginning of the play, when he seems barbaric and unjust in slaying his own son, Mutius. His son tries to stop him from bringing his daughter Lavinia back when Bassianus, the emperor’s brother, seizes her.

BASSIANUS (*seizing Lavinia*)

Lord Titus, by your leave, this maid is mine.

.....

TITUS

For me, most wretched, to perform the like.

Die, die, Lavinia, and thy shame with thee,

And with thy shame they father's sorrow die.

He kills her (5.3.35-38, 42-46)

Many scholars see this act as a horrific and outrageous one that needs a further explanation and justification. Vernon Guy Dickson, for example, considers it “as [a] monstrous and inhuman [act], inappropriate for Titus as both father and person” (337). In both scenes Titus fails to present any verbal access to what he truly thinks or feels either before or after he performs the deeds. Therefore, the audience perceives his actions with a great shock and surprise. Unlike Kyd’s protagonist Hieronimo in *The Spanish Tragedy* where the audience is primed for his revenge by gradual access to his cognition and emotions.

If we want to consider Titus as a man of power and temper in the first scene, showing no control of his anger when he is resisted and confronted, even toward his own son, there is neither linguistic evidence provided in advance nor a soliloquy that expresses his remorse or regret after the deed. If we want to conclude that he is a man of pride who does not weep or kneel at his son’s funeral—which occupies only two lines—when every other member of the family does:

They all [but Titus] kneel and say:

MARCUS, LUCIUS, MARTIUS, QUINTUS

No man shed tears for noble Mutilus;

He lives in fame, that died in virtue's cause.

They rise, and all but Titus and Marcus [stand aside] (1.1.389-390).

Then we are again challenged with a great doubt about how to substantiate this conclusion because afterward he shows an overflow of grief for his two other sons, Martius and Quintus, and kneels in front of the emperor Saturninus, his brother Bassianus, and the empress Tamora while they share a dialogue for 31 lines (1.1.428-459). Moreover, the scene of killing Lavinia (towards the end of the play) introduces another perplexity. One more time, in the absence of a soliloquy, we are not sure whether it is a mercy killing because Lavinia can no longer function properly in society in her mutilated condition and welcomes her own death, or whether it is rather an attempt to use violence to terminate his shame and sorrows that her presence still renews.

These doubts, if not confounding us as audience and reader, certainly destabilize our reactions: we are unconsciously hesitant to establish a response of respect, hatred, or indifference towards Titus—or, more likely, all three states (and others) compete within us simultaneously. It is a condition that the medical historian Pedro Lain Entraglo refers to as “a tense and confused disorientation” (Golden 358). Golden and Entraglo are following, in their examination, the Aristotelian tradition and analysis of tragedy which is based on imitation (mimesis) as the key object of this art form. According to Aristotle, tragedy is “a representation of an action which is serious, complete, and of a certain magnitude – in language which is garnished in

various forms in its different part – in the mode of dramatic enactment, not narrative – and through the arousal of pity and fear affecting the catharsis of such emotions” (Halliwell 37). Much of this definition places tragedy within the scheme of mimetic types and categories because it represents people’s actions and feelings. Therefore, Entraglio believes that a literary tragedy is similar to the one (in real life) of an audience who witnesses it and therefore, it is meticulously structured and planned in imitation of human action to share the same emotions. He notes that “This disorientation arises because the events of the drama are not turning out in conformity with the original expectations of the audience” (358). Since human action is directed at every stage by a managing or controlling reason, he argues that “the goal of tragic imitation is to educate an audience in regard to how man can and does respond to the grave human situations that are the subject matter of tragedy” (358). Hence, the formal technique of soliloquy, which grants the effect of enlightening access to inner truth, and is itself part of an imitative technique (of private thought), can function to dispel an audience’s feeling of disorientation. It allows the audience to see themselves in the shoes of those soliloquists, feel their predicaments, and assert their inclinations and feelings toward them.

A good example of the aforementioned emotional intelligibility between the audience and the play is explicitly shown by Hieronimo’s first discovery of the horrific murder of his son:

What savage monster not of human kind
Hath here been glutted with thy harmless blood,
And left thy bloody corpse dishonored here
For me, amidst this dark and deathful shades,
To drown thee with an ocean of my tears? (2.5.19-23)

These self-addressed words may actually sound as other-addressed since Hieronimo is framing that rhetorically by his use of “thy”, as if he is addressing others where no one is physically present except his son’s hanged body. But his mind visualizes a live presence of his son because he seeks instant responses and explanations for the awful deed. It is certainly a cognitively complex situation that exposes what Hieronimo truly feels and thinks in a moment of disbelief. His true feelings are translated into reaction when he declares his surprise to the deed by questioning the cruelty of the criminal(s); referring to the perpetrator as “savage monster”, and then expressing his feelings and their ramifications (that he will weep uncontrollably). These two reactions are true and honest because his soliloquy is not intended to inform or persuade any other characters on stage, but rather it is spoken to assess his own situation. As James Hirsh clarifies, “a character in a late Renaissance play might review [her] situation in a soliloquy for any of a variety of implied motives. [S]he might do so in order to give coherence to [her] raw perceptions or to establish a sense of control over the difficulties [s]he faces by capturing those difficulties in words” (Hirsh, “Late Renaissance,” 155).

These difficulties or situations that require self-evaluation are also presented throughout Shakespeare's works, *Hamlet* and *Macbeth*. Consider Hamlet's motive to speak a soliloquy that allows him to establish a sense of control over his difficulty. Hamlet feels helpless and desperate that he cannot confront his uncle over his conspiracy, to usurp the throne by killing the king and marrying the queen, because he does not have tangible evidence. Therefore, he reviews his situation in these lines:

Ay, so, God buy you. Now I am alone.
O what a rogue and peasant slave am I!
.....
And can say nothing; no, not for a king
Upon whose property and most dear life
A damned defeat was made. Am I a coward?
Who calls me villain, breaks my pate across,
Plucks off my beard and blows it in my face,
Tweaks me by th' nose, gives me the life I'th' throat
As deep as to the lungs? Who does me this?
Ha? 'Sounds, I should take it. (2.2.537-538, 557-564)

In his review Hamlet expresses that he has to deal with his predicament on his own as a slave and not as a prince, as a powerless person and not as one in control. His rank makes it the harder to handle the situation because he is used to wielding authority. However, his authority cannot be exerted against Claudius because

Claudius is now the king, Hamlet's verse "And can say nothing; no, not for a king" (2.2.557) indicates this, but it also indicates that he cannot say anything for his dead father, the old king. Therefore, the first couple of lines of his soliloquy reveal his self-consciousness of his loneliness and inferiority against the king, which in turn, imply his impotence on many levels. Hamlet then starts analyzing that he is a coward to play on his conscience and give motive to his subsequent actions.

Another outstanding example of this Hirsh's concept of self-review in a soliloquy is when Macbeth speaks his "dagger" soliloquy to give coherence to his perception and to take control over his difficult situation. He is in a state which requires his full readiness and firm decision to complete his mission (seizing the throne by killing the king). Throughout the play we realize how Macbeth is driven by his wife's malicious thoughts to perform the deed. However, his true nature of loyalty and kindness is in combat with his and his wife's ambition. In more than one scene Macbeth asserts his loyalty to the king in action and in words: in action when he adheres to his duty as the general of the king's army, defending the king and the kingdom, winning the battle at the beginning of the play; in words when he first expresses his loyalty to the king:

The service and the loyalty I owe,
In doing it, pays itself. Your Highness' part
Is to receive our duties: and our duties
Are to your throne and state, children and servants;

Which do but what they should by doing everything

Safe toward your love and honour. (1.4.22-27)

One would probably think that these words are meant for false praising because the real intentions, especially if they are evil and malicious, are never exposed in public or to a king because they put the life of the speaker at risk and consequently s/he will be executed for having bad intentions toward the king. However, Macbeth confirms his good nature toward his king twice in private conversation with Lady Macbeth “We will proceed no further in this business. / He hath honoured me of late...” (1.7.31-32); “I dare do all that may become a man; / Who dares do more is none” (1.7.46-47). Such language validates Lady Macbeth’s fear that her husband’s nature is “too full o’the milk of human kindness” (1.5.15-16). Therefore, Macbeth feels it is necessary to take control of the situation and push himself to perform the deed by a self-addressed soliloquy:

Is this a dagger which I see before me,

The handle toward my hand? (*He speaks to the dagger*)

Come, let me clutch thee—

I have thee no, and yet I see thee still.

Art thou no, fatal vision, sensible

To feeling as to sight? Or art thou but

A dagger of the mind, a false creation,

Proceeding from the heat-oppressed brain?

I see thee yet in form as palpable

As this which now I draw. (2.1.32-41)

This speech will be a touchstone to which I will return in different analytical contexts in chapter II. However, I am using it here to present one of the difficult situations that Macbeth has to face. Apparently, he is aware of the dagger which he holds and draws afterward for he is on his way to kill the king, but as Hirsh mentions about the process of capturing difficulties in words, Macbeth's difficulty requires him to visualize a false dagger pointed toward the king's chamber to talk with and ease his steps. Furthermore, Hirsh says, in some cases the character feels obliged to review and assess an occurrence in a soliloquy because it has had so traumatic, ecstatic, or bewildering an impact ("Late," 155).

Titus, however, does not express either condition when he murders his children; moreover, Hirsh's paradigm of self-review is not activated by Titus: he does not stop for a moment in the play to contemplate or think back on his deed. But rather, he keeps his feelings and thoughts hidden from his consciousness and the audience. In some scenes, when Titus converses with his brother Marcus and his sons, he shares his opinion that Mutius deserves death for being a traitor and a dishonor to the family. Nevertheless, the credibility of the speech is not the same as when it is expressed in a soliloquy. In the introduction of his book *Shakespeare's Soliloquies*, Wolfgang Clemen discusses the integrity and the validity of a soliloquy when compared to a conversation between two characters on stage:

The soliloquy expresses something which has all the appearance of inevitability and credibility. In many cases we become aware of the fundamental truth that in seeing one character in conversation with another we only gain a partial and inadequate knowledge of each; we long to know the real person hidden beneath this shell. Or again, we may recognize that something which has been building up over several scenes, without the exact details and intricacies having become quite clear, must be aired and clarified in soliloquy. (7)

This implies that Titus's shared opinion with his brother and sons is inadequate to reveal his real thoughts and passions because they are not fully accessible, and thus Titus as a fully decodable persona remains unrevealed, for his inclinations are still undiscovered. In his book *The Passions of the Mind in Generall* published in 1971, Thomas Wright assures the importance of expression to reveal what is hidden of cognition and emotions. He says:

We cannot enter into a man's heart, and view the passions or inclinations which there reside and lie hidden; therefore, as philosophers by effects find out causes, by proprieties essences, by rivers fountains, by boughs and flowers the core and roots; even so we must trace out passions and inclinations by some effects and external operations" (quoted in Maus 5).

What Wright signifies by external operations is the performance of soliloquies; through them the full personality of a character can be shaped.

Aaron, the antagonistic figure of the play, enjoys this technique in many scenes, but we fail to witness it in the protagonist Titus. Aaron speaks plenty of these soliloquies that uncover his characteristics and expose his evil and malicious persona. For instance, Aaron reveals that he is a villain when he speaks:

Let him that thinks of me so abjectly
Know that this gold must coin a stratagem,
Which, cunningly effected, will beget
A very excellent piece of villainy. (2.3.4-7)

He is actually self-conscious of his villainy because he spells it out in words in the last line and then he acknowledges his advanced level of deception by ridiculing Titus's innocent move of offering his hand for sacrifice before Marcus and Lucius: "If that be called deceit, I will be honest, / And never whilst I live deceive men so" (3.1.187-8). It is as if such trivial deceptions would jeopardize his level of villainy and deception if he tried them. This, in turn, influences the audience's cognition and helps them decide their view of him (as cruel) and feeling (of hatred) toward him. Aaron's abundant soliloquies assure that Shakespeare is aware of their importance because he is employing them in other characters. However, his artistic choice of leaving Titus without them is a matter that requires further exploration. What would

change if Titus actually spoke more soliloquies? Would it change our perspective, as an audience, toward him?

Given the complexity and importance of soliloquy and its effect on a character's self-consciousness and the audience's perception of that, it may be worthwhile to attempt to see its influence through an imaginative soliloquy assigned to Titus. I have said that Titus is "missing" soliloquies. What if he had them? If we imagine some for him in the mode of Kyd's Hieronimo, will that help crystalize the effects of Shakespeare's choice to withhold the technique? Let us explore together what Shakespeare may conceal of thoughts and feelings in Titus and how we may respond to this experiment of a "fantasy soliloquy". Introducing a soliloquy into a context, however, is of particular significance, especially in Shakespeare's plays. According to Clemen, "Shakespeare—unlike most of his contemporaries—tends most often to introduce his soliloquies in the middle of scenes." (8) Since Titus only utters two soliloquies (see table 1), it is thus not difficult suitably to place a couple of lines to extend his first soliloquy, which comes right after he slays his son and before his brother Marcus and his other sons come back on stage to blame him for his deed. The original three lines are:

I am not bid to wait upon this bride.

Titus, when wert thou wont to walk alone,

Dishonoured thus and challenged of wrongs? (1.1.338)

Titus utters them after being accused by the emperor and his empress of wrongdoing. If we compare this mini-soliloquy with the ones we have discussed earlier by Hamlet and Macbeth, we may realize, to a certain extent, that it is free of cognitive aspects or has the minimal that we expect in a soliloquy. It certainly states Titus's dislike of Tamora being the bride, and reveals further his bewilderment in the face of an accusation of dishonor. However, it does not show any sort of true feelings or rational reasoning that involves a clear review to his state or an honest exposure of his feelings. In the last line, it is noticeable that both "dishonoured" and "wrongs" are related to Titus's attitude towards his son. Hirsh emphasizes reasoning as provocative of emotion: "a line of reasoning sometimes leads to a conclusion that provokes an emotion that did not exist before the reasoning process began and may not come into existence had the reasoning process not occurred" ("Dialogic," 312-313). In light of this provocation, let us ghostwrite the following continuation coming right after Titus's three lines:

O monstrous Titus, O what thou hast done?

Thou, slain thy son by swift rage of anger?

O dearest son, my heart weeps for thy loss

But honor forbids one tear on my face.

Shall I say to your brothers and your uncle

I, the Roman General did wrong? No!

I shall stay strong and act as dishonored. (1-7)

To corroborate the plausibility of the fantasy soliloquy we need to maintain the flow of the play without any conflicts. Therefore, the last line suggests that Titus “acts” as dishonored against his inner true feelings, so he aggressively accuses Marcus and his sons of being confederates in the deed and addresses them as unworthy brother and sons (1.1.344-346).

By interpolating such a speech we can generate a substantial change in the perception of Titus’s character and the understanding of the audience. However, the fantasy soliloquy can completely change this view if it is presented as different or contradictory to the one presented now. These lines tend to show hidden emotions similar to the ones we have seen in *The Spanish Tragedy* where Hieronimo says:

O poor Horatio, what hadst thou misdome,
To leese thy life ere life was new begun?
O wicked butcher, whatsoe’er thou wert
How could thou strangle virtue and desert? (2.5.28-31)

In both speeches, there is grief for the son as well as blame for the murderer (I briefly set aside the complication that Titus is that murderer in this case). In both soliloquies a question form is used to present the blame; the fantasy soliloquy introduces it in the first line “*O monstrous Titus, O what thou hast done?*”, whereas Hieronimo’s question is “How could thou strangle virtue and desert?” (2.5.30).

In addition, there is a sense of regret in the suggested soliloquy that substantiates another dialogue which takes place among Titus, his brother, and his

sons. When he finally begrudgingly consents that his son receive a burial, he says: “Well, bury him, and bury me the next” (1.1.386), a verse that contradicts his apparent character as proud and powerful. This is actually an equivocal statement that may imply two different, even opposed suggestions. Titus is either saying “bury me the next because it is against my pride and belief that my son deserves the burial” or “bury me the next because I regret what I have done and I can no longer live to tolerate the pain of conscience”. The former seems more appropriate, but less compliant with the standards of humanity. In terms of what is more appropriate to expose or impose in a certain social context, we may make use of Catherine Theodosius’s theory which explains people’s obligation to expose an appropriate emotion rather than real emotion. By “appropriate” Theodosius refers to a socially suitable and acceptable emotion that works or fits best in a certain social context. She argues that “the social context also has related feeling rules, and according to these feeling rules the individual knows whether that emotion is an appropriate one to express, and in what way it would be acceptable for them to express it or whether they should suppress the emotion and express a more socially acceptable one instead” (Theodosius 898). Titus’s appropriate emotion in the burial scene fits better his social rank and it also signals his internalization of a set of feeling rules, in a form of repression. Whereas the fantasy soliloquy discloses his suppressed emotions which makes his personality more consistent and his actions more harmonized with

subsequent scenes, especially when he bursts out in grief and weep for losing the other two sons.

As much as we are alienated from Titus's feelings, we are also given no access to any mental processes in this protagonist: How does he think? What are his mental conflicts? And whether he is attracted to rational or irrational decisions. In *The Spanish Tragedy*, Hieronimo reveals these traits by sharing his conflicts and decisions in soliloquies, and hence, adds more cognitive characteristics that help shape his personality. In one of the scenes, Hieronimo experiences a conflict over whether to demand justice from the king for Horatio's death or kill himself to be with his son. He enters on stage with tools of suicide, a dagger and a piece of rope and utters his soliloquy:

Away, Hieronimo, to him be gone:

He'll do thee justice for Horatio's death.

Turn down this path, thou shalt be with him straight,

Or this, and then thou need'st not take thy breath.

This way, or that way? Soft and fair not so:

For if I hang or kill myself, let's know

Who will revenge Horatio's murder then?

No, no! fie no! pardon me, I'll none of that. (3.12.12-19)

His catch-22 situation "This way or that way?" ends up with a decision based on wit and value; reviewing the consequences of his actions and probing their implications,

he realizes that if he takes his own life, no one will avenge his son's death; hence, he feels obliged to choose between alternatives, neither one of which is completely acceptable to him. Eventually, his son's revenge appears more important and valuable than joining him in the afterlife. Moreover, his soliloquy contributes to his characterization as a shrewd protagonist. The fantasy soliloquy creates and imposes coherence of a kind similar to *The Spanish Tragedy*. The fantasy soliloquy reveals that Titus's deed is wrong on many levels. But his resolution "I shall stay strong and act as dishonored" is so great that it overrides his emotions and further administers his behavior. Actually, this is absent, so our understanding and sense of character are destabilized and challenged (and this is Shakespeare's artistic choice, breaking conformity with Kyd's example and his own later practice). We do not understand Titus's experience of dilemma and have difficulty gauging his wisdom; in turn, we are disoriented about his values.

Similar confusion occurs when he kills his daughter toward the end of the play, turning to irony his previous hope that she may live longer than he does: "Lavinia, live, outlive thy father's days / And fame's eternal date, for virtue's praise!" (1.1.167-168). This perplexity is incorporated in several aspects, yet the primary one poses the question whether Titus is murdering his daughter to end his shame and ease his sorrow—"Die, die, Lavinia, and thy shame with thee, / And with thy shame thy father's sorrow die" (5.3.45-46)—or to mitigate her pain and put an end to her helpless condition in an euthanasic act. The latter is strongly to be

suspected after the outpouring of emotions toward his two sons Martius and Quintus, showing his paternal love. He weeps over these sons: “And let me say, that never wept before, / My tears are now prevailing orators” (3.1.25-26), and startlingly sacrifices his own hand, in hopes to save their lives: “Good Aaron, give his majesty my hand; / Tell him it was a hand that warded him / From thousand dangers; bid him bury it” (3.1.192-194).

This notion of euthanasia is validated when Titus shows a desperation to alleviate Lavinia’s agony; he entreats her to give hints of any sort of relief that he may provide “or make some sign how I may do thee ease” (3.1.121). Perhaps we would all prefer that Lavinia die than to live in her condition, yet many of us do not expect her own father to carry out the act, regardless of Titus’s insinuation that she needs to commit suicide, a point raised by Emily Detmer-Goebel: “the play challenges that concept when Marcus silences Titus’s seeming instruction to Lavinia that she might want to commit suicide: ‘Fie, brother, fie! Teach her not thus to lay / Such violent hands upon her tender life’ (3.2.21-22)” (117). Our limited access to Titus’s cognition does not reveal by which of the two reasons he is directed, and thus, we are not sure if his or her pain is the most influential. In addition, the chosen time, place, and scenario to perform the deed raise another question: if it is a mercy killing, why is it not performed at an earlier stage? A situation that teases our minds and plays with our feelings. Again the technique of an interpolated fantasy soliloquy can help clarify the ethical and aesthetic issues at stake in the inclusion or omission

of a protagonist's soliloquy. This fantasy soliloquy will help us clear out this equivocality, share Titus's predicament, and add further traits to his reasoning. Therefore, let us join together in this experimental coauthoring that changes our perspective about Titus when we perceive his feelings and cognition.

This time, the soliloquy is best imagined at the end of Act 5 scene 2—after line 205 because there is a chance that Titus stays alone on stage when everyone else exits. Another reason is because the following scene, scene 3, leaves no room for a self-addressed speech; it runs at a fast pace where everyone gathers at the feast, making it impossible for Titus to perform on his own. But most importantly because Titus, as a revenger, may feel the need to express his feelings and thoughts right after his action, cutting the throats of the empress's sons, Chiron and Demetrius:

*O poor Lavinia, thou witnessed revenge
Thy dearest father did some of his plan
And more for their mother will do at feast
For thy rape and pain, mercy they'll not see
My dearest in this world, Lavinia I love thee
If mercy gives relief, I shall give to thee
To end thy suffering and all thy misery
Thy father's hand shalt end thy agony (1-8)*

In this particular scene, where Lavinia is stabbed, we are extremely shocked by Titus's act. In fact, we are so bewildered that we think something is missed or

something needs more explanation to better perceive Titus, his action, and his mental state. What pushed him to form his plan? Is he acting to end his pain or his daughter's? Is his action based on motive or intention? This fantasy soliloquy aims to show that all these concerns may vanish if Titus shares his mental process and what influences it. Reacting to the ambiguity of the act, we have little, if any sympathy for Titus; we view him as an insane father whose behavior seems unforgivable. Despite expressing his love and attachment to his daughter in a couple of scenes ("But that which gives my soul the greatest spurn / Is dear Lavinia, dearer than my soul" (3.1.101-2)), he does not seem to adhere to this conception by clearly offering a sympathetic rationale to his daughter's murder, but rather he justifies it as a termination to his renewal of shame and sorrow and a cessation to his weep that causes him blindness "killed her for whom my tears have made me blind" (5.3.48). Whereas the second fantasy soliloquy eliminates this uncertainty, it gives more insight into Titus's difficult decision and what values it is based on. Furthermore, the last two lines "*To end thy suffering and all thy misery / Thy father's hand shalt end thy agony*" (7-8) determine our interpretation of Titus's motive which was left open and unstable in the original text.

Concurrently, this exposes Titus's motivation and wit in arranging a stratagem similar to what we find in one of the famous soliloquies of *The Spanish Tragedy*, when Hieronimo declares that vengeance is his in "*Vindicta mihi*" speech (3.13.1). The speech comes when he feels that he cannot free himself from the

responsibility of the crime—consequently, he cognitively misemploys the line “the safe way for crime is always through crime” to push himself towards the act (Laird 141). He mentions that he is going to revenge his son’s death and then states the essential elements—wisdom, opportunity, and time—that lead to a successful performance. “And to conclude, I will revenge his death / ... / Wise men will take their opportunity, / Closely and safely fitting things to time” (3.13.20, 25-26). The time and opportunity here resemble the ones that Titus considers and arranges at his place “*And more for their mother will do at feast*” (3).

As indicated earlier in this chapter, both plays share similarities, yet one can still wonder why I present Titus’s fantasy soliloquies resembling to the ones of Hieronimo? According to Clemen, the borrowing technique is evident in Shakespeare’s work “when Shakespeare began to write his plays he found soliloquies as part of the established tradition. In this area, as elsewhere, it becomes evident that Shakespeare’s creative genius was not only in innovation, but that he was also an inspired borrower who took whatever he required it further into new combinations” (3). In light of this observation and the fact that *The Spanish Tragedy* was written and published before *Titus Andronicus*, it is then acceptable to borrow Kyd’s style and technique in order to create a baseline against which to evaluate Shakespeare’s actual compositional choices. Therefore, Titus’s opportunistic line, that he is repaying the mother at the feast, seems vital for the play because it provides a preparatory commentary for anticipated events. Yet, the most prominent

detail of this soliloquy is Titus's assertion of euthanasia; his struggle against frustration and despair advances his reason to play a strategic and merciful role. Hence, his action as a loving and caring father who refuses to see his helpless daughter going through all this suffering is clearly justified through this declaration.

If now we reconsider the three parts of the play where Titus loses his children (Mutius in the first, Martius and Quintus in the second, and Lavinia in the third) there is a remarkable setting-up of his parental characteristics. Titus is identified as a remorseful, caring, and merciful father. Nevertheless, a small deviation or a tiny alteration to their content may complicate our interpretation and present Titus as a disturbed character more difficult to analyze and more complex to understand. Similar to Hieronimo's disturbance or madness (as some critics call it) when he first plans to receive justice "I will go plain me to my lord the king, / And cry aloud for justice through the court" (3.8.69-70), but eventually he is led to bloody revenge.

My argument in this chapter does not propose that the fantasy soliloquies give more or less credibility to the play as a whole or fill any gaps that likely exist, neither does it cast doubt upon Shakespeare's ability as a dramatist. My intention is to foreground one particular dimension of dramatization, namely the effect of the presence or absence of an established kind of soliloquy that performs certain functions of characterization in particular contexts. These soliloquies allow access to the Titus's mind, his cognition in particular, to fit together behavioral and cognitive pieces of a puzzle called "true persona". In the absence of the conventional dramatic

representation of cognition, scholars' interpretation of Titus's behavior is still controversial. They have no clue whatsoever of what drives his behavior and influences his actions. Therefore, they feel invited, as much as I am in the next chapter, to lean on scientific approaches, such as behaviorism, to understand their motives and intentions. Two important aspects that are worth exploring in the mind of a killer, or rather in a mind which fails to deal with unbearable situations and seeks liberation through acts of violence.

CHAPTER II

THE CRIMINAL MIND

The more scholars get engaged in cognitive literary studies, the more we witness new approaches, disciplines, and methodologies. In the previous chapter, we have covered one part of these disciplines by presenting fantasy soliloquies, as theoretical paradigms, while relying on “cognitive sciences”. However, this chapter aims to present a newly extended method that relies on pure scientific approaches to analyze literary characters the way scientists analyze real people. This method is derived from scholars who are actualizing their fictional characters to examine and explore them through cognitive theories. In his book, *Adapted Brains and Imaginary Worlds: Cognitive Science and the Literature of the Renaissance* (2016), Donald Beecher studies the traits of the brain as they affect the study of fiction. Beecher believes that cognitive sciences should not be limited to real people as they can be great tools for understanding literary characters and their behaviors “If cognitive explanations of human nature are cogent in themselves, they should, in qualified ways, be valuable as explanatory tools for the assessment of character, literary or real, in all ages” (189). Therefore, what scientists can find in humans’ brains of cognition and emotions, is likely what we find in characters’ soliloquies, because soliloquies a representation of what characters think and feel.

In light of this actualization or consideration that literary characters are real people, we may say that the common relationship between the emotionality of literary characters in certain contexts under specific conditions and their subsequent acts may never be completely resolved, largely because their drives do not differ from those of real people whose motives do not regularly comply with the prototypes of reason and expectation. Tragic protagonists constitute a crucial case, as they seek liberation from intolerable circumstances by unreasonable acts of violence that are considered and termed as temporary madness, yet a madness that still holds hints of significant purposes. What is interesting about the Renaissance's tragic protagonists, Shakespeare's in particular, is that their madness is exposed internally and externally, internally in a form of soliloquies and externally through their behaviors.

For instance, Hamlet's troubled interiority and madness are exposed internally in his soliloquies when he faces a conflict between his decision to avenge his father and his peaceful nature. Although his determination to perform the act is hindered and weakened by his kind nature, his soliloquies show in more than one event that the murder of his father affects his psychology. Once he has received the news from his father's ghost, he decides upon revenge. He soliloquizes: "so, uncle, there you are. Now to my word: / It is 'Adieu, adieu, remember me'. / I have sworn't" (1.5.111-113). Later on, he finds this task hard and heavy that he starts questioning his bravery in another soliloquy "Am I a coward?" (2.2.559) because he

cannot perform the act. In a third soliloquy, he gets so close to take Claudius's life while praying, but his concept of "revenge" stops his way for a another plan: "Now might I do it pat, now he is praying. / And now Ill do't" (3.3.73-4). All these inner conflicts indicate his madness in how to deal with his situation. Another example of internal madness is witnessed in Macbeth when he takes an irrational decision to kill the king. At first, he seems hesitant, but his soliloquy, before the deed, determines his insane decision "I go, and it is done: the bell invites me. / Hear it not, Duncan: for it is a knell / That summons thee to heaven or to hell" (2.1.62-65).

Although both internal and external expositions help us better, but not fully, analyze protagonists and their characteristics, sometimes a harder process challenges us when we are unable to access their cognition. Again, we find Titus an exemplar of this case because his limited soliloquies restrict our access to his mental process. In turn our analysis is limited to his behavior. It gets even more difficult when the play presents unjustifiable acts and unexpected behaviors that keep us wondering why a protagonist acts the way he does? What is going on in his mind? What are his motives that make him take this path? All these questions about his cognition may be answered when the protagonist speaks soliloquies through which an audience can access his mind. Conventionally, the soliloquies work as a representation of characters' cognition, especially for the audience, because they are the most reliable source of hidden cognition and emotions. We are shared these cognitive aspects by Hamlet, Macbeth, and Hieronimo in more than one scene and in several situations.

In *Titus Andronicus*, we are limited to Titus's behavior, for he does not reveal his emotions and thoughts in the privileged mode of soliloquy. This play, in particular, is a dense dramatized one that explores unexpected events of shocking criminality. It is written in a way that presents the social breakdown of a protagonist who, in instances of fury and desperation, perpetrates the most unexpected deed a father can commit: the murder of his own children.

In order to thoroughly analyze Titus's actions in these two crucial scenes—the first, when he kills his son and the second, when he murders his daughter—we need, in this chapter, to rely on a cognitive platform and bridge between informed theories of cognition and behavior, and imaginative minds of literary characters. Philosophers of mind make a key distinction between intention and motive, two important aspects that are considered the trigger to all our actions. G.E.M. Anscombe argues that “a man's intention is *what* he aims at or chooses; his motive is what determines the aim or choice” (18). Therefore, our first step should be identifying whether the protagonist's action is triggered by motive or intention. These two triggers are the foundation to most of our actions and we usually act according to them. However, it is very important to distinguish between the two as each may reveal or explain a different stimulus to our behavior. For instance, Hamlet's revenge for his father and Hieronimo's revenge for his son constitute of motive, without being related to any intention. Their motives push both of them to accept the idea of revenge, plan it, and then execute it; this implies that motive

comes before the action. Macbeth's main trigger, however, is intention for he kills the king to achieve a desire; his intention/desire is to take over the throne and become king himself. Therefore, his action comes first to fulfill his intention in the future. In his book *Intention*, Anscombe considers revenge a motive and not an intention, he says:

If I kill a man as an act of revenge I may say I do it in order to be revenged or that revenge is my object; but revenge is not some further thing obtained by killing him, it is rather that killing him is revenge. Asked why I kill him, I reply 'Because he killed my brother'. We might compare this answer, which describes a concrete past event, to the answer describing a concrete future state of affairs which we sometimes get in statements of objectives. (20)

His comparison in terms of answers, which describe past and future concrete events, reveals that intention has a future outcome after the action takes place, in contrast to the motive's that ends right after the action is carried out. During a play, we may be able to get few hints of the protagonists' triggers through their behavior, but to get a firm grip on these triggers we need to analyze the protagonists' soliloquies: only through them we can find the truth, discover the stimulus, and judge the inclination. For example, Hamlet's motive to revenge his father's death grows when he discovers that his uncle was behind that death. He does not seem to have or show any intention to harm his uncle at any stage before he becomes aware of his

conspiracy, regardless of his dislike toward him for marrying his mother instantly after his father's death. Even when his father's ghost informs him of the betrayal, he seems to hesitate to believe it or to act against his uncle. Had Hamlet been an intentional killer, he would not have waited long for evidence to harm his uncle nor bear his mother's new marriage. He would have managed to act with less hesitation and speculation.

Furthermore, Hamlet's soliloquies reveal his struggle to accept the shocking news; we sense his hesitation through his soliloquies, for he wants to build a solid motive to proceed with revenge:

I'll have these players

Play something like the murder of my father

Before mine uncle. I'll observe his looks,

I'll tent him to the quick. If he but blench,

I know my course [.] (2.2.577-587)

These lines show Hamlet's inner thinking and planning to establish motive that eventually leads to revenge. As much as his father's ghost is intangible, so are the ghost's words for Hamlet. Hamlet's aim is to rely on a tangible fact from reality rather than mere ghostly accusation. A similar issue concerning motive is present in *The Spanish Tragedy* when Hieronimo avenges his son's death. Hieronimo is not an intentional killer either, because he also experiences similar doubt about the killer(s) who are denounced in Bel-Imperia's hint-letter: he only decides upon revenge after a

long search for the truth and when he accidentally gets his hands on a letter confirming his suspicion over the killers, then at which point he says: “Now see I what I durst not then suspect. / That Bel-Imperia’s letter was not feigned” (3.8.49-50). He continues to express his anger, in that scene, by cursing the killers and their fathers, but then he stops to realize that his words will not mitigate his pain, and takes a decision to revenge, which is disclosed in his soliloquy: “But wherefore waste I mine unfruitful words, / When naught but blood will satisfy my woes?” (3.8.67-68). Now that Hieronimo has the proof, there is no time to waste on words; the motive is validated for further action.

We may wonder why Hamlet and Hieronimo struggle for a clear and definite motive as if without it they are unable to take any action or proceed with any vengeful act. Apparently, the motive not only leads to the act of revenge, but also alleviates their pain. Anscombe believes that what is behind revenge is a motive that releases the person from his awful suffering (18). Therefore, both of them need to carefully choose their target, based on true facts and motives, without any mistake because it is an irrevocable act. Hamlet’s action from motive may be usefully contrasted to Macbeth’s action from intention. Macbeth does not have any past concrete events that prompt any reasonable or possible harm toward the king, but rather he has an intention that needs to be fulfilled by killing him. Again, we confirm this examination when Macbeth acknowledges and expresses the king’s virtues in his soliloquy:

Besides, this Duncan
Hath borne his faculties so meek, hath been
So clear in his great office, that his virtues
Will plead like angels, trumpet-tongued, against
The deep damnation of his taking-off;
And Pity, like a naked new-born babe,
Striding the blast, or heaven's cherubin, horsed
Upon the sightless couriers of the air,
Shall blow the horrid deed in every eye,
That tears shall drown the wind [...] (1.7.16-25)

In general, a killer with a motive thinks badly of his target or even has some sort of rage or loathing toward him. Macbeth, however, does not have any of these feelings toward his king; on the contrary, his soliloquy proves that he looks up to him as an ideal king who is loved and praised by his people and who deserves nothing but loyalty. If we now look at the soliloquies of the three protagonists (Hamlet, Hieronimo, and Macbeth), we will realize the importance of their presence to identify each of the protagonist's approach when proceeding with the deed, whether it is intentional or motivated. However, analyzing Titus is more challenging because our access to his cognition (feelings and thoughts) is very limited. In turn, we are limited to analyze him through what is observed and presented to us as an audience. In Titus case, his criminal behavior becomes the only observable source we can rely

on in our analysis and perhaps the only source that develops him as a criminal figure. Therefore, our analysis is inclined to follow some schools of psychology called Behaviorism. Behaviorism neglects any relation to cognition through their studies of their patients. According to Tone Roald, Behaviorism is “a particular stimulus-response school of psychology that had its peak in the 1950’s and 60’s, mental life or mental properties were inappropriate, if not nonexistent, topics for scientific study” (12). But still this behavioral approach is not reliable enough because it does not qualify for a complete analysis or picture of the criminal we are dealing with. It fails to take into account the motive of Hamlet, the conscience of Macbeth, or even the wickedness of Aaron that are shared in their soliloquies. Therefore, the ultimate goal of our exploration to the Behavioral beliefs and methodologies and their appliance on Titus is: to confirm that any examination that lacks cognitive insights is deemed incomplete, and to necessitate the return to and expand on cognitive methods.

Two formative figures help us better understand this movement of behaviorism or scientific approach are John B. Watson and Burrhus F. Skinner. Watson, who is the founder of Behaviorism, believes that each person is greatly influenced by his environment and situation, and thus, a person should be examined and analyzed exclusively through our focus on his environmental influences and his observable response to them. Like Watson, Skinner believes that understanding and analyzing the criminal behavior must be achieved by the focus on (1) environmental stimuli, (2) observable behavior, and (3) rewards (Bartol 83).

If we put these three tools of behavioral examinations in practice to examine Titus, we will be able to identify to what degree they are helpful or to what extent they are reliable, to fully or partially analyze him, given the absence of his soliloquies. According to Skinner “A **stimulus** is a person, object, or event that elicits behavior. [Whereas] a **response** is the elicited behavior” (82). Therefore, Titus’s first incident when he kills his son Mutius implies that Mutius is the stimulus because he bars his father’s way from saving Lavinia “My lord, you pass not here” and Titus’s verbal action “What villain boy, Barr’st me my way in Rome?” and physical one (*Titus kills him*) are the response. We are still in compliance with Skinner’s belief that people’s behavior is at the mercy of the stimulus in his environment since “individuals have virtually no control or self-determination”; they simply react like complicated robots to their environments (83), which means that Titus’s situation leads him to this act without any independent thinking.

Moving on to the second tool of examination, observable behavior; behaviorists believe that every detail which helps analyze a character must be observable; thinking, feeling, and free will are complete myths to them. Knowing that Titus is the Roman General—a position that entails a lot of killings and decisions to kill—and observing his set of executions, throughout the play, including those of his own children, we presume that killing is not a big deal for him, but rather it is a common act of his daily life. Before he slays his son, Titus kills

Tamora's son Alarbus as revenge for his other sons who died in the battle, ignoring all her kneeling and pleading for mercy:

Patient yourself, madam, and pardon me.

These are their brethren whom your Goths beheld

Alive and dead, and for their brethren slain

Religiously they ask a sacrifice.

To this your son is marked, and die he must,

T'appease their groaning shadows that are gone. (1.1.121-126)

On one hand, these lines serve for our examination to Titus's observable behavior, but, on the other hand, they may actually reveal the connection between the two examinations, the environmental stimulus as well as the observable one. Specifically, the verse "Religiously they ask a sacrifice" implies that Titus's decision of proceeding with Alarbus's execution is based on environmental obligations, namely traditional, social, and religious forms. Moreover, we may sense a sort of ritual environment that joins religion in these lines. When Titus says "To this your son is marked, and die he must", it sounds as if there has been a ritual ceremony to select one person/victim from the Tamora's family. One person should take the blame; one person has to be chosen for this revenge. Furthermore, the word "marked", in particular, indicates that Alarbus has been the chosen one, among his brothers, for this sacrifice. Therefore, these lines again conform to Skinner's

environmentalist and behaviorist models because Titus's decisions and actions are influenced and controlled by his tradition and religion.

The third and last tool of behavioral examination is "rewards" which I believe it to be the most applicable in our analysis of Titus's two killing scenes. Skinner refers to rewards as reinforcement, and he defines the term as anything that increases the possibility of future responding. In light of this explanation, we may easily detect the two types of reinforcement in Titus's behavior. The first which is named positive reinforcement is when "we gain something we desire as a consequence of certain behavior" (84). Titus's accustomed positive reinforcement is gained when he is regularly honored for killing the Goths and protecting Rome. The more he kills, the more his people consider him a brave general who deserves honor and respect. It seems that Titus is one of those who strive for honor, respect, gratitude, nobility, pride, strength, triumph, and fame as Steven Pinker states in his book *How The Mind Works* "People go hungry, risk their lives, and exhaust their wealth in pursuit of bits of ribbon and metal" (493). And this is actually true because Titus is risking his life and his sons' lives to defend Rome just to be recognized and honored.

Romans, of five-and-twenty valiant sons,
Half of the number that King Priam had,
Behold the poor remains alive and dead.
These that survive let Rome reward with love—

These that I bring unto their latest home,
With burial amongst their ancestors. (1.1.79-84)

We become conscious of his desire right from the beginning of the play when many honor him for his success in wars and his victory over the Goths. According to Robert Ashley, honor is defined as a testimony “given of some man by the judgment of good men” (Welsh 55). First we see him honored and praised by his brother’s long speech and who is also a tribune of the people:

For many good and great deserts to Rome.
A nobler man, a braver warrior

And now at last, laden with honour’s spoils,
Rewornèd Titus, flourishing in arms.
Let us entreat, by honour of his name
Whom worthily you would have now succeed,
And in the Capitol and senate’s right,
Whom you pretend to honour and adore, (1.1.24-26, 37-42)

He is praised again by the emperor’s brother Bassianus when he addresses Marcus “Thy noble brother Titus and his sons” (1.1.50), and later on by the captain:

Romans, make away. The good Andronicus,
Patron of virtue, Rome’s best champion,
Successful in the battles that he fights,

With honour and with fortune is returned

And brought to yoke, the enemies of Rome (1.1.64-69)

Apparently, all that praise and honor Titus is receiving fulfill his desire and in turn contribute to his on-going set of killings, irrespective of his beloved losses (his sons' losses during the battles), to gain more or at least to maintain his people's admiration.

The word "honor" is an extremely important keyword in Shakespeare's works that many scholars have helped elucidate. An important recent work in this vein is Alexander Welsh's, *What is Honor?: A Question of Moral Imperatives* (2008). Welsh gives several examples of the ideology of honor in Shakespeare's histories and tragedies. However, he best frames his interpretation by analyzing Falstaff's famous speech in *Henry IV*. It is a catechism in which Welsh is able to give three important observations about honor: first that is a motive to action, unconditionally puts the body into play and subjects its parts to pain as well as to loss—"honor is this peculiar abstraction that thrusts the body in the path of danger" either for reward or reputation (53)—second, that is a commitment for which the body or its various parts are the pledge, and third that it is a word of promise—"without one's *word* there could be no such thing as honor (53). Welsh further adds that honor paradoxically presumes pride and self-assertion. In light of these observations we may realize how "honor" and its connotations are very germane to Titus and his behavior with respect to pride and the endurance of physical pain.

The second type of reinforcement, besides positive reinforcement that aims to obtain something as a consequence of certain behavior, is negative reinforcement. This happens when someone “avoid[s] an unpleasant event or stimulus as a consequence of certain behavior” (84). This kind of reinforcement may actually illuminate Titus’s last scene when he murders his daughter Lavinia. By this act, Titus is undoubtedly avoiding two unpleasant feelings, first his suffering to watch his daughter mutilated and second his daughter’s misery due to her awful condition; in fact, he is avoiding his and her pain that may keep resulting by her disfigured presence.

Having gone through all these behavioral examinations, one can say that behaviorism does explain, to a certain extent, people’s behavior. However, I have to disagree with Watson and Skinner when they exclude cognition from their examination because behaviorism is still a shallow process that analyzes only veneers of individuals that conceal either vices or virtues. We are still not sure whom we are dealing with in this play. Titus’s absent cognition conceal whether he is an intentional killer or a helpless father who is motivated, under certain circumstances, to act this way. We also need to identify his fear, pain, and aggression that trigger his cognition and decision so we better understand his persona and why he is committing these crimes.

Whether cognition should be taken into account in analyzing behavior remains a major controversy in psychology. This particular area of cognition has

long been neglected, but is increasingly acknowledged by today's psychologists who follow the new approaches and methodologies of current schools. These schools do value and employ the study of emotions and thoughts: "After the rise of cognitive science, emotions, although long ignored, have eventually been given due attention in this area of psychology, and several approaches to emotions exist within the cognitive psychological paradigm" (Roald 22). Therefore, if we do not consider the cognitive processes through which literary characters deal with or manage their emotions in their soliloquies, as real people do in their minds, we may actually fail to present a complete and reliable characterization and examination of each of them; certainly because "cognitive processes are those internal mental processes that enable humans to imagine, to gain knowledge, to reason, and to evaluate information" (Bratol 81), and surely because soliloquies are the representation of cognition and the generation of related cognitive effects in an audience.

Shakespeare uncannily anticipates a shift from behaviorist to cognitive perspectives in the movement from Titus in *Titus Andronicus* (one of his earliest tragedies) to later tragic protagonists. Consequently, he starts providing access to his tragic heroes' minds through their soliloquies; he elevates the number of soliloquies for each and renders them as complex as they could be in real people's minds. Macbeth and Hamlet are two perfect examples of his realization and new direction because each presents more than seven soliloquies in their plays (see tables 3 and 4). We first get to know about Macbeth's kindness and virtue through his wife's

description when she first receives the news about the witches' fortune-telling. In her soliloquy she reveals initial traits of her husband that he is a virtuous and kind person, yet a cowardly and timorous one when it comes to disloyalty:

Yet do I fear thy nature:

It is too full o'the milk of human kindness

To catch the nearest way. Thou wouldst be great,

Art not without ambition, but without

The illness should attend it; what thou wouldst highly

That wouldst thou holily; wouldst not play false (1.5.15-20)

In these lines, Lady Macbeth assures her husband's ambition that lacks any sort of evil and deception: although he desires ambitiously, he only wishes to gain it virtuously. Her declaration of his traits comes in a soliloquy form. Shakespeare may have used this technique of presenting this side of Macbeth in a soliloquy to assure its validity. Our conception about soliloquies, as it is the conception and belief of many scholars, is that they present true feelings and thoughts. This indicates that Macbeth's traits described by Lady Macbeth are accurate. However, they are accurate only in her mind and only from her point of view. They are still not defining Macbeth as a persona unless he himself proves so. Neither does his behavior fully define who he is. If we want to apply the behaviorism to Macbeth, we may find him resembling Titus in many ways.

It happens that Macbeth is a General of the king's army, of a similar rank as Titus, and mostly shares his same duties that entail wars of massive killing and slaughtering to defend the king and his people. We initially receive Macbeth, as we perceive Titus, basically as an efficient warrior who is accustomed to homicide. In response to this, we may pile up many speculations about Macbeth's traits: that he is brave, cruel, emotionless, strong, resilient, and so on. Nevertheless, these speculations come to an end once we get access to his cognition through his soliloquies. In his soliloquy, discussed earlier, when he points out the king's virtues, he acknowledges the king's power and justice and expresses the people's love and respect toward him; furthermore, he discusses how his people may unstoppably weep and grieve for the king's loss (1.7.16-25). Apparently, the king's virtues and his people's high regard seem to be an obstacle for Macbeth to make up his mind and agree on a decision. Despite Lady Macbeth's influence on him, filling his head with cruel and evil thoughts to perform the deed, which she does in many scenes asking him to "be the serpent" (1.5.65), and also when she gives her long speech playing on his ambition, desire, and courage because he shows doubts to proceed with her plan. She immediately accuses him of being ambitionless and coward:

Was the hope drunk,
Wherein you dressed yourself? Hath it slept since,
And wakes it now, to look so green and pale
At what it did so freely? From this time

Such I account they love. Art thou afeard
To be the same in thine own act and valour
As thou art in desire? Wouldst thou have that
Which thou esteem'st the ornament of life,
And live a coward in thine own esteem,
Letting 'I dare not' wait upon 'I would,'
Like the poor cat I'the adage? (1.7.35-45)

at first he does not easily welcome her plan because deep inside of him he is aware and convinced of the king's good nature especially after he promotes him to Thane of Cawdor. However, her witty speech ridicules his bravery and powerful position. She compares him with a fearful cat and this eventually works to create a cognitive conflict, between an existing course of thought and a new influence. We substantially sense his predicament in the dagger soliloquy that I consider one of the most striking among Shakespeare's soliloquies. For this soliloquy, in particular, not only reveals Macbeth's emotions and thoughts such as fear, weakness, and struggle, but also his consciousness of what he is going through. Macbeth's hesitant state induces him to imagine a false dagger that leads his way to the king's chamber; he acts with confusion to seek guidance or reason to complete his mission. Moreover, Macbeth seems searching for a stimulus to trigger his violence and aggression that facilitate the deed.

Leonard Berkowitz notes that the “presence of aggressive stimuli in the external environment (or internal environment represented by thoughts) increases the probability of aggressive responses. A weapon is a good example of such a stimulus.” In a further conclusion to his idea, Berkowitz states that most people in our society associate weapons with aggression, even if violence does not occur (Bartol 114). These may actually imply that Macbeth’s possession of the real dagger, which promotes violence, is not enough to proceed with the crime. He still feels weak, not physically (as he demonstrates his strength by defeating the enemy at the beginning of the play) but cognitively, and seeks another internal stimulus; stimulus of the dagger by thought. If we compare Macbeth’s act of killing with Titus’s second, not the first, act of killing—because it takes a longer time to be determined and performed, and thus, allows us to wonder what is happening in his mind during that time—we will become aware that the killing is not an easy act even to professional generals who are accustomed to homicide in their daily life. Because Macbeth is conscious of his wrongdoing, he is pushing himself in every possible way to overcome this feeling of fear and maybe guilt. It takes him three long soliloquies of contemplation and evaluation before he decides upon the deed; in his first, Macbeth expresses his confusion and fear when he starts realizing the imminence of the witches’ vision, which suggests, as a next step, the murder of the king.

This supernatural soliciting

Cannot be ill; cannot be good. If ill,
Why hath it given me earnest of success,
Commencing in a truth? I am Thane of Cawdor:
If good, why do I yield to that suggestion
Whose horrid image doth unfix my hair,
And make my seated heart knock at my ribs (1.3.130-136)

He then slowly digests the idea until the point at which he delivers his second soliloquy, in which he considers the settings and evaluates the consequences of the deed. In this one, we are introduced to Macbeth the thinker; calculating the pace and place for a successful assassination, then measuring further people's reaction by anticipating their grief and tears for the king's loss. In the first couple of lines he says:

If it were done when 'tis done, then 'twere well
It were done quickly; if the assassination
Could trammel up the consequence, and catch
With his surcease success; that but this blow
Might be the be-all and the end-all here, (1.1.1-5)

We notice through these first two soliloquies that there is a mental digestion that leads, if not to an easy killing, at least to a possible and manageable one. Apparently, the criminal mind feeds on many elements before it is ready for a crime. It is true that "motive" and "intention" are the two basic elements for any action, but there are

more to support them. Uncontrollable emotion and immoral reasoning are two supporting elements that can be observed in Macbeth's mind at this stage. Nevertheless, his mind craves for an imaginative persuasion and reinforcement that he provides and receives in his third and last soliloquy (the dagger one mentioned above) before the fatal act.

These three soliloquies confirm that the act of killing requires a lot more than instant weapon-use; a confirmation that takes us back to the murder of Titus's son Mutius to question a killing so rapid, it is more like a reflex than a deliberate act (unless he has already decided how to act in a situation like that). An act that takes only 12 uttered words (nine by the offender and three by the victim):

MUTIUS

My lord, you pass not here.

TITUS

What, villain boy,

Barr'st me my way in Rome?

MUTIUS

Help, Lucius, Help!

Titus kills him.

The time between the stimulus and response in this scene begins right after Mutius's words "My lord, you pass not here". This verse is the trigger of a stimulus, injected and provoked by many unpleasant and challenging events between Titus and his confronters (Saturninus, Bassianus, and Tamora) that initiates and ignites his frustration which, in turn, blocks his vision to identify his own blood, and

disconnects him from his righteousness. According to Berkowitz, people “are much more likely to become openly aggressive at someone’s blocking their goal attainment if they believe their frustrater had deliberately and unjustifiably attempted to keep them from reaching their goal than if they think the thwarting had not been intentional or had not been directed at them personally” (Bartol 115). This is what most likely Titus experiences and evaluates in his mind because Mutius deliberately and unjustifiably stops him from reaching his goal, that is saving his daughter Lavinia from kidnap. Titus watches the emperor’s brother Bassianus seizing his daughter without being able to do something about it. He considers the kidnap treason and calls everyone traitors even his own children because none of them takes his side or supports his viewpoints “Traitors, avanut! Where is the Emperor’s guard? / Treason, my lord! Lavinia is surprised” (1.1.283-4). But rather he sees his son Mutius as an obstacle and as someone blocking his way to achieve his goal; his goal to bring Lavinia back.

But again, we cannot validate that because we have no access to Titus’s cognition. We do not know the type of relationship that Titus and Mutius have because we are introduced to the play within one particular time frame. We may ask ourselves, is it a normal relationship between a father and his son that is full of care and love? Has there been any tension or previous issue between the two that provokes this swift act without any reasoning? Generally, they say scientists take up to five years of frequent visitations and examinations that include deep conversations

and revelations to the patient's emotions and thoughts to be able to have a full comprehension of his or her condition and behavior. What does an action of a few seconds reveal to us of emotions and reasoning? Antonio Damasio, in his book *The Feeling of What Happens*, emphasizes emotions as a controller over our action. He says, "without exception, men and women of all ages, of all cultures, of all levels of education, and of all walks of economic life have emotions" (35) and that these emotions greatly affect our behavior. When we experience a typical emotion, our body and brain cooperates to change and reflect our new state. This emotional process may take two routes from and up to parts of the brain; the first is when certain regions of the brain send commands to other regions "in the form of chemical molecules that act on receptors in the cells which constitute body tissues", the other route involves neuron pathways where the commands take "the form of electrochemical signals which act on other neurons or on muscular fibers or on organs (such as the adrenal gland) which in turn can release chemicals of their own into the bloodstream (67). As a result of these two chemical and neural commands, our organs which receive the commands change accordingly such as facial expressions and movements; in addition, our muscles which respond to these commands may actually execute awful behavior such as killing and slaughtering if not filtered or prevented by reasoning.

Let us assume that Titus's arm, in the first scene, acts according to the level of adrenaline his body is secreting. He slays his son because he is no longer in

control, but rather his body is. When someone experiences a negative emotion such as fear or anger, his body secretes adrenaline. One of the functions of this chemical is the “production of a specific reaction to the inducing situation” (53). Damasio claims that humans’ reaction influenced by strong feelings is similar to the one of animals, and as a result “the reaction may be to run or to become immobile or to beat the hell out of the enemy” (53). It is most likely that Titus is experiencing two feelings during this killing scene; he is experiencing fear for losing his daughter and anger for being resisted and stopped from saving her. If we relate these two negative feelings to how his body reacts, we may realize that his body is secreting double amount of adrenaline that can no longer be regulated or controlled, a term that is referred to in science as “filtered”. His body starts secreting the chemical, out of fear, at the announcement of his daughter’s abduction by Bassianus: “Lord Titus, by your leave, this maid is mine” (1.1.276), it keeps on secreting for a specific reaction. This reaction is deemed to be either irrational or rational, it depends on how strong or weak one’s reasoning is. Titus, however, chooses the former and risks his life to save his daughter. He tries to follow them but soon his own son stops him. At this point the situation gets more complex and his body secretes more adrenaline to stimulate anger. What appears here is that Titus falls victim to his weak and fallacious reasoning. He takes two subsequent irrational decisions and actions influenced by his feelings: (1) to forcefully bring Lavinia back and (2) to kill whoever presents an obstacle in his way.

Another way of examining this scene can be carried out with reference to the psychological concept of “displaced aggression”. This term is used when the target is innocent of any wrongdoing, but is unfortunately in the wrong place at the wrong time. “Displaced aggression can occur when an individual cannot aggress against a source of provocation, such as a boss at work, but feels less constrained about being aggressive toward an innocent non-provoking, or mildly provoking individual” (Bartol 117). In other words, when someone takes the aggression out on individuals who are inferior and can be controlled. Mutius happens to be that mildly provoking individual in front of Titus. Looking closely at what really happens in that scene we cannot firmly judge whether Mutius is acting against Titus because he is supporting the marriage or because he wants to protect his father from any irrational decision. Both seem valid interpretations and the latter can be supported by the idea that Mutius and Titus know very well that they cannot confront and challenge the emperor’s brother by force and violence. However, one thing is sure is that Mutius happened to be in the wrong place and at the wrong time and that Titus’s “displaced aggression” was wrong and unjust. Titus’s aggression may have been displaced from the feeling of being dishonored by the emperor and the empress, that he feels impotent (because of his honor and social position) to take it out on them. There are two indications in the play that show Mutius as a good son and Titus action as wrong. First, when Marcus blames Titus for his horrible deed “O Titus, see, O see what thou hast done! / In a bad quarrel slain a virtuous son.” (1.1.341-42), referring

to Mutius as a “virtuous” son; another time when Lucius also disapproves Titus’s unjust behavior saying: “My lord, you are unjust, and more than so, / In wrongful quarrel you have slain your son” (1.1.292-3).

These two examinations of adrenaline secretions and displaced aggression seem very plausible and yet very overt. However, they do lack one important element, called validation, to certify their credibility. The kind of validation that we are seeking in our examples can, given the dramatic conventions of Shakespeare’s moment, only be obtained through the protagonist’s soliloquies. How sure are we of Titus’s negative emotions and his weak reasoning, or rather that his emotions overpower his reasoning and wisdom?

In other plays, such as *Hamlet* and *The Spanish Tragedy*, we explore these battles between strong feelings and reasoning in each protagonist. In *Hamlet*, we are able to validate Hamlet’s rational reasoning and decision—not to confront the king despite all his negative emotions that push him to this act—through his soliloquy, for he is very conscious of his position and rank compared with the king:

Yet I,

A dull and muddy-mettled rascal, peak

Like John-a-dreams, unpregnant of my cause,

And can say nothing; no, not for a king

Upon whose property and most dear life

A damned defeat was made. (2.2.554-559)

In these few lines we can rest assured that Hamlet is a reasonable protagonist who does not easily get influenced by his strong feelings of anger and hatred.

Similarly, we detect these traits in Hieronimo when he fights his emotions, particularly when we sense his reasoning is in combat with his grief and fury. In one of his soliloquies, we clearly become aware of his confusion in the face of an insoluble situation. Nevertheless, we sense his wisdom twice in this same soliloquy. At first he decides to seek justice through the king, even though he does not succeed because he is stopped by Lorenzo. The first choice he relies on is justice and not revenge; he addresses himself by name as if his reasoning is rationalizing his emotions to choose the right and appropriate path (through the king): “Away, Hieronimo, to him be gone; / He’ll do thee justice for Horatio’s death” (3.12.12-13), and again when he refrains from suicide. A bit earlier, at the beginning of the soliloquy, Hieronimo enters the stage with suicidal tools in hands: a poniard in one hand and a rope in the other that indicate a potential suicide, but he soon realizes that it is an awful act which leads neither to justice nor to revenge: “For if I hand or kill myself, let’s know / Who will revenge Horation’s murder then? / No, no! fie no! pardon me, I’ll none of that” (3.12.17-19). Although Hamlet and Hieronimo end up in violent acts to avenge their beloved ones, we have actually been able to be part of their events; sensing their predicaments, feeling their emotions, and understanding their rational and irrational behaviors all through their psychological performances presented to us in a form of soliloquies. On the other hand, Titus’s world of

emotions and rationalities in similar events remains covert, which hinders our examination to his mental state: “it is almost impossible to determine what is rational or irrational unless we examine the psychological processes of the offender” (Bartol 80). Without soliloquies those processes necessarily remain obscure.

It is universally recognized that taking someone’s life is an illegitimate act because it is interdicted by legal codes, religious beliefs, and ethical norms. However, in certain situations we override all these regulations and beliefs to serve right decisions and acts, influenced by humane traits, such as mercy. Mercy killing refers to the “killing of a person who suffers from irrecoverable illness or when his sickness is terribly painful” (Shah 105). We share the agony, the misery, and the difficulty of the other; the feeling gets even stronger when we are dealing with our closest blood relatives such as fathers, mothers, and children. A situation that takes us directly back to Titus’s second crime scene, the murder of his daughter Lavinia. Titus feels his daughter’s agony without arms and tongue and he knows that her situation will not get any better because of her irreversible and unrecoverable state, psychically and mentally. Hence, he decides to end her sufferings by killing her. This act, however, can either imply that Titus is the most caring and lovable father—feeling his daughter’s pain and misery—or an awful and criminal one who cares only about his pride, status, and power. It remains fundamentally indeterminate because Titus does not speak soliloquies to share or reveal his inner feelings and thoughts, which makes it harder to identify his motive or intention toward Lavinia’s

murder. Through the play, he acts as if he really cares for and loves his daughter, but before he perpetrates the crime he mentions that killing her will stop his pain, not hers:

Killed her for whom my tears have made me blind

I am as woeful as Virginius was,

And have a thousand times more cause than he

To do this outrage, and it now is done. (5.3.48-51)

His words appear to be a retort to his power and pride especially when uttering “and it now is done” as if to say to Tamora: if this is what you and your children did to my daughter to cause me pain and shame, I am ending it right now in front of you. Again, however, we have no validation to this conclusion. In fact, the more we analyze behavior in the absence of direct representation of cognition, the more we feel confined within a world of mysteries and unintelligibility.

As an approach to analyze Titus solely through his behavior in *Titus Andronicus*, the present comparison to Hamlet, Macbeth, and Hieronimo defines and underscores the importance of soliloquies in exploring and understanding the rising and falling emotions that eventuate in rational and irrational deeds, deeds that, in some manner, have formulated themselves in psychomotor fashion. In one single soliloquy we are able to identify traits, emotions, intentions that explain past, current, and future behaviors and criminal acts. But because we cannot tie down Titus to a true and personal declaration, the degree to which emotions override,

ignore, or redefine his reasoning and wisdom, we cannot decide the extent to which his primitive pride-seeking brain must respond or answer to higher moral criteria. From that perspective our protagonist Titus becomes an exemplar around whom we may build a new analytical vocabulary for the study of soliloquies in tragedy.

CHAPTER III

A COGNITIVE APPROACH TO ENGAGING AUDIENCES

Cognitive science, as we have seen in previous chapters, has begun to play a significant part in literary studies, especially when it comes to analyzing prominent characters in famous Shakespearean plays such as *Hamlet*, *Macbeth*, and *Titus Andronicus*. Its significance in literature has mainly been driven from a scholarly urge to understand complicated characters and their behaviors in terms of the representation or mimesis of human minds and brains. From a cognitive perspective, relying on cognitive approaches, we have been able to clear out certain ambiguities and explain protagonists' behaviors. However, these cognitive approaches can also be illuminating in tracing audience reception. There is a strong connection between audiences and characters that is built upon shared thoughts and emotions. The more the character opens up to his audience, the more the audience cognitively and emotionally gets engaged with him. Bruce McConachie argues in his book, *Engaging Audiences*, that the importance of this engagement is through shared cognitive skills between characters and audiences: "spectators and players require most of the cognitive skills that *Homo sapiens* normally expect of one another" (2). It is believed that soliloquies are the best form of representing these emotions and

thoughts because they tend to speak the truth and reflect true personas. Conventionally, audiences are greatly affected by soliloquies, irrespective of to whom they are addressed (self-addressed or audience-addressed). Therefore, once these emotions and thoughts are identified through them, they generate in the audience cognitive processes that result in their own feeling toward the character, which could either be a compassionate or a hateful one. Therefore, in this chapter, I intend to explore audiences' different beliefs and values as well as the contribution of a common set of experiences and interactions involving violence that help establish their responses according to the presence and absence of soliloquies in three plays under analysis, namely Shakespeare's *Hamlet* and *Titus Andronicus* and Kyd's *The Spanish Tragedy*.

At first, we need to understand what an audience is and whom it includes. According to James Young, the meaning of "audience" has noticeably changed across time. Its original sense refers to "the people within earshot of some speaker" (29). In other words, it refers to those who hear actors perform plays or those who hear the recitation of poetry. Soon the concept of an audience included those who heard musical performances and works. The concept has further been broadened by the mid-nineteenth century to apply to readers of novels and literary works (29). Hence, this expanse in the concept of audience has also shifted or increased the diverse perceptions of an audience toward a play, performance, or text. Michael Warner, in his book *Publics and Counterpublics*, differentiates between an audience

of theater (playgoers) and the audience of a text (readers). He refers to the former as a “concrete audience” and states that it is “a crowd witnessing itself in visible space, as with a theatrical public. Such a public also has a sense of totality, bounded by the event or by the shared physical space. A performer onstage knows where her public is, how big it is, where its boundaries are and what the time of its common existence is,” whereas the latter is an audience that comes into being only in relation to texts and their circulation (66).

Shakespeare’s plays still get the attention of both audiences, whether they are performed on stage or read in books. Their circulation and success, from one era to another and among different audiences, assure that media change does not make much difference because there is a character-audience interaction which is still treasured and valued. It may have been expected that this interaction cease to exist rather than keep ongoing because some plays are now more read and displayed as movies, rather than performed (showing less reliance on theatrical performances). However, this interaction remains regardless of what media (books, movies, theater-performances) the plays are presented in. What keep it going are our human nature/needs and common cognitive responses. This, of course, does not mean that audiences from different eras are not distinguished and do not have different responses to a play, because audiences respond differently to plays partly on the basis of their cultural position with regard to race, class, gender, and similar discriminations as well as their conventions and traditions.

In light of this distinction within the concept of audience, *Titus Andronicus* again serves as my principal example to show that the cognitive perception, attitude, and prejudice of the audience not only depends on what it is stated or unstated, revealed or unrevealed in soliloquy, but also on the audience's values, background, conventions, and nature. According to Alan Hughes, *Titus Andronicus* has seen many ups and downs in its theatrical life and especially in its success as a play since its first performance in 1594. Hughes argues that these various receptions are due to many factors. Some may have resulted from the "violence and action" in the play while others from the environmental circumstances that influence its performance and progress. For instance, the closure of the theaters in 1592 due to the outbreak of plague in London prevented further performances at that time. Apart from these external influences, during the Restoration, the play had to be altered to suit the theatrical tastes of the day. Hughes claims that if the play "had not [been altered], it would never have been performed at all" and that because audiences have changed as well as their taste "Audiences were smaller, differently composed, and had acquired new tastes" (23). Since 1955, however, thanks to a landmark production directed by Peter Brook, the play has been increasingly receiving more attention and more audience reception because its violence and cruelty matches (Hughes argues) the events of the two World Wars.

It is apparent then, that audiences are much influenced by their surroundings and their own inclinations which change with time. Therefore, their reception of

Titus, who kills his son and daughter in two different circumstances without the poet allowing access, through soliloquies, to his cognition (thoughts and emotions), neither before nor after he preforms the deed, may differ from one era to another. The reason I always combine thoughts with emotions is that they are inseparable. Scientists have recently realized that any decision or intellectual process that we run in our mind is certainly affected by our emotions: “Cognitive neuroscientists and psychologists now affirm that emotional drives undergird and sustain even the simplest of intellectual tasks, such as adding two numbers together; the old separations between reason and emotion no longer hold” (McConachie 3). Hence, the absence or non-communication of Titus’s cognition affects our own cognitive responses, as a contemporary audience, to his situations and actions. His filicides may better be perceived by an audience who is accustomed to deaths and executions, but may be shocking and confusing for a contemporary audience, especially in that Titus does not soliloquize his motive or intention in these two crucial scenes.

If we analyze why this confusion occurs, we may consider Foucault’s theory about statements and declarations and how they are perceived beyond the language:

One tries to discover beyond the statements themselves the intention of the speaking subject, his conscious activity, what he meant, or, again, the unconscious activity that took place, despite himself, in what he said or in the almost imperceptible fracture of his actual

words; in any case, we must reconstitute another discourse, rediscover the silent murmuring, the inexhaustible speech that animates from within the voice that one hears, re-establish the tiny, invisible text that runs between and sometimes collides with them.

(35)

This implies that what is actually unrevealed by a character is not just the intended statement or the soliloquy itself, but what lies in that soliloquy of meanings, reasoning, feelings, motives, and intentions that further explain the character's behavior and his rational/irrational actions. As earlier referred to in Chapter I, soliloquies are spoken to avoid the audience's "tense and confused disorientation" (Golden 358) and to activate our cognitive thinking to generate a response toward his actions. We certainly have a confounded cognition and perplexed emotions, for Titus because his filicide scenes makes it the more difficult to establish a response of respect, hatred, or indifference toward him. If we compare him with Hieronimo from *The Spanish Tragedy*, where he first discovers his son's death, we find that we are more certain about our feeling toward him, we feel compassionate to his horrible and sad state. However, our feeling has been solidified by his soliloquies that allow access to his inner truth and, in turn, dispel any sort of disorientation. We are able to sympathize with him through his first sorrowful soliloquies when he discovers his son hanged:

What savage monster not of human kind
Hath here been glutted with thy harmless blood,
And left thy bloody corpse dishonored here
For me, amidst this dark and deathful shades,
To drown thee with an ocean of my tears? (2.5.19-23)

His words expose his feelings, but also play on our feelings that further affect our thinking of Hieronimo and his personality. It is evident that Kyd's work is somehow clear to today's audience because his technique in presenting a protagonist with a soliloquy clears out confusions and explains his behavior. However, this does not place Shakespeare's work in a less comprehensible category when dealing with Titus. The confusion concerns more the contemporary audience because the values and beliefs differ greatly from those of the early modern audience. If we go back to place ourselves in an Elizabethan audience, we may not find Titus's action so unjustifiable, but popularly accepted in defiance of the authorities; especially in that he seems to be defending the government against treason—killing his rebellious son who shows resistance against him (an authoritative member of the government).

On the other hand, circumstances of life outside the theater are often presented to explain habitual characteristics demands on Shakespeare during Elizabethan age:

These Elizabethans were dieted on violent spectacles like bearbaiting and public executions, and life was cruel and death common, from

which it must be concluded that dramatists had to provide to please these violent spirits. At still another level, various contemporary texts will be combined to establish prevailing prejudices, beliefs, and social mores, and on the assumption that an audience which shared these views and practices would require of the dramatist compliant submission, the critic will seek in the synthesis of these contemporary attitudes the explanation of particular plays. Each of these avenues, however, will lead to a somewhat different “audience” (so that, in practice, there are as many “audiences” as there are critics and almost as many as there are plays), and in some particulars the several pictures are not compatible. (Styan 103)

Therefore, Shakespeare feels the necessity to please his audience by depicting brutality, but with no obligation to assign soliloquies or present further explanations that justify the violence. Shakespeare as a playwright does not seem to have a choice whether to introduce brutality or not in his plays, but certainly he has to choose whether to assign soliloquies to his protagonists or not. His first tragic hero Titus takes the latter choice in *Titus Andronicus*. The brutal filicide of Titus “can then be accounted for on the grounds that Shakespeare introduced this scene, probably against his own inclination, because he had to please an audience that craved brutality” (101). In other words, he submits to these demands in order to survive and succeed as a playwright of the era. Back at that time, the audience used to play a

crucial role in the life and death of any play because the audience per se judges whether the play will be approved or condemned. Most of the early modern plays used to undergo three judgmental performances by several spectators; according to the spectators' criticism, the play may survive and witness a great success or die right away. Therefore, most of the playwrights of that era feel the nervous anxiety about what the judgmental audience will think of their play (Stern 119). Some of them even go beyond the simple request to 'save' the play by offering the promise of alteration to any suggestion that the audience desires or practically what their cognition seeks and fancies, At the end of *A Midsummer Night's Dream*, Puck offers this promise by saying: "If you pardon, we will mend" (5.1.447). Basically, the audience, as a crucial element in theater, has been dominating and greatly affecting the reception of any play, and is a factor deserving attention as much as the better-studied categories of playwright, plot, text, or characters. This may actually seem like a cognitive circle, going from character's to audience's and now back to the playwright's cognition because he has to think of how to tailor the play according to his audience's cognition and emotions. Cognition is indeed a circular and reciprocal matter in a social art form like theater.

Therefore, we must take into account playwrights' concern to get the audience's approval in a way or another. In the first judgmental performances, a couple of special one-off events becomes linked to them. For instance, the playwright may try to buy his approval by sending fake or paid-for members of an

audience to cognitively influence the rest by their talk, admiration, and applause: “A bolder approach was to send thugs out into the first-performance crowd to coerce them into acceptance” which may involve bullyboys to terrorize the audience (playing on their emotions and fear), “making obscene hand gestures and even setting fire to the clothes of any woman seemingly about to disapprove of the play” (Stern 92). Now, whether these arrangements are followed by Shakespeare or not, he still has to work on the audience cognition and expectation, as any other prominent playwright, to guarantee the success of his plays. And the more we feel this need is when we deal with contemporary audience, because there is no more chance for a playwright to alter his plot or text according to different audience’s values and conventions, or rather that any of these terrifying and influential approaches in theater can take place due to the accessibility to the play from undetectable physical places.

Today’s audience is not countable, visible, or tangible anymore to control its opinion and fulfill its desire; therefore, Titus’s lack of soliloquies is now potentially a greater source of indeterminacy more than in the early modern age where the plays are tailored to the tastes, values, expectations, or even cognition of their audience. These different perspectives raise, furthermore, “response problems” as Martha Rozett calls them. She believes that Elizabethan audience’s attitude toward violence may have been so different from our own that any interpretation of Shakespeare’s plays based “purely on a contemporary’s audience’s conjectured

response would run the risk of transforming the play into something” completely different to what Shakespeare writes (241).

According to this observation we can realize two different approaches in a tragic play: one that establishes a bond between the protagonist and his audience by relying on designed soliloquies and shared cognition, to accept the protagonist as a revenger or even encourage his action for retributive justice as we feel for Hieronimo and Hamlet. Hieronimo’s sorrowful and helpless soliloquy is a great example for this bond type and compassion:

O eyes, no eyes, but fountains fraught with tears;

O life, no life, but lively form of death;

O world, no world, but mass of public wrongs,

Confused and filled with murder and misdeeds!

O sacred heavens, if this unhallowed deed,

If this inhuman and barbarous attempt,

If this incomparable murder thus

Of mine—but now none ore my son—

Shall unrevealed and unrevengèd pass,

How should we term your dealings to be just,

If you unjustly deal with those that in your justice trust?

The night, sad secretary to my moans,

With direful visions wakes my vexed soul,

And with the wounds of my distressful son

Solicits me for notice of his death. (3.2.1-15)

In these lines, the revenger-as-protagonist invites the audience's sympathetic identification to the scene. The lines show how desperate Hieronimo is for his son's justice that he sees his son's death so difficult to bear especially given that justice may not be achieved unless he personally deals with it (through revenge in later scenes). To avoid difficulties that further prevent controlling the audience's ambivalent relationship with the protagonist, Kyd tries to balance their inclination to judge negatively by presenting Hieronimo as a victim. His soliloquy does so and also puts him in a helpless situation in which his audience feels his predicament. Consequently, his state paves the way for the audience to somehow accept his behavior and revenge at the end of the play. To guarantee the success of this technique, Kyd frequently assigns soliloquies in which Hieronimo expresses his distress and his unfortunate endeavors in seeking justice. Moreover, his soliloquies get into the emotions of the audience that influence their cognition to accept his brutal reaction.

The same technique is used by Shakespeare in *Hamlet* to influence his audience's cognition and prepare for the revenge scene. The sequence of Hamlet's horrific discoveries and events make the revenge ready and possible, but certainly acceptable when we are exposed to his cognition and hesitation to kill his uncle during his prayer, failing to seize this opportunity for an easy revenge and save his mother's death that comes right after:

Now might I do it pat, now he is praying.

And now I'll do't.

[He draws his sword]

And so he goes to heaven;

And so am I revenged. That would be scanned.

A villain kills my father; and for that

I, his sole son, do this same villain send

To heavens.

O, this is hire and salary, not revenge. (3.3.73-79)

Hamlet speaks his soliloquy after he discovers his uncle's conspiracy and after he confirms his uncle's sense of guilt. Hamlet finds Claudius after the latter delivers a soliloquy, and when Hamlet leaves, Claudius again speaks in soliloquy, confirming

his guilt to the audience. This indicates that the audience has already started to feel with Hamlet and is cognitively waiting for a satisfactory reaction for justice. Apparently, Hamlet's hesitation in this soliloquy disappoints the audience who is hungry for a payback. However, if we closely analyze the presence of this missing-opportunity-soliloquy, we find it the more encouraging and fulfilling to kill Claudius at the end of the play. In that scene, Hamlet's mother Gertrude accidentally dies from a poisoned drink that Claudius pours for Hamlet. At this stage, the audience sees Hamlet as double-victimized, first for losing his father and then his mother. The acceptance of the audience that Hamlet kills his uncle becomes easier after witnessing another crime and agony that could have been avoided by a firm killing decision and action at an earlier stage.

Besides this bond-approach between protagonist and audience achieved through soliloquies, we may realize a second approach that is based on suspense and tension that Shakespeare applies in Titus. Titus's absent soliloquies in particular scenes, where explanations are further needed to clear out ambiguities, grabs the audience's attention and raises their suspense. It is a kind of technique that John Styan refers to in his book *Drama, Stage, and Audience*:

Any theory of dramatic response must take into account the stretch and strain of mind and feeling which keeps an audience receptive and perceptive. The element of anxiety which comes of uncertainty and

ambivalence produces a most serviceable tension and is the likely source of most interplay between stage and audience. (229-230)

Such tension is observed when Titus kills his son and does not express himself; Shakespeare holds his audience in suspense for as long as he dares. It is believed that suspense and tension only work if the story offers something for the audience to care about. What the audience cares to know in this particular scene is Titus's motive or intention behind his action. Similar interpretation about omitted scenes and soliloquies that affect audience cognition is observed in David Willbren's argument that among the reasons for omitting scenes or soliloquies is that Shakespeare may have wanted to displace them into fantasy—to make his audience imagine them—and thus to expand the range of responses. He claims that “what we fantasize can be more vivid and affecting than what might be staged”. Therefore, the undeclared or the unknown, yet confusingly imaginable, reason of the filicide may affect an audience at deep psychological and emotional levels (520).

From this technique, which affects audience cognitive thinking before generating response, we may infer that it actually works on contemporary audience too. Styan notes that “if in the theater there is no interaction between stage and audience, the play is dead, bad or non-existent” (224). I strongly agree with his statement about the importance of interaction, but perhaps it should not be limited only to playgoers. We, as today's audience generate similar cognitive thinking and

feelings of anxiety and suspense whether reading or watching the play. It is true that values, traditions, and beliefs of early modern audience differ from those of contemporary audience, yet we share a common nature and cognitive apparatus. We cognitively respond and interact in the same manner toward what we see or read. It is evident that Shakespeare's audience does not solely consist of the Elizabethans because his texts and plays are still performed, read, and produced for new audiences worldwide. Constant productions of *Hamlet*, *Macbeth*, and *King Lear* are a valid proof that people's interest remains in such plays. We may find slight alteration or new adaptation of these plays, but that is only to meet the expectation and taste of the new audience.

According to Moody Prior, analyzing the value and beliefs of the Elizabethan audience provides explanations and interpretations to some ambiguity in the Renaissance era:

The most useful contribution which a concern with the Elizabethan audience can make to criticism is that of encouraging the discovery of special kinds of knowledge which make possible an understanding of individual plays by removing obscurities that result from the differences which separate two ages; for example, it is necessary to know what notions about witches and similar folk creatures were

entertained during the early seventeenth century before one can be sure of any general interpretation of Macbeth. (122)

In light of this interpretation, it is necessary to be familiar with the notion of resistance and defiance of authority that was regarded during the Renaissance period. A belief that allows the early modern audience to accept Titus's deed of killing his own son without any justification or soliloquy. In addition to these values and beliefs, the early modern audience—or at least its most elite strata—has a privilege that more recent audiences presumably lack: the privilege of understanding Latin language. It is common for playwrights of that era to include Latin verses or names that have certain meanings to serve the play as a whole. Shakespeare gives Titus's son the name Mutius, which is derived from Latin as a hint to perceive further actions. Mutius has a Latin origin "*mutus*" which means, according to Charlton Lewis's *An Elementary Latin dictionary*, dumb, mute, and without speech. This may offer a clue right from the beginning of the play, for those who are familiar with Latin language, that Mutius will not be able to speak and if he does, it will not be for long before someone suppresses him. This is exactly what happens in the scene when Titus kills him. He barely speaks two and half verses before he is muted forever.

The language seems another factor that affects audience's cognition in perceiving certain events and behaviors in the play. This does not limit, however, the

audience in terms of familiarity with Latin language because there are other factors that audiences share irrespective of era or linguistic background. What is common between the audiences is the nature of humankind and its need to release tension periodically. There is a strong consensus among psychologists that humans cannot keep tension and pressures suppressed for a long time. As postulated long ago in the writings of Joseph Breuer and Sigmund Freud:

If the waking brain remains long in a state of rest, without changing tension into living energy through functioning there appears the need and urge for action. Long motor rest produces the need for motion (aimless movements of animals in cages) if that need cannot be gratified. Lack of sensory impressions, such as darkness and soundless quietude become painful; mental rest, absence of perceptions, ideas and association activity, produce the torture of monotony. These painful feelings correspond to an “agitation,” or to an enhancement of the normal intracerebral excitement. (Norden 71)

This indicates that there is an urge in audience to watch or read such plays to experience the fear that energizes their being and excites their lives. It is an interesting paradox of human nature that humanity avoids pain and discomfort on the one hand, but has the tendency to desire fear and tension on the other. Aristotle, in the *Poetics*, produced the theory of catharsis as the purpose of tragedies. He claims

that tragedy's end is "affirmed to be the Katharsis of emotions, of pity and fear" (Lucas 273). The fear comes from reflections on the hazard of life and from the concept that the suffering is underserved. Therefore, audiences experience it when they sink themselves in the characters and fear for them the things they fear for themselves (275). You may wonder how this may apply to a reader or how this reader is distinguished from another who has different interests since there is no physical presence or attendance at a theater. In other words, how can we identify that this particular reader belongs to this audience who seeks a release of tension? If we think for a moment of a visit to a bookshop, the books are organized in separate sections or shelves, labeled with titles such as "Romance", "Thriller", "Horror", "Drama", "Comedy", exactly the same method that was being used to organize Shakespeare's 1623 Folio into "Comedies, Histories, and Tragedies". The moment the reader steps in front of his desired section, s/he is in a zone of a huge audience that belongs to many writers and authors, but under one particular theme. If a reader chooses a tragedy by Shakespeare, for instance, s/he instantly becomes a Shakespearean audience who seeks tension release and psychological and emotional challenges. His choice can be based on previous readings and experiences or on his awareness of what Shakespearean tragedies may provide of tension release.

This suggests that an audience of a play is not limited to a place or time as long as the same text is circulated from one era to another and among people who share the same human nature and cognitive thinking and who urge to experience

what ignites their feelings. The major difference is that playgoers are visually relating real characters with events whereas readers are fantasizing them in their minds. It considerably depends on how strong or weak a person's imagination is that he either decides to go to theaters and enjoys the plays or not. However, Willbren assures that our fantasy is always more vibrant, graphic, and powerful than what we may see or watch on stage. Therefore, we may then deduce that cognitive thinking and emotion stirring are more activated in readers than in playgoers. It is certainly a cognitive approach to engaging audiences because audiences feel and get more engaged in a play through their own built-up cognition.

Going back to audience's suspense and tension, it is worth mentioning that constant tension can be trouble for a story or a play: a play where pain and fear and conflict are loaded continuously one at the top of another may wear down the audience. Apparently, Shakespeare as a playwright has been aware of this concept for he introduces tension periodically, in a tense-loosen-tense mode. In *Titus Andronicus* the audience feels a great tension, at the beginning of the play (Act I), when Titus kills his son; this tension gets stronger in the absence of soliloquy right after the deed, for Titus does not reveal his thoughts or express his feelings (which may include remorse and emotions). Basically, the tension comes from the horrible killing scene, but feeds more on the ambiguity of Titus's unknown motive or intention. The audience's tension remains until later scene (Act 2, Scene 3) right before Titus weeps and grieves because his other two sons are about to be executed

and because his favorite child Lavinia is raped and mutilated. At this point, the audience experiences a sense of relief because they are able to identify with Titus and recognize him as a caring and loving father with paternal traits. Soon these traits are repulsed and the tension finds its way back when Titus kills his daughter at the end of the play, introducing another complexity or riddle that the audience finds difficult to solve without a soliloquy.

This swing in holding and releasing tension is so great that it creates audience's suspense and further influences their cognition. This feeling actually works by contrast, when the audience relaxes and releases the tension before ratcheting it back up again in further events. If we consider this necessity in human nature, we may realize that Shakespeare's audience, especially in *Titus Andronicus*, is based on and gathered by human needs (the need to feel the fear and experience the tension). However, Kyd's audience, specifically in *The Spanish Tragedy*, is based on other purposes because his narrative technique does not provide the same level of tension found in *Titus Andronicus*, and therefore his audience decides to watch or read his play to experience other emotion such as empathy and pity. Kyd's narrative technique, also applied by Shakespeare in *Hamlet*, is based on communication between the characters and the audience and creation of empathetic feeling toward the character that can be achieved through frequent soliloquies exposing desperate and miserable situations. Hieronimo's second soliloquy "O eyes, no eyes...", (quoted above) clearly presents this kind of situations when he states his

sorrowful and melancholy condition as well as his first soliloquy when he discovers his son's death, but has no one to blame except nature:

O heavens, why made you night to cover sin?

By day this deed of darkness had not been.

O earth, why didst thou not in time devour

The vile profaner of this sacred bower?

O poor Horatio, what hadst thou misdome,

To leese thy life ere life was new begun?

O wicked butcher, whatsoe'er thou wert,

How could thou strangle virtue and desert?

Ay me most wretched, that have lost my joy,

In leeing my Horatio, my sweet boy! (2.5.24-33)

Kyd's technique in these two soliloquies welcomes empathy for the lines allow the audience to pity and empathize with Hieronimo and understand his helpless situation. Again through Aristotle's catharsis of emotions, pity, seems essential to Kyd because it suggests a powerful emotion and its association with underserved suffering suggests a strong and encouraging reaction toward revenge. Prior emphasizes the importance of empathy in a play; however, he does not confine it to

all plays. He notes: “In some degree empathy is prerequisite to any play which seeks the participation of an audience. It is difficult to be sure of the form it takes in extremes of non-illusory theater where there is no expectation of realism in character or action, but even in highly ritualistic or artificial drama there is undoubtedly substitute process” (226). Noticeably, this substitute is the one I have been pointing out in *Titus Andronicus*, the absence of soliloquies that generates audience tension and fulfills their needs, to feel the suspense and experience the fear.

If this applies to most early modern audience because death and violence are common and experienced in their daily life, it is still, however, the case with contemporary audience. The difference is that in the sixteenth century people lacked the knowledge and science that scientists and psychologists have achieved nowadays, the awareness of why horrific and brutal scenes performed on stage or read in books have great effects on people’s minds. According to Leonard Berkowitz, the violent action perceived in a play provides the audience “with an opportunity to release their own strong emotions harmlessly through identification with the people and events depicted in the play” (313). Such awareness explains why a big number of today’s audience, who seek release of emotions, still watch and read Shakespeare’s plays. It also matches with Hughes’s claim that, after 1955, *Titus Andronicus* has been increasingly receiving more attention and audience reception due to the violence depicted in it.

It is true that many people do not like to watch horrific scenes or get exposed to violence for this can affect the psychological development of children and among adults reactions can be equally severe, consequential and conditioned by many factors including gender. Nevertheless, Berkowitz presents representations of violence as helpful and useful because violence is innate in human nature: “violence can actually have beneficial results in that the viewer may purge himself of hostile impulses by watching other people behave aggressively, even if these people are merely actors appearing on” a stage (313). This innate tendency toward violence is reinforced by the effect of the neurotransmitter norepinephrine (which is secreted by the brain) that increases the urge to perceive violence (Hailan et al. 160). It implies that audiences from different periods and places share the same emotional and cognitive interaction with violence. Because they are usually aware of the social norms prohibiting attacks on others “they inhibit whatever hostile inclinations might have been aroused” by the violent plays they watch or read (314).

It is noticeable then that Shakespearean plays provide more than just performance at theaters and imaginative events in our minds. There is a misconception that plays tend to be a one-way delivery system of messages or fantasies that audiences respond to according to their past conditioning, or even psychic life. Some behaviorists may term or categorize this process as audience “reaction” or “response”. However, it is rather a give-and-take cognitive and emotional communication that takes place between play characters and audiences.

Titus Andronicus has been a fundamental play to our experimentation and theorization of these cognitive approaches in literary studies. The absence of Titus's soliloquies conceals his cognition and emotions which, in turn, affects our own. The experimentation is further solidified when the theatrical context of other revenge tragedies including *Hamlet* and *The Spanish Tragedy*, is taken into account and Titus is compared with tragic heroes like Hamlet and Hieronimo who present rhetorical functions in their soliloquies.

With the development of cognitive science and our adoption to it in our literary studies, we humanists have been able to present different interpretations and explanations of characters and scenes through the absence and presence of soliloquies. In addition, this paradigm shift to scientific knowledge, has provided empirical findings about audiences and their responses. George Lakoff asserts that "much of what we have learned about brain and the mind is now stable knowledge" (McConachie 13) which gives us confidence that this sort of foundational work can be the basis of interpretation for a new generation of critics.

CONCLUSION

Many scholars rely on insights from “cognitive sciences” to elevate and enhance their engagement with a diversity of theoretical paradigms in literary and cultural studies. However, they tend to approach and analyze them on the terms of their own discipline. Others, such as Donald Beecher, rely on pure scientific approaches, a newly extended method in cognitive literary studies, and the effects of the brain on literary characters. Beecher believes that if we humanists are going to do good literary criticism in the name of this philosophical discipline then we must also become good scientists. In his book, *Adapted Brains and Imaginary Worlds: Cognitive Science and the Literature of the Renaissance*, recently published in 2016, he explores the characteristics of the brain as they affect the study of fiction. He builds upon insights from the cognitive sciences to explain how we actualize literary characters, solve their riddles, explain their behaviors, and identify with their predicaments and situations.

As a humanist, I feel that I belong to two groups because I share a dual theoretical grounding. I strongly believe that language and cognition should be considered as one crucial and solid entity when we deal with literary characters. In my analysis I rely on the two approaches, literary theories and pure cognitive sciences, which reflect on our readings and observations, as audiences, of literary characters and influence our own cognition. The more we analyze literary works

using both approaches, the more we solidify our perception and conception of these texts in hand.

Moreover, my research shows for the first time that is not actually which cognitive approach we take that matters, but rather the balance between the two; the balance between theoretical paradigms and pure scientific theories to better analyze literary texts and characters. This method will be important to understand and cognitively perceive difficult characters from different perspectives, as it can be more affective and persuasive because it is based on several tools of interpretation (theoretical and scientific). Furthermore, my research shows the significance of soliloquies in identifying protagonists and their behaviors. It presents a new methodology that centers analysis on characters' cognition. At the same time, it uses the cognitive lens to extend outwards, tracing cognitive factors influencing audience reception.

The three chapters of this thesis have aimed to present a broader and perhaps reliable analysis about the importance of soliloquies. They have involved three major aspects and perspectives: fantasy soliloquies, behavior and cognitive platforms, and audience's reception, to reinforce their significance from different perspective. The chapters have also entailed four primary tragic plays (three by Shakespeare and one by Kyd) that help reach its objective. However, a further and a larger project may include more of Shakespeare's plays. His tragedies have extensively and cognitively contributed to this thesis, but different genres such as comedies and historical plays

may possibly enlarge our scope of analyses and findings as I too piece out the imperfection of a total theory of Shakespeare's soliloquies in all their cognitive richness.

Appendices A,B,C, and D

Appendix A

Table 1: Soliloquies in *Hamlet*

Hamlet, ed. Hibbard.				
Character	Soliloquies (CA) Act/Scene/Line	Soliloquies (WSH) Act/Scene/Line	Asides Act/Scene/Line	Total
HAMLET	1.2 (129) 1.2. (257) 1.5. (92) 2.2 (537) 3.2 (371) 3.3 (73)+ 4.1 (41) 4.4 (24)**	3.1 (57)!	2.2 (288)	10
POLONIUS			2.2 (187) 2.2 (204) 2.2 (207) 2.2 (402)	4
CLAUDIUS	3.3 (36)		3.1 (50) 5.2 (244)	3
OPHELIA		3.1 (151)!		1
GERTRUDE			4.5 (17)	1
ROSENCRANTZ			2.2 (287)*	1
LAERTES			5.2 (248)	1

CA: Completely Alone

WSH: With Silent Hearer

*: Addressed to and heard by one person among others.

** : Soliloquy found in Q2 as per Appendix A (page 363).

Appendix B

Table 2: Soliloquies in *Macbeth*

Macbeth, ed. Jeffars.				
Character	Soliloquies (CA) Act/Scene/Line	Soliloquies (WSH) Act/Scene/Line	Asides Act/Scene/Line	Total
MACBETH	2.1 (33) 3.1 (48) 5.3 (21) 5.7 (1) 5.8 (1)	1.3 (130) 1.7 (1) 4.1 (144) 5.5 (17)	1.3 (117) 1.3 (127) 1.3 (143) 1.3 (146) 1.5 (48) 3.4 (21) 3.4 (29)	16
LADY MACBETH	1.5 (14) 1.5 (37) 2.2 (1) 3.2 (5)	5.1 (27-30-37-43- 53-57)!		5
MALCOLM			2.3 (116)* 2.3 (122)*	2
BANQUO	3.1 (1)			1
PORTER	2.3 (1)			1
DONALBAIN			2.3 (118)*	1
DOCTOR			5.4 (60)	1

CA: Completely Alone

WSH: With Silent Hearer

*: Addressed to and heard by one person among others.

Appendix C

Table 3: Soliloquies in *Titus Andronicus*

Titus Andronicus, ed. Waith.				
Character	Soliloquies (CA) Act/Scene/Line	Soliloquies (WSH) Act/Scene/Line	Asides Act/Scene/Line	Total
AARON	2.1 (1) 2.3 (1) 4.2 (173)		2.1 (91) 2.3 (206) 3.1 (187) 4.2 (25) 4.2 (48)	8
TAMORA	2.3 (187)		1.1 (442) 4.4 (34) 5.2 (137)*	4
BOY			4.2 (6) 4.2 (8) 4.2 (17)	3
TITUS	1.1 (338)	3.1 (17)*	5.2 (142)	3
MARCUS	4.2 (122)	2.4 (11)		2
SATURNINUS			1.1 (261)	1
LUCIUS	3.1 (287)			1

CA: Completely Alone

WSH: With Silent Hearer

*: Addressed to someone who keeps silent and exits, but soliloquy keeps going on for couple of lines afterward.

Appendix D

Table 4: Soliloquies in *The Spanish Tragedy*

The Spanish Tragedy, ed. Neill.				
Character	Soliloquies (CA) Act/Scene/Line	Soliloquies (WSH) Act/Scene/Line	Asides Act/Scene/Line	Total
HIERONIMO	2.5 (1) 3.2 (1) 3.7 (1) 3.7 (29) 3.12 (1) 3.13 (1) 3.14 (167) 4.1 (193) 4.4 (21)		3.12 (31) 3.13 (56) 3.14 (117)	12
LORENZO	3.2 (101) 3.5 (73)		3.14 (129)	3
BEL-IMPERIA	1.4 (58) 3.9 (1)			2
PEDRINGANO			2.4 (12) 3.6 (18)	2
BALTHAZAR			1.4 (121)	1
VILLUPPO	1.3 (93)			1
PAGE	3.5 (1)			1
ISABELLA	4.2 (1)			1

CA: Completely Alone

WSH: With Silent Hearer

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