## **Table of Contents**

Acknowledgements7
Eva Zettelmann and Elke Mettinger Introduction9
Theoretical Approaches
Monika Fludernik Consciousness in Drama: A Cognitive Approach21
Eva Zettelmann Drama and the Representation of Fictional Minds43
From Medieval Iconography to Restoration Drama
Gabriella Mazzon Strategic Communication of Pathos and Suffering in Verbal and Visual Medieval Culture63
Elke Mettinger "Now is this golden crown like a deep well" – Richard II from a Cognitive Point of View83
Sabine Coelsch-Foisner Othello: Personality and Personality Building in Shakespeare's Tragedy and Verdi's Opera
Michael Raab The Macbeth Trap: Productions of Shakespeare's Play in England, Germany, Austria and Switzerland
Christa Knellwolf King Une Tempête, Aimé Césaire's Subversion of the Imperial Scripts of Shakespeare's Tempest



Dieter Fuchs
The Script of the Body and the Soul in
The Country-Wife and Tristram Shandy: the 'Cognitive Turn' from
Restoration Drama to Sentimental Fiction
Modern Drama
Caterina Grasl
The (Im)Possible Worlds of Joe Orton:
A Cognitive Approach to What the Butler Saw
Bernhard Reitz
"I understand you not, my lord." –
Problems of Cognition and Perception in Tom Stoppard's Plays 197
Wolfgang J. Lippke
John Arden and Margaretta D'Arcy – A Cognitive Approach
Ewald Mengel
Pinter's One-Act Plays One for the Road, Mountain Language,
and Party Time in the Light of Conceptual Blending Theory
Merle Tönnies
Between Authenticity and Objectification:
Narrating the Self in Contemporary British Drama243
Eckart Voigts
"Dennis is a Liar" - Mendacity in the Plays of Dennis Kelly 261
Definits is a Liai — intendecity in the Flays of Definits Realy
Christopher Innes
Breaking the Boundaries of Narrative: Post-Dramatic Story-Telling
Peter Zenzinger
Parapsychic Phenomena in Early Twentieth-Century American Drama 287
m1.1
Tabula gratulatoria