Donald Freeman In 1993 talked about King Lear in his article,King Lear Is a tragedy written by William Shakespeare.Terms such as "stripping," "reward me for my worth," and "comes up very short" participate in the BALANCE diagram but can be better interpreted in the more structured, balance-based financial accounting scenario. Another rich source of metaphor in King Lear is the connective diagram, which consists of two entities linked by an associative element. These aspects of the bonding schema map onto a wide range of non-physical human experiences, such as our literal physical ??connection to our biological mothers, our bonding with parents, relatives, and friends, and the importance of romantic interests in marriage. People without romantic interests are 'unattached' and are linked by causality. The Great Chain, which includes divine ordination and divine love, is still relevant today. These two powerful perceptual structures give a local habitation and name to previously unjustified and unrelated critical commonplaces. In King Lear, Gloucester's cynical account of his sons' parentage establishes the play's competing schemata of BALANCE and LINKS. The play's familial links are debased, with children being bastards or 'by order of law'. These competing schemata structure a significant portion of the play's metaphors and provide previously undiscovered empirical evidence for relating the play's figurative language to other structural elements such as narrative, plot, and particular constellations of characters. Critics have found parallel structure or balance in the fact that Edmund gouges out Gloucester's eyes but does not gouge out his own eyes. In this stretcher scene we see that the opening scene of King Lear lacks the crucial elements of a trial or test of love, because it is a semantic framework that relies on a quasi-legal procedure, a review of financial record books, and a more general scenario of financial accounting. The generative metaphor that dominates the scene's story is that children are financial assets, as Lear understands his daughters in the same way that he understands wealth, real property, assets, and debts. Financial love Is interest, and assets and organizations are periodically audited to see if they provide an adequate return. Assets that provide better returns can become targets for further capital investment, while assets that do not perform well are disposed of. The basic principles of financial accounting are the same today as they were in Shakespeare's time, but some details are different. The term "audit" comes from the Latin word "audire," which means "to listen," because when auditing appeared in its roughly modern form in England in the 14th century, it was used to describe balance and metaphor patterns.Contemporary literary theory often begins as holistic, essential, and universal, gradually qualifying its claims as research progresses.Here we know that metaphor is figurative language that contrasts with non-metaphorical "literal" language, and is distinguished by its deviation from ordinary, non-metaphorical language. This vision is characterized by the objective position that sees metaphor as a parasitic structure. But the cognitive metaphor rejects these two characterizations. Cognitive metaphor arises from the empirical position of semantic theory, which claims that we create metaphor by projecting entities and structures of a concrete source domain onto an abstract target domain. Metaphor is embodied in human understanding, where we project elements of our physical experiences onto our abstract, immaterial experiences. This sense of projection from planned bodily experience constitutes the claim to metaphor as embodied human understanding. For example, the famous sentence from King Lear, "I am a man / I sin more than sin," epitomizes supreme justice, a concept that dominates nonverbal and verbal language about justice.This is demonstrated through the

concept of the "scenario," the cognitive model or ideal cognitive model, which structures our thinking around a concept or scene. , Lear, having disinherited Cordelia, jointly invests him with Cornwall and Albany, claiming a right or share in his power. Cordelia, who remains her father's daughter, displays some of Lear's bad habits and presents her outward value to the servants who will help him. She seeks to balance Kent's service to her with her own good deeds, which he rejects with dignity. The term "holistic" or "essentialist" is often used to describe a general approach, ignoring details that do not fit within the theory.Cordelia believes that marriage as a bond involves an "ordeal" or pledge, which reduces the line of credit upon which the bond between daughter and father rests. She is both honest and true, opposing her sisters' false accounts and fulfilling her obligations under her financial and filial bonds. Lear interprets Cordelia's "truth" only within the framework of financial accounting, while Burgundy expresses his bargain for Cordelia's hand.The theory of cognitive metaphor, applied to King Lear's opening scene, reveals that the scene's figurative language relies on metaphoric projection from the schemata–skeletalized structures of knowledge of balance and links into abstractions of filial love and family relationships.This analysis can be invalidated if the patterns it posits exist only at the text level and not in larger structural units, or if a competing candidate source domain and metaphoric projection better explains these patterns at all levels of the literary work.This theory provides a promising basis for analyzing figurative language in literary works, offering accounts of language patterns isomorphic with larger imaginative literary structures and more explicit and falsifiable interpretations.Lear re–cognizes and rebuilds his place in the world in terms of these links, bonding himself first with physical feeling (cold), then with spiritual feeling (empathy), then with individuals (the Fool), then with the rags and hunger of his kingdom's subjects ('the poor naked wretches').Lear sees statecraft and fatherhood in abstract and numerical terms, while Goneril and Regan interpret their parental love in a language dominated by accounting metaphors.Lear's struggle with the concept of "true need" is embodied in his use of the metaphor of "want," which a desperate desire of a king that goes beyond mere material requirements. Lear begins to value huma represents nity's connections more than account balances, realizing that "true need" cannot be explained or taken Into account.The ceremony involves the treasurer representing the Exchequer reading the amount due the crown from the sheriff, and the sheriff placing crown vouchers and money or jewels to balance the dummy counters.Lear's obsession with moral mathematics, which equates the emotional costs of child–rearing with equally quantifiable expressions of love, forces Cordelia to reject the financial metaphor and focus on her spiritual version of love.This process begins with the word "bonds" that exist in both competing frames, financial and kinship. Cordelia understands "bonds" in terms of her father's financial accounting scenario, which is a single bond, a financial obligation undertaken solely on the credit of a borrower without collateral.Lear believes that cognitive metaphor allows describing and interpreting patterns in the play, and their interconnection at different structural levels.However, government and binding theory bears resemblance to its 1957 predecessor, and subsequent research has produced more reliable facts and better theoretical accounts of areas of linguistic structure.The metaphors arising from the balance schema are organized into an interpretive framework of financial accounting.

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