

The “Great Code” in Shakespeare's *Henriad*



Great Code Shakespeares Henriad

Shasha Hu



Great Code Shakespeares Henriad:

Shakespeare on screen : The Henriad Nathalie Vienne-Guerrin (éd.), Sarah Hatchuel (éd.), Filming plays from a tetralogy of history plays implies specific problems and strategies The papers in this volume show that the plays are parts of a series and can hardly be staged or filmed without referring to one another What does the big screen bring to the representation of history battles and national issues When do ideological interpretations stop being triggered by the text itself By deciphering the different ways in which meaning is created and ideology is conveyed whether it be through specific aesthetics performances intertextuality or cultural codes the papers in this volume all take part in the on going exploration of what Shakespeare s contrasting afterlives keep saying not only about the dramatic texts but also about ourselves The 'Great Code' in Shakespeare's Henriad Michael Steven Mattis, NAVAL ACADEMY ANNAPOLIS MD., 1994 Northrop Frye has proven to be one of the most important literary theorists of contemporary literary criticism His literary theories as presented in *Anatomy of Criticism* and *The Great Code* have become bench marks in Biblical literary criticism In his book *The Great Code* Frye argues that Biblical imagery and narrative had set up an imaginative framework a mythological universe within which Western literature had operated down to the eighteenth century and is to a large extent still operating Frye shows how Biblical narrative has become unconsciously the context for Western understanding of narrative and imagery in art and literature Specifically Frye suggests that the context of the Bible is traditionally described as typological revelation that proceeds from the beginning to the end of its story and exists in seven typological phases creation revolution exodus law wisdom prophecy gospel and apocalypse This research project tests Frye s theories about the influence of Biblical imagery and narrative on a masterpiece of Western art Shakespeare s *Henriad* Richard II Henry IV Part I Henry IV Part II and Henry V Although many literary critics have examined Shakespeare s use of the Bible most of them catalogue the Biblical allusions without discussing their functions in the plays This research focus on Shakespeare s use of the Bible in his drama however it investigates how his *Henriad* manifests the great code of Biblical narrative revelation Bible Shakespeare Typology Language

The Great Code in Shakespeare's Henriad U. S. Naval U.S. Naval Academy, 2015-06-12 Northrop Frye has proven to be one of the most important literary theorists of contemporary literary criticism His literary theories as presented in *Anatomy of Criticism* and *The Great Code* have become bench marks in Biblical literary criticism In his book *The Great Code* Frye argues that Biblical imagery and narrative had set up an imaginative framework a mythological universe within which Western literature had operated down to the eighteenth century and is to a large extent still operating Frye shows how Biblical narrative has become unconsciously the context for Western understanding of narrative and imagery in art and literature Specifically Frye suggests that the context of the Bible is traditionally described as typological revelation that proceeds from the beginning to the end of its story and exists in seven typological phases creation revolution exodus law wisdom prophecy gospel and apocalypse This research project tests Frye s theories about the influence of Biblical imagery

and narrative on a masterpiece of Western art Shakespeare's Henriad Richard II Henry IV Part I Henry IV Part II and Henry V Although many literary critics have examined Shakespeare's use of the Bible most of them catalogue the Biblical allusions without discussing their functions in the plays This research focus on Shakespeare's use of the Bible in his drama however it investigates how his Henriad manifests the great code of Biblical narrative revelation Specifically it examines how typological revelation gives meaning to the Henriad his longest coherent dramatic effort in the same manner as it does in the Bible through myth and metaphor Finally this project recognizes the inadequacies of Frye's typological phase model in extricating meaning from the Henriad and explores the realm of language to discover why **Metadrama in Shakespeare's Henriad**

James L. Calderwood, 1979-01-01 **The Great Code in Shakespeare's Henriad** U. S. Naval Academy, 2015-12-09

Northrop Frye has proven to be one of the most important literary theorists of contemporary literary criticism His literary theories as presented in *Anatomy of Criticism* and *The Great Code* have become benchmarks in Biblical literary criticism In his book *The Great Code* Frye argues that Biblical imagery and narrative had set up an imaginative framework a mythological universe within which Western literature had operated down to the eighteenth century and is to a large extent still operating Frye shows how Biblical narrative has become unconsciously the context for Western understanding of narrative and imagery in art and literature Specifically Frye suggests that the context of the Bible is traditionally described as typological revelation that proceeds from the beginning to the end of its story and exists in seven typological phases creation revolution exodus law wisdom prophecy gospel and apocalypse This research project tests Frye's theories about the influence of Biblical imagery and narrative on a masterpiece of Western art Shakespeare's Henriad Richard II Henry IV Part I Henry IV Part II and Henry V Although many literary critics have examined Shakespeare's use of the Bible most of them catalogue the Biblical allusions without discussing their functions in the plays This research focus on Shakespeare's use of the Bible in his drama however it investigates how his Henriad manifests the great code of Biblical narrative revelation Specifically it examines how typological revelation gives meaning to the Henriad his longest coherent dramatic effort in the same manner as it does in the Bible through myth and metaphor Finally this project recognizes the inadequacies of Frye's typological phase model in extricating meaning from the Henriad and explores the realm of language to discover why

The Reception of Northrop Frye, 2021-08-31 The widespread opinion is that Northrop Frye's influence reached its zenith in the 1960s and 1970s after which point he became obsolete his work buried in obscurity This almost universal opinion is summed up in Terry Eagleton's 1983 rhetorical question Who now reads Frye In *The Reception of Northrop Frye* Robert D Denham catalogues what has been written about Frye books articles translations dissertations and theses and reviews in order to demonstrate that the attention Frye's work has received from the beginning has progressed at a geomantic rate Denham also explores what we can discover once we have a fairly complete record of Frye's reception in front of us such as Hayden White's theory of emplotments applied to historical writing and Byron Almon's theory of musical

narrative The sheer quantity of what has been written about Frye reveals that the only valid response to Eagleton's rhetorical question is a very large and growing number the growth being not incremental but exponential *Shakespearean Echoes* Kevin J. Wetmore Jr.,2015-05-07 *Shakespearean Echoes* assembles a global cast of established and emerging scholars to explore new connections between Shakespeare and contemporary culture reflecting the complexities and conflicts of Shakespeare's current international afterlife

Criticism After Theory from Shakespeare to Virginia Woolf Perry Meisel,2022-05-30 The argument of this book is a simple one that criticism after theory is a single movement of thought defined by synthesis and continuity rather than by conflict and change The most influential figures in criticism since Saussure Bakhtin Derrida and Foucault are wholly consistent with Saussure's foundational Course in General Linguistics 1916 no matter the traditions of complaint that have followed in Saussure's wake from Bakhtin forward These complaints vitiate despite themselves and often hilariously so the misconceptions that have made cottage industries out of quarrels with Saussurean semiology that are based on notions of Saussure that are incorrect The materialist criticism dominant today is actually dependent upon on the legacy of a presumably formalist structuralism rather than a step beyond it New Historicism postcolonialism gender studies environmental criticism archive studies even shared and surface reading are like deconstruction the by products of Saussure's structuralism not its foils Saussure's sign is sensory and concrete Language and materiality are not distinct but one and the same history society the psychological subject even the environment are systems of signs material archives read and reread by futures that produce the past after the fact Without Saussure contemporary criticism would have no identifiable or effective source The book begins with chapters on Saussure and Derrida Bakhtin and Shakespeare and Freud and Foucault followed by chapters on Victorian and American fiction D H Lawrence and modern poetry Virginia Woolf and Melanie Klein and the historicist tropology of psychoanalysis It concludes with a coda in life writing on the author's epileptic disability

Shakespeare, Cinema, Counter-Culture Ailsa Ferguson,2016-06-23 Addressing for the first time Shakespeare's place in counter cultural cinema this book examines and theorizes counter hegemonic postmodern and post punk Shakespeare in late 20th and early 21st century film Drawing on a diverse range of case studies Grant Ferguson presents an interdisciplinary approach that offers new theories on the nature and application of Shakespearean appropriations in the light of postmodern modes of representation The book considers the nature of the Shakespearean inter text in subcultural political contexts concerning the politicized aesthetics of a Shakespearean body in pieces the carnivalesque and notions of Shakespeare as counter hegemonic weapon or source of empowerment Representative films use Shakespeare and his accompanying cultural capital to challenge notions of capitalist globalization dominant socio cultural ideologies and hegemonic modes of expression In response to a post modern culture saturated with logos and semiotic abbreviations many such films play with the emblematic imagery and references of Shakespeare's texts These curious appropriations have much to reveal about the elusive nature of intertextuality in late

postmodern culture and the battle for cultural ownership of Shakespeare As there has yet to be a study that isolates and theorizes modes of Shakespearean production that specifically demonstrate resistance to the social political ideological aesthetic and cinematic norms of the Western world this book expands the dialogue around such texts and interprets their patterns of appropriation adaptation and representation of Shakespeare [Government Reports Announcements & Index](#),1995

Untimely Matter in the Time of Shakespeare Jonathan Gil Harris,2010-11-24 Selected by Choice magazine as an Outstanding Academic Title The New Historicism of the 1980s and early 1990s was preoccupied with the fashioning of early modern subjects But Jonathan Gil Harris notes the pronounced tendency now is to engage with objects From textiles to stage beards to furniture objects are read by literary critics as closely as literature used to be For a growing number of Renaissance and Shakespeare scholars the play is no longer the thing the thing is the thing Curiously the current wave of thing studies has largely avoided posing questions of time How do we understand time through a thing What is the time of a thing In *Untimely Matter in the Time of Shakespeare* Harris challenges the ways we conventionally understand physical objects and their relation to history Turning to Renaissance theories of matter Harris considers the profound untimeliness of things focusing particularly on Shakespeare's stage materials He reveals that many Renaissance objects were actually survivals from an older time the medieval monastic properties that post Reformation were recycled as stage props in the public playhouses or the old Roman walls of London still visible in Shakespeare's time Then as now old objects were inherited recycled repurposed they were polytemporal or palimpsested By treating matter as dynamic and temporally hybrid Harris addresses objects in their futurity not just in their encapsulation of the past *Untimely Matter in the Time of Shakespeare* is a bold study that puts the material the explosive world changing potential back into a material culture that has been too often understood as inert stuff

Rematerializing Shakespeare B. Reynolds,W. West,2005-11-01 To rematerialize in the sense of Rematerializing Shakespeare Authority and Representation on the Early Modern English Stage is not to recover a lost material infrastructure as Marx spoke of nor is it to restore to some material existence its priority over the imaginary Indeed this collection of work by some of the most highly regarded critics in Shakespeare studies does not offer a single theoretical stance on any of the various forms of critical materialism Marxism cultural materialism new historicism transversal poetics gender studies or performance criticism but rather demonstrates that the materiality of Shakespeare is multidimensional and consists of the imagination the intended and the desired Nothing returns in this rematerialization unless it is a return in the sense of the repressed which when it comes back comes back as something else An all star line up of contributors includes Kate McLuskie Terence Hawkes Catherine Belsey and Doug Bruster [Language and Politics in the Sixteenth-Century History Play](#) D. Cavanagh,2003-12-12 *Language and Politics in the Sixteenth Century History Play* examines a key preoccupation of historical drama in the period 1538-1600 the threat presented by uncivil language Unlicensed speech informs the presentation of political debate in Tudor history plays and it is also the subject of their most daring political

speculations By analyzing plays by John Bale Thomas Norton Thomas Sackville and Robert Greene as well as Shakespeare this study also argues for a more inclusive approach to the genre

Harrying Harry Berger, 2015-09-01 Harrying considers Richard III and the four plays of Shakespeare's Henriad Richard II Henry IV Part 1 Henry IV Part 2 and Henry V Berger combines close reading with cultural analysis to show how the language characters speak always says more than the speakers mean to say Shakespeare's speakers try to say one thing Their language says other things that often question the speakers motives or intentions Harrying explores the effect of this linguistic mischief on the representation of all the Henriad's major figures It centers attention on the portrayal of Falstaff and on the bad faith that darkens the language and performance of Harry the Prince of Wales who becomes King Henry V

The Philosopher's English King Leon Harold Craig, 2015 This book on Shakespeare's Henriad studies the tetralogy as a work of political thought Leon Harold Craig author of two previous volumes on Shakespeare's political thought argues that the four plays present Shakespeare's teaching on the problem of legitimacy or who has the right to rule one of the perennial questions of political philosophy Offering original interpretations of each of the plays Craig discusses the demise of divine right in Richard II political upheaval and disputed rule in Henry IV Parts 1 and 2 and the attempt to reestablish legitimacy on a new basis in Henry V While focusing especially on the plays various interpretive puzzles Craig shows how the four plays constitute one narrative culminating in the rule of England's most famous warrior king Henry V whose brilliant achievements were undone by ill fortune Craig concludes with an epilogue on what might have been had Henry lived to consolidate his conquest of France and unify it with England under a single crown Supported by a wealth of scholarship both historical and critical The Philosopher's English King makes a major contribution to the burgeoning scholarship on Shakespeare as a political thinker providing further evidence for why the poet deserves to be recognized as a philosopher in his own right Leon Harold Craig is professor emeritus of political science at the University of Alberta

Shakespearean Romance Howard M. Felperin, 2015-03-08 If Shakespeare's last plays Pericles Cymbeline The Winter's Tale The Tempest and Henry VIII are to be neither debunked nor idealized but taken seriously on their own terms they must be examined within the traditions and conventions of romance Howard Felperin defines this relatively neglected literary mode and locates these plays within it But as he shows romance was not simply an established genre in which Shakespeare worked at both the beginning and end of his career but a mode of perceiving the world that pervades and shapes his entire work The last plays are examined to answer such questions as How does Shakespeare raise to a higher power the conventions of romance available to him particularly those of the native medieval drama How does he bring us to accept these elements of romance Above all how does romance the mode in which the imagination enjoys its freest expression become the vehicle not of beautiful escapist fantasy but of moral truth Originally published in 1972 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the

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Peter Holland, 2007-11-22 Shakespeare Survey is a yearbook of Shakespeare studies and production The theme for Shakespeare Survey 60 is Theatres for Shakespeare Memory in Shakespeare's Histories Jonathan Baldo, 2011-12-22 A distinguishing feature of Shakespeare's later histories is the prominent role he assigns to the need to forget This book explores the ways in which Shakespeare expanded the role of forgetting in histories from King John to Henry V as England contended with what were perceived to be traumatic breaks in its history and in the fashioning of a sense of nationhood For plays ostensibly designed to recover the past and make it available to the present they devote remarkable attention to the ways in which states and individuals alike passively neglect or actively suppress the past and rewrite history Two broad and related historical developments caused remembering and forgetting to occupy increasingly prominent and equivocal positions in Shakespeare's history plays an emergent nationalism and the Protestant Reformation A growth in England's sense of national identity constructed largely in opposition to international Catholicism caused historical memory to appear a threat as well as a support to the sense of unity The Reformation caused many Elizabethans to experience a rupture between their present and their Catholic past a condition that is reflected repeatedly in the history plays where the desire to forget becomes implicated with traumatic loss Both of these historical shifts resulted in considerable fluidity and uncertainty in the values attached to historical memory and forgetting Shakespeare's histories in short become increasingly equivocal about the value of their own acts of recovery and recollection How Shakespeare Put Politics on the Stage Peter Lake, 2016-11-15 A masterful highly engaging analysis of how Shakespeare's plays intersected with the politics and culture of Elizabethan England With an ageing childless monarch lingering divisions due to the Reformation and the threat of foreign enemies Shakespeare's England was fraught with unparalleled anxiety and complicated problems In this monumental work Peter Lake reveals more than any previous critic the extent to which Shakespeare's plays speak to the depth and sophistication of Elizabethan political culture and the Elizabethan imagination Lake reveals the complex ways in which Shakespeare's major plays engaged with the events of his day particularly regarding the uncertain royal succession theological and doctrinal debates and virtue and vice in politics Through his plays Lake demonstrates Shakespeare was boldly in conversation with his audience about a range of contemporary issues This remarkable literary and historical analysis pulls the curtain back on what Shakespeare was really telling his audience and what his plays tell us today about the times in which they were written

Shakespeare's History Plays: Rethinking Historicism Neema Parvini, 2012-03-21 Boldly moves criticism of Shakespeare's history plays beyond anti-humanist theoretical approaches This important intervention in the critical and theoretical discourse of Shakespeare studies summarises evaluates and ultimately calls time on the mode of criticism that has prevailed

in Shakespeare studies over the past thirty years It heralds a new more dynamic way of reading Shakespeare as a supremely intelligent and creative political thinker whose history plays address and illuminate the very questions with which cultural historicists have been so preoccupied since the 1980s The book reignites old debates and re energises recent bids to humanise Shakespeare and to restore agency to the individual in the critical readings of his plays

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Table of Contents Great Code Shakespeares Henriad

1. Understanding the eBook Great Code Shakespeares Henriad
 - The Rise of Digital Reading Great Code Shakespeares Henriad
 - Advantages of eBooks Over Traditional Books
2. Identifying Great Code Shakespeares Henriad
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Great Code Shakespeares Henriad
 - User-Friendly Interface
4. Exploring eBook Recommendations from Great Code Shakespeares Henriad
 - Personalized Recommendations
 - Great Code Shakespeares Henriad User Reviews and Ratings
 - Great Code Shakespeares Henriad and Bestseller Lists
5. Accessing Great Code Shakespeares Henriad Free and Paid eBooks

- Great Code Shakespeares Henriad Public Domain eBooks
 - Great Code Shakespeares Henriad eBook Subscription Services
 - Great Code Shakespeares Henriad Budget-Friendly Options
6. Navigating Great Code Shakespeares Henriad eBook Formats
 - ePub, PDF, MOBI, and More
 - Great Code Shakespeares Henriad Compatibility with Devices
 - Great Code Shakespeares Henriad Enhanced eBook Features
 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Great Code Shakespeares Henriad
 - Highlighting and Note-Taking Great Code Shakespeares Henriad
 - Interactive Elements Great Code Shakespeares Henriad
 8. Staying Engaged with Great Code Shakespeares Henriad
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Great Code Shakespeares Henriad
 9. Balancing eBooks and Physical Books Great Code Shakespeares Henriad
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Great Code Shakespeares Henriad
 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
 11. Cultivating a Reading Routine Great Code Shakespeares Henriad
 - Setting Reading Goals Great Code Shakespeares Henriad
 - Carving Out Dedicated Reading Time
 12. Sourcing Reliable Information of Great Code Shakespeares Henriad
 - Fact-Checking eBook Content of Great Code Shakespeares Henriad
 - Distinguishing Credible Sources
 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development

- Exploring Educational eBooks

14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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