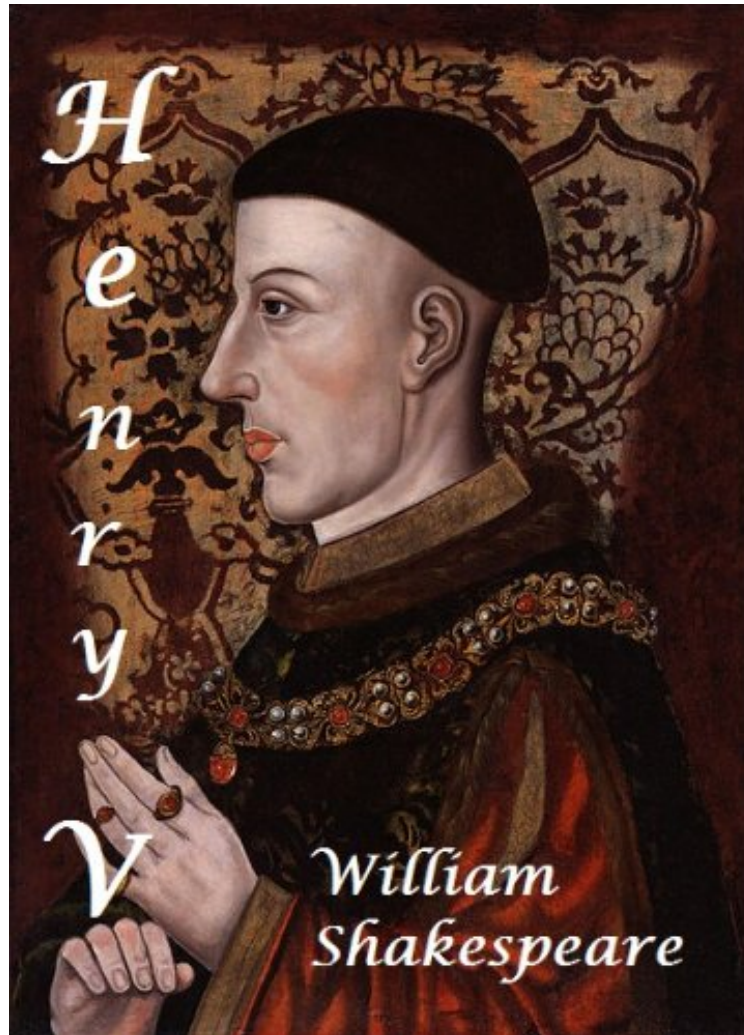


(Get free) Henry V (English Edition)

## Henry V (English Edition)

*Von William Shakespeare*

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**Von William Shakespeare : Henry V (English Edition)** before purchasing it in order to gage whether or not it would be worth my time, and all praised Henry V (English Edition):

KundenrezensionenHilfreichste Kundenrezensionen

KurzbeschreibungShakespeare's classic, Henry V..de"Cry, 'God for Harry! England and Saint George!'" Henry's V's rallying cry to his soldiers before Harfleur has become an iconic rallying cry for English nationalism. More than any other Shakespeare play, Henry V has been seen to define what it means to be English in its account of Henry's

triumphant victory over vastly superior French forces in 1415. The play has been endlessly quoted by politicians as an incitement to patriotism, and Laurence Olivier's ground-breaking film of the play was dedicated to the Allied soldiers who landed in France on D-Day in 1944. More recently critics have questioned the extent to which the play is simply a piece of nationalist propaganda, pointing to the more ambivalent reflections on the cost of war voiced by various characters throughout the play. As one of Henry's soldiers reflects on the eve of the Battle of Agincourt, "if the cause be not good, the King himself hath a heavy reckoning to make". Henry himself has already been defined as a cunning and rather unsympathetic character in Henry IV Parts One and Two, and his cynical manipulation of patriotism in his pursuit of military glory is incisively undercut by the Irishman Macmorris' poignant question as to "What ish my nation?" This more ambivalent dimension of the play is most effectively captured in Kenneth Branagh's post-Falklands film, Henry V, which portrays a king much more aware of the dreadful consequences of going to war. Branagh's film suggests that Henry V ultimately questions, rather than endorses the glory of going into battle for one's country. --Jerry Brotton

Pressestimmen

Author Naomi Alderman was full of praise for The Shakespeare Comic Book Series when she talked about the comic book approach to Shakespeare on BBC Radio 4's Open Book programme. Describing it as 'amazing', she went on to say that it was the perfect form in which to present his plays because 'It's really like a staging of Shakespeare - It has the depth of a movie so that you can have tiny things going on in the background that an observant reader will pick up on and you have the ability to read it slowly like a book so that unlike a film it doesn't race past.' Developing this theme, that the comic book presentation allowed the reader both to appreciate the text while observing the play's visual context, she went on to say, 'You can take it at your own pace and so I think for things like Shakespeare where you really want to be focusing on the words but at the same time seeing the staging - it's just the perfect form for that.' Naomi Alderman's enthusiasm has been reflected by huge numbers of teachers and parents. Linda Arthan, a special needs teacher from Shropshire wrote; 'The Shakespeare Comic Book Series is an absolute godsend for those of us wishing to bring to life the dramatic storylines of Shakespeare. They convert difficult language and concepts into user friendly modern English. The comic books are full of vivid illustrations. A great resource for pupils of all abilities.' Another teacher, Helen Reynolds of Devon was more concise. She said the comic books were 'the perfect introduction to Shakespeare!' Parents have been equally delighted. Mrs C Baker of Sheffield wrote, 'Both my boys used the comic books. As beginners to Shakespeare, they made their understanding and enjoyment so much greater. For boys who were not keen readers, the comic book format was an outstanding help. I can't speak highly enough of them.' As emphatic was Melissa Dolan of Surrey whose child was struggling with Shakespeare for exams. She said, 'You saved my daughter's life! You saved my sanity!' As a small publishing house, The Shakespeare Comic Book Co. has yet to receive adequate national press recognition. One notice has appeared. Writing in The Daily Telegraph, Education Editor, John Clare, was full of praise for the series. He wrote, 'I am rather taken by a new publishing venture called Comic Book Shakespeare. Each play is presented in the original text edited to preserve all the key speeches. These, accompanied by a translation into modern English, issue in bubbles from characters who are simply but attractively drawn - This is an intellectually respectable introduction - which is more than can be said for most computer-based attempts to make Shakespeare 'accessible.' The comic books have enjoyed some academic attention. Lieke Stelling of Utrecht University wrote a long and thoughtful review of A Midsummer Night's Dream. She concluded, 'Greaves does not attempt to jazz up the play with funny comments or drawings that call too much attention to themselves. It is precisely Greaves' straightforward and unpretentious approach, reflected in both the visual and textual translation, that makes the book a welcome addition to the existing range of Shakespeare comics. It is attractive for older pupils who want to be taken seriously in their study of Shakespeare, and a great source of inspiration for teachers.' Perhaps the last word should go to readers themselves. At the older end of the scale, GCSE student Mary Edwards of Buckinghamshire said, 'It made Romeo and Juliet really understandable and entertaining.' At the younger end, Sonni, aged 6, in Kent was unambiguous, writing, 'I really like the blood on the dagger and the red witch eyes.' Equally emphatic about the comic books was Ashley, also of Kent, who said of the comic books, 'They are brilliant and I couldn't stop reading them!'