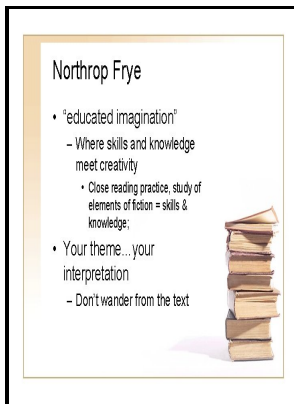


# Northrop Frye - the theoretical imagination

## Routledge - Northrop frye archetypal criticism



Description: -

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Criticism -- Canada -- History -- 20th century.

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Frye, Northrop. Northrop Frye - the theoretical imagination

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Eighteenth century -- reel 2021, no. 12.

Critics of the twentieth century (London, England)

Critics of the twentieth century Northrop Frye - the theoretical imagination

Notes: Includes bibliographical references (p. [307]-323) and index.

This edition was published in 1994



Filesize: 23.75 MB

Tags: #The #Modern #Century, #by #Northrop #Frye

### Educating the Imagination: Northrop Frye, Past, Present, and Future on JSTOR

The fourth archetypal character of comedy is the agroikos, one who functions in opposition to the festive buffoon, and in this category we find churls, rustics, and, in highly ironic comedy, plain dealers and malcontents—all refusers of festivity in one way or another. . Some of the important norms here are imagery, as in the green-world analogies of the fourth phase; the attitude of the audience, as in the Arcadian fifth phase; and the underlying mood, as in the pensive sixth phase of individual detachment.

### Northrop Frye

In so defining criticism, he willingly abrogates the critic's moral function: he does not provide a basis on which to formulate ethics or justify lifestyles, and his vocabulary is inevitably non political. As a result, these stories appear to us as plausible forms of undisplaced myth.

### The Modern Century, by Northrop Frye

I should also mention that the display includes many artifacts, as well as original portraits and caricatures, that Bob collected over the years. General structure of Anatomy of Criticism. AC, 157 This kind of modulation, Frye would claim, should make us aware that the meaning of imagery, because displaced, can violate its customary moral associations; it follows, then, that the failure to take displacement of this sort into account can cause faulty interpretations, based on the incorrect notion that the moral reference of archetypes is inflexible.

### The Educated Imagination

Frye's own work, which is quite theoretical, is best approached through his lectures in The Educated Imagination 1962. These similarities also take us back to beginnings—to the principles of mythos and dianoia. In the fifth it is part of a settled order which has been there from the beginning, an order which takes on an increasingly religious cast and seems to be drawing away from human experience altogether.

### Analysis Of Northrop Frye 's The Educated Imagination

For de Man words do not have the power to unite subject and object, self and world, language being a network of signs referring endlessly to other signs and never achieving oneness with something other and real. Figure 6 presents the organization diagrammatically.



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