



No. of Hits = 16
File Length (in chars) = 120960

Power / Weakness

We went on researching the terms *power* and *powerful* to see whether there would be a correlation between the two concepts and how these play out in the text. AntConc reported the following data:

Power

Log likelihood 4.7

Analysis count 19

Analysis parts per 10,000 6.68

Reference parts per 10,000 4.99



No. of Hits = 18
File Length (in chars) = 120960

Powerful



No. of Hits = 1
File Length (in chars) = 120960

Power appears 18 times in the play and *powerful* only one. Through a more in-depth analysis we found that of these 19 hits, only one refers to Richard, and it is spoken by the king himself: "*That power I have, discharge*" (Act III, Scene II).

At the start of the play Richard is in power; the word *power* is not used as it is not a debatable topic. In the middle of the play Bolingbroke is trying to usurp Richard and is claiming Richard's power is redundant. The word is more frequent because it becomes a subject of contention. At the end of the play Bolingbroke has gained power -which no one questions- and Richard is no longer king. This again renders the topic of power insignificant.

The only instance of the word *weakness* in the play is spoken by the Bishop of Carlisle specifically when talking to the king: "*To fear the foe, since fear oppreseth strength, / Gives in your weakness strength unto your foe, / And so your follies fight against yourself.*" (Act III, Scene II)

King / God

The word *king* more frequently than expected and is spread evenly throughout the play. *God* appears 67 times in the play, many of which are in direct correlation with the word *king*. All these instances are referred to Richard and mostly spoken by Mowbray and the Bishop of Carlisle. The latter also addresses Richard II with the following words: "*Fear not, my lord: that power that made you king*" (Act III, Scene II) in a clear reference to divine power. Moreover, his most spoken words are *subject* and *foul*, both in direct correlation with the idea of absolutism.

Pride / Thoughts

The word *pride* is spoken about or by Richard:

“For time hath set a blot upon my pride” (ACT III, SCENE II)

*“I give this heavy weight from off my head
And this unwieldy sceptre from my hand,
The pride of kingly sway from out my heart” (ACT IV, SCENE I)*

*“[...] how these vain weak nails
May tear a passage through the flinty ribs
Of this hard world, my ragged prison walls,
And, for they cannot, die in their own pride” (ACT IV, SCENE V)*

Richard places power and significance on his own thoughts *“High be our thoughts”* (Act III, Scene II). This highlights his passivity, as his thoughts are more important than his actions. This is reinforced by hints throughout the play at Richard’s confidence that his words are so powerful he does not have to act on them.

Tears

“With mine own tears I wash away my balm” (ACT IV, SCENE I)

Balm refers to the substance used to coronate a king, it is a symbol of Richard’s kingship. He talks of his tears as having power to erase his kingship. Therefore the act of ‘un-kinging’ himself he suggests that he has amazing power. This adds to Richard’s warped perception of kingship: ceremony and religion rather than abilities as a king or support from his subjects.

Henry Bolingbroke

Henry Bolingbroke is Richard’s cousin. After being banished for treason, he returns to England to depose the King.

Power / Proud

As already mentioned, the words *power* and *powerful* are spoken only once by Richard, while most instances come from Bolingbroke himself. This confirms that Bolingbroke is the character that actually holds power in the play, and he gains support thanks to his skills and patriotism. He is never addressed as “sovereign” but rather as “King” or “Lord”. This could further suggest a differentiation between Richard’s sovereignty - conferred by divine right - and Bolingbroke’s kingship, acquired by merit.

The word *proud* also appears quite often whenever Bolingbroke makes a speech or someone speaks about him, particularly towards the end of the play:

*“Fair cousin, you debase your princely knee
To make the base earth proud with kissing it” (RICHARD TO BOLINGBROKE, ACT III,
SCENE III)*

"Is doom'd a prisoner by proud Bolingbroke" (QUEEN ABOUT BOLINGBROKE, ACT V, SCENE I)

"but my time / Runs posting on in Bolingbroke's proud joy" (RICHARD ABOUT BOLINGBROKE, ACT V, SCENE V)

Freedom

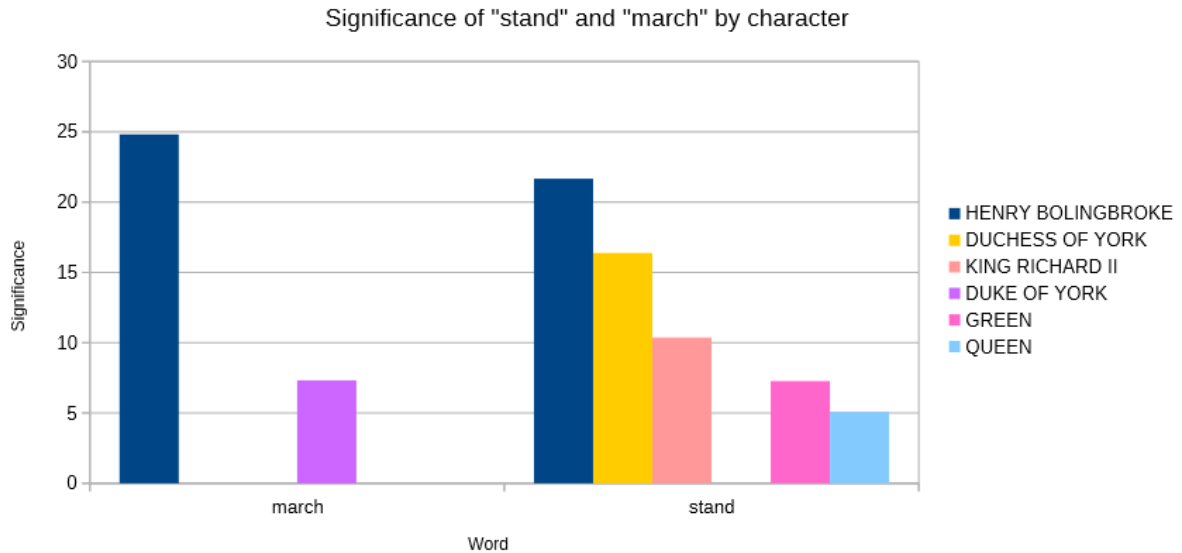
The word freedom only occurs once in the play and it is spoken by Bolingbroke.

*"Nay, rather, every tedious stride I make
Will but remember me what a deal of world
I wander from the jewels that I love.
Must I not serve a long apprenticeship
To foreign passages, and in the end,
Having my freedom, boast of nothing else
But that I was a journeyman to grief?" (ACT I, SCENE III)*

This passage highlights Bolingbroke's sadness at leaving England. It builds him up as a patriotic character and explains his motivations for returning home and deposing Richard.

Stand / March

According to our findings through VocaBalance, the words *stand* and *march* are most significant in relation to Bolingbroke.



The use of both words shows Henry's assertive nature, his ambition and his confident and demanding character:

"Harry of Hereford, Lancaster and Derby am I; who ready here do stand in arms" (ACT I, SCENE III)

"Stand all apart, and show his fair duty to his majesty" (ACT III, SCENE III)

“Cousin, stand forth, and look upon that man” (ACT IV, SCENE I)

“Go, signify as much, while here we march

Upon the grassy carpet of this plain.

Let's march without the noise of threatening drum.

[...] March on, and mark King Richard how he looks” (ACT III, SCENE III)

Loyalty

The research we have conducted through AntConc allowed us to highlight two different ways in which loyalty is conceived in the play. The words “loyal” and “loyalty” appear 11 times and are used differently.

Loyal

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No. of Hits = 5

File Length (in chars) = 120960

Loyalty

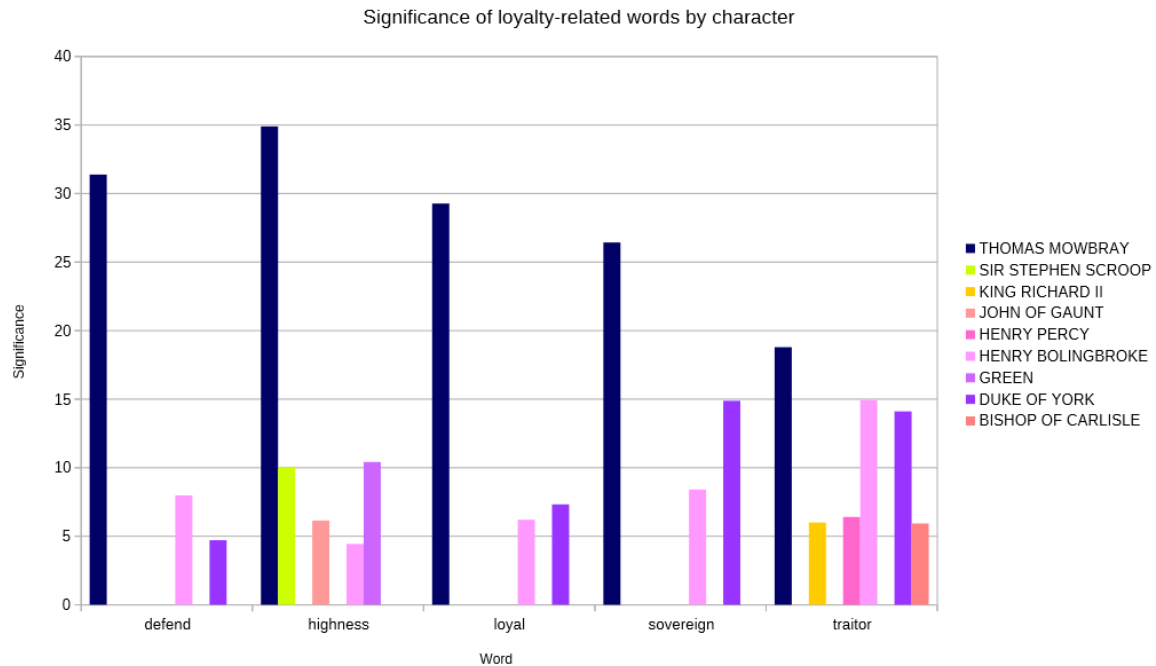
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No. of Hits = 2

File Length (in chars) = 120960

Loyalty to the Monarch: Mowbray and the Bishop of Carlisle

Loyal and *loyalty* are in most cases spoken by Thomas Mowbray. In the actual plot of the play, Mowbray does not appear as loyal in the eyes of Richard, but our findings show that he is one of the few who actually are loyal.



The argument between Mowbray and Bolingbroke - that causes them to both be banished- arises from them accusing each other of being disloyal to the king. This is ironic because both characters begin as appearing very loyal to Richard II but this contention leads to Bolingbroke's desire to depose Richard and become king himself. By defending Richard and accusing Mowbray of being a traitor, Bolingbroke sets in motion the events which lead to him becoming one.

The Bishop of Carlisle is also loyal to Richard, often pointing out how his power is legitimised by God:

*"[...] Would God that any in this noble presence
Were enough noble to be upright judge
Of noble Richard! then true noblesse would
Learn him forbearance from so foul a wrong.
What subject can give sentence on his king?
And who sits here that is not Richard's subject [...]"*
(ACT IV, SCENE I)

His negative comments towards Bolingbroke's reign in his Act IV speech, prophesising violent wars, confirm that he believes in the divine right of kings:

*"[...] And if you crown him, let me prophesy:
The blood of English shall manure the ground,
And future ages groan for this foul act;
Peace shall go sleep with Turks and infidels,
And in this seat of peace tumultuous wars
Shall kin with kin and kind with kind confound;
Disorder, horror, fear and mutiny
Shall here inhabit, and this land be call'd
The field of Golgotha and dead men's skulls.
O, if you raise this house against this house,
It will the woefullest division prove
That ever fell upon this cursed earth.*

*Prevent it, resist it, let it not be so,
Lest child, child's children, cry against you woe!" (ACT IV, SCENE I)*

Loyalty to the Country: Bolingbroke and Gaunt

Gaunt and Bolingbroke appear as the most patriotic characters in the play. We have found that the words Gaunt uses more frequently than other characters are: *England, happy, grave, world, shame, dear.*

Grave

It refers to his own grave allot: *"Convey me to my bed, then to my grave"* (ACT II, SCENE I). He is not afraid to die or he is content to leave this world, which no longer appeals to him since Richard II banished his son.

England

"This earth, this realm, this England" (ACT II, SCENE I). His frequent use of the word *England* hints at his patriotism and this example confirms Gaunt's positive view of his country, even though he thinks Richard's reign has corrupted England.

World

He sees England as a perfect; as an Eden he calls it *"This little world"* (ACT II, SCENE I). The idea that England is its own world adds to his patriotism.

Happy

Englishmen are a *"happy breed of men"* (ACT II, SCENE I). He says his death would be *"happy"* if it could restore England's reputation.

Dear

This refers to England, its people and its world standing.

Bolingbroke also uses patriotic language:

*"Then, England's ground, farewell; sweet soil, adieu;
My mother, and my nurse, that bears me yet!
Where'er I wander, boast of this I can,
Though banish'd, yet a trueborn Englishman" (ACT I, SCENE III)*

Both characters use *"nurse"* to describe England:

Gaunt: *"This nurse, this teeming womb of royal kings"* (ACT II, SCENE I)

Bolingbroke: *"my nurse, that bears me yet!"* (ACT I, SCENE III)

Both very patriotic and positive ideas/images/depictions of England.

On the other hand, Richard's most common used words *"tears"* *"proud"* *"thoughts"*, when analysed in context, do not portray patriotism or a love for his country. When Gaunt dies after his patriotic speech, Richard shows no respect and decides to absorb Gaunt's *"plate, his goods, his money and his lands."* Richard's selfish attitude towards his relatives and noblemen links to his lack of patriotism.

This ties into the idea of Richard worshipping himself and divine kingship rather than striving to be a successful leader of a country.

Emotions

Love and Feelings

(n)

Log likelihood 7.3

Analysis count 26

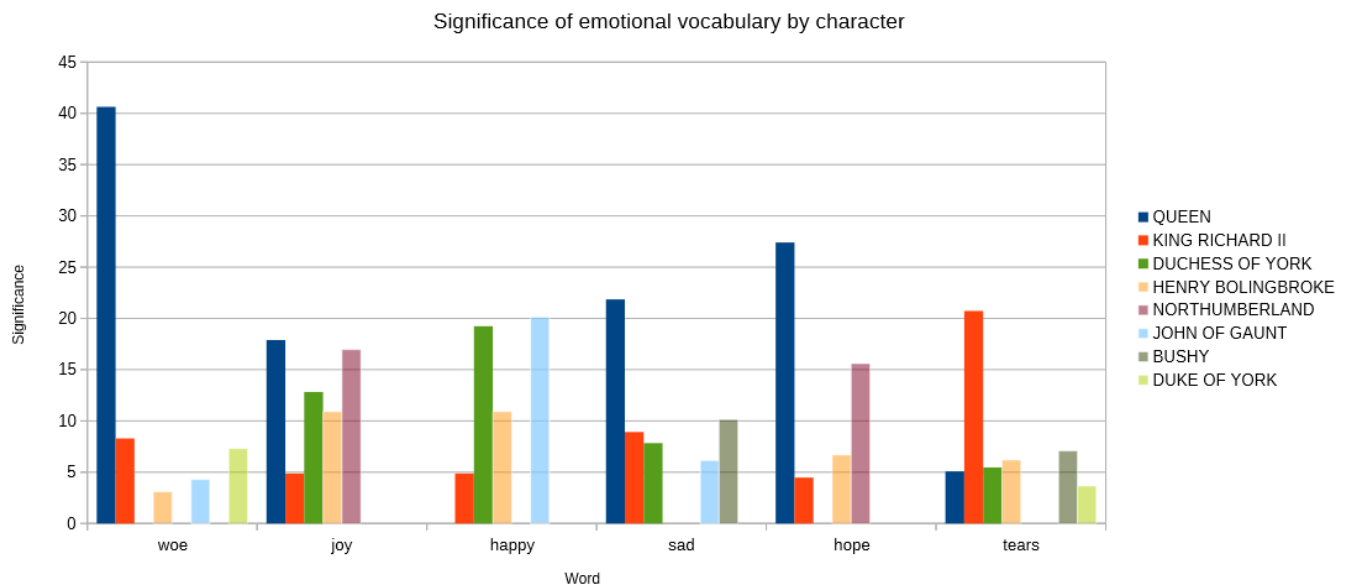
(v)

Log likelihood 9.2

Analysis count 14

Since many of the relationships in this play are not fond, warm or affectionate, this frequency is unexpected. It is often used as a word for loyalty, which is a key theme of the play. It highlights the familial bond between Bolingbroke and Richard which adds to the tension and sense of betrayal. The concordance plot is pretty even throughout the play.

The Queen appears as the most emotional character in the play. We have found that some of her most spoken words are *woe*, *hope*, *better*, *sad* and *joy*.



Relationships

We conducted a research on the role of women in the play and how they are seen by other characters.

The main findings show that Richard has a positive view of the Queen, referring to her in positive terms: *“Join not with grief, fair woman, do not so, / To make my end too sudden: learn, good soul, / To think our former state a happy dream”* (ACT V, SCENE I).

The Duke of York, on the other hand, always refers to his Duchess in negative terms:

“Peace, foolish woman.” (ACT V, SCENE II)

"Thou fond mad woman" (ACT V, SCENE II)

"Make way, unruly woman!" (ACT V, SCENE II)

"Thou frantic woman, what dost thou make here? Shall thy old dugs once more a traitor rear?" (ACT V, SCENE III)

WordHoard shows that the pronoun *she* is not used as much as in other Shakespeare plays; this might suggest that women do not have a role in the play at all. However, it is interesting to highlight the Queen's contrasting emotions and the significance of her emotive words as opposed to relevant characters such as Bolingbroke and Richard. It could suggest that women, despite their minor role, are as well-rounded as their male counterparts. Perhaps we could say that in a social environment dominated by treason and fake loyalty, women remain true to their flawed, real self?