

Shakespearean tragedy - lectures on Hamlet, Othello, King Lear, Macbeth

Macmillan - Shakespearean Tragedy: Lectures on Hamlet, Othello, King Lear, and Macbeth: Bradley, A. C.: 9781482664768: localize-img.justmote.me: Books

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A. C. Bradley's Shakespearean Tragedy, p. 333

Shakespeare gives to Richard therefore a power which excites astonishment, and a courage which extorts admiration. Speaking very broadly, one may say that these poets at their best always look at things in one light; but Hamlet and Henry IV. I reason that because fictional characters are born in the mind of the author, their actions must necessarily stem from something resembling Kantian categorical imperatives.

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The famous critics of the Romantic Revival seem to have paid very little attention to this subject.

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Here we need only observe that the notion of tragedy as a conflict emphasises the fact that action is the centre of the story, while the concentration of interest, in the greater plays, on the inward struggle emphasises the fact that this action is essentially the expression of character. Often, again, at one or more points during the exposition this feeling is reinforced by some expression that has an ominous effect. Sometimes we are driven to cry out that these mighty or heavenly spirits who perish are too great for the little space in which they move, and that they vanish not into nothingness but into freedom.

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For example, we see first the hatred of the Montagues and Capulets; and then we see Romeo ready to fall violently in love; and then we hear talk of a marriage between Juliet and Paris; but the exposition is not complete, and the conflict has not definitely begun to arise, till, in the last scene of the First Act, Romeo the Montague sees Juliet the Capulet and becomes her slave. We shall see later the importance of this idea.

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