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In the first anniversary of the play, Miller expresses his impressions about the play stating that what impresses him “most of all (is) the form, for which I have been searching since the beginning of my writing life”. (*The Salesman*” has a Birthday, 148)

Through this study that is based on a technical approach to Shakespeare's *Macbeth* and Miller's *Death of a Salesman*, many supra-realistic devices are found to relate the two plays. These include the character of the tragic hero, the dramatization of inner states of mind and the dream atmosphere that permeates the two plays. The study reveals the fact that despite the great gap that separates Shakespeare from modern dramatists, the old master, in his deviation from realistic conventions, is still traveling to us through space and time.

realm of reality to the realm of imagination and memory. Unlike Shakespeare who drew on his audience's imagination and belief in superstition and witches, Miller depended mainly on the modern technical possibilities of modern stage in arousing the supra-realistic atmosphere. In fact, he drew also on the audience's power of imagination. He declares in "Tragedy and the Common Man",

There is no limit to the expansion of the audience imagination...they will move with you anywhere, they will believe right into the moon... We are at the beginning of many explosions of form. (149)

Death of a Salesman consists of two acts and a brief Requiem. The play does not follow the conventional five-act or three-act form. Still, the events are not arranged according to a traditional linear narrative of exposition, inciting force, rising action, climax, falling action and end that Shakespeare's play follows. *Death of a Salesman* does not have a plot in the conventional sense. The incidents emanates from the mind of the central character. The original title of the play was "The Inside of his Head". Thus, the events are presented in a disconnected form, as if we are allowed to look inside Willy Loman's head and see what is going on there. There is no connection between the different scenes. The beginning and ending of scenes are marked by blackouts, and music. All this is owing to Miller's wish to concentrate on the past and its working on Willy's mind in the present. The past is not presented within a realistic framework in the form of flashbacks as found for example in *The Glass Menagerie* by Tennessee Williams, where the central character remembers situations and they are enacted on stage. Rather, scenes from the past are juxtaposed with those in the present simultaneously in the mind of the central figure. The memories of Willy take the form of hallucinations that invade his mind in such a way as to make him confused and unable to conform to the present. In fact this way of dealing with the past and memories is considered Miller's most original contribution to dramatic presentation. As Dennis Welland remarks,

The interweaving of past and present in this play succeeds, of course, because of the organic relevance of the remembered episode to Willy's present situation. (*Arthur Miller*, 62)

within-the-play technique and is cast in a mental asylum where lunatics are made to jump, scream and mutter. The central action revolves around Marat who is persecuted and killed by a dancing Charlotte Cordy. She kills him by whipping him erotically with her long hair. The play ends by the lunatics attacking their guards and advancing menacingly down stage upon the on-stage and the real audience. The witches' second meeting with Macbeth has some points of affinity with such dramatic presentations. It has something in common also with the "total art work" by Richard Wagner who believed that "language could be extended by sound to create a fuller emotional expression". Wagner wanted to unify the movement of the body, the spoken word and the music to affect a theatrical experience which is to "emotionalize the intellect" (Andrews, 99-100). The Witches' episode in the first scene of Act IV produces a similar effect.

Death of a Salesman is predominated by the dream atmosphere, yet it is far quieter in tone and tempo of action than *Macbeth*. The dream atmosphere is established from the first moment through the opening melody, "played upon a flute" and the blue light of the sky that mingled with the "angry glow of orange" of the surrounding area. Miller's stage directions stipulate that: "An air of the dream clings to the place, a dream rising out of reality" (7). The setting of the stage helps to affect the dream through the transparent walls of the entire house, the relatively bare furniture and setting of the kitchen and bedrooms, and the backyard or the forward area that are preserved for Willy's imaginings and his city scenes. All these devices contribute to the supra-realistic feature that strikes us from the beginning. In the realistic scenes of the present, Miller directs, the characters observe the imaginary wall-lines separating rooms, but in imaginary scenes of the past, the characters are made to step "through" these walls. Willy's house is seen to be "small, fragile seeming home" dwarfed by surrounding angular shapes and a "solid vault of apartment houses". Whenever Willy is immersed in reveries and sweet memories of the past, the apartment houses fade out and "the entire house and surroundings become covered with leaves. Music insinuates itself as the leaves appear" (21). Thus with few strokes, Miller manages to deliver the action, the characters as well as the audience from the

... a ghost in outer semblance is no more than the corpse revived. It is pale, livid, or blood-bespattered; it is leprous, and tattered from poison ; or it is befouled with the dirt of the death-struggle or the dust of the grave; and always it shows its wounds (*Shakespeare Studies*, 202).

Thunder, storm and lightening are always there to mark important events. We are told that “stones have been known to move and trees to speak.”(III. iv. 123) The night of Duncan’s murder is “unruly” and “Strange screams of death and lamenting” were heard in the air. Lady Macbeth’s prayers to the evil spirits to come and “unsex” her and to fill her with “direst cruelty” and her sleepwalking, add to the sense of terror and nightmare. The sight of the Witches “so withered and so wild.../That look not like the inhabitants of the earth”(I. iii. 40-1), their hymns to their masters, their ritual dance, their incantation, the boiling cauldron that is made to sink by the end of the scene, the three strange Apparitions that ascends, descends and vanishes – all these are nonverbal means that are meant to involve the audience and make them live the situation. All this emphasizes the supra-realistic quality of the play.

John Russell Brown tells us that when *Macbeth* was first performed, “some people would have been genuinely scared by its Witches... in this situation, both author and players, like many modern directors, introduced as much elaborate stage craft as possible”(287). This elaborate stage craft of the witches' episode recalls parallel to the French “theatre of cruelty” of Antonin Artaud. As J.L. Styan tells us, he aimed at making his audience “live” rather than “see” the dramatic presentation through non-verbal means including songs, sound and dance. They resorted to myth and ceremony in order to impose a state of “frenzy” or “trance” upon their audience.(*Modern Drama in Theory and Practice*. vol. II, 107, 9). In his book, *Antonin Artaud* Martin Esslin states:

Artaud wanted his theatre to swoop down upon a crowd of spectators with all the awesome horrors of the plague ... with all its shattering impact, creating a complete upheaval, physical, mental and moral, among the population it struck(76).

Typical of the genre is Peter Weiss' play *Marat\ Sade* (1964) that was produced by Peter Brook in London in 1965. It adopts the play-

Macbeth is set in the usual five-act structure of a Shakespearean tragedy. As Brown remarks, "From first to last, the play has the grip of a thriller" (298). The presence of the Witches as a supernatural power to accelerate the action and kindle the conflict, undermines the logical sequence of cause and effect to some extent. The two meetings between Macbeth and the Witches are regarded as the inciting force that causes the action to develop and urges the protagonist to take action. After the first meeting, the action is set to rise up to the climactic scene of Duncan's murder. After the anticlimax that follows, the action rises once more with the second meeting that causes Macbeth to commit a chain of murders until he is finally besieged and killed. Shakespeare's use of recurrent and repeated images wins the play a sense of unity and marks the development of characters' thought and awareness.

Macbeth is marked by the dream atmosphere that turns sometimes to a nightmare, a feature that draws the play nearer to expressionist drama. Shakespeare spares no effort in making his audience "live" rather than "see" the timeless experience of Macbeth with the Witches, the dagger and the Ghost. The play teams with powerful imagery of bloodshed, blackness, cruelty and frenzied disturbances in nature. Bradley declares: "*Macbeth* leaves a decided impression of colour: it is really the impression of a black night broken by flashes of light and colour, sometimes vivid and even glaring". (308) Repeated addresses to black night to cover the hand and the weapon of crime, are dispersed throughout the play. Darkness prevails in most of the important scenes in the play, namely those of Duncan's and Banquo's murder, of the witches, and sleepwalking. Images of blood are recurrently mentioned or imagined. The strange voices that are heard at the night of murder intensify the nightmare atmosphere. Lady Macbeth hears the shriek of an awl while Macbeth hears a voice crying "Sleep no more! Macbeth doth murder sleep". Moreover, the appearance of the Ghost which is always suggested by a terribly wounded man with blood on him, increases the horror of the scene. Elmer Edgar Stoll's description of how a ghost is commonly presented on stage reveals how horrible the situation is for Macbeth:

horror on seeing her. It is noteworthy that Macbeth's inability to differentiate between reality and illusion, his direct speech to the Ghost is comparable to Willy Loman's speech to Ben, while playing cards with Charley.

Ben: Is Mother living with you?

Willy: No, she died a long time ago.

Charley: Who?

Ben: That's too bad. Fine specimen of a lady, Mother.

Willy (to Charley): Heh?

Ben: I'd hoped to see the old girl

Charley: Who died?

In this scene, memory imposes itself on Willy's mind in such a way as to make him unable to deal with the present in a normal way. Ben's memory is so overwhelming on Willy's mind that he stops playing, fabricates a quarrel with Charley and drives him away in order to speak with Ben. Thus, in both *Macbeth* and *Death of a Salesman* illusion breaks into reality however, if Macbeth demonstrates his courage and tries to suppress the illusion(the Ghost), Willy is much weaker and he even suppresses the reality (Charley) to the interest of the illusion (Ben).

The sleepwalking of Lady Macbeth is one of the most remarkable scenes in Shakespeare's plays, in which he handles memory in an innovative manner and which has an air of supra-realism about it. In a manner that is very near to the modern device of flashback, Lady Macbeth, in somnambulism, re-enacts the past crimes that she shared with Macbeth and relives over and over the horrors of a long-suppressed conscience. In her somniloquy, Lady Macbeth "has spoke what she should not"; the details of Duncan's murder as well as those of Banquo and Macduff's wife and children are related. In this scene, all Lady Macbeth's courage, solidity, cruelty and practicality disperse and give way to her suppressed sense of horror, guilt and remorse. Washing her hands over and over, she still smells Duncan's blood that "all the perfumes of Arabia will not sweeten" from her hands. In stead of presenting those memories in the usual form of dialogue or soliloquy, Shakespeare invents this theatrical trick that is equivalent to Miller's flashbacks in *Death of a Salesman*, in order not to "tell" but to "dramatize" the past and reveal the long concealed secrets of soul and mind.

the closing time: it could also be the woman's advice to her friend "Lil" to make herself "a bit smart" before the return of her husband. Eliot uses this demand as an objective correlative to his desperate call for man to hurry up to God to save himself and to save the world before it is too late. It is noteworthy that the audience of *Macbeth* did not see the dagger and its existence is affected through the speech of Macbeth as well as the audience's imagination. We may claim that had Shakespeare had access to the modern stage facilities of today, he would have had the moving dagger projected on a screen, as an objective correlative to the tragic hero's guilt-ridden conscience, instead of having him speak to a non-existent dagger.

Similarly, Banquo's Ghost that appears to Macbeth at the Banquet is an incarnation of his morbid guilty sensation. Having been affirmed by the murders that Banquo's "throat is cut", Macbeth feels secure and behaves in front of the gentlemen as if he misses the presence of Banquo. Yet, whenever he utters his name, his Ghost appears and sits in his seat. Its appearance frightens and vexes Macbeth to the extent that he cannot control himself and bursts out shouting in horror:

(To the Ghost) Thou canst not say I did it; never shake

Thy gory locks at me.

Being unable to control his frenzy of anger and terror Macbeth speaks directly to the Ghost that nobody sees but him. Trying to cover up the embarrassing situation, Lady Macbeth apologizes to the noble men claiming that "My lord is often thus, \ And hath been from his youth". She tries to tranquilize his mind by explaining to him.

This is the very painting of your fear.

This is the air-drawn dagger which you said

Led you to Duncan. (III. iv. 60-2)

This scene draws an immediate analogy to Strindberg's expressionistic play *The Ghost Sonata* (1907), where physical means are used to interpret inner states of mind. This is found for example in the ghost of the dead Milkmaid whose appearance is seen by nobody except the Old Man, her own killer who shudders and collapses in

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mysterious voices that Macbeth hears, are manifestations of the state of hallucination that Macbeth suffers from. The way Shakespeare manages to dramatize the repressed imagination and the guilt-ridden subconscious of Macbeth proves the fact that he managed to anticipate many of the remarkable avant-garde devices of the modern and post-modern theatre. Like the expressionists, Shakespeare in *Macbeth* attempts to disclose the hidden secrets of the soul and to dramatize his subconscious. Expressionism itself is a highly subjective art that views life through the vision of the single subconscious of the protagonist. This is what Shakespeare does in his play. As Elloway puts it, "We not only see through (Macbeth's) eyes, but are taken into those parts of his mind that he desperately tries to conceal from himself."(20)

While moving toward the room of the sleepy Duncan with a dagger in his hand, Macbeth sees an air drawn dagger leading him to the room. When he attempts to catch it, he finds nothing in his hand and yet, it is still there, now stained with blood. Macbeth begins to realize that what he sees is just a reflection of his guilt-ridden mind:

Art thou not, fatal vision, sensible

To feeling as to sight? Or art thou but

A dagger of the mind, a false creation

Proceeding from the heat-oppressed brain? (II. i. 36-9)

"Macbeth's better nature", Bradley remarks, "instead of speaking to him in the overt language of moral ideas, commands and prohibitions, incorporates itself in images which alarm and horrify" (147). Moreover, the device of the dagger here can be regarded as an anticipation of T.S. Eliot's concept of "the objective correlative" that he invented in *The Waste Land*. Eliot, instead of stating his emotions in a straight forward language, brings forth a refrain, a situation or an object to express this emotion. Eliot believed that the poet's emotion should be disguised in his medium. In his essay on "Hamlet"(1919), he states that the best way to express a certain emotion is to find "a set of objects, a situation, a chain of events which (will be) the formula of that particular emotion"(Selected Prose, 107). This device is vastly applied in *The Waste Land* where the repeated demand "Hurry up Please, It's Time!" could be the waiter's voice in the pub announcing

that Banquo sees and hears them with Macbeth simply refutes this plea. As Brown remarks, Shakespeare “placed the Witches and their prophecies in a sequence of events that must be received as mysteriously para-normal, if not supernatural”. (290)

The role of the Witches in *Macbeth* may be compared to that of Ben in *Death of a Salesman*. Both lure the two protagonists to the realm of imagination, dreams, ambition and finally death and destruction. While the Witches harp on Macbeth’s desire for greatness and royal power, Ben represents for Willy a model for success and achievement that always diverts him from realistically evaluating his life and abilities. While the appearance of the Witches is accompanied by “thunder”, the appearance of Ben is accompanied by “the music of Ben”. The earnest wish of Macbeth to go seeking an answer from the Witches “I will tomorrow/ (And betimes I will) to the Weird Sisters, / More shall they speak, for now I am bent to know” (III. v. 131-2), is similar to Willy’s trust in Ben’s knowledge of the secret of success “There was the only man I ever met who knew the answers” (35). The Witches’ riddles and enigmatic speech is comparable to Ben’s curt and unsatisfactory answers to Willy’s persistent questions. Moreover a sense of awe accompanies the appearance of both figures. If the Weird Sisters have a strange appearance because of their beards and their rugged clothes, Ben is described as having “an aura of far places about him”, “carrying a valise and an umbrella.”(34) If Macbeth meets the Witches “upon the heath”, Willy walks through the transparent wall-lines to meet Ben who has come from the jungles. The three apparitions, Brown tells us, ascend and descend through a trapdoor, while Ben comes from a dark spot in Willy’s house and vanishes in darkness. If the Witches have the power of fate and prophecy for Macbeth, Ben has the power of success and fulfillment for Willy. Yet, Macbeth is disillusioned about the witches near the end, while Willy is immersed in his illusions till the end. Immediately before his death Willy asks: “Ben! Ben, where do I...?...Ben, how do I...?” (108).

If the Witches’ episode is found to be “distant stylistically from anything in earlier tragedies” as Brown declares (285), the Ghost is a familiar device in other Shakespearean plays such as *Julius Caesar* and *Hamlet*. Banquo’s Ghost, together with the flying dagger and the

The evil nature of the witches as devilish supernatural power is asserted in Scene V of Act I where the Witches meet Hecate, their mistress who reproaches them and directs them as to how to lead Macbeth to his disastrous end. Moreover, the opening scene of Act IV is the most supra-realistic episode in the play. In it, the Witches dance and sing around a boiling cauldron in which they put strange and filthy objects to prepare their charm and conjure the "Black Spirits" that are to appear in the form of "apparitions" to mislead Macbeth and tell him half truths. "An Armed Head", a "Bloody Child" and a "Child Crowned, with a Tree in his Hand", appear to Macbeth to advise him to "Be bloody, bold and resolute" by telling him that "none of woman born shall harm Macbeth" and that "Macbeth shall never vanquished be until/Great Birnam wood to Dunsinane hill/shall come against him" (IV. i. 80-1, 92-4).

It is at the end of the play that the falsity of their speech is revealed to the surrounded Macbeth. Malcolm orders the soldiers to hide in the Birnam wood and to move carrying boughs of trees to mislead Macbeth's army. Macbeth is finally told by Macduff that he was not woman born "Macduff was from his mother's womb/untimely ripped." Hearing this, Macbeth is completely disillusioned of his last hopes of security,

"And be these jiggling fiends no more believed,
That palter with us in a double sense;
That keep the word of promise to our ear,
And break it to our hope. (V. viii. 19-22).

In spite of the great effect of the Witches on Macbeth's destiny, Shakespeare presents him as fully responsible for his acts; he is not compelled by the Witches to commit his crimes. This sense of compelling comes rather from inside him, not from outward forces. Some critics like Michael Mangan regard the Witches as emanations or reflections of Macbeth's hidden desires and ambitious dreams:

The Witches themselves have many of the qualities of a dream, in which the repressed unconscious desires find a mode of expression which exculpates the dreamer from the responsibility of these desires (*Shakespearean Tragedies*, 202).

However, we cannot accept the claim that the Witches are mere reflections of what is going on in Macbeth's subconscious. The fact

nightmare atmosphere that permeates the whole play. Although some of these elements may be found separately in other Shakespearean plays, they are magnificently combined in *Macbeth* to create an outstandingly supra-realistic effect that matches with the play's central point, i.e., the presentation of the protagonist's psychological dilemma in his incessant quest for prominence and safety.

From the very beginning, Shakespeare establishes the Supra-realistic nature of the play by opening the play with the episode of the Witches as a "point of attack". Their rhythmical speech, their prophecy of "the battle lost and won" "ere the set of the sun", their intention to "meet with Macbeth" as well as the "Thunder and lightning" that accompany their appearance, immediately set the supernatural quality of the play. The attitude of the Elizabethan audience towards witchcraft and witches was divided between belief and disbelief, yet, for them the matter was not unfamiliar. John Russell Brown tells us that at the age of James I witches were tried and executed for "threatening the lives and souls of their victims", yet, "not everyone took claims of possession and divination seriously" (287). In *Macbeth* the Witches or the "Three Weird Sisters" are demonstrated as having the power of divination, playing with words and visionary illusion. Macbeth's first words on his first entrance on stage "so foul and fair a day I have not seen", immediately echoes the Witches' incantation that ends the first scene:

Fair is foul and foul is fair

Hover through the fog and filthy air (I. i.11-2)

The Witches' prophetic power is revealed throughout the story. Ross's arrival after their disappearance to pronounce Macbeth as thane of Cowdor, eradicates any doubt that "the devil speak(s) true" as Banquo wonders and cherishes Macbeth's hopes of becoming a king: "Glamis, and Thane of Cowdor; the greatest is behind" (I. iii. 118-19). The dangerous consequences of the Witches' prophecy are honestly judged by the wise Banquo:

...to win us to our harm,

The instruments of darkness tell us truths,

Win us with honest trifles, to betray's

In deepest consequence. (I. iii. 122-6)

and too late, "I've got to get some seeds right away. Nothing is planted. I don't have a thing in the ground." (96) Then, he decides to commit suicide so that Biff may take the insurance money and begin anew. Unlike Macbeth, Willy does not reach a full recognition of the reality of his problem. He never faces himself courageously or confesses his faults. To the very end, he keeps on denying his responsibility of his and his two sons' failure. He never gives up his image of Biff as a heroic extraordinary figure. When Biff faces him with the cruel reality of his lowly status, "Pop! I'm a dime a dozen, and so you are!", Willy shouts "in an uncontrolled outburst": "I am not a dime a dozen! I am Willy Loman, and you are Biff Loman" (105).

In the very end when Biff implores to him: "Will you take that phony dream and burn it before something happens?", Willy still clutches to the weak strings of hope: "That boy-that boy is going to be magnificent". This is perhaps why Willy's death lacks the nobility that always marks the death of a tragic hero. None of the people around him appreciates his act or even understands why he has done it. Nobody of the people who knew him, except Charley and Bernard, attended his funeral, "May be they blamed him." (110) Standing alone on his grave, Linda, his wife addresses him saying. "Why did you do it? I search and search and I search and I can't understand it, Willy". Biff sums up his father's flaw: "He had the wrong dreams. All, all, wrong" "The man didn't know who he was" (110-1). Ironically enough, the element of recognition is transmitted to the protagonist's son: "I am not a leader of men" "I know who I am". Some critics, like Denis Wealand believe that Willy's final decision to die comprises a partial recognition, "Willy's suicide itself implies some recognition, even though limited, of his wrong values" (*Arthur Miller*, 58). Commenting on the death of Willy Loman on the first anniversary of the play, Miller states: "the tragedy of Willy Loman is that he gave his life, or sold it, in order to justify the waste of it" (*The "Salesman" Has a Birthday*, 150).

Supra-realism in Shakespeare's *Macbeth* comprises different dramatic and theatrical elements including the Witches, the way Macbeth's guilt-ridden mind is dramatized on stage, the handling of the past and the

me up so full of hot air, I could never stand taking orders from anybody! That's whose fault it is! "(206).

By the end of each play, each of the two protagonists looks back on his life in an attempt to evaluate it. Both of them are shown to be in a great agony for the severe sense of displacement, loneliness and spiritual deprivation. After all the strife, the agony for achieving prominence and success, life turns out to be worth nothing. Macbeth bitterly declares:

....My way of life
Is fallen into the sere, the yellow leaf;
And that which should accompany old age,
As honour, love, obedience, troops of friends,
I must not look to have; but, in their stead,
Curses, not loud, but deep... (V. iii. 22-7)

As for Willy, now that he is dismissed from work, helpless and unable to pay his insurance, he feels that his life is worth nothing; "After all the highways, and the trains, and the appointments, and the years, you end up worth more dead than alive"(77). Near the end, and after the death of Lady Macbeth, Macbeth reaches to a full recognition of the futility of his life,

Life is but a walking shadow, a poor player
That struts and frets his hour upon the stage
And then is heard no more. It's a tale
Told by an idiot, full of sound and fury,
Signifying nothing.

Still, the reaction of both Macbeth and Willy to this newly acquired awareness is quite contradictory, however consistent with the character of each. Macbeth's last decision to go on fighting and "try the last ", even when he realizes that he has been misled by the Witches, is quite courageous and admirable; "I will not yield \To kiss the ground before young Malcolm's feet."(V. iiiv. 27-8) He refuses to commit suicide ,or "play the Roman fool" and keeps fighting until he is finally slain by Macduff.

On the other hand, Willy's desperate attempt to search for seeds to plant them in the garden at night, symbolizes an utter sense of helplessness and a desperate attempt to do something however useless

position. The same can apply to Macbeth because it is not “rightful” to kill the King to usurp the crown, or to kill Banquo, his closest friend to secure himself.

Willy’s moral sensitivity is incomparable to that of Macbeth. While the latter has a hyper sense of right and wrong, regardless of his actions, Willy never confesses his faults; rather, he fumbles for excuses for his mistakes. When young Biff discovers Willy’s sexual involvement with a strange woman in Boston, the latter justifies his infidelity to Biff’s mother by: “I was lonely, I was terribly lonely” (197). For him, loneliness and the need to be in contact with buyers – an advantage that the woman offers him – are enough excuses to commit marital treason. This situation has a tremendous destructive effect on young Biff’s potentialities of success. He becomes disillusioned about his father and refuses to get a summer course in math to make up for his failure and graduate. For years later, even to the very end, Willy never took the blame on himself “What, are you trying to blame it on me? If a boy lays down is that my fault?” (176)

Thus, there is a great contrast between Willy and Macbeth concerning their moral sensitivity and their awareness of right and wrong. On the contrary, Macbeth’s crisis derives from his inner refusal of his own deeds and his awareness of his own faults. Even when he turns to be a tyrant, when he is immersed in evil, he never deceives himself or justifies his actions.

However, a striking point of similarity between Willy and Macbeth is the sense of stubbornness and persistence which lasts to the end. Macbeth is ultimately stubborn to continue in the path of blood although he knows well that it will pay back, “It will have blood.... Blood will have blood” (III. iv. 122). Like wise, Willy is very stubborn in his opposition to a realistic recognition of his and his sons’ mediocre abilities and to the fact that they have been deceiving themselves for all those years. He ignores Biff’s pleas to face the truth: “We never told the truth for ten minutes in this house” (206). Willy refuses to acknowledge that the way he has brought his sons up is the real reason of their failure. In the last confrontation scene with his father, Biff deplors: “And I never got anywhere because you blew

of Ben while playing cards with Charley, his neighbour. The usual boundaries between reality and memory are blurred in Willy's mind. This is the most remarkable device that Miller invents to disclose the working of the past on the protagonist's mind. As Bigsby remarks, "the past and the present are "coexistent realities informing and deforming one another." (*Modern American Drama*, 83).

The problem with Willy is that his sense of "prominence" is logically and morally defect, a fact that leads to his inevitable failure. For him, the tools of success are nothing but personal impressions and contacts; "be well-liked and you'll never need", "It's not what you do Ben, it's who you know and the smile on your face! It's contacts Ben, Contacts" (*Death of a Salesman*, 67). He encourages young Biff to cheat in the math exam and asks Bernard to give him the answers. Still, he gets indignant at the math teacher who has flunked Biff in the exam, preventing him from graduation. He encourages young Biff and Happy to steal sand and blocks from the neighbouring new building and boasts of their courage, "I have a couple of fearless characters", and he ignores Charley's warning that "the jails are full of fearless characters." (144). He believes that Biff has all the potentials for prominence because he is "well-liked" and he is already the school star in football.

Moreover, the sense of "personal dignity" that Miller stipulates in a tragic hero, is unreal in Willy's case. Willy's dignity does not stem from honest principles to which he adheres, but rather from false pride and self-deception. In spite of the fact that he is fired from the company and that he is in a bad need for money, he persistently refuses the job offered him by Charley. Oddly enough, he feels insulted by the offer, but he finds no debasement in asking him for money every week, "I'm keeping an account of everything, remember, I'll pay every penny back" (76). In this sense, Willy does not have the common element that marks the classical tragic heroes, according to Miller's own belief: "from Orestes to Hamlet, Medea to Macbeth, the underlying struggle is that of the individual attempting to gain his "rightful" position in his society." ("Tragedy and the Common Man", 144) The position that Willy strives to attain in society is not "rightful", because he does not have the requirements of such a

In Miller's *Death of a Salesman*, as well as modern literature, the action no longer revolves around the kings and noblemen of classical drama. In his essay "Tragedy and the Common Man" Miller believes that the common man or the little man is "as apt a subject for tragedy in its greatest sense as kings were" (*Death of a Salesman. Text and Criticism*, 143). The tragic sense is invoked in us – Miller believes – when there is a character who "is ready to lay down his life, if need be, to secure one thing – his sense of personal dignity." (144)

Willy Loman's character has been a matter of critical dispute for he falls short of the definition of the tragic hero as put by his own author. Willy is a 63-year-old salesman who fails to achieve the American Dream. His dreams of a better life for himself and for his two sons are crushed down by a mercilessly materialistic society, as well as by his own faulty sense of "prominence" and his refusal to face his faults. Getting old, Willy has lost a great deal of his selling efficiency and social relations. He loses his concentration to the extent of speaking to nonexistent people and having many car crashes. The company takes away his salary and he has to live on commissions "as a beginner". Willy's frustration is redoubled by his two sons' failure to achieve the wealth and fame that he thought them to be capable of. Being brought up on false dreams of "prominence", Biff and Happy turn out to be failures and they become disillusioned of their old admiration of what they thought to be the extraordinary abilities of their father, a fact that exacerbates Willy's dilemma. Yet, Willy refuses to face his failure courageously and he withdraws from the harsh reality into reveries and sweet memories of the past. He indulges in day dreams where he is visited by the ghost of his dead brother, Ben who went into the jungles of Africa to work in diamond mines and achieved a great wealth.

Miller uses the expressionistic technique to dramatize the inner thoughts and psychological dilemma of his protagonist through a series of flashbacks that overlap with scenes from the present. Thus, the play takes the form of disconnected scenes where the past and the present, memory and reality are confused. Memory has such an overwhelming power over Willy's mind that he cannot differentiate between reality and illusion and this takes the form of hallucinations. This is found for example in Act One when Willy speaks to the figure

to a state of spiritual deprivation to the extent that the word "Amen" is stuck in his throat when he hears the prayers of the King's guards. As Bernard McElroy puts it, "Macbeth is strongly impelled to evil, but he is no less strongly impelled to abhor it." (*Shakespeare's Mature Tragedies*, 237)

This is the core of Macbeth's crisis; he is driven to evil by necessity, yet he is plagued by a soul that resists evil. He suffers from a sense of self division that makes him refuse his deed and deny himself. "To know my deed, it were best not know myself". As D. R. Elloway puts it: "He suffers from a sort of schizophrenia as he tries to repress the moral side of his nature." (Introduction to *The Macmillan Shakespeare. Macbeth*, 21) His psychological dilemma does not subside even when he gains more brutality and violence later on when he kills Banquo, his closest friend. Still, it shows itself in more horrible shapes with his deprivation of peaceful sleep and the recurrent appearance of Banquo's ghost that is seen only by him at the banquet scene. His tragedy arises from his desperate attempts to quench the voice of conscience while he is fully aware of the inevitability of continuing in the path of evil.

I am in blood.

Stepped in so far that, should I wade no more,

Returning were as tedious as go o'er (III. v. 135-7)

Macbeth's character develops through the course of action and gains, as pre-noted, more brutality and shrewdness. This is owing to his endless ambition and a stubborn persistence to achieve his will regardless of any losses.

For mine own good

All causes shall give way (III. v.134-5)

The mind I sway by and the heart I bear

Shall never sag with doubt nor shake with fear. (V. iii. 9-10)

In *The Origins of English Tragedy*, J.M.R. Margeson notes that the most striking feature of Elizabethan tragic heroes is, "The experience of dogged commitment against all odds, a stubborn hanging on to individual will and purpose until some over-whelming climax puts an end to doubt (185)"

Those features explicitly mark the character of Macbeth.

secure his reign. Finally, he is besieged by the revenge army of Malcolm, the king's son and is killed by Macduff.

Macbeth is different from other Elizabethan tragic heroes owing to the amount of evil he is capable of. The early firstlings of evil inside him are reflected in his soliloquy immediately after hearing the Witches' prophecy. The thought of murdering the King, however fearful to him, is immediately introduced to his subconscious after hearing the Witches greeting him by. "Hail King of Scotland":

.. why do I yield to that suggestion
Whose horrid image doth unfix my hair,
And make my seated heart knock at my ribs,
Against the use of nature? (I. iii. 35-8)

Evil develops gradually inside Macbeth after Killing Duncan until he turns out to be the most villainous character in the play. He excels his wife in evil when he plans Banquo's murder and orders Lady Macduff's slaughter with her children. As D.F. Brachell puts it, in *Macbeth*, "the evil is transformed from the villain to the hero" (*Shakespearean Tragedy*, 132).

However, from the first moment, Macbeth is shown to be hypersensitive to the slightest thought of evil. When the idea of murder first flashes on his mind, he represses it immediately and does not allow himself to dwell on it. When he decides to dismiss the idea, he is rebuked by Lady Macbeth who manages through reproaching and encouraging, to push him into the path of murder.

Shakespeare manages through a series of supra-realistic devices to dramatize the psychological dilemma of Macbeth. Here, soliloquy is not the only device to convey the inner turmoil of the character as it is the case with many of Shakespearean tragic heroes. Before and after the murder, Macbeth is so mercilessly tortured by the horror of his deed that he begins to see and hear things that are only the creation of his oppressed mind. He is plagued with hallucinations that make him see a bloody air-drawn dagger leading him to Duncan's room, and hear voices crying "Sleep no more, Macbeth doth murder sleep". He wins our sympathy or "pity" through the inner irrepressible conflict and the sense of guilt that plague him after Duncan's murder. He is led

Supra-realism is not a literary trend or a dramatic genre that has certain conventions. Rather, it is the liberation from any conventions. Consequently, a supra-realist dramatist may select freely from a variety of forms and genres or he may invent new devices that are suitable for his purpose. Michael Taylor declares that in order to understand a Shakespearean play, "We merely have to obey the laws of its creator, laws created presumably by him" (*Shakespeare Criticism* 108). Arthur Miller has also freed himself from dramatic laws in *Death of a Salesman* by borrowing from expressionism without limiting himself either to its conventions or to the conventions of realism. In the present study, Shakespeare's *Macbeth* is to be revisited and compared with Miller's *Death of a Salesman* concerning the character of the tragic hero, how the inner conflict in both characters is dramatized, the structure and finally the dream atmosphere that predominates both plays. The study reveals that Shakespeare in *Macbeth* has anticipated various modern techniques including German expressionistic drama, the objective correlative of T.S. Eliot, the theatre of cruelty of Artaud and Brook and Wagner's concept of the "total artwork".

In *Macbeth* and *Death of A Salesman*, two opposite versions of the tragic hero are presented, one being classical and the other modern. However, neither Macbeth nor Willy Loman fits in the concept of the tragic hero dominant at his age. Macbeth is different from other Shakespearean tragic heroes; still, he does not cope with the Aristotelian model who is eminently good, noble and just, but who has a fatal flaw or "hamartia" that brings forth his tragic end. Macbeth is the cousin of Duncan, King of Scotland and the leader of his army, who manages to quench an insurrection by the thane of Cowdor and therefore he wins the "love" and "trust" of the King. From the very beginning, he is presented as a man of extraordinary military prowess, courage and even brutality that shows itself in the battlefield where he is reported "to bathe in reeking wounds" (*Macbeth*, I. ii. 39). Coming back with Banquo from the battlefield, Macbeth is met by three Witches who tell him that he is going to become king of Scotland, a prophecy that urges him – with the aid of his wife – to kill the king. Taking over the crown, Macbeth is entangled in a chain of murders to

Though different in themes, setting and tone, and though separated by a very long span of time, Shakespeare's *Macbeth* (1606) and Arthur Miller's *Death of a Salesman* (1949) share many points of similarity. In both plays, the two dramatists liberate themselves from the traditional conventions of classical realism. In both plays, the protagonist is burdened with a vaulting ambition that leads him to a state of psychological imbalance and hallucinations. Both playwrights manage to depict the oppressed minds of their central figures through various supra-realistic techniques. While Shakespeare draws on the superstition of the Elizabethan audience, using witches, ghosts and apparitions, Miller manipulates the vast technological possibilities of modern theatre in light and sound and destroys the sequence of time with flashbacks and overlapping disconnected scenes.

By supra-realism we mean the tendency to go beyond and surpass the conventions of realistic drama. The term supra-realism was used by Brian Friel in his essay "Extracts from a Sporadic Diary" (1980), in which he describes how form and content should intermingle during the process of playwriting (*). Supra-realism comprises a sense of liberation from the rules of conventions to the interest of the imaginative experience and the meaning that the dramatist aspires to convey. The art of Shakespeare was always marked by this tendency. In Shakespeare's plays, R.G. Moulton states,

Laws of literature, in the sense of external obligations limiting an author, there are none: if he were voluntarily to bind himself by such external laws, he would be so far curtailing art; it is hardly a paradox to say that art is legitimate only when it does not obey laws" (Shakespeare as a Dramatic Artist 33-4).

(*). In this essay, he describes how he has managed to choose the suitable form for his new play, *Aristocrats*:

The crux with the new play arises as usual with me... with its form. Whether to reveal slowly and painstakingly and with almost realized tedium the workings of the family; or with some kind of "supra-realism" epiphanies in some way to make real the essences of these men and women by side-stepping or leaping across the boredom of their small talk, their trivial chattering, etc. (In A. Carpenter and P. Fallon (Eds.), *The Writers. A Sense of Ireland*, 40).

ما وراء الواقعية عند شكسبير

دراسة مقارنة لمسرحيتي "ما كبت" لشكسبير

و "موت بائع متجول" لآرثر ميللر

ملخص

على الرغم من الاختلاف الواضح بين مسرحيتي "ما كبت" لشكسبير و "موت بائع متجول" لآرثر ميللر في المكان و الزمان و الأسلوب وبالرغم من الفارق الزمني الشاسع الذي يفصلهما فان هناك أوجه شبه عديدة بين المسرحيتين .ففي كلتا المسرحيتين يتحرر الكاتبان من التقاليد الواقعية الكلاسيكية في الفن الدرامي . وفي المسرحيتين يكون البطل المأساوي مثقلا بطموح مخلق يؤدي به إلى حالة من انعدام التوازن النفسي وما يسمى بالهذيان وقد استطاع الكاتبان أن يصورا ما يجري بداخل العقل المضطرب للشخصية الرئيسية من خلال تقنية ما وراء الواقعية بأساليبها العديدة وفي حين اعتمد شكسبير على المعتقدات الخرافية لدى جمهور العصر الأليزابيثي ،فاستخدم الساحرات و الأرواح والأشباح ، فان ميللر استخدم الإمكانيات التكنولوجية العديدة للمسرح الحديث في الإضاءة و الصوتيات وقام بتجاهل التسابع الزمني للأحداث فا استخدم أسلوب العودة للوراء والمشاهد المتداخلة. وقد أثبتت الدراسة أن شكسبير استطاع أن يسبق عديد من الأساليب الحديثة في الفن المسرحي العالمي.

Supra-realism in Shakespeare
A comparative Study of Shakespeare's
Macbeth* and Miller's *Death of a Salesman

Mahasen Mahmoud Badra*

Abstract

Though different in themes, setting and tone, and though separated by a very long span of time, Shakespeare's *Macbeth* (1606) and Arthur Miller's *Death of a Salesman* (1949) share many points of similarity. In both plays, the two dramatists liberate themselves from the traditional conventions of classical realism. In both plays, the protagonist is burdened with a vaulting ambition that leads him to a state of psychological imbalance and hallucinations. Both playwrights manage to depict the oppressed minds of their central figures through various supra-realistic techniques. While Shakespeare draws on the superstition of the Elizabethan audience, using witches, ghosts and apparitions, Miller manipulates the vast technological possibilities of modern theatre in light and sound and destroys the sequence of time with flashbacks and overlapping disconnected scenes. The study reveals that Shakespeare in *Macbeth* has anticipated various modern techniques including German expressionistic drama, the objective correlative of T.S. Eliot, the theatre of cruelty of Artaud and Brook and Wagner's concept of the "total artwork".

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