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Faculty of Letter and Foreign Languages
Department of Letters and English Language



Dissertation

ACADEMIC MASTER

Domain: Letters and Foreign Languages

Field: English Language, Literature and Civilization

Specialty: Literature and Civilization

Title:

**The Tragic Hero in Shakespeare's *Macbeth* and Arthur Miller's
Death of a Salesman: A Comparative Study**

Dissertation Submitted for the Partial Fulfillment of the Requirements for the Master Degree
in Anglo-Saxon Literature

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Academic Year: 2019/2020

Dedication 1

(Messaouda)

I would like to dedicate this modest work to my one-in-a-million moms “Aicha”,

To my beloved family members,

And to my loyal friends.

Dedication 2

(Rania)

I dedicate this modest work to every single member of my family especially my parents

“Ahmed and Nadjet”...

To my intimate friends and all my colleagues...

To every one of those who motivated me to reach this level.

Acknowledgments

Foremost and forever, we are grateful to the Almighty ALLAH for His help and guidance for enabling us to complete this modest work.

We want to express our gratitude to our parents who encouraged us throughout our life to be what we are now.

Also, we are greatly thankful to our supervisor Mr. Djelloul Bourahla for his encouragement and valuable advices.

We would like to express our sincere gratitude to all teachers in English department and especially to the jury members for their proofreading and examining our dissertation.

Abstract:

This dissertation is a comparison of two different tragic heroes in order to highlight the differences and similarities between them. We opted two different concepts to be our main frameworks to prove our comparison in which they are Aristotle's classical concept of tragic hero, and the modern concept by Arthur Miller who takes the classical concept and appropriates it to a modern one to be adapted to the modern audiences. We choose two plays, *Macbeth* as an example of the classic tragic hero by Shakespeare and *Death of a Salesman* as an example of the modern tragic hero by Arthur Miller, to show the differences and similarities between their two tragic heroes Macbeth and Willy Loman, whereas Macbeth is a king, however, Willy Loman is a common man.

This research has been divided into two main parts. Firstly, the theoretical part in which there are two chapters: the first one is about the historical, the literary, and the personal backgrounds of the plays, and the second is about the concept of tragic hero (classical and modern) by the two theorists; Aristotle and Arthur Miller, in which their concepts are used to support and show that Macbeth and Willy can be described as tragic heroes according to their characteristics and downfall. The second part is about the practical part in which we have only one chapter which is about the representation and the application of the two different concepts of tragic hero, the classical and modern one, the characteristics and the downfall of the two different protagonists, Macbeth and Willy Loman in order to demonstrate well our comparative study through showing their differences and similarities.

Key words: Tragic hero, Aristotle, Arthur Miller, Characteristics of the tragic hero, the downfall of tragic hero.

ملخص:

يعتمد هذا العمل على المقارنة بين بطلان مأسويان مختلفان من أجل توضيح أوجه التشابه و الاختلاف بينهما.

حيث استخدمنا مفهومين مختلفان ليكونا الهيكل الأساسي لإثبات المقارنة و هما المفهوم الكلاسيكي للبطل المأسوي لأرسطو Aristotle والمفهوم الحديث لأرثر ميلر Arthur Miller الذي تبنى المفهوم الكلاسيكي بنظرة حديثة تتوافق مع الجمهور الحديث. لقد اخترنا مسرحيتين مختلفتان , مكبث *Macbeth* كمثال عن المفهوم الكلاسيكي البطل المأسوي لكاتبها شكسبير و موت البائع *Death of a Salesman* كمثال للمفهوم الحديث لكاتبها آرثر ميلر , لتبيان الاختلاف و التشابه بين البطلان المأسويان مكبث و وبلي لومان حيث أن مكبث هو ملك بينما وبلي هو مجرد إنسان عادي.

لإتمام هذا البحث قمنا بتقسيمه إلى جزأين. أولاً الجزء النظري الذي يحتوي على فصلان: الفصل الأول يحتوي على لمحة تاريخية، أدبية و شخصية للمسرحيتين و الفصل الثاني يحتوي على مفهوم البطل المأسوي (الكلاسيكي و الحديث) نظريتي أرسطو و آرثر ميلر حيث انه استخدم مفهومهما لتدعيم و توضيح انه يمكن اعتبار مكبث و وبلي بطلان مأسويان من خلال خصائصهما و سقوطهما. الجزء الثاني و هو الجزء التطبيقي حيث يوجد فصل واحد يحتوي على التمثيل و تطبيق المفهومين المختلفان للبطل المأسوي، المفهوم الكلاسيكي و المفهوم الحديث، و الخصائص و السقوط على البطلين المختلفين مكبث و وبلي لومان من اجل إثبات دراسة مقارنة من خلال إظهار أوجه الاختلاف و التشابه بينهما.

الكلمات المفتاحية: البطل المأسوي ،أرسطو ، آرثر ميلر ، خصائص البطل المأسوي ، سقوط البطل المأسوي.

Résumé :

Ce travail est basé sur une comparaison entre deux différents tragiques héros afin de clarifier les similitudes et les différences entre eux. Où nous avons utilisé deux concepts différents, qui devront être la structure de base de la preuve comparative, à savoir le concept classique du héros tragique d'Aristote et le concept moderne d'Arthur Miller qui a adopté le concept classique avec une vision moderne compatible avec un public moderne. Nous avons choisi deux pièces théâtrales différentes, Macbeth comme exemple du concept classique du héros tragique de Shakespeare et la mort du vendeur comme exemple du concept moderne d'Arthur Miller pour montrer la différence et la similitude entre les héros tragiques Macbeth et Willy Loman car Macbeth est roi et Miller est un être humain ordinaire.

Cette recherche est divisée en deux parties. Tout d'abord, la partie théorique, qui contient deux chapitres: le premier chapitre contient les antécédents historiques, littéraires et personnels des deux pièces, et le deuxième chapitre contient le concept de l'héros tragique (classique et moderne) des théoriciennes Aristotle et Arthur Miller, car on a utilisé leurs concepts pour soutenir et clarifier que Macbeth et Sont deux héros tragique à travers leurs caractéristiques et leur chute. La deuxième partie: c'est la partie appliquée d'un seul chapitre qui contient la représentation et l'application des deux concepts différents de l'héros tragique, le concept classique et le concept moderne, et les caractéristiques et la chute des deux différents héros Macbeth et Willy Loman afin de prouver une étude comparative en montrant les différences et les similitudes entre eux.

Les mots clés: tragiques héros, Aristotle, Arthur Miller, les caractéristiques de tragiques héros, la chute de tragiques héros.

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General Introduction

General Introduction:

The Greek philosopher Aristotle defined tragedy, thus:

Tragedy, then, is an imitation of an action that is serious, complete, and of a certain magnitude; in language embellished with each kind of artistic ornament, the several kinds being found in separate parts of the play; in the form of action, not of narrative; through pity and fear effecting the proper purgation of these emotions. (Aristotle 39)

Aristotle who brought the term tragedy in which we have a tragic hero that is a man who fell down from high class in his society to misery and death, his concept addresses only noble man, king, or prince. Then Arthur Miller adopted Aristotle concept of tragic hero with changing some of the concept principles to be adapted with the common man, but in the same time he lets the tragic ending which is the death of the protagonist as of the classical concept ending.

There were a lot of writers who wrote about this concept of tragedy. Shakespeare's *The Tragedy of Macbeth* and Arthur Miller's *Death of Salesman* are great examples of a powerful tragic drama. Shakespeare and Arthur Miller were ones of the most influential dramatists from different decades of time, their views of tragedy and tragic hero explain how they are different from one to another.

This work discusses the comparison between the two literary works, *The Tragedy of Macbeth* by the British author Shakespeare and *Death of Salesman* by the American author Arthur Miller, we are going to focus on the tragic ending of their protagonists, and how they were similar or different.

1- Problematic:

In this dissertation the main problem that we will discuss is: to what extent are Macbeth in *the Tragedy of Macbeth* by Shakespeare and Willy Loman in *Death of Salesman*

by Arthur Miller similar tragic heroes? At the end of this work we are going to give our findings about the differences and similarities between the two protagonists of the two plays by addressing Aristotle and Miller concepts of tragic hero.

1- Hypotheses :

In this study we hypothesized that:

- 1- There are many differences between the modern tragic hero and the classical one because they are not in the same era, not in the same country and the system also differs from one to another where England is a monarchy and America is democratic country, that's why the classical one addresses only kings or noble men while the modern one addresses the ordinary and the common men. There are also some similarities because we cannot change or omit some characteristics that the tragic heroes stand by in which they defined the tragedy of each hero.
- 2- The main difference that we touch between Macbeth and Willy Loman is that Macbeth is a king and Willy is a common man, and this is the difference between the two concepts of tragic hero, the classical one by Aristotle and the modern one by Arthur Miller
- 3- The downfall in the classical concept of tragic hero is totally different from the modern one, because the two protagonists of the plays were living in different conditions of life and in different class of society, while Macbeth was from a high class but Willy was from a low class of society.

2- Research Questions :

This study is primarily submitted to answer and explain the following questions:

- 1- What are the differences and similarities between Aristotle's theory of the tragic hero and Arthur Miller's theory of the tragic hero?

- 2- How is the tragic hero portrayed in Shakespeare's *The Tragedy of Macbeth* and Arthur Miller's *Death of Salesman*?
- 3- What are the differences and the similarities between the tragic hero Macbeth in *the Tragedy of Macbeth* and Willy Loman in *Death of Salesman*?
- 4- To what extent is the downfall in the modern drama different from the classical one?

3- The objectives of the study:

The main objectives of the study are the following:

- 1- The portrayal of the tragic hero in the two plays.
- 2- To compare and contrast between the two plays in order to discover the differences and similarities between their tragic heroes.

4- Methodology :

The methodology that is used in this dissertation is the comparative analytical method. Our work is based on the comparison between two protagonists of different plays *Macbeth* by Shakespeare and *Death of a Salesman* by Arthur Miller in order to highlight the differences and the similarities between them as tragic heroes. Macbeth and Willy Loman are two different tragic heroes, one is considered as a classical according to the concept of tragic hero by Aristotle and the other considered as a modern one according to Arthur Miller. This comparison has been done due to the understanding of the differences between the two concepts and how they work. So, we took Macbeth and Willy Loman as examples to have a whole explanation about the term tragic hero and its concepts the classical and the modern one.

5- Structure of the Dissertation:

The present study will be divided into three main chapters. The first chapter, as a theoretical one is about the historical and the literary background of the two plays, and the

personal background of Shakespeare and Arthur Miller. The historical background we have four titles, two are concerned with *Macbeth* which are the death of Queen Elizabeth and the association of king James the first, the first Stuart monarch of England (1603) and The gunpowder plot (1605), and two others titles are concerned with the *Death of a Salesman* which are The Great Depression and USA after World War II. In the literary background we have only two titles, one is concerned *Macbeth* which is tragedy in the Jacobean period, and the other is concerned with *Death of a Salesman* which is a tragedy in the Contemporary period. And in last the personal background in which is concerned with the writers Shakespeare and Arthur Miller lives and works.

The second chapter deals with the concepts of tragic hero, the classical one by Aristotle who is a Greek philosopher which deals only with the noble man or one from the loyal family and the modern one by Arthur Miller who is American writer who brought a new concept that deals with the common man, we discuss both concepts characteristics and downfall that are totally different.

And finally the third chapter, as a practical one in which a deep comparative analysis will be highlighted between the two tragic heroes Macbeth and Willy. In this chapter we analyze the plays by starting with *Macbeth* and then *Death of a Salesman* in order to address their tragic heroes Macbeth and Willy Loman and their characteristics and downfall to compare and contrast the differences and similarities at the end as a conclusion for the chapter.

Chapter one: Backgrounds of the plays

Introduction:

In literature, the background of the study is considered as one of the most important things to present a literary work. In the first chapter we are going to discuss the backgrounds of the two plays and authors. This chapter is divided into three parts: the first part talks about the historical context of the two literary works *The Tragedy of Macbeth* and *Death of a Salesman*, in which we are going to highlight the main events in history at two different periods of the plays which are the death of Queen Elizabeth and association of king James I, the Gunpowder plot, the great depression, and United States after world war 2. The second part discusses the literary background in which we are going to make a close introduction or definition about the concept of tragedy in two different periods; the Jacobean and the contemporary one. Finally, in the third part we are going to introduce the personal background of our two dramatists Shakespeare and Arthur Miller. The main concern of this part is to show their different lives, works, themes, and styles.

1.1. Historical Background:**1.1.1. *Macbeth* Historical Context:****1.1.1.1. The Death of Queen Elizabeth and Association of James:**

Elizabeth Tudor was perhaps the greatest English monarch of all time. She was born on September 7, 1533 In Greenwich, England. After her sister Mary died, she was crowned queen on January 15, 1559. Elizabeth had developed a great government and a strong navy, in order to bring development and wealth to her beloved country, and yes she did. England was set to become a global empire and the Elizabethan age came to known as the “Golden Age” in English history. As a result England became one of the most important countries in the world. After a reign of 45 years, Elizabeth I died without children on March 24, 1603 at the age of 69 as the last representative of the Tudor dynasty.

After Queen Elizabeth's death, she was succeeded to the throne by King James I, the son of Mary. James was king of Scotland until 1603, when he became the first Stuart king of England as well in which he created the kingdom of Great Britain. James Stuart ascended to the throne of Scotland with the name of James VI and king of England with the name of James I. He was born on 19 June 1566 in Edinburgh Castle as James Charles Stuart, to Mary Queen of Scots -the queen who had been executed in 1587 on Elizabeth's orders- and Henry Stuart, Duke of Albany. He was not powerful like the other kings but he contributed a set of achievements. He brought the warring nations of England and Scotland together into a single kingdom, as prophesied by the prophet Ezekiel centuries earlier. "And I will make them one nation in the land upon the mountains of Israel; and one king shall be a king to them all: and they shall be no more two nations, neither shall they be divided into two kingdoms any more at all" Ezekiel 37: 2

He succeeded in making enemies become partners and foreign notions no longer had an ally in Scotland in their conflict with the English. One of his great achievements to England was the Authorized King James's Version of the Bible in 1611 which was the standard text for more than 250 years. Unfortunately James I was having a conflict with the parliament, thus he dismissed it in 1610 and ruled without it in 1621, he was believing and supporting the Church of England. Although he realized a lot of achievements in Scotland, James was having struggles in England; problems with the English Parliament as we said and the plot of the Gunpowder in 1605. His reign was full of booming aspects, including cultures, arts, and science as well. Literature and drama continued in his reign with writers from the "Golden Age", such as the dramatist William Shakespeare and many others.

The play of *The Tragedy of Macbeth* contains many reflections of James' interests; firstly, the setting of Scottish in which it was chosen for the play, since James was a king on it in the name of James VI. Then, the witches were a strong clue of this connection, because

James I believed and was interested in them, and as a result he wrote a book on that matter named *Daemonologie*. Banquo was the ancestor of James I, thus; he was represented as a good man

1.1.1.2. The Gunpowder Plot:

In earlier centuries often called the Gunpowder Treason Plot or the Jesuit Treason. It was a failed attempt by the English Roman Catholics to blow up England's King James I and the Parliament on November 4, 1605. The plot was organized by five conspirators; the mastermind Robert Catesby and his four friends, Thomas Winter, Thomas Percy, John Wright, and Guy Fawkes. They were gathered at the Duck and Drake, in an effort to limit the oppression of Roman Catholics by the English government and replaced this government with the Catholics leadership, so they thought that this act of murdering the king, his ministers, and the members of Parliament would provide an opportunity for the English Catholics to take over the country. Later several other persons were included in the plot, including Winter's brother Thomas, John Grant, Ambrose Rokewood, Robert Keyes, Sir Everard Digby, Catesby's cousin Francis Tresham, and Catesby's servant Thomas Bates.

In October, the plan was distributed by letter to the plotters, the details were set, but writing this kind of plots down on paper is never a good idea... The group was betrayed. Unknown to them, one of the letters was shown to the King on 1 November. Around midnight on November 4, 1605, Guy Fawkes, the one who is the responsible to do the plot was lurking in a cellar under the House of Lords building with thirty-six barrels of gunpowder. He was discovered by Sir Thomas Knyvet, a justice of the peace and taken into custody, and after being tortured, Fawkes revealed that he was a participant in an English Catholic conspiracy to annihilate England's Protestant government and replace it with Catholic

leadership. The team of plotters were tried and executed for treason on January 30, 1606.

In relation with the play, some scholars have speculated that Catesby was the model for Macbeth because the plot became as a shock to King James who considered Catesby as one of his dearest subjects.

1.1.2. *Death of a Salesman* Historical Context:

1.1.2.1. The Great Depression:

The Great Depression was one of the worst economic downtrend in United States. It was the harshest recession faced by the American since the civil war; it remained from 1929 until the end of 1930s. Throughout the 1920s, economy of U.S was increasing greatly and rapidly, that period was named “the Roaring Twenties”, as a result the stock market underwent to a rapid extension and reached its peak in August 1929. Nevertheless things went wrong and the stock market had crashed in October 1929 and indicated the beginning of the Great Depression. At that time production had declined and the unemployment had increased. The stock market was only one cause of this depression among many others; a weak banking system, decreasing of the wages, low farm prices, and downturn of the industrial overproduction. As a result millions of people lost their jobs (by early 1933, 15 million were out of work), nearly half the country’s banks had failed and many citizens lost their savings, low prices for crops, and unfortunately the depression was not limited only to the United States but also some countries in Europe and around the world had experienced it. Although President Herbert Hoover tried to fix things through many procedures but unfortunately it didn’t do a lot to solve this crisis. However after Franklin Roosevelt being elected in 1932, he offered a set of domestic policies which named Roosevelt’s New Deal that aided in recovery from the Great Depression.

The change that went during the Great Depression also had a great effect on theatre in the United States. Plays took on social roles, identifying with immigrants and the unemployed as it was represented in *Death of a Salesman*.

1.1.2.2. USA after World War II:

The Second World War was during (1939-1945), in which it is a conflict between the Axis power (Germany, Italy, and Japan) and the Allies (France, Great Britain, USA, the Soviet Union, and China), the war ended with the total victory of the Allies. It is considered as the largest war in the history. After the end of WW II, the USA became a great country in the world. In the period of post-world war II, America changed and passed by many periods of prosperity, the Golden Age of Capitalism, the great Baby Boom, and the creation of suburbs.

Firstly, the Golden Age of Capitalism (1945-1970), it is the period in which America became a great power in the world instead of the Soviet Union. The economic system at that time was capitalism. The Golden Age is a term that means a great period of prosperity and happiness in the history of USA. The capitalist countries after the war in the Golden Age of Capitalism knew fast growth, economic stability, and some reduction of inequality for 30 years. These years were for social progress and great expectation. In this period USA attained the top of its power and ideology domination.

Secondly, after World War II ended, it appears a great demographic phenomenon not only on the USA but in many countries, however USA population grew by 29 millions in 1950's and this is because of the return of the soldiers in which they get married and have kids and the lower infant mortality. The period of Baby Boom began from 1940 to 1970, in which in 1940, the fertility rate was increasing. "a totally unexpected, earth-shattering, and ground-breaking event experienced not just in the United States, but in virtually the entire western industrialized world during the 1950s and 1960s, as birth rates erupted and the

number of babies born annually in many countries nearly doubled within just a few years”. (Macunovich, 1) It left an impact on the economy and the social insurance system, as a result of the population growth and the increasing of the workers, the retirement age become advanced. Its end is not expected as its beginning.

And last, After WW II American citizens began to move into new suburbs. It is the population movement from the cities to suburbs, because of political, economic and social circumstance reasons. “The growth of suburbs resulted from several historical forces, including the social legacy of the Depression, mass demobilization after the War (and the consequent “baby boom”), greater government involvement in housing and development, the mass marketing of the automobile, and a dramatic change in demographics. As families began moving from farms and cities into new suburbs, American culture underwent a major transformation”. (Lesh, 1)

All these changes are conditions that we see in the play of *Death of a Salesman*

1.2. Literary Background:

The concept of tragedy will be discussed in two different literary periods; the Jacobean and the contemporary one.

1.2.1 Tragedy in the Jacobean Period:

The early modern period or the historically familiar term “The renaissance”, this period was divided into four parts, including the Jacobean Age (1603-1625). One of the great flowerings of drama in England occurred in the 17th century especially in the Jacobean era, this era was in the reign of Elizabeth’s successor, James I. Tragedy was one of the genres that were popular in plays in that period; it was written and performed even before but during Jacobean era tragedy as a genre of play was fully developed. Early Renaissance tragedy or what we call Jacobean tragedy borrowed the violent, bloody plots, and the use of ghosts.

It portrays the struggle of a remarkable individual against implacable, impersonal forces, a struggle no less impressive for its ultimate failure. The protagonists can be heroes even when they are not triumphant or highly virtuous, because the defeat of their aspirations (however tainted with blasphemy or selfishness) reflects a frustration common to the human psyche and heightened by the mixed messages of that culture. The aspiring mind of Faustus – an archetypal Renaissance man – confronts the restraints of conventional Christian morality and the banal facts of the physical universe; Macbeth – one of the most intensely subjective characters ever created – confronts literal prophecy, recorded history, and cyclical nature. Though no single paradigm can accurately describe the range of Jacobean tragedies, a remarkable number of the memorable heroes are destroyed by some version of this confrontation between the desiring personal imagination and the relentless machinery of power, whether social, natural, or divine (Watson, 295).

During the Jacobean period, various forms of tragedy emerged. Firstly we start with the tragedy of circumstance in which it refers to the tragedy that in fact its protagonist is born into a certain circumstances and situations without choosing it and without the decision of the character. Then tragedy of miscalculation, it is about the tragedy in which deals with the bad choices that made by a character. This form of tragedy is found in *Macbeth* and *Hamlet*. The last one is the revenge tragedy, it came from the Roman tragedies, and it was an extremely popular type of tragedy in the Jacobean era, which stands on the suffering of the protagonist from an emotional loss like death or betrayal.

Revenge tragedy had its own genre by the Jacobean period, separate from and far bloodier than domestic tragedies such as *Othello*. The atmosphere of a typical revenge tragedy was dark foreboding and oppressive, populated by

menacing characters with sinister motives. It was influenced by the violent Classical Roman form of tragedy, and the concerns of its characters had evolved from the intensely religious morality play. (Hayes)

This final form of tragedy combined between the elements of the two previous forms, the tragedy of circumstance and miscalculation.

Jacobean tragedy showed tyrants that their crimes would be revealed and punished by God. The most known dramatists of the tragic works in that period are William Shakespeare, John Webster, Thomas Middleton, Francis Beaumont, and John Fletcher. They were obsessed by death and they became excellent analysts of the moral confusion and the dark vision of humanity of lust, blind ambition, and hate. Shakespeare was one of the most prominent playwrights of tragedy and he remained the most important figure in the field of Jacobean literature, he was known by his tragedy plays *King Lear* and *Macbeth* in which the central of the story was a protagonist who is a prince or a king lives and undergone a harrowing experience that leads him to fall down and died.

1.2.2. Tragedy in the Contemporary Period:

Like other national literatures, American literature was shaped by the history of the country that produced it, and after the World War 2 came what we call the contemporary period, literature in that period had become varied and had great important in different genres, in drama in general and in tragedy in specific.

Tragedy in the Contemporary American Theatre was vital and relevant. In fact, during this period, tragedies written by American authors have expressed realities that dominant ideologies and systems of values have suppressed and marginalized in which playwrights raised fundamental questions about the causes of human suffering. In this respect, many plays conceive of the tragic as a mode of interpretation and as a symbolic representation

that makes the human suffering has relation with the particular moments and conditions in US American society and history.

Yet, tragedy seems to be an unlikely genre in American literature and theatre, as the dominant cultural narratives foster individualism, self-reliance, the belief in continual progress, speak of self-made men who realize their versions of the American dream, and even bestow the pursuit of happiness as one of the fundamental and “inalienable” rights on Americans. However, these ideals and dominant narratives relegate responsibility to the individual and thereby increase the sense of failure and suffering if they are not fulfilled (Hartmann and Rössler, 1).

Even though Steiner was convinced that true tragedies can only exist under strictly limited conditions, looking at the history of the American drama and theatre, there is strong evidence that—despite the lack of academic attention at times—tragedy as a dramatic genre and theatrical practice has been a timely and expressive dramatic form to articulate and comment on the *conditiohumana* in the contemporary world throughout the twentieth century—from Eugene O’Neill and Susan Glaspell, to Arthur Miller, David Mamet, and Suzan-Lori Parks (Ibid, 2)

Tragedy in that period was famous by its playwrights such as Eugene O’Neill, Arthur Miller and Tennessee Williams, in which they contributed great prosperity to tragedy in the twentieth century.

1.3. Personal Background:

1.3.1. Shakespeare’s Life and Work:

“He was not of an age, but for all time!” (Ben Jonson)

William Shakespeare often called the England's national poet, Bard of Avon, and considered as the greatest dramatist of all time. He was an English poet, playwright, and actor during the Elizabethan and the Jacobean eras of the British literature.

Shakespeare was born in 1564 in the provincial town of Stratford-on-Avon, his father, John Shakespeare, was a glover and local justice of the peace; his mother, Mary Arden, came from a family that owned considerable land in the country. He probably went to a local grammar school where he learned Latin and read histories of the ancient world. At eighteen Shakespeare married Anne Hathaway who was twenty-six; in the next three years they had a daughter, Susanna, and then twins, Hamnet and Judith. Six years later, he went to London to join one of the great theatrical companies of the day, the Chamberlain's Men. It was with this company that he began his career as actor, manager, and playwright. When James I acceded to the throne in 1603, Shakespeare's company became the King's Men and played also at court and at Blackfriars, an indoor theater in London. (Damrosch and Dettmar, 1273)

After the birth of his twins in 1585, Shakespeare disappeared and there were no records exist about him, scholars named this period as the "lost years".

Shakespeare produced most of his works between 1589 and 1613; it includes 38 plays, 2 narrative poems, 154 sonnets, and a variety of other poems. William Shakespeare's plays have the reputation of being among the greatest in the English language and in Western literature. Traditionally, the 38 plays are divided into the genres of tragedy, history, and comedy; they have been translated into every major living language, in addition to being continually performed all around the world. Thanks to a group of actors from the company of Shakespeare who gathered some of his plays in what is known as the First Folio in 1623 which contained 36 plays and none of his poetry.

He began to write in the Elizabethan era, when the two strands of dramatic tradition were alive, Thomas Kyd and Christopher Marlowe's plays blended the old morality drama with classical theory to produce a new secular form. Shakespeare was inspired by this new style so he continued these artistic strategies.

In the Jacobean era, Shakespeare reached maturity as a dramatist; he attempted to capitalize on the new fashion for tragicomedy and even collaborating with John Fletcher.

His verse style, his choice of subjects, and his stagecraft all bear the marks of both periods. His style changed not only in accordance with his own tastes and developing mastery, but also in accord with the tastes of the audiences for whom he wrote.

Shakespeare also believed in the supernatural, witches and ghosts and their effects on societies and life. His plays are also notable for their use of soliloquies, in which a character makes a speech to him- or herself so the audience can understand the character's inner motivations and conflict.

Shakespeare's plays were divided into three main stylistic groupings. The first major grouping of his plays begins with his histories and comedies of the 1590s include *Much Ado About Nothing*, *The Merry Wives of Windsor* and *As You Like It*. The middle grouping of Shakespeare's plays begins in 1599 including his famous ones *Julius*, *Macbeth*, *Hamlet*, and *King Lear*. The final grouping of plays is the Shakespearean late romances; include *Pericles*, *Prince of Tyre*, *Cymbeline*, *The Winter's Tale* and *The Tempest*. In the seventeenth century Shakespeare start writing plays of tragedy genre such as *King Lear*, *Othello*, and *Macbeth*. He used Aristotle concept of tragedy where the protagonist was a king or prince, fall down from prosperity to misery and death. Shakespeare's plays are still popular today and studied, performed, and reinterpreted in diverse cultural and political contexts throughout the world.

1.3.2. Arthur Miller's Life and Work:

After the end of World War 2 and the great depression, in which Arthur Miller was influenced by, he was able to reach a great position in the American theater; he was considered as the greatest playwright of tragedy and a successful writer of American tragic plays, among them *The Crucible*, *All My Sons*, and *Death of a Salesman*.

In full Arthur Asher Miller, was born in Manhattan in New York in 1915 to Jewish immigrant parents. He studied in Michigan University, where he learned and began to write plays, and before that he was involved in many works including hosting a radio program, and after graduating, he worked as a freelance writer and began to write his plays. His famous play *Death of Salesman* offered him to win both a Pulitzer Prize and a Drama Critics Circle Award, in which had been translated into many languages, performed in more than 700 performances, and made its author a millionaire. Miller's plays generally addressed the themes of realism, success and failure, the deepest meaning of struggle, the American dream, deal with problems of social injustice and responsibility, and asked in his plays meaningful questions concerning the relationship of man to his family, society, and his own realization more than any other American dramatists.

Arthur Miller is one of the supporters of a new and modern conception of tragedy that was illustrated in most of his plays in which he faced much criticism, therefore he wrote his famous essay entitled *The Tragedy and the Common Man* 1958 in which he defended his idea; time, system and social are not the same as the classical one in which he was obliged to change the tents of the classical tragedy; for example the system is democratic now and there is no King or Prince, as a result Miller addressed the suffering and misery of the normal human being. And in his eighty fifth years, Arthur Miller considered as an active and important part of American theater. And as Boris Ford said, "No other dramatist has written

about the vexed nature of tragedy so simply and directly, and has so perfectly justified his stance in the theatre.”

Arthur Miller had a unique style of writing consisted on the diverse of dramatic style and elements of life, thus we find that most of his literary works addressed the idea of moral problem within the American society because he believed that the play should be realistic and reflects the exact meaning of individual’s life.

Conclusion:

To conclude, this chapter attempted to discuss the backgrounds of the two plays in which we studied the historical, the literary, and the personal one in order to highlight the main reasons that made the two protagonists of the two plays as tragic heroes.

Chapter Two: Tragic Hero in Literature

Introduction:

As we know, life is a mixture of good and bad situations. The good ones lead the characters to enjoy the moments whereas the bad ones lead them to their downfalls or perhaps to tragedies. The tragedy is open to everyone, it is a condition of life, a condition in which the human personality is able to flower and realize itself. In literature, tragedy can touch all its genres; novels, short stories, and drama in which we inevitably find the tragic hero on it, which is considered as an important concept of tragedy. In our second chapter we aim to recover the meaning of tragic hero and discuss the theory of the ancient Greek philosopher Aristotle of the concept of the classical tragic hero and the theory of the American 20th century dramatist Arthur Miller of the modern tragic hero to make a clear comparison between them.

1.4. Tragic Hero:

A tragic hero is a literary character who makes a judgment error that certainly leads to his own downfall. The attribution that leads the characters to their destruction is what is called the tragic flaw, which is in fact the sign of his or her downfall. In fact, the tragic flaw is present in most of Shakespearian works, thus when we just observe the titles of William Shakespeare generally they indicate the presence of the tragic hero. This concept was described in details by two different writers, Aristotle and Arthur Miller in which each one of them has his own conception because the 20th-century tragic hero is not exactly the same as his classical ancestor.

1.5. The Classical Tragic Hero:**2.2.1. Aristotle Concept of Tragic Hero:**

Background about Aristotle:

Aristotle considered as a great figure in ancient Greek philosophy. He was born in 384 BCE in Stagira, Greece. He studied in Plato's academy and remained there for 20 years. He had the chance to teach rhetoric and dialogue and later took over the academy after Plato's death. His writings influenced many fields such as biology, politics, metaphysics, literature, theatre.

Aristotle's theory of the classical tragic hero:

Aristotle proposed to discuss his view of tragedy through his famous literary criticism book, *The Poetics*, which was translated later by many translators. *The Poetics* was written in the 4th century BC in which he talks on it about poetry and tragic drama. He considered tragedy as a literary form and according to him, "Tragedy, is an imitation of an action that is serious, complete, and of a certain magnitude; in language embellished with each kind of artistic ornament, the several kinds being found in separate parts of the play; in the form of action, not of narrative; through pity and fear effecting the proper purgation of these emotions". (Aristotle, 8) Necessarily, then, every tragedy has six constituents, which will determine its quality. They are plot, character, diction, thought, spectacle, and song.

Aristotle explained in *The Poetics* that the Greek tragedy focuses on the action and the plot and not on character. As we know every tragedy has a tragic hero, and Aristotle was the first who defined this concept, dealt with the elements which led the protagonist to be in the ideal tragic situation, and explained how the tragic hero should be portrayed. He defined the tragic hero as: "This is the sort of man who is not conspicuous for virtue and justice, and whose fall into misery is not due to vice and depravity, but rather to some error, a man who enjoys prosperity and a high reputation, like Oedipus and Thyestes and other famous members of families like theirs". (Aristotle, 48)

The tragic hero is a literary character who makes a judgment error that inevitably leads to his own destruction. This hero must arouse the feeling of pity and fear in the audiences or

the readers because pity and fear are the main objectives of tragedy. Aristotle believes in *The Poetics* that if a gentleman moves from prosperity to adversity, we take pity on him but we don't feel fear, as the example of Macbeth in William Shakespeare's play. But if a murderer is moving from prosperity to adversity we don't take pity on him but we feel only fear. "A perfect tragedy should, as we have seen, be arranged not on the simple but on the complex plan. It should, moreover, imitate actions which excite pity and fear, this being the distinctive mark of tragic imitation. Aristotle used Oedipus as a perfect example of tragic hero". (Aristotle, 14) Aristotle demonstrated that tragedy must possess a good reversal through a complex plot structure and a high feeling of pity and fear.

According to Aristotle conception, the tragic hero has four qualities:

First, and most important, it must be good. Now any speech or action that manifests moral purpose of any kind will be expressive of character: the character will be good if the purpose is good. This rule is relative to each class. Even a woman may be good, and also a slave; though the woman may be said to be an inferior being, and the slave quite worthless. The second thing to aim at is propriety. There is a type of manly valour; but valour in a woman, or unscrupulous cleverness, is inappropriate. Thirdly, character must be true to life: for this is a distinct thing from goodness and propriety, as here described. The fourth point is consistency: for though the subject of the imitation, who suggested the type, be inconsistent, still he must be consistently inconsistent. (Aristotle, 16-17)

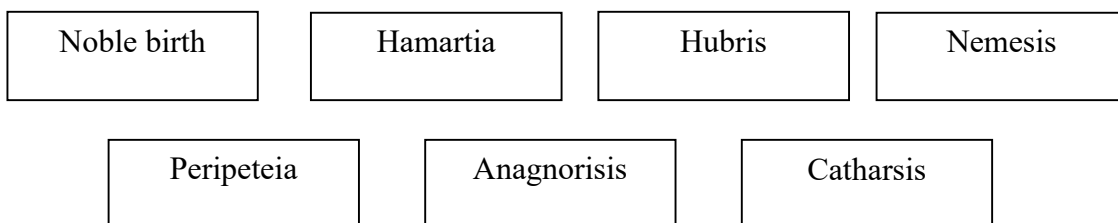
In other words, the hero has to be good one because the bad man couldn't make us feel pity about him if he falls, he should be suitable to his situation and identity in order to enable us to identify ourselves with this character.

Aristotle's concept of tragic hero is acceptable even in some ways he had a limited vision, and it cannot be completely ignored because a lot of dramatists used it as a guideline for them and learned much from it.

2.2.2. The Characteristics of the Classical Tragic Hero:

“A man doesn't become a hero until he can see the root of his own downfall.” (Aristotle)

According to him, an Aristotelian tragic hero must have specific characteristics which lead him to his downfall.



- Being noble or wise is one of the characteristics of a tragic hero, according to Aristotle the protagonist has to come from nobility, thus, his actions and decisions can affect many people because of his position, a king or someone of the royal family in order to make the downfall of this hero greater than the normal people.
- Secondly Hamartia which means the tragic flaw or the error hubris of judgment that leads to the downfall of this protagonist. For Aristotle, Sophocles, and even Shakespeare, the flaw was usually “a fundamental character weakness such as excessive pride, ambition, or jealousy.” “There remains, then, the character between these two extremes,—that of a man who is not eminently good and just,—yet whose misfortune is brought about not by vice or depravity, but by some error or frailty. He must be one who is highly renowned and prosperous,—a personage like Oedipus, Thyestes, or other illustrious men of such families”. (Aristotle, 14) Hamartia is what causes the tragic hero's downfall that all the tragic heroes should pass through which

makes them look like ordinary people. Aristotle does not explain in details what Hamartia means in his book.

- Hubris is a typical part of Hamartia in tragedies and a common tragic flaw which means the excessive pride of strength in a hero's character. This pride and disrespect causes his indignity and shame.
- Nemesis here it is about a fortune that the protagonist cannot avoid.
- The fifth characteristic is Peripeteia in which the hero suffers from misfortune and loses control over his fate that turns to another stream as a result of his own actions and errors, he must suffer more than he deserves. "A well constructed plot should, therefore, be single in its issue, rather than double as some maintain. The change of fortune should be not from bad to good, but, reversely, from good to bad". (Aristotle, 14) It is the climax in the story and the turning point in the action.
- Then Anagnorisis; this word could be explained as recognition or discovery. This happens when the hero passes from ignorance in order to discover and recognize that this reversal and loss came according to his own errors, free choice, and mistakes or sometimes from fate or any other social reasons. We find that just before his fall, the hero realizes his Hamartia and discovers the sequels of his decisions and actions, only when it is too late to fix things. Anagnorisis often happens at the climax of a tragedy.
- The last one is Catharsis and this word used by doctors in ancient Greece which means purification. In tragedy, Aristotle used it in order to express and talk about the purification of emotions and feelings of the audiences, these emotions are about the unhealthy feelings of pity and fear that the audiences have after watching or facing the tragic hero's horrible fate and downfall.

2.2.3. The Downfall of the Classical Tragic Hero:

The superior man downfall is caused by a single flaw which is expressed through either a loss of dignity or a loss of his own life in which he left behind him all his fortune, strength, and pride, thus, a tragic hero must die by the end of the literary genre. For Aristotle the downfall is a consequence of the tragic flaw in the story. It happens due to the hero character of hubris where the hero was having an excessive pride of fortune. Thus, it is a link of the hero character by his fate. Aristotle chooses the noble birth characteristic because the hero must fall from tremendous good fortune. Otherwise, we wouldn't feel such pity and fear. "The end of the tragedy will, then, be the hero's recognition of his own deed. His character will have become his fate in the sense that he will now be left with the sum total of his deeds. His fate will be that which his character has finally become. If he dies, his death will be primarily a means of emphasizing what has come to be, a way of fixing our attention on the culminating moment". (G. McCollom, 5)

The tragic downfall of the human being is, in fact, a result of the loss of control over the inner self, the character's weakness or shortcoming causes the downfall of the protagonist of a tragedy. "Nor is the tragic catastrophe adequately explained by employing the maxim "The bigger they come, the harder they fall." This solution does have the merit of reminding us that the tragic hero faces on a more exalted level the dilemmas of ordinary men and that his fall will therefore have a greater resonance than that of most men."

As we mentioned before, Hamartia is the main thing that causes the downfall of the classical hero, many Elizabethan protagonists are superior men destroyed by a single fault. Before his death, the protagonist started to feel guilty about what he did, sometimes the hero is destroyed not because of his own fault only but through fate or external evil also, thus we recognize that the hero's action is guilty from one point of view and innocent from another. Eventually the Aristotelian tragic hero dies a tragic death, having fallen from great heights

and having made an irreversible mistake. The hero must courageously accept his death with honor.

1.6. The Modern Tragic Hero:

1.6.1. Arthur Miller Concept of Modern Tragic Hero:

In the twentieth century, the conception of the classical tragedy and its aspects in which was described by Aristotle was changed and debated and a new kind of tragic hero was created. Arthur Miller was the first one who questioned and refuted the Aristotelian protocol because he believed that the classical concept was inconsistent, contradictory, and illogical, thus, he redefines Aristotle theory to a coherent, sensible, and efficacious modern conception of tragedy and tragic hero through his famous article *Tragedy and the Common Man* which was published in 1949, it was published just two weeks after his famous play *Death of a Salesman* opened in the theatre. “In many articles during the past ten or eleven years Arthur Miller has attempted to formulate an acceptable modern definition, and an examination of his plays and his essays on tragedy will not only reveal the term of his definition, but may also indicate something of the relation between modern tragedy and that of earlier periods”. (M.W. Steinberg, 392). His plays also illustrate his modern conception of the tragic, however many critics have considered that his plays are not true tragedies because they didn't meet the standards of tragic drama and in the same time several ones prefer to come to Miller's defense.

Due to the absence of kings and princes, Arthur Miller offers a new concept of tragedy about the simple human being; Miller challenges one of the most important characteristics of Aristotle's tragic hero which is the high social position. Arthur Miller believes in his article that for a modern tragic hero to appear he should be a common man or in other words he has to come from a low class society and should not be one of noble birth or from a royal family. According to him, “I believe that the common man is as apt a subject for tragedy in its highest

sense as kings were”. (Miller) Miller dismisses the idea that only those of high positions are capable of being tragic ones, he presents his point of view in his essay *Tragedy and the Common Man*, saying that, “if the exaltation of tragic action were truly a property of the high-bred character alone, it is inconceivable that the mass Of mankind should cherish tragedy above all other forms, let alone be capable of understanding it”. (Ibid)

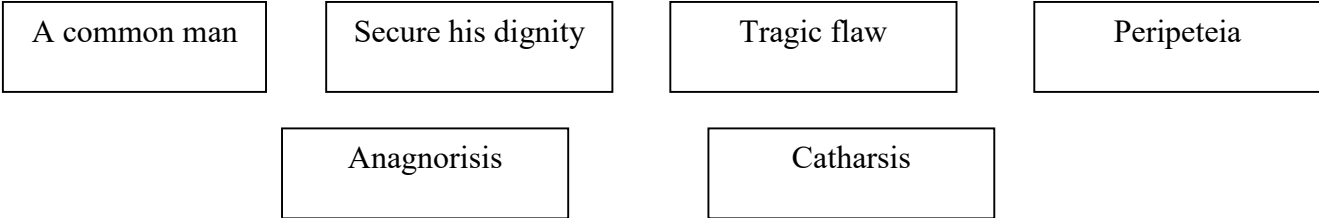
The first thing he said that the classical tragedy is archaic simply because it is used with noble men and kings, but it is useless for the normal and common man who in fact tastes the same emotional situations of kings. We can say that in modern drama there are tragic figures and the hero has completely disappeared, what is found is the common man only in which he is suffering as the king used to suffer in the old drama or maybe more, because seeing a common person falls into a tragic situation may leave a great and a strong impress on the audience than that of one who come from nobility. Miller offers that it should be taken into consideration the change of society and human needs in the modern era. He argues that the Greek dramatists dealt with character of high position because they were living in the system of classes or the hierarchical society, while in the modern societies there are no Kings and Princes and the political systems are democratic so the common man was the target one saying that, “It is time, I think, that we who are without kings, took up this bright thread of our history and followed it to the only place it can possible lead in our time--the heart and spirit of the average man”. (Ibid)

In modern tragedy, society is the main source of tragedy of the common man, because he was always trying to find his dignity and gain his rightful position in his society in which he engaged through many issues, therefore, indignity is an essential element in tragedy, which is based on relations of cause and effect. As Miller said, “Tragedy, then, is the consequence of a man's total compulsion to evaluate himself justly”. (Ibid)

This means that a man feels of his unimportance in his society drives him to dramatic consequences. “Miller believes that the tragic feeling is produced and a man achieves tragic stature when the man is willing to question the sacrosanct, when he is willing to tear to pieces the accepted status quo in order to discover its faults and point out the truth, and when he is willing to sacrifice his life in order to secure personal dignity for himself”. (Stark, 26)

1.6.2. Characteristics of Modern Tragic Hero:

Arthur Miller draws a number of characteristics of a protagonist character in a true tragedy, in which they are:



- The modern tragic protagonist must be a common man and not noble as a king or prince because genders and class type doesn't matter at all, men or women from different society can simply be tragic heroes. As Miller said, I believe that the common man is as apt a subject for tragedy in its highest sense as kings were. He believes that the common man also can evoke tragic feelings.
- The character has to be ready to lay down his life to secure his sense of personal dignity, because the common person is interested only about his dignity, his status in society in which he is fighting back the injustices of capitalism and trying his best in order to act well as an individual and the most importantly for him is to struggle in order to gain rightful place in society, as Miller said, “I think the tragic feeling is evoked in us when we are in the presence of a character who is ready to lay down his life, if need be, to secure one thing--his sense of personal dignity”. (Miller)

- The third characteristic is about having the modern hero a tragic flaw, the flaw in Miller's concept is not clear whether the same as Aristotle's one, because Miller did not use the Greek word *Hamartia* and his interpretation is completely different from the classical one. In his article, Arthur Miller still couldn't get away from the idea of the tragic flaw and he tried to adopt some of Aristotle's concepts but added the taste of modernism and realism to his conception of the tragic hero in which he describes the tragic flaw not as an action, but as a character trait, namely the character's "The flaw, or crack in the character, is really nothing – and need be nothing, but his inherent unwillingness to remain passive in the face of what he conceives to be a challenge to his dignity, his image of his rightful status. Only the passive, only those who accept their lot without active retaliation, are "flawless". (Ibid) that means that a flaw is nothing but the innate of a character makes him trying to be not a passive in what he sees that is a challenge of his respect, dignity and the vision of his right position. Even there are a lot of who are "flawless", but there are who feel of their ignorance and displaced from where he supposed to be or the image he should be. Even if the flaw is interpreted positively, it is still understood as part of the hero's ethos, not as an action or error. Then, the character has to have fear of being displaced, because he was trying his best to insure his position in society.
- *Anagnorisis* or what we call the recognition of actions, in the classical tragedy, the hero has a moment of recognition in which he discovers that the reversal was caused by his own actions or tragic flaw, in the modern tragic, Arthur Miller believes that the protagonist does not have only a moment of recognition but in fact the tragic flaw is revealed throughout the whole story. As Miller said, "In the sense of having been initiated by the hero himself, the tale always reveals what has been called his tragic flaw". (Ibid)

- Peripeteia or reversal of fortune, it is the turning point on each tragedy, in which the life of the modern hero changes, this change is from high position in his society to a lower one. Peripeteia makes the audience feel scared, sad, and shocked about their protagonist.
- Catharsis in modern tragedy shares the same classical tragedy experience of pity and fear by the audience, but the causes that made catharsis is different when he said that “I think the tragic feeling is evoked in us when we are in the presence of a character who is ready to lay down his life,” (Ibid) For Miller catharsis is more thematic than structural, in which the audience understand and accept the modern society reality.

1.6.3. The Downfall of the Modern Tragic Hero:

The tragic downfall has been present since the Greek times and still be in most of the contemporary literary works. In Aristotle's concept of the tragic hero, the downfall was the misfortune and the falling from prosperity to misery, because the hero was a noble man or one of the royal families. But for Arthur Miller concept is different because the hero in modern drama was a simple and common man. “Now, if it is true that tragedy is the consequence of a man's total compulsion to evaluate himself justly, his destruction in the attempt posits a wrong or evil in his environment”. (Miller) it means that the destruction of the common man trail to take his rightful position in society leads to wrong effects in his environment. His tragic flaw eventually leads to his downfall, moreover, he doesn't accept his current situation and thus he falls into the depths of despair, losing all his dreams. Obviously his end will be the death, death and loss is reality, because the powerful system will always feed on the powerless person no matter how hard a strong individual fights back and the death of the modern tragic hero is necessary to point out the consequences of segregation.

Conclusion:

In this chapter, we focused on two concepts of tragic hero in different eras the classical and the modern one and we tried to make a comparison between the two theories in which they are similar in sharing the same purpose of tragedy and in the tragic ending and the death of a hero, but they are different in other principals such as the nature of a hero noble or common man, the characteristics differ from one to another, also the downfall is different from the classical and the modern protagonist where the noble man fall down form prosperity to misery but the common man did not take the right way to control his life progress. In the end we conclude that both the Aristotelian and the Millerian theories are built upon each other, however they are different.

Chapter Three: Tragic Hero

Representation in Shakespeare's *The*

***Tragedy of Macbeth* and Arthur**

Miller's *Death of a Salesman*

Introduction:

In this chapter we spotlight on how and why the two characters Macbeth in *Tragedy of Macbeth* and Willy Loman in *Death of a Salesman* were tragic heroes according to the applicability of the Aristotelian and Millerian features and characteristics of the tragic hero as we have discussed them previously. This chapter will be divided into two examples of tragic hero, the classical and the modern one, in which at the end we are going to highlight the main similarities and differences between the two of them.

3.1. Macbeth as a Classical Tragic Hero:

“Macbeth is a tragic hero.” The play *The Tragedy of Macbeth* by William Shakespeare describes the beginning of a valiant in which in the end he becomes a tyrant who loses his dignity, power, and life as well. Shakespeare’s Macbeth considered one of the most known characters that have a tragic destiny. This expression based upon some multitude of factors and certain characteristics in which it is proposed by Aristotle that make the protagonist deserves this title and contributes to be classified as a tragic hero. Macbeth possesses those characteristics; he is of nobility, has a Hamartia, a misfortune that is not wholly deserved, Anagnorisis, and a Catharsis. We are going to clarify all these characteristics well. Macbeth was one of the examples of the Shakespearean tragic hero in which Shakespeare succeeded in manipulating the audience feelings of fear and sorrow, pity and sympathy, their emotions, thoughts and values. The association of James I and the gunpowder plot were two of the main historical reasons that lead Shakespeare to create the character of the tragic hero Macbeth.

3.1.1. Macbeth’s Characteristics:

At the beginning and the opening of the play, Macbeth signed as being of high position, great stature, and well known by his goodness. He was already Thane of Glamis as

he said in the play, “I’m Thane of Glamis as a result of Sinel’s death”. (Shakespeare,10) He sought to serve his king Duncan and protect the kingdom of Scotland against the enemies. His bravery and loyalty allowed him to be a Thane of Cawdor. Thane of Glamis and of Cawdor, all these royal titles shows that Macbeth is of high position and political importance in the country. King Duncan addressed Macbeth as “...valiant cousin, worthy gentleman!” and later as a “Worthy Thane” and “What he has lost the noble Macbeth has won” And as the sergeant said, “Because brave Macbeth - how well he deserves that name!” (Ibid,6) The way in which Duncan speaks highly about Macbeth indicates his reputable and respectable nature; however he was unaware about the harm that Macbeth will impose on him. Also he is considered to be a good man at the start of the play, because he has a good heart and a decisive actions and decisions before he follows his wife in which she convinced him to act on the Witches’ prophecies, also he was innocent as his wife described him, “too full of the milk of human kindness”. (Ibid,14)

Secondly, Hamartia and according to the format of tragic hero, there are three flaws which lead Macbeth to his downfall, the Witches’ prophecies, his wife, and the most obvious one is his excessive ambition.

<p>Following the Witches’ prophecies</p>	<p>Without the Witches predications Macbeth would not killed his victims. His downfall was about his free choice when he chose to listen to the prophecies of the witches and accepted to act upon it , while his friend Banquo heard the same ones, but he preferred not to allow himself to be naïve, as he said to Macbeth, “If you follow that to its logical conclusion it might yet bring you the crown in addition to Thane of Cawdor,” said Banquo. ‘But this is very strange: sometimes, to bring us to destruction, the forces of darkness tell us truths - convince us with simple facts, to betray us in more serious matters’.(Ibid, 11) From the beginning the Witches were</p>
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	<p>seeking to make troubles to Macbeth in order to increase his misery as they said, “Double, double, toil and trouble”. (Ibid, 41)</p> <p>“The witches are the ones that set things in motion. Were it not for the witches, Macbeth would not have felt the possibility of becoming king through murder”. (Berquist, 115)</p>
<p>Became convinced by his wife</p>	<p>Lady Macbeth was the second figure or flaw that leads Macbeth to his downfall, she was good at manipulating him, all along the play she was convincing him through some persuasive words and encouraging him towards doing some behaviors and actions in order to reach the throne through regicide while the king was asleep, she said to her husband, “Oh never shall sun that morrow see!” and “To deceive everyone look like everyone else. Be welcoming: show welcome in your eyes, your hand, your tongue. Look like the innocent flower but be the serpent under it. We must provide for . . . him that's coming. And you must leave tonight's great business to me. Business that will shape the rest of our lives.” and “To hesitate is fatal, leave it all to me”. (Shakespeare, 15)</p>
<p>His excessive ambition</p>	<p>As it said on the play, “No, there was no excuse - only vaulting ambition, which threatened to overreach itself and bring him crashing down”.(Ibid, 17) After hearing the prophecies of the Witches, Macbeth’s strong and blind ambitions increased over the play in which he desired to achieve the position of being king, this thoughts and ambition led him to a bloody path, to his own destruction, and to his own tragic ending. “By the end of the play, four deaths can be attributed to Macbeth’s name, all murdered in hopes of protecting his kingship. His ambition blinds him from seeing the destructive path he has created, ruling as a tyrant rather than a</p>

	noble king. His easily impressionable nature causes him to not form his own thoughts, but rather listen to the words of Lady Macbeth and the three witches. These tragic flaws go on to play a major role in Macbeth's demise".(Vicenzi)
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The problem here is that Macbeth does not accept the fact that his excessive ambition leads him to the wickedness of his actions. And in fact "It takes both the witches and his wife to bring him to his moral ruin. Without the witches, he might well have been happy enough, though not perfectly so, in the added position of Thane of Cawdor. Without his wife, he would not have overcome his natural prudence and given into vaulting ambition". (Berquist, 116) In fact, Macbeth was completely aware of the consequences of what he did. Every person has a flaw in which he lives with; Macbeth makes his flaws to destruct him.

The third characteristics is his Hubris or what we call excessive pride was part of his tragic flaw, in which this hubris was too high in his character and personality through his exaggerated self-confidence as he told them, "My strength of mind and courage will never collapse with doubt or shake with fear". (Shakespeare, 56) Furthermore the Witches' prophecies have a big role in increasing his hubris because he was totally trusting them as it was illustrated, "he couldn't escape: he had to stay and fight. But anyway, there was no such thing as a man who wasn't born of a woman. That was the only thing he had to fear". (Ibid, 62) In addition, and even though after he realized that Macduff was the one who was not born of a woman, his excessive pride leads him to fight till his end and death as he said, "I won't give up to kiss the ground beneath young Malcolm's feet and then be jeered at by the common rabble." Macbeth drew his sword. 'Even though Birnam Wood has come to Dunsinane and I'm facing a man not born of woman I'll fight to the bitter end. Come on, Macduff. And

damned be the one who first cries, 'stop - no more!'.(Ibid, 63) Thus his boldness leads to his downfall.

Then Nemesis or what we call the never failing-justice. After Macbeth killed Macduff's family, his nemesis was at the hand of Macduff because he wanted to take revenge and as it was represented when Malcolm said to Macduff, "There's some comfort: we're going to get revenge". (Ibid, 52)And as Macbeth said, "It will have blood. They say blood will have blood".(Ibid, 37) So he was aware that his deeds would lead people to want revenge and that is what happened, Macduff killed Macbeth as the Witches predicted in order to get his punishment and retribution. Macbeth was wrong when he thinks that after killing Duncan he will reach the throne and live happily after that. Macbeth was not the only one who was touched by nemesis, his wife; Lady Macbeth gets what she deserves also.

Peripeteia in the play is the turning point in which Macbeth's fortune as a tragic hero goes from good to bad. It is one of the most elements used in the tragedies of Shakespeare. As we know before that is the misfortune of the tragic protagonist is not wholly deserved; thus Macbeth didn't deserve to die at the end as a punishment of what he did, he was a good man but later he fell down as a result of some bad decisions and choices. Macbeth and his wife and after killing the king and some others, they become doubtful, high feeling of guilt and pangs of conscience and the following quotes clearly shows that, "He looked down at his hands and started. Could all the water in the ocean wash this blood off? It was more likely that his hands would turn all the earth's seas red!" (Ibid, 22) and when Lady Macbeth said when she loses her control and suffers from sleep walking, "They still smell of blood," she said. 'All the perfumes of Arabia couldn't make this little hand smell sweet" (Ibid, 54) In which they indicate that no water in the world could wash their sins. Furthermore, Macbeth at the beginning was the brave man who doesn't fear from anything, but later on he becomes fearful when he sees Banquo's ghost setting in the chair, "Look! Look there! What do you say now?"

He stepped forward and shook his finger at the chair. ‘Why, what do I care? If you can sit there nodding then you can speak, too, so say something! If the dead won't stay in their graves then we should feed them to birds of prey. That would stop them!’ ‘As true as I stand here I saw him’. (Ibid, 36) Also we realized that Macbeth lose all his respected and honorable position between people as a good and loyal man and becomes a tyrant one and they addressed him with worst features and names, “Macduff shook his head. ‘Impossible. You wouldn't find anyone more evil than Macbeth in hell!’ ‘I agree he's bloody, lecherous, greedy, false, deceitful, bad tempered, malicious, full of every sin you can name’”. (Ibid, 50) And when Malcolm said, “Everyone’s deserted him: the ones who've stayed have been forced to and their hearts aren't in it”.(Ibid, 58) All this signs and events make Macbeth suffering from lose control and reversal of fortune.

And then Anagnorisis or discovery, in which Macbeth goes from ignorance to knowledge and sees his destiny more clearly than before. Moments of recognition are represented in many scenes and the more significant ones are in the final act. The first Anagnorisis was at the beginning when the Witches predict his ending, so there he discovers that he will certainly be destroyed and lose his life. The second one is when lady Macbeth dies, he recognizes that life is short and that everything are worthless as he said, “life was no more than a walking shadow - a poor actor - who goes through all the emotions in one hour on the stage and then bows out. It was a story told by an idiot, full of noise and passion, but meaningless”. (Ibid, 59) Another form of recognition, when he discovers that all the Thanes are planning to have revenge upon him, and the most important moment of Anagnorisis is in act five scene eight, when Macbeth realizes that Birnam Wood is coming to Dunsinane and it is near from him, the soldiers in order to confuse Macbeth about the number of them, they cut branch of Birnam Wood and cover themselves by, Macbeth becomes troubled. After that when Macbeth faces Macduff in the battlefield, he tells him to get away from him as he said,

“But go away. My soul is too heavy with your family's blood already”. (Ibid, 63) Because he was sure that he couldn't kill him, but Macduff faces him again in order to declare and let him recognize that he was untimely ripped from his mother's womb and born by a caesarean section instead of being born of a woman and said to him, “Forget your charm,” said Macduff. ‘And tell the evil spirit who told you that that Macduff was pulled prematurely from his mother's womb’. (Ibid, 63) This is the moment when Macbeth discovers that the Witches misled him and that their prophecies is about to come true, he recognizes that he is facing death and Macduff would kill him, however he chooses to fight and never gives up as he said, “I won't give up to kiss the ground beneath young Malcolm's feet and then be jeered at by the common rabble.’ Macbeth drew his sword. ‘Even though Birnam Wood has come to Dunsinane and I'm facing a man not born of woman I'll fight to the bitter end. Come on, Macduff. And damned be the one who first cries, 'stop - no more!’”. (Ibid, 63)

Every end of Anagnorisis leads to a Catharsis in the audiences in which this Catharsis causing the purging of all the unhealthy emotions. The play and the character of Macbeth lead the readers to have a series of emotions mixed with fear and pity. Firstly, the audiences regard Macbeth with more of awe, because Macbeth was doing terrible things because of his blind ambition, he murdered a lot of innocent people, and his fall was due to specific circumstances in which were reinforced by too much evil and wickedness. Macbeth was aware of what he did when he killed Duncan, Banquo, and Macduff's family and did it with all his desire; thusly, it is so hard to pity him and the audience loses their sympathy for him. Julian Markels begins his thoroughly competent essay on *Macbeth* by stating that it “is one of the few masterpieces in English whose protagonist grows in depravity without diminishing our pity for him”. In the other hand Macbeth evokes pity in us because we see that he was portrayed as a noble brave man in the battlefield and a honorable one and then he falls and ends up losing his dignity, his wife, and his life in which the sense of pity in the audiences is become higher

when Macbeth is killed because he didn't deserve all this misery as if everything happened is out of his capacity and he became guilty for what he did. The audiences here learn about how ambition is danger.

3.1.2. Downfall of the Classical Tragic Hero Macbeth:

As we said previously in the theoretical part that the downfall of the classical hero is about a consequences of tragic flaw in the play. Macbeth's over confident, excessive ambition for power, his wife and the effect of the Witches' prophecies that make him extremely confident lead him to his destruction. All these factors help Macbeth to fall and move the play and the demise of Macbeth forwards, but in fact he was the only person fully accountable for his downfall and responsible for his own fate when he murdered Duncan, Banquo, and Macduff's wife and children. His dark intentions control him and lead him to become a tyrant, he was struggling between ambition and guilt, and Shakespeare makes him a weakened person because he committed murders in which he regrets. The consequences of this flaw are terribly grave, lead him to deadly results and caused death to him; Macduff killed him as it was represented, "Exeunt, fighting. Alarums. They enter fighting, and MACBETH slain. Retreat. Flourish. Enter, with drum and colors MALCOLM, SIWARD, ROSS, THANES, and SOLDIERS". (Shakespeare, 63) His evil actions make Scottish people wanting revenge and wanting him dead. In the end, he loses all what he had, his moral and respected position, his strength and power, his dignity, also the people who once admired him, everything change and they become hating him, and at the end he was killed as a result of his evil deeds in which lead him to his deadly downfall. Eventually Macbeth has been able to die, still brave and valiant because he didn't give up and kept fighting for his last breath.

3.2. Willy Loman as a Modern Tragic Hero:

Willy Loman considered as the protagonist in *Death of a Salesman* (1949) in which it is Miller's most successful play. It is about a story of a sixty years old salesman, who desires to become successful, rich, and "well liked by people". Willy was laying all his burdens on his son Biff. Willy feels too much lonely because his sons Biff and Happy were not with him the way he wants when he became older as he said, "Figure it out. Work a lifetime to pay off a house. You finally own it, and there's nobody to live in it". (Miller, 4) He was suffering also from many people around him; his friends, workers with him, and some other people. He felt that they were no longer appreciating him. All these emotions and feelings were because of his psychological factors, effects, and illnesses as well, because his dreams did not come true as he wanted it; thus, that led him to this feeling of unwanted and loneliness, as he said, "Cause I get so lonely—especially when business is bad and there's nobody to talk to. I get the feeling that I'll never sell anything again, that I won't make a living for you, or a business, a business for the boys". (Miller, 25) Moreover and as a result, he started talking to himself when he was walking around, and he tried to kill himself many times but he did not succeed as his wife said, "He's been trying to kill himself". (Ibid, 42)

Willy has a dream like any American citizen which is to live in a proper life and prosperity; this indicates what we call "the American dream" in which it is the main point that made Willy a tragic hero. Willy was a poor common man who is a salesman want a better life for him and for his family. Although his brother Ben gave him a chance to go with him to Alaska in order to become rich, but unfortunately he refused because he thought that his choice of being a salesman is a good one and being well-liked among people lead him to have a good life and live in prosperity in the great country as he thought, "willy: Don't say? Tell you a secret, boys. Don't breathe it to a soul. Someday I'll have my own business, and I'll

never have to leave home any more. Happy: Like Uncle Charley, heh? Willy: Bigger than Uncle Charley! Because Charley is not—liked. He's liked, but he's not—well liked” (Ibid, 18)

Unfortunately when Willy became older in which he coincides with the great depression where the great economic recession in America, and also the work rules became complicated; as well Arthur Miller represented him as a symbol of a worker under capitalism, in that time Willy wants to work in his city that he was settling in because he became older and he couldn't move through the state, however, his boss refuses and declares to him that there is no job for him in that company; thus, Willy loses his job in that harsh times of economic recession.

Willy felt that he was dishonest with his wife in which this feeling affected him because he lost his friendship with his son Biff when he discovered his betrayal, also seeing his wife Linda in which she loved and trusted him and that she was the only person who stayed with him till the end; thus, he felt of sadness and guilt especially when he saw Linda pick-up stockings which they were signs of his dishonesty as it is shown in the following quote, “[She kisses him, and a silk stocking is seen hanging from her hand. Willy notices it.] Willy: Will you stop mending stockings? At least while I'm in the house. It gets me nervous. I can't tell you. Please”. (Ibid, 55) This was also one of the reasons that made Willy a tragic hero.

“In *Death of a Salesman*, Willy Loman stands more like the scapegoat of the capitalist society and the bitter illusions of the American dream than the victim of any of his personal shortcomings.” (Guendouzi, 4)

3.2.1. Willy Loman's Characteristics:

Miller offers six characteristics in which he defined as a modern tragic hero which are: a common man, Secure his dignity, Tragic flaw, Anagnorisis, Peripeteia, and Catharsis. Thus

we are going to take Willy Loman as an example in order to have more explanation of those characteristics and apply them on him.

Miller mentioned that a tragedy can be also for a common man without taking into consideration his gender or social class. Willy is one of low class and simple human being who lives in difficult conditions in America which he is older and who used to work as a simple salesman that he cannot be work as his previous days, his name also indicates him humble origins, he was suffering because he became the reversed what he supposed to be and his dreams did not come true as it was represented in the play, “Willy Loman never made a lot of money. His name was never in the paper. He's not the finest character that ever lived. But he's a human being, and a terrible thing is happening to him”. (Ibid, 40) Willy Loman was one of the first modern tragic heroes to have no high position and nobility.

The second characteristic is when a man lays his life down in order to secure his respect and dignity because the common man has nothing important to him as his dignity and his desire to secure his rightful position in his society. Willy was like any person, he laid down his life in order to get the right opportunity to be rich exactly as the American Dream that seeks to stimulate people to live in a better life conditions and prosperity. He thought that he secured his dignity by refused the job that was offered by Charley because of his excessive pride and tried to hide that he became unemployed and poor man as he said, “I don't want your goddam job! Charley: When the hell are you going to grow up?” (Ibid, 75) and also pride was represented when he hides his sons’ reality in which they did nothing in their lives especially Biff who has not even a job till now as Howard tells him, “This is no time for false pride, Willy. You go to your sons and you tell them that you're tired. You've got two great boys, haven't you?” (Ibid, 63) Willy and even though he failed in materializing his dreams of success, he always keeps his dignity and never wants to give up, he was struggling to protect and preserve his image in society and around people he knew, this was illustrated when he

was speaking with his son Biff, “I am not a dime a dozen”, says he, “I am Willy Loman, and you are Biff Loman”. (Ibid, 105)

Then we have the tragic flaw in which it is one of the important characteristics in any tragedy. Willy’s tragic flaw is that he was no able to accept his reality and he was not satisfied with what he had and what he was, he kept chasing in his fantasy and illusion and ignored his reality and continued to believe that his rightful position will be achieved. This fantasy represented as, “Why boys, when I was seventeen I walked in to the jungle, and when I was twenty-one I walked out. And by God I was rich”. (Ibid, 33) This fantasy remained in his mind and he kept repeating it to his sons, “What’s the mystery? The man knew what he wanted and went out and got it! Walked into a jungle, and comes out, the age of twenty-one, and he’s rich!” (Ibid, 28) Willy thought a lot of the American dream, in which he was one of the causes of his downfall, because instead of working hard, he kept thinking and dreaming that everyone is fated to be successful and lived in fantasy without any efforts.

The fourth one is Peripeteia, in which the hero faced a reversal of fortune that is the contrary of what he planned for and his life changed from good to bad. Willy's life turns to reverse of what he supposed to be in the future is that to be rich, he unfortunately was fired from work, and even though his neighbor Charley offered him a job, he couldn't accept it because he considered it as a sign of failure and he did not admit it because of his excessive pride and he said to him, “I can't work for you, that's all, don't ask me why”. (Ibid, 76) Another form of Peripeteia is when his son Biff discovered his dishonesty with another woman, “biff: Dad . . . Willy: She's nothing to me, Biff. I was lonely, I was terribly lonely. Biff: You—you gave her Mama's stockings! [His tears break through and he rises to go.] Willy [grabbing for biff]: I gave you an order! biff: Don't touch me, you—liar! Willy: Apologize for that! Biff: You fake! You phony little fake! You fake!” (Ibid, 95) and here his son became no longer respecting him as before. This happened in his past, but in the present

is when Howard rejected him from his job in his last days in which he needs a job in order to solve his respect in society “willy: Charley, I'm strapped, I'm strapped. I don't know what to do. I was just fired”. (Miller, 75)

Another characteristic is Anagnorisis in which the protagonist realizes his tragic flaw not only in one moment but in during the whole story. Willy recognition of his tragic flaw is when he did not reach his goals and dreams, he became insecure thus he lies in order to secure his dignity, also he refused to accept his reality in another word he did not accept his failure, his son Biff tries to make his father see facts and the reality of what he is while Willy refused to accept the truth “biff: There'll be no pity for you, you hear it? No pity! willy [to linda]: You hear the spite! biff: No, you're going to hear the truth—what you are and what I am! linda: Stop it! willy: Spite! happy [coming down toward biff]: You cut it now! biff [to happy]: The man don't know who we are! The man is gonna know! [To willy] We never told the truth for ten minutes in this house!” (Ibid, 104) The point is when Willy recognized his failure and he cannot make any business in his life when Howard fired him from his job, and at the end he killed himself to enable his son Biff to benefit from the insurance money. Even after his death, Willy can secure his dignity through his sons.

The last one Catharsis in which the audience feels scared and sad about the end of the tragic hero. And this happened when Willy realizes his failure at the end of the story while he became unemployed and his hope of his sons being important in society cannot be happened, then he was depressed about reality, and started talking to himself than commits suicide and died by a car accident as it was represented in the following quote, “[There is the sound of a car starting and moving away at full speed.] linda: No! biff [rushing down the stairs]: Pop! [As the car speeds off, the music crashes down in a frenzy of sound, which becomes the soft pulsation of a single cello string”. (Ibid, 109) Thus, it is difficult to the audience to not evoke

a feeling of sympathy on Willy, we feel sorry for him because he suffered all along his life and at the end he did not get what he deserved.

3.2.2. Willy Loman Downfall:

For Miller we said that the downfall is different from the classical one by Aristotle because the modern one deals with common man; so there is no fortune to lose it. Here the common man falls down when he tries to find his rightful position in society and in securing his dignity because it's the only thing that he possesses. Because Willy Loman is a common man his downfall happens when he recognizes his failure when his boss Howard fired him from his job, and when he recognizes that he loses the chance that his brother Ben offers to him in order to go to Alaska to work in order to become rich. In the other hand he loses all his desires when his sons did not become the way he wants them to be and what he expected from them. As it was represented in the play, “willy: Ben, my boys—can't we talk? They'd go into the jaws of hell for me, see, but I— ben: William, you're being first-rate with your boys. Outstanding, manly chaps! willy [hanging on to his words]: Oh, Ben, that's good to hear! Because sometimes I'm afraid that I'm not teaching them the right kind of—Ben, how should I teach them?” (Miller, 36)

All these things and factors lead Willy to die after he felt that everything is destructed and he cannot do anything because he became jobless and his sons cannot be as what he was expected, then he tries to suicide. At the end of the play, Willy suicides and dies by a car accident in order to give Biff the chance to be what he wants to be by the insurance money. “linda: Willy? [There is no answer. linda waits. biff gets up off his bed. He is still in his clothes. happy sits up. biff stands listening.] linda [with real fear]: Willy, answer me! Willy! [There is the sound of a car starting and moving away at full speed.] linda: No!”. (Ibid, 109) His final vision is that his hope that he was placed on the American dream in which this dream mislead him can be reached only through and after his death.

Conclusion:

To conclude, through this chapter we explained well how it was the representation of tragic hero in the two different protagonists, Macbeth as a classical tragic hero and Willy Loman as a modern one. For the comparative analysis between the two tragic heroes Macbeth in *the Tragedy of Macbeth* and Willy Loman in *Death of a Salesman* we are going in this conclusion to highlight the main similarities and differences between the two heroes according to the two different theories.

Firstly we start with the similarities, Macbeth and Willy Loman, both of them have certain characteristics in which they were similar in, and initially we start with the characteristic of Peripeteia in the two of them, we find that Macbeth and Willy Loman lost their integrity and the control over their lives. They faced a reversal of fortune because they were planning for something and unfortunately it turned to something completely different, their lives changed from good to bad because of their ambition in which Macbeth lost his position among people because they were considering him as an ideal. And another form of Peripeteia is when Macbeth heard the news that Banquo is murdered but his son Fleance gets away, Macbeth became crazy after realizing that his plans failed. While the moment of Peripeteia in Willy is that when he recognized that he could not achieve what he aimed or what he was supposed to do in the future as becoming rich man, and also when he lost the trust that his son was making for him. Thus, we find that both heroes shared a moment of Peripeteia in which we defined it before as a turning point in the plays. Then, both characters failed at achieving their desires and suffered from the same terrible ending in which it is death; they died at the end of the plays and left behind them all what they had. We deduce here that every tragic protagonist must end with his death and this is a common factor in the two heroes, Macbeth and Willy Loman. This ending leads the audiences to have Catharsis towards the two protagonists in the two plays and they feel too much emotions and feelings

towards both of them, because their end was like a surprise to the audiences, they did not wait for such an end, as a result they have too much purification of emotions towards the two of them even if the tragic protagonists have flaws, so we conclude that the two plays share the same purpose of catharsis in which it is like an indication of sorrow and pain in every tragedy. As well Macbeth and Willy have a moment of recognition or what we have called it the Anagnorisis, both of them discovered their tragic flaw and what made them fall, but unfortunately this recognition came too late. It usually came in the final scene of any play, Macbeth and Willy's most significant reversal and discovery is when they both approached their ending. For Macbeth his Anagnorisis is basically when he discovers and realizes that Birnam Wood is coming to Dunsinane and when he recognizes that Macduff was ripped from his mother's womb, and here he discovers that the Witches misled him all this time. For Willy, his moment of Anagnorisis is in the end also and before his ruined in the final scenes when he has finally realized that he is not a good man and he would never achieve his goals after he was fired and his son abandoned him.

However and on the other hand, the main differences between the two heroes are many; social status, Hamartia, the way they died, and we find also some points in the classical tragic hero Macbeth where we don't find it in the modern one Willy Loman and vice versa, in which they are; secures his dignity, Nemesis, and Hubris. Firstly, we start with the social status which it is considered as one of the most significant characteristics that differs the classical hero from the modern one, Macbeth as a classical tragic hero was a noble man and from high position as it was mentioned in the classical theory of the tragic hero by Aristotle in which his concept requires the nobility of the tragic hero's rank and stature. Whereas on the other hand Willy as an example of a modern tragic hero was a simple common man as Miller has proved in his concept that the common man also is as capable of delivering the purpose of tragedy as the noble man. For the classical hero Macbeth, he fell in his error of judgment or

what we called it Hamartia in which is his excessive pride towards the throne, he was not satisfied by what he was already had but he always wanted more and that was the main reason of his downfall, while the modern approach and the modern tragic hero Willy has a flaw in his character instead of Hamartia. Willy's flaw was portraying through his fantasy in which he was living in along his life, ignoring his reality and following his imagination because he was not satisfied by the reality of his life. The way Macbeth died is that he was killed by another man and in the same time he didn't give up while Willy lost hope, gave up of securing his dignity and committed suicide at the end. Hubris and Nemesis are considerable characteristics to the classical tragic hero Macbeth because he was full of pride because of his high position. Those two characteristics we did not find them in Willy's character and instead we find in our modern tragic hero that he tried to secure his dignity. Willy Loman was always trying to lay his life down in order to secure his rightful position in his society because his dignity is the only thing that matters him.

General Conclusion

General Conclusion:

Tragedy has always been a prominent genre in drama around the world, and whatever the form it takes, it always remains an aesthetic pleasure on condition to faithful the values of the community it represents and the tragic hero was the flavor and the most important representative thing that differ tragedy from all the other genres.

Our research aimed to make a comparative study between the theory of the ancient Greek philosopher Aristotle of the concept of the classical tragic hero, and the theory of the American 20th century dramatist Arthur Miller of the modern tragic hero. These two theorists had lived in different decades of time and from different areas, their names were marked into the world of literature and theatre as a legend due to their values, and as we said before that the Aristotelian theory and the Millerian theories are both built upon each other, however with some differences and similarities. Aristotle was adaptive with the period that he was living in and created his classical tragic hero according to that period conditions, however, Miller can be said to be successful in his resignation from Aristotelian conception of tragedy because he has adapted perfectly his literary concept of modern tragic hero to the social reality and the literary traditions of America of his era.

To explain more their differences and similarities we took the two literary works *Tragedy of Macbeth* and *Death of a Salesman* as examples of this comparison and we focused on the characterization of Macbeth as representations of the classical tragic hero figure and Willy Loman as representations of the modern tragic hero and figured out their different downfalls. After analyzing the characterization of the two main characters it becomes very clear that they have similarities and differences according to those two theories.

In the beginning, we started by discovering the backgrounds of the two plays: the historical, literary, and personal in which they described the environment of each play and

what happened at that time. They became as a reasons in the plays in which they made the protagonists a tragic ones and led them to their tragedy. The tragedy periods are one of the main important things of our topic, they are different in the style and the era (the Jacobean and the contemporary periods) and this is the concern with the literary background. And last we talked about the style of the writers, Shakespeare as classical and British one and Arthur Miller as a modern and American writer. This chapter became the main part that we start to know or to highlight the reasons behind how the two heroes are tragic ones.

Second, we went to talk about our topic which is the tragic hero, how can we have a tragic hero in our literary work, its meaning, characteristics, and downfall. Firstly, the tragic hero is the protagonist who dies at the end and has a tragic ending, this notion has two concepts classical and modern one. The classical concept was brought by Aristotle the Greek philosopher who offered this concept only with kings, princes or a nobleman. And then the modern concept brought by Arthur Miller that is the concern with the common man. We talked about their characteristics in which there are similar and different ones. The downfall also is different from one to another due to the society of the hero whereas the classical tragic hero dealt with people from high rank but the modern one with people from a low class. In this chapter, we explained the meaning of our topic and the main point in which we go through to compare and to highlight the differences and the similarities between both concepts.

Then we have the last chapter in which we have the practical part where we explained what we have seen in the second chapter by taking the plays as examples. We started firstly with the classical concept by taking Shakespeare's play *Macbeth* as an example of the classical concept of tragic hero, exactly we talked about its tragic hero Macbeth who was a nobleman then became a king and fall at the end due to his excessive pride of fortune and his

guilt; we talked about the classical tragic hero characteristics that was applied on the character of Macbeth in the play and his downfall and tragic ending. Then we moved to *Death of a Salesman* by Arthur Miller as an example of the modern concept of the tragic hero; Also we talked about the modern concept that applied to Willy Loman the tragic hero of this play, the characteristics and the downfall. To conclude this chapter we compared the two tragic heroes Macbeth and Willy Loman, we extracted and highlighted the differences and the similarities between the two of them, between the classical and the modern tragic heroes as a conclusion of this chapter.

Theses heroes are similar in way of the tragic flaw and the tragic ending, where we cannot say about a story that is a tragedy if there is not a tragic flaw or tragic ending. The main point that shared in both the classical and modern concept is the death of heroes (Macbeth and Willy Loman) at the end. Then we have what it called Peripeteia which is the turning point in the play in which the protagonists' life change from good to bad, because they did not reach what they expect then they face a reversal of fortune; it is one of the characteristics that did not change from the classical to the modern one. Also, the heroes failed to fulfill what they desire to have a better life that is one of the main reasons that made Macbeth and Willy Loman tragic heroes. The Anagnorisis which one of the characteristics of the tragic hero found in both concepts as it defined in the second chapter by the moment of recognition where the tragic hero realized his failure when he is about achieving his dreams. And last, here is what it called catharsis in which the audience feels pity and fear toward the heroes because of their ending.

As much as the two characters share many similarities in terms of the tragic hero concept, they also have many differences. We started by the main different point which is the social status, the classical concept represented by Macbeth that deals with nobleman or king

and in the other hand we have the modern one represented by Willy Loman that deals with the simple human being or the common man. Both heroes died at the end but differently, Macbeth died due to the error judgment and the excessive pride to reach the throne in which leads to his death and killed by someone, while Willy Loman died because of his incapacity to secure his dignity then he suicide. The error of judgment or what it called in the Greek language Hamartia, Arthur Miller did not use the classical word in his theory but he mentioned in his essay *Tragedy and the Common Man* the word tragic flaw. The tragic flaw is one of the main reasons that lead the hero to his downfall. We have some characteristics that it does not exist in the modern concept which are Hubris and Nemesis, Hubris that it means the excessive pride of fortune and Nemesis when the hero cannot avoid the fortune due to hubris, we do not find those two characteristics in the character of the common man.

According to Willy and Macbeth as tragic heroes, we deduce that the hypotheses we suggested before are correct. The classical concept of the tragic hero is the base one, however; the modern one came as a supplement and did not share the same principles as the classical one and that is due to the time, social statue, and the way of life in which those reasons allow Arthur Miller to offer a new concept that deals with ordinary people.

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