

Shakespeare the Literary Stage of Maturity

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Abstract: The third phase was characterized as the best Shakespeare has ever wrote, so it was named by some critics as the literary stage of maturity, since he wrote his greatest stories of tragedy and those that are close to black comedy. The tragedies of this stage show Shakespeare's depth of vision and the skill of drama making, as he has employed in these plays his poetic tools to suit the text and display, reaching perfection in the combination of human emotions and human thought with poetry and influential positions.

Shakespeare wrote at this stage the tragedy of «Hamlet» Hamlet (1601), which is considered to be his most famous play universally. He pictured in it the humanitarian situation from greatness and might to weakness.

«Hamlet» tells the story of the Danish prince who is a victim of the criminality of his uncle and the weakness of his mother and the fact that his father was murdered by his uncle. Hamlet lives at a loss and the loss in the struggle between the reluctance to make a decision and taking revenge on him and between his impulsiveness break all Mnhoh. Hamlet is still bitter and blasted conflict holds many of the critics and intellectuals, psychologists, writers, and generates controversy replete with explanations, studies and interpretations, which has continued to Ttadhav to the great legacy of literary criticism of this text and the work of General Shakespeare. The «Hamlet» more importantly between the works of Shakespeare in terms of the use of language, as the language reflects the internal monologue soliloquy, analysis and public speaking in an interview with both sides of the conflict within the Hamlet aside. He was known for his advice Hamlet addressed to the representatives who bring them to do a theatrical display in front of his uncle the king in order to get him into a trap when he sees a crime similar to the crime. And it provides advice documented picture of representation methods in the days of Shakespeare, which relied on exaggerated language did not give the attention it deserves.

In the play «Macbeth» Macbeth (1606) presents an analysis of Shakespeare man succumbed to the unbridled ambition of the weakness in his character loses his humanity and becomes capable of any crime. Lady Macbeth figure stands out among the female characters in world literature portraying the ambitious woman who does not stand in the way thing, and became a model for many female characters rebel.

Shakespeare wrote other texts color in the spirit of the black comedy, which stems from the lack of Hero of the greatness and the power it needs to dominate the emotions, in «Troilus and Cressida» Troilus and Cressida (1602), which is Mnorqy plays intellectually, depicts Shakespeare gap between the ideal and the real, and personal Amand individual responsible for public affairs show where a negative view towards women. And controlled Hzhellerouh melancholy that give a new human dimension to the other of his plays at this stage, such a tragedy «Coriolanus» Coriolanus (1608) and «Timon (Taimun) Athenian» Timon of Athens, and «well that ends well» All's Well That Ends Well (1602).

Keywords: Shakespeare the Literary Stage of Maturity, Macbeth, Hamlet.

1. INTRODUCTION

Religious and ideological desire moved by the men of the church in the establishment of this poetic theater, which has taken a prominent place in the life of the Greeks, where groups of people of non-aristocratic classes then illiteracy do not read, consider the clergy in bringing Bible stories to their minds by placing them in representational images.

Representation of miracles "... European need for religious theater".

Here began what is called in the history of literature as "the representation of miracles", was presented this stage the story of a murderer Abel, and the birth and crucifixion of Christ, and the feet of Abraham to slaughter his son, and the flood of

Noah, and the day of reckoning, and the news of the saints, Christians, etc. of the stories of the Prophets and their miracles.

The poetic theater has passed with its miracles, the end of the twelfth century and early thirteenth, many European countries, especially England and France, as an extension of a natural need for the theater Greek religious, and perhaps a big difference between the pagan Greeks, and celestial Europe.

Then the European poetic play headed to enter some forms of ethics, such as justice and peace, truth and lies, to the subject of these religious plays, until this "moral drama" was separated from the theatrical miracle, after the spread of the reading, people were able to read the Bible for themselves, and did not need to represent any of its stories to them, and did not represent a moral drama, but a lesson in morality, given by representatives of the word and work, where they represent moral things like sins, justice, truth and lies, intelligence and stupidity, which lasted until the early seventeenth century, until people became tired of the moral advices, and demanded the treating of life problems by seeing familiar characters that embody these problems, and searching through their struggles for possible solutions.

Despite the emergence of a new kind of plays in the sixteenth century, but he was represented at the ceremonies upper classes and Madbaa, to fill their by the space between the two stages of the event, and to provide entertainment to the audience, and the introduction of Pleasing on their hearts, has been named the theater, "a novel period", in which the play short, fun and full of reasons.

Even the first real independent theater has established itself in 1576, close to London, and got the English theater after that great renaissance at the hands of Shakespeare's "1564-1616", also remained clearly in an era of prosperity in England, in the late sixteenth century, as well as in France during the seventeenth century, and in both cases it was the theater writes poetry rhymed in France and again in England, then France turned to writing prose, except that in the latter half of the nineteenth century, he returned new interest in France theater poetic, as French poet "Teodra Banville" act in his play *Jrnjavar*, Golden Theater poetic in France and the era was 1890 to 1910, and can be described as "Edmund Rouston," it was a giant of that era, especially in the tragedy of poetry "Saranaudi Bergerac 1897, little Eagle 1900."

As it has been said time and time again, William Shakespeare was a brilliant writer. He created a large quantity of works, and along with that quantity there was nothing to question about the quality. His works were diversified in each individual story, but they were all basically based out of the Elizabethan period in Europe. However, two of his more popular works, *Hamlet* and *Macbeth*, were extremely similar. From beginning to end, these two works remain relatively alike. From both of the main characters meeting with supernatural figures to the constant theme of death, the similarities are abundant.¹

First of all, supernatural figures are widely used to warn, protect, or predict various aspects of life. Shakespeare takes advantage of that and in *Hamlet*, Prince Hamlet meets and talks with the deceased King Hamlet because the King returned

¹ William Shakespeare William Shakespeare playwright English poet of the greatest playwrights, not play to his place in his age or prolific production of theatrical and poetic, but also for the continuity of his fame through the centuries, but the attention of critics and directors, playwrights and filmmakers from all literary and artistic doctrines produced through the ages. His plays have offered, and still offers, all over the world and translated into more than seventy languages, and written about him countless critical studies.

Not complete and reliable information about the life of Shakespeare available, but the researchers and historians agreed on some facts and details which codified in civil, legal, financial and play records. He was born in the city of Stratford-upon-Avon, two months after the birth of his contemporary Christopher Marlowe, and his father was a maker of gloves and a small merchant and the owner of real estate. He was educated at the high school Grammar School in his hometown but had not received a college education. Tzozan Hathaway Anne Hathaway is in eighteen years, and was eight years older than him, and sustenance from her three children, can be the product of Shakespeare's theater was divided into three main types: tragedy, comedy and historical plays, Adeddamm also wrote plays that are difficult to be included in these classifications familiar and accustomed critics to launch a recipe «romantic drama» or «Altrajekoumidah» them. It is possible in order to ease his production division into four stages, with the date of writing of plays is not known for certain. The first phase of the beginnings and until the year 1594, and the second from 1594 to 1600, and the third from 1600 to 1608, and the last from 1608 to 1612. These divisions are approximate and placed Onkad historian and theater to follow the evolution of his literary career within a clear framework. The first two phases are located and the second within the theater stage Elizabethan Theatre ratio Almlkha to Azabet the first, the third and fourth phases Vtqaan within the theater stage Yacoubi Jacobean relative to the King James (Jacob) first James (Jacob), who took the throne in 1603 and died in 1625.

as a ghost to handle unfinished business. As for Macbeth, the story begins with Macbeth and Banquo meeting the three witches who prophesize their futures. Although witches do exist in all actuality, chances are they could not predict the main events of someone's life. Needless to say, without that first encounter, we would have never been graced with the story of Macbeth. Later, Macbeth also meets with the ghost of Banquo, which leads to more problems because it occurs while Macbeth was attempting to entertain the entire royal family of Scotland. After all of that, the prophesies of the three witches continue to come true, and the story continues, thanks in part to the supernatural figures who allowed for a thicker plot to develop.

Another similarity between the two stories is the theme of death. In both, there were there were generally several different deaths, in the case of these stories there were at least three . In addition to that, the plot of each story is also based upon the death of someone. In Macbeth, King Duncan of Scotland is killed by Macbeth.

2. ANALYSIS OF HAMLET

In the play «Hamlet» Shakespeare deliberately be Horatio is the narrator of the story, Vhorashiw is a friend of Hamlet, who knows the right knowledge, has watched from the beginning the circumstances of the conditions of, and the details of the complex dilemmas in the face of his uncle corrupt Claudius, who killed his father, Hamlet and usurped the throne and his wife, (or Hamlet), Horatio, then, is the faithful witness chosen by Shakespeare so as not to deform the image of nobility, justice and boldness that characterized Hamlet in fighting his battle, and to assure that the rest of the play characters, consisting of power and unfair elements adjacent to it, which was joined by many critics and analysts literary, it was interest snapping up Hamlet to eliminate it morally and materially in various ways, even if the breach of friendship, love and motherhood ..!

Horatio is cultured conscious that stands with the people, but he is above his head thinker who read human history and understand the political present, and his heart was filled with love towards humans and chest to realize their strengths and weaknesses, bringing a mixture of wisdom summarized or drawn, Shakespeare in the words of Hamlet:

«Horatio You're a man Sharif, I will not meet with like you are chosen by myself since I began to distinguish between the people, because you are like the one suffered everything became so does not suffer anything, receives from Fate of good and evil gratefully one, Blessed are those who bounces have reason and passion, do not become a woodwind instrument in the hands of luck plays him what he wants, give me this man who refuses to be a slave to the whims and will put it at the heart of my heart.

Hamlet is divided into two worlds: the world inside the palace and another outside it, Horatio from outside the palace, but, because of his friendship with Hamlet, he steps inside, and Hamlet from inside the palace, but in his case and the position belongs to where the interests of the people with interests in line, and where people are protected him.

From the first chapter to see Horatio between guards analyzes them great guard intensive, as he waited to test himself what the ghost that looks like the former king, Hamlet's father Hamlet, in the robe of the war and shows every night after midnight, to disappear when the cock at dawn. After demanding that his son, Prince Hamlet to avenge him of his killer. And continues Horatio along the play, view, and depth, observers and analysts and bond adviser to Hamlet, he is the warehouse of the Secretary of secrets, Fahem for more precise feelings and pain, and when he gives up a moment, in the final scene, for rationality and tries to kill himself because he would not survive life after the departure of Hamlet, prevents Hamlet, which recommend it that continues to survive, noting that its survival is a real sacrifice offered to his friend Hamlet that «Oh my god, Horatio, you know how much hurts my name after me, so if things remained unknown ... carrying breathing difficulty, in this cruel world , to tell my story .

And obey Horatio has a responsibility to tell the story of Hamlet real Bdoafha Shakespeare's perspective, who wanted to build a personal Hamlet that posed by the representative of the right against the wrong that Ch_khasn at King corrupt murderer Claudius, and for us to imagine how it can be distorted events if they recounted through Claudius and his entourage.

When Shakespeare deliberately to tell the story of Hamlet from the lips of Horatio, it means that they are different than if it were on the tongue of his mother, or for Polonius Prime Minister and advisor to Claudius and spy power voyeur eavesdropper, the mother of Hamlet, who married his uncle, his father's killer, and Polonius political corrupt, parties in hostile force, standing their interests and flawed in a camp Claudius, so they (were influenced them a lot of critics over

the literary history of this play) must Leiria melancholy Hamlet noble depressed satisfactory, and Oagafth stubborn in front of Claudius crimes suicidal absurdity, and his reflections, to re arranging his papers and test capabilities, reluctance and failure to act, and sprays heartbreak when he discovers that the innocence of Ophelia, sweetheart, take advantage of the rhythm of it is considered that this exploitation, to penetrate and find out his plans, a type of HTC chastity and prostitution, this anger makes sense on the part of Hamlet, they deem real madness, and he tried to pull his mother from the clutches of sin committed by marrying a murderer promiscuous, insolence and disobedience towards the feelings of the abnormal.

Unintentionally Shakespeare should not be telling the story of Hamlet mouthpiece figure that would offend his interpretation, and therefore it was necessary to see in his choice of Horatio «Roya» an essential point, and unfortunately this is the fundamental point is the key that ignore many of the critics of the sight blind, or deliberately sometimes, with the only key that we have to get into it to play glow in front of us, without confusion or interference, impressive illuminations highlight the origin of the story of Hamlet: the owner of the intellectual position, which strengthens the faith of his mind, and supports his belief in the mind.

Translation appeared Jabra Ibrahim Jabra wonderful to William Shakespeare's tragic Hamlet in (1960). It should be emphasized here that this is the right demobilized from the eyes of the English literature, the theater and the world alike. It suggests considering the examiner that this translator versed in both languages English and Arabic, is to translate it was not without some imperfections, so this study aims to shed cash spotlight on some of these imperfections, in order to inform the reader or the student to the best way toward a taste of this play, stand when Shakespeare humanitarian purposes that go beyond the historical, geographical and ethnic environment in which the line of this great drama. But before access to the Jabra done this, I would like to stop at the sign of the verb Translate which is contained in the same play. In the scene that follows a reprimand Hamlet to his mother after that enabled it to realize its sins marked by the falling into the trap of Claudius, who cm brother to Azaha for the royal throne and enjoy the Queen who was widowed this deed, Shakespeare offers his vision of the translation process as an explanation or clarification of the significance of words spoken or spoken. Claudius sees his wife Queen moaning and sighs, and says:

There's matter in these sight , These profound heaves, thou must translate.²

See Shakespearean critic Harold Jenkins, commenting on the two lines because they entail unequivocal in Turkibama grammar, so it refers to the need to add a conscience unplugged (Which) by the actor (You) .

Jenkins goes forward confirms that not only these sighs gloss, but the subtle implications, which is why King believes that the Queen translation of what is involved in Tnedadtha and Toohadtha, so that it is easier to understand the hidden motives. According to denote the act Translate here we have a clearer vision of Shakespeare translation process as an act does not include only the transfer of the meanings of words, but also works to highlight the semantics of words and hints gained in different contexts.

In light of this concept translator we recognize the importance of the play, directed by Hamlet and he called Palmshehadh, because it offers an offense similar to the death of his father and his mother's marriage of the same killer. The concept translator This manifests itself as a process of interpretation, while Hamlet sees the theatrical way to reveal what is hiding in the depths of the same:

King: What is the title of the play..?

Hamlet: the trap. and how's that? Phishing and metaphor (5.)

King: What do you call the play?³

The title of this drama extremely important symbolic, because Hamlet employed main employers technically Vtaml work metonymy in thescience of the statement (tropically) derivative of the word (trope), and it is known that the metonymy carrying the first interested in a virtual and the other metaphorical, which requires an interpreter or a translator of the impact of this drama Alknaiah. Here Hamlet is emerging as a translator or interpreter of what will be presented (7:(Ophelia says: You pursuer witty O Moulay: You are as good a chorus, my lord (8.)

² Sighs of these meanings. These deep breaths should be interpreted. Kiln us to understand.

³ Hamlet: the mouse trap-how tropically! This play is the image of a murder done in Vienna ... (3.2 - 232 - 3) (6).

Vered Hamlet investor reaction (interpret) that connects to the translation and interpretation:

Hamlet: To you I can interpretation between you and Ashiqk, if I saw the dolls Ttagazl.

I could interpret between you and your love if I could see The puppets dallying. (3.2.240 -2) (9).

In light of the task of Hamlet as a translator or interpreter, we recognize the importance of Ophelia question about the significance of the silent envisaged offer, which already representative trap:

Ophelia: What is the meaning of this, Your Highness?

Hamlet: This (God Tlss voyeur) means mischief.

Independent since, this is the vision of Shakespeare for translation and interpretation in the play (Hamlet), it has Tejert to make such a point of departure for considering the translation of this play. I would like to stress here that my studies this fall in the cash receipt of the translation framework as Yoheiki Leo Hickey pointed from Salford University in a paper marked by The Reader as Translation Assessor. (Reader as a resident of the translation).

And Soord Here are some examples that point to shortcomings in the transfer Jabra translation purposes intended by Shakespeare in this play.

Confirms Shakespeare sin Claudius, who committed the crime of incest taboo, Vigolh alludes to this when he says:

Our sometime sister now our queen Jabra translates words (Our sometime sister) says: So these were the wife of a brother ...

This translation does not meet the purpose envisaged, because it does not fit the goal of Shakespeare, which is reflected in the confirmation of the cause of incest taboo, so it is advisable to translate this phrase to read:

These were our sister..

This translation is gaining importance in the light of presenting Shakespeare Claudius as a fornicator violated this taboo.

There is another example of Jabra away translation appears, for purposes Shakespeare's dramas. Vklaudios Shakespearean mirrors horrible, and the student or the translator should be aware of this fact.

Claudius says: And with no less nobility of love than which dearest father bears his son. (I.ii.110 -1) ⁴(To Oahnoun you love Nabil No less than the father holds dear son.

We note here that Shakespeare's words (dearest father) did not transfer Honestly, adjective (dearest) was transferred to the son when Jabra while they are aimed at consolidating the hypocrisy of Claudius who is seeking confirmation about his love and care for his nephew Hamlet.

There is no doubt that the subsequent (est) involve exaggeration here, and emphasizes the hypocrisy, what a show it is bent. Absent from Jabra Shakespeare perseverance in promoting religious and moral subject in this play, when Hamlet makes his mother see her transgressions, he draws stealth (ie the spirit of the deceased father) to the attention of Hamlet puzzling that Tertsm on her face:

But look amazement on they mother sits (This sentence contained the Jabra as follows:

But see, Aguetad distraught mother This pony because they do not sink into the depths of the only words; psychological moment generated. Amazement The word means not only surprised or stunned but Bewilderment any hesitation and confusion in the Shakespearean lexicon, and numerous examples of their appearance within the framework of the conflict or mental disorder . The importance of these dramas word when he says Ghost:

O step between her and her fighting soul. Fajt between them and the same dispute.

It should be emphasized here that the translation Jabra problematic in connection with his use of the word (the same) instead of English words.

Such large discourse, spirit, soul

⁴ Jabra read in translation:

Sure he that made us with such large discourse.

If we look at the large discourse words in context we mean the ability to deep thinking, P (Hamlet) religious moral drama dealing with the issue of proper thinking and Altejer before making a decision. It highlights another problem in the translation of Hamlet Jabra cry for the following:

But heaven hath pleased it so, To punish me with this, and this, and this with me That I must be their scourge and minister
 This cry is contained in Jabra translation as follows:

However, the sky so inclined Punitive him and my punishment It was not for me to be its agent and a vehicle outrage The question that comes here: Can you phrase (Under the sky and a means outrage) that reflect the content of these two words, which provoked what Tzalan stirring critical debate about the vision of Shakespeare's Hamlet and what he does in the play, word (scourge) carry a negative meaning because it was linked to Btgah like Atilla Asian leader who swept through eastern and central Europe in the fourth and fifth centuries centuries, Tatar and Tmprlin that swept parts of Asia and Europe in the third century AD. But the word (minister) that indicate they are on the side of divine justice.

Therefore, we can translate the word (scourge) and punishable minister b values on the celestial justice.

These examples have reported that Jabra offers to translate this for lovers of literature and critics of Arab readers, it has provided her with cash studies, but this was advisable to stand and pause carefully before embarking on a translation of the words that I mentioned earlier, Vdalalh Hatek words put us on the receiving and taste technicians sound serious.

It should be emphasized here that the Jabra misses revenue line numbers, as a covenant in the plays of Shakespeare and others, Fterqam lines very necessary It facilitates the process of returning to Almqbusac of text and this is taken for granted in academic research.

Jabra translation is not without some imperfections in the transfer of names of the characters into Arabic, the very name becomes Aaian for Ertis pyrrhus become Farhos and priam Ferjam Bernardo Bernardo and Marcellus Marseilles.

After that, if the above do not underestimate this sober translation, Jabra has made every effort to move this play to Arab readers. I can not here only to express my recommendation relates to the need to encourage professionals only on the translation, and the payment of the spirit of close cooperation between the translator is fluent in the target language, if necessary, this fruitful cooperation because it leads to scientific integrity in the translation, because this cooperation means ribs source and target languages.

3. ANALYSIS OF MACBETH

Because we first hear of Macbeth in the wounded captain's account of his battlefield valor, our initial impression is of a brave and capable warrior. This perspective is complicated, however, once we see Macbeth interact with the three witches. We realize that his physical courage is joined by a consuming ambition and a tendency to self-doubt—the prediction that he will be king brings him joy, but it also creates inner turmoil. These three attributes—bravery, ambition, and self-doubt struggle for mastery of Macbeth throughout the play. Shakespeare uses Macbeth to show the terrible effects that ambition and guilt can have on a man who lacks strength of character.⁵

We may classify Macbeth as irrevocably evil, but his weak character separates him from Shakespeare's great villains—Iago in Othello, Richard III in Richard III, Edmund in King Lear—who are all strong enough to conquer guilt and self-doubt. Macbeth, great warrior though he is, is ill equipped for the psychic consequences of crime.

Before he kills Duncan, Macbeth is plagued by worry and almost aborts the crime. It takes Lady Macbeth's steely sense of purpose to push him into the deed. After the murder, however, her powerful personality begins to disintegrate, leaving Macbeth increasingly alone. He fluctuates between fits of fevered action, in which he plots a series of murders to secure his throne, and moments of terrible guilt (as when Banquo's ghost appears) and absolute pessimism (after his wife's death, when he seems to succumb to despair). These fluctuations reflect the tragic tension within Macbeth: he is at once too ambitious to allow his conscience to stop him from murdering his way to the top and too conscientious to be happy with himself as a murderer. As things fall apart for him at the end of the play, he seems almost relieved—with the English army at his gates, he can finally return to life as a warrior, and hedisplays a kind of reckless bravado as his enemies surround him and drag him down. In part, this stems from his fatal confidence in the witches' prophecies, but it also

⁵ <http://www.sparknotes.com/shakespeare/macbeth/canalysis.html>

seems to derive from the fact that he has returned to the arena where he has been most successful and where his internal turmoil need not affect him—namely, the battlefield. Unlike many of Shakespeare’s other tragic heroes, Macbeth never seems to contemplate suicide: “Why should I play the Roman fool,” he asks, “and die / On mine own sword?” Instead, he goes down fighting, bringing the play full circle: it begins with Macbeth winning on the battlefield and ends with him dying in combat.⁶

4. LADY MACBETH

Lady Macbeth is one of Shakespeare’s most famous and frightening female characters. When we first see her, she is already plotting Duncan’s murder, and she is stronger, more ruthless, and more ambitious than her husband. She seems fully aware of this and knows that she will have to push Macbeth into committing murder. At one point, she wishes that she were not a woman so that she could do it herself. This theme of the relationship between gender and power is key to Lady Macbeth’s character: her husband implies that she is a masculine soul inhabiting a female body, which seems to link masculinity to ambition and violence. Shakespeare, however, seems to use her, and the witches, to undercut Macbeth’s idea that “undaunted mettle should compose / Nothing but males” (1.7.73–74). These crafty women use female methods of achieving power—that is, manipulation—to further their supposedly male ambitions. Women, the play implies, can be as ambitious and cruel as men, yet social constraints deny them the means to pursue these ambitions on their own.

Lady Macbeth manipulates her husband with remarkable effectiveness, overriding all his objections; when he hesitates to murder, she repeatedly questions his manhood until he feels that he must commit murder to prove himself. Lady Macbeth’s remarkable strength of will persists through the murder of the king—it is she who steadies her husband’s nerves immediately after the crime has been perpetrated. Afterward, however, she begins a slow slide into madness—just as ambition affects her more strongly than Macbeth before the crime, so does guilt plague her more strongly afterward. By the close of the play, she has been reduced to sleepwalking through the castle, desperately trying to wash away an invisible bloodstain. Once the sense of guilt comes home to roost, Lady Macbeth’s sensitivity becomes a weakness, and she is unable to cope. Significantly, she (apparently) kills herself, signaling her total inability to deal with the legacy of their crimes.⁷

5. THE THREE WITCHES

Throughout the play, the witches—referred to as the “weird sisters” by many of the characters—lurk like dark thoughts and unconscious temptations to evil. In part, the mischief they cause stems from their supernatural powers, but mainly it is the result of their understanding of the weaknesses of their specific interlocutors—they play upon Macbeth’s ambition like puppeteers.

The witches’ beards, bizarre potions, and rhymed speech make them seem slightly ridiculous, like caricatures of the supernatural. Shakespeare has them speak in rhyming couplets throughout (their most famous line is probably “Double, double, toil and trouble, Fire burn and cauldron bubble” in (4.1.10–11), which separates them from the other characters, who mostly speak in blank verse. The witches’ words seem almost comical, like malevolent nursery rhymes. Despite the absurdity of their “eye of newt and toe of frog” recipes, however, they are clearly the most dangerous characters in the play, being both tremendously powerful and utterly wicked. The audience is left to ask whether the witches are independent agents toying with human lives, or agents of fate, whose prophecies are only reports of the inevitable. The witches bear a striking and obviously intentional resemblance to the Fates, female characters in both Norse and Greek mythology who weave the fabric of human lives and then cut the threads to end them. Some of their prophecies seem self-fulfilling.

For example, it is doubtful that Macbeth would have murdered his king without the push given by the witches’ predictions. In other cases, though, their prophecies are just remarkably accurate readings of the future—it is hard to see Birnam Wood coming to Dunsinane as being self-fulfilling in any way. The play offers no easy answers. Instead, Shakespeare keeps the witches well outside the limits of human comprehension. They embody an unreasoning, instinctive evil.⁸

⁶ <http://www.sparknotes.com/shakespeare/macbeth/canalysis.html>

⁷ <http://www.sparknotes.com/shakespeare/macbeth/canalysis.html>

⁸ <http://www.sparknotes.com/shakespeare/macbeth/canalysis.html>

6. PARALLEL CHARACTERS AND THEMES IN HAMLET AND MAC BETH

Throughout William Shakespeare's plays Hamlet and Macbeth there are many similarities, along with many differences. These plays are both Shakespearean tragedies, which often use supernatural incidents to capture the reader's interest, and consists of a hero that has a tragic flaw. There are many comparative and contrasting aspects in these plays.⁹

The opening of Hamlet involves a supernatural, as does the opening of Macbeth. In the first scene, the ghost of his father, King Hamlet, approaches Hamlet. Similarly, the opening of Macbeth involves the three witches. Although the witches can be seen by anyone they approach, the ghost of King Hamlet is only seen by Hamlet himself, and in one scene by Marcellus and Bernardo, Hamlet's servants. Similarly in both plays, the main characters are slightly suspicious of the actual powers these supernatural figures have. As the witches use their apparent powers to tell Macbeth the future, the ghost of King Hamlet tells Hamlet what has happened already. Hamlet states in one of his soliloquies "The spirit that I have seen / may be the devil" (2.2.598-599). Macbeth also has his doubts because when the witches tell him that he will be named Thane of Cawder, Macbeth himself had not known, but many people had. It is possible the witches could have known. In the same matter in both plays, the presentation of the supernatural began to lead to the final downfall of each of the characters. In Macbeth, the three witches cause him to think and do evil deeds. In Hamlet, if he had not seen the ghost of his father, he would not have known that Claudius has killed his father to claim the throne. In both instances, the characters gave into the nagging supernatural beliefs. And hence they lost their lives.¹⁰

Other characters in these plays show parallels in their plots. Both plays have a main character that portrays the king of that country. In Hamlet, the King of Denmark, Claudius is directly related to Hamlet. He is his uncle, and also his mother's new husband. However, in Macbeth the King of Scotland, King Duncan, is not directly related to the main character. Both plays do however, have the main character killing off the king in order to get the throne, which ultimately results in their own death. Horatio, in Hamlet and Banquo, in Macbeth share the same loyalty to the main characters. In both stories these friends are more skeptical of the supernatural than the main characters themselves. In a meeting with the witches, Banquo challenges them to "Speak then to me, who neither beg nor fear / Your favours nor your hate" (1.3.60-61).

In a scene where Horatio and Hamlet witness the ghost, Horatio tries to keep Hamlet from going with the ghost. He was even reluctant in the opening scene to go with Marcellus to hear about the ghost.

Some themes in the plays are also similar. The way that the weeds and flowers illustrate good and bad in Hamlet is like the way the birds do in Macbeth. This is also true of the fair and foul theme in Macbeth and the indirections theme in Hamlet. In Macbeth, to the weird sisters, what is ugly is beautiful, and what is beautiful is ugly. Through the play fair appearances hide foul realities. This theme has a lot in common with the theme in Hamlet where the appearance varies from the reality. In contrast, one of the main themes in Macbeth is Manhood, while in Hamlet it is frailty, and more specifically, the frailty of women.

It seems evident that Shakespeare used a strong, similar story line in these two tragedies. Apparently Macbeth and Hamlet are similar stories in numerous ways. These two plays seem different because of the variation in story lines, but in fact are very similar due to the parallel characters and themes.¹¹

7. CONCLUSION

Can not be compared to the fame acquired by any other writer renowned Shakespeare globally at all levels, it has entered into all cultures literary, artistic, theatrical and communities in all countries of the world. It has been adopted in the theater and poetry on human emotions and sensations, which enhanced the universality and continuity. The heroes of his plays are characterized tragic figures of nobility and grandeur and human emotions, and affect the audience and readers wherever they are, and still comical characters the audience laugh when photographed in the intelligence, accuracy and humor and leave the women's characters, such as Cleopatra and Juliet and Lady Macbeth and Rosalind and Portia and Abiyatrisomiranda, the greatest impact when readers and theater audiences and film wherever they are Shakespeare's versatility lies in sensational stories that used in his plays, the rich and the stock of characters which mixes good and evil, passion and reason, and the eloquent poetic language, and dexterity to manipulate words and terms, and new vocabulary.

⁹ <http://www.123helpme.com/view.asp?id=4511>

¹⁰ <http://www.123helpme.com/view.asp?id=4511>

¹¹ <http://www.123helpme.com/view.asp?id=4511>

The importance of Shakespeare in being a prodigal son of the thought of the art of the era of European Renaissance par excellence. This thought, which dealt with the essence of the human person and his position in the universe and its role in life, at all levels, reflected clearly in his plays, especially in the third and fourth phases; and the personalities of these plays, the diversity and contrast, but an expression of an individual suffering in reality and yearning to break free from any under hamper his ambition and open it. And it reflected the maturity of intellectual and artistic Shakespeare in the formulation of the conflict that waged Alfrdben Nozaah and his instincts and aspirations and the reality surrounding historic and inevitable circumstances. There is no in Shakespeare's plays characters hanging in the air, it is always the daughter of the reality of social, economic and political Ptgelyate. At the technical level, Shakespeare was himself the Son of reality and its data, it has demonstrated the technical genius in absorbing traditional art forms and contemporary folk and reformulated in response to the requirements of the times and conditions of theatrical practice in the role of the poor supply of equipment then the play. Hence he left the classical laws (three units) and its emphasis on the double plot, sometimes even triple, as in «A Midsummer Night's Dream», delicate and mixed between the real and the imaginary and the emotions and passions conflicting, and use poetry and prose in the theater the same act, and the levels of different linguistic depending on the nature personal and social position, in addition to the emphasis on the multiplicity of events and places open without any time limitations restrict his freedom.

The deepening of its groping clearly the fact that Shakespeare's son harbingers of the industrial revolution and economic prosperity and openness to the wider world to meet the ambitious new individual, the son of the late Renaissance

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