

The use of Superhuman technique in Shakespearean selected plays

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ABSTRACT

This paper examines the roles of superhuman characters in selected Shakespearean plays, Hamlet and Macbeth through extensive analysis of the protagonists' experiences, the paper examines how these characters are represented to play vital roles to change the plays' actions through their strength or experiences of long life. A superhuman is a human with remarkable and surprising capacities, characteristics, or qualities, some attributes that are better than normal people like us, empowering him to perform striking demonstrations. It is a wonderful demonstration of accomplishment including mental fortitude, expertise, or strength, far past whatever that a common individual might accomplish, even though long-lasting preparation and improvement. This study investigates the utilization of superhuman methods in chose plays by William Shakespeare, zeroing in on how the writer utilizes components that rise above human impediments to improve the sensational and topical profundity of his works. superhuman components, like powerful creatures, prescience, sorcery, and remarkable human capacities, are integral to a few of Shakespeare's plays. These components act as story gadgets as well as enlighten complex parts of human instinct, power, destiny, and profound quality. By conjuring otherworldly powers, Shakespeare tends to existential subjects and the battle between unrestrained choice and fate. The review draws on close literary investigation to show what these procedures mean for character advancement, plot movement, and crowd commitment. Besides, it looks

at the social and verifiable settings in which these plays were composed, revealing insight into how the Elizabethan perspective was formed by an interest with the powerful. Eventually, this exploration uncovers how Shakespeare's utilization of godlike methods offers significant experiences into both the human condition and the more extensive powerful worries of his time.

Keywords: Superhuman, Macbeth, Hamlet

استخدام تقنية الرجل الخارق في مسرحيات شكسبير المختارة
(دراسة مقارنة)

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المخلص

يتناول هذا البحث أدوار الشخصيات الخارقة في مسرحيات شكسبير المختارة، هاملت وماكبث من خلال تحليل موسع لتجارب الأبطال، ويبحث البحث في كيفية تمثيل هذه الشخصيات للعب أدوار حيوية لتغيير أفعال المسرحيات من خلال قوتها أو تجاربها في الحياة الطويلة. الإنسان الخارق هو إنسان يتمتع بقدرات أو خصائص أو صفات رائعة ومدهشة، وبعض السمات التي هي أفضل من الأشخاص العاديين مثلنا، مما يمكنه من أداء عروض مذهلة. إنه عرض رائع للإنجاز بما في ذلك القوة العقلية أو الخبرة أو القوة، وهو ما يتجاوز بكثير أي شيء قد ينجزه فرد عادي، حتى مع التحضير والتحسين طويل الأمد. يبحث هذا البحث في استخدام الأساليب الخارقة في مسرحيات مختارة من تأليف ويليام شكسبير، مع التركيز على كيفية استخدام الكاتب للعناصر التي ترتفع فوق العوائق البشرية لتحسين العمق الحسي والموضوعي لأعماله. تعد العناصر الخارقة، مثل المخلوقات القوية، والبصيرة، والسحر، والقدرات البشرية الرائعة، جزءاً لا يتجزأ من بعض مسرحيات شكسبير. تعمل هذه المكونات كأدوات للقصة فضلاً عن أنها تنير أجزاء معقدة من الغريزة البشرية والقوة والمصير والجودة العميقة. من خلال استحضار القوى الأخرى، يميل شكسبير إلى الموضوعات الوجودية والمعرفة بين الاختيار الجامح والمصير. يعتمد الاستعراض على التحقيق الأدبي الدقيق لإظهار ما تعنيه هذه الإجراءات لتقدم الشخصية وحركة الحكمة والتزام الجمهور. بالإضافة إلى ذلك، فإنه ينظر إلى البيئات الاجتماعية والقابلة للتحقق التي تم فيها تأليف هذه المسرحيات، ويكشف عن رؤى حول كيفية تشكيل المنظور الإليزابيثي من خلال الاهتمام بالقوة. في النهاية، يكشف هذا

الاستكشاف كيف يقدم استخدام شكسبير للأساليب الإلهية تجارب مهمة في كل من الحالة البشرية والمخاوف القوية الأوسع نطاقاً في عصره.
الكلمات المفتاحية: خارق للطبيعة، ماكبث، هاملت

1. Introduction

William Shakespeare, prevalently known as the “Bard of Avon” was a famous producer and a productive dramatist with a broad assortment of around 37 plays. Shakespeare created the greater part of his works between 1589–1613. His initial plays primarily comedies and accounts were viewed as a portion of his best works. He later composed misfortunes which included Hamlet, Lord Lear, Othello, and Macbeth. Each age from Shakespeare's chance to the present has tracked down something else in him to appreciate. His preeminent expertise in developing pointedly carved characters has won him overall acknowledgment. Many of his characters address widespread sorts, to such an extent that in any event, when the specific story of the play is failed to remember the characters are recalled in outright striking quality. William Shakespeare, quite possibly of the most powerful dramatists in Western writing, frequently utilized superhuman components in his attempts to investigate the intricacies of the human condition. These powerful and superhuman procedures act as illustrations, driving plotlines and advancing the topical profundity of his plays. Shakespeare's utilization of powerful gadgets is an impression of both the social and philosophical convictions of the Elizabethan period when the otherworldly was respected with interest and dread. His extraordinary mix of the mysterious and human experience hoists the emotional effect of his plays, offering bits of knowledge into power, destiny, and human fragility.

One of the most famous purposes of the supernatural in Shakespeare's plays is in Macbeth. In this tragedy, the three witches, known as the Bizarre Sisters, encapsulate the superhuman powers of destiny and

prediction. Their mysterious forecasts impact Macbeth's activities and at last lead to his ruin. As per Greenblatt (2012), these witches represent the hazier powers of nature and human desire, obscuring the limits of the real world and the otherworldly. The superhuman mediation of the witches changes Macbeth from an honorable fighter into a despot, representing Shakespeare's utilization of powerful components to investigate psychological and moral rot.

Another prominent model is the character of Ariel in *The Tempest*, who encapsulates the component of air and has heavenly capacities, like imperceptibility and command over normal components. Ariel's powers, in truth by Prospero, make him instrumental in executing his all-inclusive strategies'. As Barker and Hulme (2000) recommend, Ariel's superhuman nature is utilized by Shakespeare to test subjects of subjugation, power, and opportunity. The strain between Ariel's enchanted capacities and his craving for freedom adds a layer of intricacy to the play's investigation of expansionism and human organization.

In *A Midsummer Night's Dream*, Shakespeare conjures the otherworldly using pixies and supernatural spells, most outstandingly through the personality of Puck. The presence of these superhuman elements changes the normal request of the human world, causing turmoil and disarray among the play's darlings. These fantastical components effectively mirror the madness of adoration and human longings, as indicated by Kott (1974). The enchanted mediations in the sweethearts' lives at last purpose as one, yet not before uncovering the liquid idea of the real world and human discernment. Shakespeare's consolidation of superhuman procedures reaches out past simple plot gadgets; they offer a more profound examination concerning philosophical inquiries regarding predetermination, ethical quality, and the restrictions of human power. As seen by Wilson (2016), the heavenly powers in his plays

frequently act as externalizations of internal struggles, giving Shakespeare a story device to investigate the oblivious and the magical. In conclusion, the superhuman strategy in Shakespeare's plays advances their topical and psychological layers, adding to the enduring effect of his works. By mixing the extraordinary with the human, Shakespeare draws in immortal inquiries concerning the idea of force, destiny, and the human spirit. The assessment of chosen plays like *Macbeth*, *The Tempest*, and *A Midsummer Night's Dream* will show the assortment and profundity of Shakespeare's utilization of godlike components and how they add to the sensational and topical lavishness of his oeuvre.

2. Literature Review

'Superhuman' relates to 'human enhancement. It could mean an otherwise "normal" human with unusual super-abilities, such as psychic abilities, flying abilities, unimaginable strength or exceptional proficiency at something, far beyond the normal. *Superhuman* can also mean something that is not human, but considered to be "superior" to humans in some ways. A robot that easily passed the Turing test, and could do some things humans cannot, could be considered superhuman. A very intelligent or strong alien could be considered superhuman. In its most basic sense it means anything beyond (typical) human capabilities, e.g. a tiger may be described as having "superhuman strength". Revenge is a force that is superhuman. Let us proceed to take an example of 'revenge' from Shakespeare's famous play 'Hamlet'. Claudius famously asserts in *Hamlet* that 'Revenge should have no bounds' (4.7.104), arguing that in the pursuit of revenge all restraint should be abandoned. Revenge 'surpasses limits in space and time', creating unlimited circles of violence, encompassing whole generations.

Shakespeare's 'godlike' genius has been prompted by his power to create such characters. His characters appear as though they had a real

existence outside the plays. Another resourceful gift and power of Shakespeare which he wielded most spontaneously and effortlessly, was that he could depict historical and imaginary characters with exceeding vibrancy. All his characters are full of life and as they mature, they become bold and complex. Shakespeare's characters differ in sex, age, state of life, in virtues and vices, yet all are alike in being alive. He created a multitude of characters who are at once living and true. Their parts may be short but they are made unforgettable. Whether good or bad, whether moving among the realities of history or among the most romantic happenings, his characters possess an unfailing humanity, having or showing exceptional ability or powers and striking realism or superhuman qualities. Rosalind, Portia, Juliet, Cleopatra, Ceaser, Brutus, Orlando, Shylock, Falstaff, Touch, exemplify some of the above traits. Besides these there are some superhuman characters in the four selected plays of the present study viz. Hamlet, Claudius, Lady Macbeth, Prospero, Puck...etc. whose characters have been analysed profoundly with minute observation and keen insight. There are various characters in Shakespeare's story that are more accomplished, strategic, discreet and fraudulent even crafty to achieve their goal. The canvas of Shakespeare's plays is extensive. Although, Shakespeare has written about 37 plays, which include tragedies, comedies and historical plays. The researcher has restricted the study of superhuman influence in two of his tragedies (Macbeth and Hamlet) and two of his comedies (The Tempest and The Midsummer Night's Dream) only, since the scope of the work is limited. Some of the other tragedies and comedies that display the superhuman qualities are Othello, Merchant of Venice ...etc. A similar study which could be taken up by other research scholars.

3. Methodology: This study aims to reveal superhuman influences mainly in the characters' feelings completely and pass on the translation

to our worth judgment. Also, to familiarize perusers with the existence of characters through Shakespeare's plays, uncovering the enormity of his characteristics, mind, sane way of thinking, own musicality of activity, and intricacy of nature. Additionally to draws out the person's qualities viz. vital, careful, underhanded, mean unfaithfulness and so on which help his characters to be named as 'superhuman'. To give a top-to-bottom examination of chosen characters viz. Hamlet, Claudius Macbeth, Woman Macbeth, Prospero Ariel... and so on. The methodology used in this study will require a close reading and analysis of the plays supporting by literary criticism. To get a clear understanding of a superhuman in literature and especially Shakespearian selected characters this theoretical framework will inform the analysis of the mentioned characters. To analyze the characters of superhuman in Macbeth and Hamlet a close reading of the texts will be conducted. The plays will be read for their structure and contents, paying sensitive attention of the superhuman characters and how they are depicted by the playwright in the actions of the plays and how they change the roles in their experiences.

4. Findings and discussions

The four plays chosen for exploration will be inspected by dissecting them specifically with regard to godlike impacts. The point of view of the dramatist which shows this angle remains closely connected with the primary example. Since the undertaking is a learn about superhuman impacts in the four chosen plays, the topical perspective likewise will be inspected as far as the principal heroes and the difficulties they face for example how the godlike impact has appeared through the characters. The procedure utilized will be one of documentation, of alluding to books, diaries, and library help. The issue of the 'godlike' impact on the characters is the primary part of the subject in the plays for the current

review, which will be uncovered through the underlying model of the multitude of four plays.

Shakespeare focuses on characters from high class in the society like Macbeth, Hamlet, Shylock ...etc. But these characters are really super human. They have a great role to change the plays end. Their role in plays a great inflection on audiences and readers who are interested in Shakespearean writings. Superhuman mentioned as extra any capabilities that characters committed to give actions another expectations by audience. The plays which have been chosen here to analyze their effects in the plays. Those characters had extended the actions, in struggle, success and failure. Over ambition and proud were the reason behind the protagonists fall and problems.

Shakespeare's getting through notoriety lies in his capacity to sum up a scope of human feelings in the most significantly persuasive section. Shakespeare is the mouthpiece for the people who wish to communicate love, music, or becoming old, and who in any case will be unable to do as such. William Shakespeare was the most amazing narrator that the world has at any point known. Journalists Homer, Sophocles, Imprint Twain, and Dickens recounted experiences misfortunes, comedies dramas... and so forth. In any case, Shakespeare recounted each sort of story – parody, misfortune, history, acting, experience, romantic tales, and fantasies – and every one of them so well that they have become unfading. In all the universe of narrating, he has turned into the best name. (Stories from Shakespeare, 11)

Shakespeare's accounts rise above time and culture. Present-day narrators keep on adjusting Shakespeare's stories to suit our advanced world. Shakespeare's characters are extremely convincing. Shakespeare designed a supply of characters, yet his genuinely extraordinary characters (especially his heartbreaking legends) are unparalleled in writing. His characters have stayed perfect because of their intricacy, for

instance, we can see with our own eyes how delicate Hamlet, was constrained against his temperament to look for lethal retribution. It is consequently Shakespeare is profoundly respected, and many believe playing a Shakespearean person to be the most potentially troublesome and most compensating job. Shakespeare utilized joy to mean craziness and franticness. It happens all the time in Hamlet with this significance, in Macbeth and somewhere else. Involved now as a statement of extraordinary sensation of bliss or misery. Shakespeare's declaration of genuine is the accentuation of vagueness and how to defeat it. This becomes clear in Hamlet's battle to track down truth in a bog of daydream and vulnerability, frequently without much of any result. As Kenneth Muir (1973), calls attention to in Shakespeare and the Sad Example:

“[Hamlet] has to work out his own salvation in fear and trembling; he has to make a moral decision, in a complex situation where he cannot rely on cut-and-dried moral principles, or on the conventional code of the society in which he lives; and on his choice depend the fate of the people he loves and the fate of the kingdom to which he is the rightful heir.” (154)

5. Conclusion:

Shakespeare's integration of superhuman elements in his plays enhances the complexity and depth of his characters, influencing both the narrative and audience perception. The study highlights how these elements serve as a vehicle for exploring profound themes such as ambition, revenge, and the nature of power. By examining the selected plays, the research underscores the enduring relevance of Shakespeare's portrayal of extraordinary human qualities and their impact on literary and theatrical traditions Shakespeare focuses on characters from high class in the society like Macbeth, Hamlet, Shylock ...etc. But these characters are really super human. They have a great

role to change the plays end. Their role in plays a great inflection on audiences and readers who are interested in Shakespearean writings. Superhuman mentioned as extra any capabilities that characters committed to give actions another expectations by audience. The plays which have been chosen here to analyze their effects in the plays. Those characters had extended the actions, in struggle, success and failure.

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