

**Personification in *Cats* (musical) by Andrew Lloyd Webber
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Abstract

The musical *Cats* by Andrew Lloyd Webber is a brilliant example of personification in musical theatre. Taking inspiration from T.S. Eliot's *Old Possum's Book of Practical Cats*, the musical recreates a lively cat society, endowing them with human-like traits and feelings. This paper demonstrates the use of personification in *Cats* (musical) by Andrew Lloyd Webber and how these characters are presented on the stage by giving these creatures humanistic traits such as the ability to dance, sing, walk on two, think, etc. The methodology used in this paper is a qualitative critical analysis utilising personification in the play, by focusing on main points such as anthropomorphism, personification, musical theatre, mythology and mythical deities, such as Bastet, the themes of acceptance and mirroring. Furthermore, it allocates how these techniques are applied in the musical of *Cats*; resulting in a cohesive analysis for characters, themes and images. Andrew Lloyd Webber's *Cats* is a timeless examination of human nature that uses personification to elevate a conventional tale about cats. The musical enhances its emotional effect and provides timeless reflection on society and personality by granting these adored animal characters with human characteristics. Giving entities humanistic qualities is called Anthropomorphism, which is an actual application in Webber's *Cats*.

Keywords: Allusion, Anthropomorphism, Bastet, Musical theatre, Mythology, Personification.

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Introduction

Animals are still important means of communication today, having long been a prominent part of storytelling and art's visual glossary. They continue to be used symbolically and metaphorically to deliver various mankind's status that are presented through allegorical characters that exude aesthetic beauty and social relevance in literature and art today. Books from the early eras have presented performative art often including pictures of animal and nature interactions along with textual stories. Accordingly, this paper deals with the personification of cats in an anthropomorphic means in Andrew Lloyd

Webber's *Cats (musical)* which is adapted from T.S. Elliot's *Old Possums Book*; exploring terms such as anthropomorphism, personification, musical theatre, mythology and mythical deities, such as Bastet. Furthermore, it allocates how these techniques are applied in the musical of *Cats*; resulting in a cohesive analysis for characters, themes and images. The importance of this research which tackles a musical literary production that is adopted from another significant written work by T.S. Elliot. However, no previous studies or researches are found explaining and analysing Lloyd's *Cats*.

Previous Studies

The use of personifications on stage or the dramatization of metaphors to visualise abstract ideas is a common literary device in Old Comedy. Three distinct approaches were used by comic poets of the fifth century BCE to bring abstract ideas to the stage. They start by employing metaphor, which takes a picture literally and makes it come to life as a prop or in movement. Second, they make personifications a significant component of the humour. Lastly, they deprive a famous, actual person of his uniqueness in order to make him a spokesperson for a specific group. (Zimmermann, 2024, pp. 61-74)

The subject of this paper is personification and metaphor in William Shakespeare's and William Blake's poetry. In this study, the quantity of personifications and metaphors is equal, with William Shakespeare's poetry employing the fewest personifications and metaphors in comparison to those of William Blake. (Anjani & Darmawan, 2024, pp. 104-112)

Many research papers can be found under the topic of personification in different fields of literature, however, rarely topics concerning the play of *Cats* by Andrew Lloyd Webber can be found. This paper can be considered a helpful guide to this play.

1. Historical, Cultural, and Literary Background

The analysis of animals in art goes beyond their look, function, and essence. It studies the different well-developed characters, especially anthropomorphic animals, that have successfully imitated human awareness, emotions, and tactile, psychological, social, and ethical alignment in the literary and artistic sphere with a range of skills similar to those of humans. Therefore, animals are significant characters even when they are portrayed with human traits. It is stated that "Anthropomorphism projection of the human form onto aspects of the world closely relates to early modern notions of analogy and microcosm. Both notions existed in antiquity, but they came to be more closely associated" (Melion, Rothstein & Weemans, 2014, p. 1). These

shared experiences between people and animals that go beyond the impossibility allow animals to overcome the boundaries of their physical world gaining mental capacities that previously prohibited them from experiencing comprehensive emotive, ethical, and social relationships through associating with people.

In light of the current state of environmental degradation, anthropomorphism is necessary because it can help becoming more conscious of the ultimate truth that is sometimes disregarded, that all living things inhabit the same planet. According to this hypothesis, the aesthetic and ethical approaches that suggest a positive sense of anthropomorphism include exposing the anthropocentric fallacy in animal allegories, interacting with and relating to fictional animals while maintaining a connection to reality, encouraging creaturely kinship to simulate relationships on Earth, and highlighting those creatures on the margin of a moral community in a story about survival and companionship. With the deliberate and attentive practice of seeing our identity exposed to ethical requests, others, and otherness—of which we are an integral part and which question our humanity—these forms of representation aim to address those who live in the reinforcement of the Anthropocene¹ (You, 2021, p. 179).

Anthropomorphism is the definition of giving something anthropomorphic, or human-like characteristics. Or “an interpretation of what is not human or personal in terms of human or personal characteristics” (Definition of Anthropomorphism, 2024, para.1). Since the dawn of time, people have sought to give animals humanistic mental attitudes to conceptualise and actualise them with human ideas, understandings, and experiences. Aristotle believed that potentiality may actualise to a significantly lower extent in non-human soul beings and human soul beings. Similarly, he acknowledges that animals have some sense of reason, but it is not as great as humans, reducing them to the level of sub-sentient creatures (Blumenfeld, 2022, p. 93-102).

Anthropomorphism focuses on giving non-human entities human traits, emotions, or intentions. It is stated that it is “the act of attributing human characteristics, intentions, motivations, and emotions to non-human animals or objects” (Mota-Rojas, et al., 2021, p. 2). Thus, it is believed that humans have an innate psychological tendency to it. So, to anthropomorphise in an imperial way is to project oneself into things, to see oneself exactly in a variety of the world to experience other creatures and objects behaviour, reaction and their interaction with surroundings (Jonas, 1982, p. 6). Such an

ideology sets the mind to think in the psychology of humans to try new aspects without limits.

The notion of an anthropomorphic microcosm—filled with the four elements and located at the centre of creation, to sum up the entire great chain of existence—has existed since ancient times. Still, it endured a main change throughout the Renaissance. It has gone from a wide-ranging declaration to a complex one regarding the human frame and the body of all God’s creatures (Foucault, 1970, pp. 17-45). This action increases the bond with the surroundings creating a unity that is recognized as an inherited humanoid attitude that activates in infancy and remains till the end of life, this behaviour is seen in children when they try to mimic the world around them by acting like their favourite animal due to these creature traits of kindness, bravery, wildness, etc. (Burak & Copenhaver, 2004; Airenti, 2018, pp. 205-213). Thus, extravagant adoration for creatures or phenomena out of fear or love can be turned into a sacred ceremony to be followed and practiced over time taking the shape of worshipping.

Especially in primitive societies, people have an innate desire for worship that starts with phenomena or creatures that provide assistance or prosperity for them. Such as giving cats human features as an emblem of protection and domesticity, and many others. Later on, these creations that situate a position between humans and other entities are called mythological creatures, because there is no real evidence of their existence but a bunch of stories. As a consequence, Mythology is regarded as “a popular belief or assumption that has grown around someone or something or a branch of knowledge that deals with the gods, demigods, and legendary heroes of a particular people” (Merriam-Webster., 2024, para. 1). Accordingly, mythology has a great share in the foundation of the human cultural system. They are founded on gods and heroes that myth storytellers believe are worthy of emulation. Mythology is contemplated “a science which treats the early traditions, or myths, relating to the religion of the ancients, and includes, besides a full account of the origin of their gods, their theory concerning the beginning of all things” (Guerber, 1993, p. 11).

Myths shed light on the artistic history of contemporary civilisation. It illustrates how myths became narratives of historical and cultural manifestations of art. The idea provides a detailed explanation of how myths were told to assume heroic and heavenly shapes. Even if myths are less popular in modern culture, historical beliefs nonetheless support the core of social values, taking the role of academic explanations of discipline-specific

components. Consequently, modern society completely ignores the ethnic value of our culture and the role of myths. Mythology is an important subject to study and has been used to build a community with moral standards, consistent behavioural objectives, and a socio-religious future. Several theories from the twentieth century question the authenticity of myths by classifying them with fables and folklore. Modern scientific theorists portray myths as uncertain viewpoints and outmoded cultural science. Because myths' intricate narratives fail to inspire modern people, few social personalities can use myths to symbolise social and moral accomplishment, due to the constructal structure of the modern Capitalist world that believes in the power of money where no place for imagination and delicacy. Mythology, ethics, and artistic beliefs are considered the luxury of the past, where they are replaced with mechanism, speed, and commercial art.

Mythology nowadays is seen as a scientific aspect of civilisation. It is not a shock to hear that people have loved and even worshipped cats for a very long time. For thousands of years, everywhere in the world, and every culture. On the other hand, some people fear cats or see them as bad omens, cats have long been admired for their mystical, mysterious nature and ability to chase away pests like rats to avoid the spread of illness and provide safeguard dwellings.

In the northern part of Africa, ancient Egypt was one of the first civilisations known which treat cats with such respect—some even deified them. Cats held a significant role in the Egyptian society, where they were regarded as both pets and worshipped beings. For example, the goddess Bastet, who has the face of a lioness or pet cat and the physique of a woman, received the devotion of cats, she is described as a “lioness deity” (Diesel, 2008, p. 81, Makek, 2002, p. 94, pinch, 2002, p. 115, Riggs, 2020, p. 99, Watterson, 2003, p. 220, Wilkinson, 2003, p. 177, Zivie & Lichtenberg, 2005, p. 110). In addition to being a protector against wicked spirits, Bastet is the deity of birthing, residence, and fertility. She is frequently shown carrying or being followed by cats since she is deeply attached to them.

Similar to cats, Bastet has a dual nature that stands for both aggressive and protecting traits. She can cause disaster and damage when she is furious, but when she is happy, she brings riches and good luck. In the beginning, Egyptians described Bastet as a lioness, but her image “softened over time and lost its ferocity, and thus Bastet came to be depicted as a benevolent cat” due to her kind and domestic nature (De Jang, 2001, p. 512). Moreover, cats served as defensive emblems in the distant past of Egypt. They are valued as

home protectors because they can cast away bad spirits. Unintentionally killing a cat can have ominous consequences, leading to fatality (Brand, 2023, pp. 27-32)

Cats had a significant impact on ancient Egyptians. They “were regarded as powerful, and feared and respected widely within Ancient Egypt” (Wilkinson, 2003, p. 176). Egyptian merchants and invaders spread the significance of these sacred animals throughout the Middle East. Consequently, the adoration for cats started to flourish in the area, impacting many Middle Eastern societies.

Asia is a region full of old customs and legends, many of which give cats supernatural meaning. Nowadays, cats are still revered, echoing the mysterious and perhaps otherworldly relationship between the animals and Eastern mythology, where they are associated with good fortune, safety, and protective spirits, such as ‘Li Shou and Maneki-Neko.’

The Egyptians regarded cats as semi-gods and held them in high regard. They were believed to represent the corporeal form of the goddess Bastet, in addition to guarding the crops and preventing the spread of sickness by eliminating rats. Bastet was the deity of delight, protection, and health. She was a slim woman with a cat's head and a feminine body (Luther, 2024)

Ra's daughter, Bastet was also Sekhmet's sister, Ptah's wife, and the mother of Mihos. Bastet has been revered as a goddess since the Second Dynasty, mainly in Egypt's lower regions. Over time, her supernatural abilities and shape evolved. Further, it has been claimed that she would travel with her father, the sun god Ra, over the sky each day. She would keep an eye on and shield him while his boat drew the sunlight across the sky. She would transform into a feline at nighttime to defend Ra against Apep, the snake, who was his deadliest foe. She was dubbed the “Bastet, the Great One, the Lady of Bubastis, the Eye of Ra, who is in Behedet, who sits on the throne, who smites the enemies, who is protected by the gods” (Lange & Ulman, 2015, p. 512). She honed with other names such as Lady of the East, the divinity of the Morning Sun, and the Divine and All-Seeing Eye because of her protecting roles. She was believed to be both Ra's and the lunar eye. Additionally, she is referred to as the Goddess of the Moon. Accordingly, some people think that Bastet's guardianship is still thrown over cats now, and she is still esteemed in the present day. (Bastet, 2024)

Cats since the beginning of time have been favoured and worshipped due to their kindness, mystery, gracefulness, wit, and protective skills. Where some cultures raised cats for domestic reasons and some for worshipping due to

their important role in human life. The myth starts when people over-evaluate creatures or phenomena out of fear or gratitude, thus society starts giving these entities humanistic traits as if these entities are conscious, who feel and understand. As a consequence, these deities need to be worshipped and sacred by presenting offerings and sacrifices to gain their gratification. Therefore, these habits have been witnessed in different parts of the world. Who does not love cats! They are humans' favourite pets. Since ever these creatures have taken roles in mythology, literature, comics and even cinema and theatre.

Hence, there is even a female superhero called 'Catwoman' who is presented by different skilled and well-known actresses such as Michelle Pfeiffer in *Batman Returns* (1992) and Halle Perry in *Catwoman* (2004) and many others. These beautiful animals have played amazing roles in The musical *Cats* features Andrew Lloyd Webber's music. It draws inspiration from T. S. Eliot's 1939 poetry work *Old Possum's Book of Practical Cats*. The book illustrates the story of a group of cats known as the Jellicles which are the subject of the musical, that recounts the night they make the 'Jellicle choice'—a decision that determines which cat goes up to the Heaviseide Layer and returns to a fresh start. This work can be achieved through personification by giving cats human features of comprehension and performance.

Personification is defined as the depiction of an abstract property in a human manner or the attribution of a personal nature or human qualities to something non-human, a thorough explanation of the process of artistic personification. Accordingly, "personification and anthropomorphism are literary devices that attribute human characteristics to non-human entities" (Adhuze, 2022, p. 53). Thus, the portrayal of an object or concept as a person is known as personification. Further, it's seen as an expression or embodiment. Personification is the process of expressing literary or artistic qualities by attributing or absorbing human attributes into inanimate objects, abstract objects, and other things. Personification is the process of expressing literary or artistic qualities by attributing or absorbing human attributes into inanimate objects, abstract objects, and other things. In other words, "personification can also be referred to as the representation of inanimate objects, non-living things or something abstract as having human characteristics" (Sabran, Osman & Dardaa, 2020, p. 911). Hence, many objects are frequently personified in artistic works. These encompass a wide range of locations, particularly cities, and nations, not only countries

elements of nature like trees, the four distinct seasons, four essential winds, five senses, and so on; but also abstract concepts like virtues, particularly the four fundamental virtues, and the seven deadly sins, the nine Muses, or death. The ontological metaphor helps the viewer visualise how objects might behave similarly to a certain object or even like a human, it is defined as “one of the basic ontological metaphors” (Lakoff and Johnsen, 2003, p. 35). Personification is the process of endowing something non-human with human traits. It can also be utilised to give human shape to abstract attributes. Personification, sometimes in conjunction with metaphors, lends human nature and qualities such as emotions, desires, feelings, actions, and language. Personification is a type of metaphorical language that portrays inanimate objects or unliving materials as possessing humanist sentiments. For instance, “the wind howling in the dark midnight added to our fear” by Keraf (2006, p. 140), here the wind gives humanistic qualities to be aware and to take action to frighten others.

Personifications are frequently utilized in allusion, thus, scholars and personification researchers lament that allusion has too frequently confounded or dominated discussions of personifications. According to Fata and Aprilya “Personification is a technique by which any non-human object or entity is assigned to a human character” (2021, p. 3). Thus, Personification is frequently consumed to clarify or improve the depiction of something or to stress a specific feature of a non-human individual or entity. Equally Wolosky supposed personification is an element of “figurative language, personification is a figure of speech in which things are endowed with human qualities or are represented as possessing human form” (2001, p. 93). By utilizing humanoid attributes to define substances, faunae, or even areas, personification can render our descriptions extra distinctive and support the readers and the listeners to better interact with lyrics, texts, novels, and more (Arta, 2017, Pp. 79-84.).

One may argue that calling an individual personification portrait an ‘allusion’ is inaccurate. Personification appeared to be mostly out of style by the end of the twentieth century, however, by the twenty-first century, superhero movie franchises featuring the semi-personification superhero characters of numerous comic book series started influencing popular culture. Furthermore, Yuliana et al. presumed that there are four forms of personification, specifically: conventionalized personification, novel personification, default personification, and personification-with-metonymy (2018, p. 4). Personification likewise may be categorized as living reverse

personification and non-living reverse personification. Live Reverse Personification: This is the technique of describing another person using characteristics of a live topic. Thus, personifying phenomena or other entities as humans usually in mythology are called gods.

Descriptions such as ‘god of’ show an effective personification of the deities in many early polytheistic cults. This is probably particularly strong in the religion of the ancient Greeks and the related ancient Romans, especially among the minor gods. Many of these deities, like the tutelary deities for large cities or Tyche, survived the coming of Christianity, but as symbolic personifications devoid of their original religious connotations. A single instance is Victoria/Nike, a goddess with wings of triumph who became the embodiment of the Christian angel. Customs can also reveal a symbolic significance in a performed show. One of the most significant forms of teaching that contributes to the delivery of symbols to children is play. The uniform’s purpose is coupled with the symbolic meanings it conveys via its operations, allowing the same youngster to react to the costumes and turn the actor’s outfit into a source of materials for making the visually appealing costume. The theatre’s foundation is not just how the subject is shown; it is also how it is made or constructed to demonstrate how an artwork is cohesive and integrated on stage. (Salehi, 2022, p. 431)

Personifications often lack narrative mythology, however many of them at least have forebears among the primary Olympian gods according to ancient mythology. Numerous personification imagery sustained an extraordinary mark of permanency from deceased antiquity till the eighteenth century. Until current national personifications, which are overwhelmingly masculine, female personifications used to predominate. Consequently, *Cats* (musical) by Andrew Lloyd Webber deals with personified cats with human characteristics that is presented through musical theatre.

2. Musical Theater

Any theatrical production that blends acting, dancing, singing, and spoken conversation is known as musical theatre. According to Hashim, et al. A theatre production is a live show of a drama or musical in an auditorium or a parallel place. A theatrical creation similarly signifies creating and performing a theatrical presentation for an audience. This method includes several stages, comprising script writing, casting, rehearsals, decorations, outfit design, visual and sound effects, and stage production and direction. It encompasses cooperating with numerous artistic and technical team members, involving artists, directors, designers, technicians, stage executives

and administrators (2023, p. 68). Consequently, the show's words, music, dance, and technical elements work together to convey a musical's plot and mood, including humour, sadness, love, and rage. Musical theatre is frequently identified by its equal emphasis on music in comparison to other aspects such as conversation and movement, even if it has similarities with other theatrical genres like opera and dance. Musical theatre productions have been often referred to as musicals from the early twenty-first century. A musical can have any duration at all. While it might be as brief as one act or as long as many hours, it can also vary in duration (Platt & Becker, 2013, pp. 2-5). Reading a literary work is presented in one dimension compared to a performed show of the same work where visual and sound effects are employed to stimulate the audience. Furthermore, the presentation of any literary work may take the style and personal view of the director, resulting in modern views of the same work done by various directors because of their diverse approaches (Jassim, 2023, p. 1). Thus, acting performance, which makes up the acting performance in children's theatre productions, plays a significant role in the interpretation of dramatic events, resulting in excitement and entertainment as well as a clear understanding of the show's content (Al-Baglan, 2022, p. 343)

Fundamentally, *Cats* is a musical about embracing one another despite our physical disparities. This narrative is told throughout the musical utilizing elaborate dance and expositional singing; parts such as 'The Jellicle Ball' primarily advance the plot through movement. Whenever a character's emotions become too strong for them to express verbally, they sing in musical theatre. Consequently, when singing isn't enough to adequately convey their emotions, they have to dance.

A community of Jellicle cats—all cats are Jellicle cats; anybody who claims otherwise is mistaken—gather annually under the Jellicle moon to choose which cat would be reincarnated into a new Jellicle existence and rise to the Heaviside Layer. This is the story of the musical *Cats*.

We subsequently see an assortment of cats who share their tales with us and make their strongest arguments for why they ought to be the selected ones. You see that some of them probably do not deserve to be resurrected, some have not given even their speeches any consideration, and some you are seeing probably do not need to be reincarnated. The following cats are featured in the most current Broadway performance (they get a distinctive song)

3. Synopsis

The Jellicle trip is not an ordinary gathering, it is special since its members bond with love and compassion. It consists of Old Deuteronomy, Victoria, Grizabella, Macavity, Rum Tum Tugger, and many others. Once a year they gather to perform a solo and group dance in front of Old Deuteronomy to choose one of them to move to the Heaviside land. However, there is a villain in every story that is Macavity who interrupts the party, acts mischievous, and kidnaps the spiritual leader; leaving the cats bewildered. Then they assign Mr. Mistoffelees to conjure back the Old Deuteronomy. They continue the ceremony, but a surprise happens when a shunned cat intrusion on them and starts to sing a song on the old memories, they get attached to her performance and the choice gets on her with the approval of the majority.

4. Characters

Old Deuteronomy: He is in control of all the cats and finally permits the selected cat's rebirth. If you believe that cats have nine lives, we are tempted to conclude that he has already lost them and is done having rebirths.

Munkustrap, Old Deuteronomy's second-in-command cat, is the group's leader. He does sing an ode to Jennyanydots, the cat who thinks of rebirth. However, Munkustrap never makes a case for himself to be reincarnated.

The mother companion of all the cats is Jennyanydots. She gives the mice various practical skills and shows them that she is concerned about their ways. She enjoys relaxing and taking naps, but she's also a fantastic tap dancer.

Rum Tum Tugger: the rock star cat presented as fit, handsome, and skilled with dancing and singing typically as any playful person seeks only to be famous and seduces females. So, he has a song of his own, but we never truly believe that he deserves a second chance.

Beware that Grizabella is the one who experiences a rebirth. Throughout the story, she makes several appearances, but the other cats reject her because of the way she looks.

Bustopher Jones: this is an appetition cat, all he thinks about is food which usually puts him in obstacles. He is detected wearing, a tuxedo, hat, and a cane with a big fat belly, almost a representation of an upper-class materialistic aristocrat.

Gus Grizabella's competition to be resurrected is fiercer than ever. They'd be competing in the grand finale scene. He's a former thespian who's had a fantastic career. He is truly deserving of first place more than Grizabella. He stages performances for Old Deuteronomy and other cats. He is seen as a

veteran who makes a comparison between modern art and the classic as if he is the tongue of the authors across the times.

Macavity is the thieving feline who kidnaps Old Deuteronomy. He is pictured as devilish in appearance with evil powers. He should not be chosen because he would seek destruction and harm everywhere. Thus, it is impossible that he is reincarnating.

Skimbleshanks: This cat is excellent at dancing and singing, he is considered the spiritual uncle of the cats. In addition to keeping England's train timetable in perfect order, he performs one of the finest appears in the show.

Mr. Mistoffelees: This cat can summon Old Deuteronomy back after the kidnapping. Though he does not need to be reborn just yet—he is just a kitten—Rum Tum Tugger sings the show's greatest hit song about him. He feels hesitant but through the song, he gains enough confidence to return the Old Deuteronomy during the musical, every decent cat (Macavity is not invited) attends the Jellicle party and is made to feel welcome, except Grizabella. The tribe avoids her because of her oldness and looks.

During the show, Grizabella makes three attempts to enter the ball. She arrives first, trailed by Rum Tum Tugger, but she is refused a dancing partner by all the other cats. She then reappears during the dance routine from 'The Jellicle Ball,' but the other cats attempt to eject her once more. They hiss at her, letting her know that they do not want her around. She does solo performances, sings of her history, and argues for her resurrection, but no one is there to hear her.

When the ball is about to end, Grizabella reappears once more, and a cat will be selected for a new Jellicle existence. This time, when she chants 'Memory,' the other cats at last pay attention and acknowledge that, despite her worn-out and elderly look, she is also deserving of affection, consideration, and respect. After the other cats determine that she ought to have a second chance at life, Old Deuteronomy transports her to the Heaviside Realm.

5. The Impression of Acceptance

The Jellicle trip depends mainly on physical fitness and looks, during the gathering they make graceful moves full of gymnastic and acrobatic steps; they are cats after all. They can jump from high places and land on four, adventurous spirits they do know fear or limits, and they like to break all the rules and never to demand. They like to relax most of the time one of them is called 'Jennyanydots' it is best known as a Gumbie cat whose mood varies with the time of day. She does not want her owners to know who she really

is, after all. She keeps the animals occupied at night to tidy the house. She just sits idly on whichever flat surface she finds during the day. She is silly and lazy all day, yet she is talented and trains mice and cockroaches to sing and dance.

Nevertheless, they outcast those with ill-will and evilness such as Macavity whose dark soul is filled with mischievousness, who wants to be chosen to go to the Heavenside land. Therefore, he kidnaps the Old Deuteronomy and takes his shape, but as soon as he is discovered by Munkstrap he gets in a malicious fight causing Macavity's defeat and escape. He usually enjoys kidnapping other cats and torturing them. Consequently, he has been outcasted by the tripe. Similarly, Mungojerrie and Rumpleteazer are rascally cats who like to play pranks on other cats, for their ill behaviour is cast.

Yet, Grizabella is considered in exile from the tripe for mysterious unknown reasons mostly because of her shady look, she has a worm heart and does not deserve this harsh treatment. She must be respected and honoured due to her age and past. She used to be called 'Glamour Cat' She started singing the song of memories that softened all other cats' hearts. The song tells the happy memories with tripe, for this reason, she has been chosen to go to the Heavenside land.

6. The Concept of Mirroring

If the Jellicle tripe is deliberated as a mirror of human society, then these cats' personalities can be translated into human traits. This is considered a personification of presenting creatures with human traits. This play tells the story of people trying to find their way in this life and make their dreams come true. One of the characters is Rum Tom Tugger who is a playful, attractive, talented singer, who can be a famous singer if has the chance which is presented as going to 'Heavenside Land.' On the other hand, there is the talented circus coach Jennyanydots who is different from other cats, she does not eat rats but instead, she teaches them how to sing and dance as well as the cockroaches. But every blade has two sides, imagine if Macavity managed to transform into a human with his evil deeds, he would set corruption in this world, yet there is no utopian world, there must be a balance between good and evil the everlasting battle of all times; the power of good is represented through Jellicle tripe and Macavity represented the evil side of the story. Some lines are added in the film *Cats* that do not exist in the *Cats* (musical) which are very important it is a conversation between Old Deuteronomy and Macavity explaining the reason why Macavity is not the chosen one. This conversation takes a part in the final act:

Macavity: The time has come to make the Jellicle Choice, Old Deuteronomy if you would, as I am the only constant left, quite obviously the best, and so!

Old Deuteronomy: Never! I choose the cat that deserves a new life, I judge a cat by its SOUL.

Bombalurina: He has got a soul.

Macavity: I have plenty of souls.

Old Deuteronomy: You are a cheater Macavity.

Macavity: I demand you to get me a life.

Old Deuteronomy: You are never going to the Heaviside land. (Cats (musical), 1981; Cats (musical) movie, 2019, act II).

Old Deuteronomy does not choose Macavity due to his evil deeds, she tells him you do not have a soul. As well as this is the case in real life.

Last but not least, Mr. Mistoffelees the great magician in the tripe and the most worm-hearted maintains the happiness and security in the tripe generally and for Victoria the innocent kind cat. He was usually spotted playing magic tricks such as taking out a rose or a bone from his hat. Yet, he has an important role in the play when Macavity kidnaps the Old Deuteronomy, he manages to restore him with his magic, for this action, he is deemed the real hero who saved the night. However, his powers and name are familiar, such a character could be an allusion from *Faust*, a tragedy (1808) by Johann Wolfgang von Goethe Germanic folklore that describes Mephistopheles, also referred to as Mephisto, being a demon. He made his literary debut as the devil in the Faust tale and has since evolved into a standard figure that may be found in various artistic mediums along with contemporary culture. The story goes Faust is unsatisfied with his life as a scholar and becomes depressed. After an attempt to take his own life, he calls on the Devil for further knowledge and magic powers with which to indulge all the pleasure and knowledge of the world. In response, the Devil's representative, Mephistopheles, appears. He bargains with Faust: Mephistopheles will serve Faust with his magic powers for a set number of years, but at the end of the term, the Devil will claim Faust's soul, and Faust will be eternally enslaved. However, in *Cats* (musical) the character of Mr. Mistoffelees is good, not evil.

Another character is worthy of reincarnation, Sikmbelshanks the railway cat. He is nice and is considered the spiritual father of cats. His dancing is more elegant and distinct than other cats, he uses tap dance that reminds us of the sounds of the railway. Gizabella and Gus are two characters who lived the tops and bottoms of life, Gus is a theatre director and Grizabella used to be

called the 'Glamour cat' They are the worthiest characters with a second chance to live their glory but, Gus is welcomed in the herd, but Grizabella was shunned from the group always detected alone and never welcomed. For this reason, she has been chosen, though, many other characters are still worthy for their talent and kindness, but they have never suffered loneliness and misfortune as Grizabella.

Conclusion:

At the end, a question on how personification is applied in the *Cats* by Andrew Lloyd Webber is approved. Jellicle cats are given human characteristics and fine nuances in this imaginative environment. *Cats'* personification is the subject of a qualitative critical examination in this essay, which also looks at how these aspects relate to other musical performances. In *Cats*, personification is an essential part of the narrative, not just a stylistic decision. Every cat character has unique human characteristics, including the ability to sing, dance, and convey a wide range of complicated emotions and ideas. The show blurs the distinction between human and animal by making its feline characters accessible via intricate costumes and flowing movement. The audience can empathise with characters like Grizabella and Old Deuteronomy because they represent human issues like leadership and belonging. This personification is further enhanced by Webber's use of T.S. Eliot's poetry, which gives each cat a deep past that speaks to human experiences.

Cats by Andrew Lloyd Webber is ultimately a prime example of the imaginative possibilities of personification in musical theatre. It creates a story that cuts over species barriers and appeals to the depths of human emotion by giving feline characters' human traits. Although other musicals employ comparable techniques, *Cats* stands out for emphasizing the shared experiences of its protagonists, advancing themes of acceptance, identification and mirroring.

Andrew Lloyd Webber in *Cats* (musical) created a world of magic to mirror our society which suffers from alienation within society and even more within the family members. He presented his story to reflect issues such as lack of compassion and the importance of appearance instead of focusing on the real deeds of oneself. Thus, the writer uses a sugar-coated pill creating a world of magic where his characters are personified into conscious creatures, cat-like entities with humanistic qualities who dance and sing to express their desires and wishes for a better life. However, he delivers solutions to make them contented with their present situation where family and compassion are

important key factors in life that need to be preserved. Thus, literature is considered a mirror of society in different times and conditions, which socialists and writers use to enhance and develop our societies in logical and entertaining means.

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التشخيص في مسرحية القطط الموسيقية للكاتب اندرو لويد ويبر

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مستخلص البحث:

تعد مسرحية القطط للكاتب المسرحي اندرو لويد ويبر مثال ممتاز عن التشخيص في المسرح الغنائي. هذه المسرحية مستوحاة من الكتاب الشهير كتاب بوسمس القديم للقطط النشطة للكاتب تي اس ايليويت. من خلال خلق عالم جديد مفعم بالحيوية مستوحى من قصة الكاتب تي اس اليوت حيث شخصيات هذا العالم قطط لكنها تتسم بصفات بشرية كالتصرفات و الاحساس. هذه الورقة البحثية تسلط الضوء على استخدام اداة التشخيص لبناء هيكلية الشخصيات في مسرحية القطط للكاتب المسرحي اندرو لويد ويبر وكيف تعكس هذه الشخصيات الصفات البشرية مثل الرقص و المشي على طرفين الخ. تم استخدام المنهجية النوعية للتحليل النقدي في البحث بتوظيف اداة التشخيص في المسرح الغنائي من خلال التركيز على مجموعة من المواضيع المحورية التي تناولها البحث مثل التجسيم و التشخيص و المسرح الغنائي و علم الاساطير و الالهة مثل الاله القطبة باست و كذلك مواضيع التقبل و الانعكاس في المسرحية و بين الشخصيات. ان تناغم عمل التقنيات المستخدمة المذكورة انفا نتجت في تحليل دقيق للشخصيات و الصور البلاغية و الافكار الرئيسية في المسرحية مثبتة امكانية تشخيص كائنات بصفات بشرية. تعتبر هذه المسرحية ايقونة استعراضية تعكس واقع الطبيعة البشرية في التعامل مع بعض و مع الظروف المحيطة من خلال تشخيص كائنات مبهمة تشبه القطط تتبنى اسلوب البشر في الحياة من حيث الفكر و التصرف و تم عرض هذه الفكرة باسلوب مرح و غنائي.

الكلمات المفتاحية: الإشارة و التشخيص و الالهة باست و المسرح الغنائي و علم الاساطير و الاستعارة.

Ⓞ

ملاحظة: هل البحث مستل من رسالة ماجستير او اطروحة دكتوراه؟ نعم : كلا:

¹ Anthropocene is pertaining to or designating the current era of geology, which is thought to be the time frame in which environmental and climatic changes have been primarily influenced by human activities. For more information, see:

Merriam-Webster. (2024). Anthropocene. In *Merriam-Webster.com dictionary*. Retrieved November 25, 2024, from <https://www.merriam-webster.com/dictionary/Anthropocene>