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The Concept of Death in William Shakespeare's *Macbeth* and Arthur Miller's *The Crucible*

Dr. Qusay Jaddoa Ahmed Al-Azzawy (Ph.D.)*

Ministry of Education – Directorate General of Education in Saladin
qusayalazzawy175@gmail.com

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Abstract

This paper aims to examine the concept of “death” in William Shakespeare's *Macbeth* and Arthur Miller's *The Crucible* in an analytical method as these two plays are filled with murder, executions, and assassinations. These plays show the subject of death in classical and modern drama by the two famous playwrights. The paper is divided into two parts: the first part tackles Shakespeare's *Macbeth* in (1606) and how the idea of death occupies a great place as the hero falls dead in the end. The second discusses Miller's *The Crucible* and the tragic events that put to death many people, fearing to spread the thoughts of communists in America. It also reveals people who are hung, crushed, and stifled by society powers, which filled its citizens' minds with certain myths, witchcraft and superstitions that may be against ethics and honor. The concept of “death” will be analyzed in two methods, the first one is a symbolic, spiritual, method while the second is a physical method. These two methods will examine the main characters. The death is the main feature that includes the heroes of selected plays to achieve nobility and perception. Consequently, this paper attempts to show how the dramatists succeed in providing a moral and human lesson to readers around the world, as well as changing this terrible truth of murder into something highly meaningful that it is a step towards the eternal life.

* **Corresponding Author:** Dr. Qusay Jaddoa, **Email:** qusayalazzawy175@gmail.com

Affiliation: Ministry of Education – Directorate General of Education in Saladin- Iraq

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Keywords: Ambition, Church, Death, Power, Prophecy, Witchcraft

مفهوم الموت في مسرحية ماكبث لوليام شكسبير والبوتقة لآرثر ميلر

د. قصي جدوع احمد

المديرية العامة لتربية صلاح الدين

المستخلص:

يهدف البحث إلى دراسة مفهوم "الموت" في مسرحية ماكبث لوليام شكسبير ومسرحية البوتقة لآرثر ميلر بطريقة تحليلية. ويعرض البحث موضوع الموت في الدراما الكلاسيكية والحديثة للكاتبين المسرحيين المشهورين. تنقسم البحث إلى قسمين: القسم الأول يتناول مسرحية ماكبث للكاتب ويليام شكسبير عام (1606) وكيف أن فكرة الموت تحتل مكانة كبيرة حيث يسقط البطل المسرحية ميتا في النهاية. أما القسم الثاني فيتناول رواية "البوتقة" لآرثر ميلر والأحداث المأساوية التي أودت بحياة الكثير من الناس خوفاً من نشر أفكار الشيوعيين في أمريكا. كما أنها تكشف عن أشخاص معلقين ومسحقين ومخنقين من قبل قوى مجتمعية ملأت عقول مواطنيها ببعض الأساطير والسحر والخرافات التي تكون منافية للأخلاق والشرف. مفهوم "الموت" يتم تحليله في طريقتين، الأولى طريقة رمزية روحية والثانية طريقة جسدية. ستقوم هاتان الطريقتان بفحص الشخصيات الرئيسية. الموت هو السمة الرئيسية التي تشمل أبطال المسرحيات المختارة لتحقيق النبل والقدرة على الفهم. وبالتالي، في هذا البحث يحاول الباحث إظهار كيف نجح المسرحيون في تقديم درس أخلاقي وإنساني للقراء في جميع أنحاء العالم، وكذلك تغيير حقيقة القتل الرهيبة هذه إلى شيء ذو معنى كبير وهو خطوة نحو الحياة الأبدية.

الكلمات الدالة: الموت، الطموح، الكنيسة، السلطة، السحر، النبوءة

1. THE CONCEPT OF DEATH IN MACBETH AND THE CRUCIBLE

William Shakespeare (1564-1616) is one of the world's greatest dramatists. As a Playwright, poet, and actor, he spent his life between the second part of the sixteenth century and the beginning of the seventeenth century. He is regularly named England's national poet and the "Bard of Avon" (Pishkar and Nasery 69). After one month of writing a *Will*, singing its words and describing himself as being in a perfect health, he died at the age of fifty causing, a shock among his companions, colleagues, and all his country. One of his admirers and his fellow authors laments Shakespeare saying "we wondered Shakespeare, that thou went'st so soon, From the world's stage to the grave's tiring room" (Kinney 149)

The great tragic play (Macbeth) by Shakespeare occupies a top place in the history of the English literature. The concept of death occupies a large place where a lot of people are killed in the play. These deaths took place in two ways: some of them are orchestrated

while the others happened during the battles. The hero of the play and his wife remain the planners to and causers of most of the major and high ranked characters murder. The cause which lies behind writing of *Macbeth* was to display the terrible consequences of assassinating the king (Duncan), who is punished with assassination by one of his relative (Macbeth) and the most prominent general in the army. This horrible crime gets Macbeth tortured by his own guilt and driven to his disaster. To focus on Macbeth's tortured mental state, Shakespeare has made the murder offstage. By the killing of his own king Macbeth loses faith, mind, and comfort as he couldn't say Amen when he heard someone praying, his mind is obsessed with the ideas of sin which never let him sleep comfortably: "Methought I heard a voice cry, 'Sleep no more! Macbeth does murder sleep'" (*Macbeth* Act ii Sc 1, 28). Shakespeare wanted to give a lesson that unlawful killing of an innocent person would pursue the criminal mentally, psychologically and physically, and his end would be terrifying such as Macbeth.

When the wife is the axis of evil and the part that supports bad ambition, she tries to simplify the obstacles to reach her desires, as she is considered one of these bad types. Lady Macbeth will plan everything to get him to the throne, she says: "Leave all the rest to me" (*Macbeth* Act 1, Sc V, 19). By her fake and artificial welcome to King Duncan in her home, the audience knows her malicious intentions towards the king, as well as her ideal art of dissembling saying "All our service In every point twice done and then done double Were poor and single business to contend Against those honours deep and broad wherewith Your majesty loads our house" (*Macbeth* Act I, Sc 6, 20). Although Macbeth had no plans to kill his uncle and did not aspire to climb the throne with a crime that affected his history of victories, but the influence of superstitions and witches in addition to his wife leads to his tragic end.

The murder of King Duncan by Macbeth is related to the crucifixion of Christ in the Bible. Christopher Baker in his essay "St. Peter and Macbeth's Porter," illustrates the connections between the biblical crucifixion of Christ and the death of Duncan by saying that in spite of big differences in their deaths, the language concerning the murdered Duncan portrays a similar image to that of the crucified Christ. Baker says that:

His silver skin [was] laced with his golden blood
And his gashed stabs looked like a breach in nature
For ruin's wasteful entrance (112-114).

Baker acknowledges both Duncan's and Christ's death by comparing the storm described by Lennox on the night of Duncan's death to the shaking that occurred on the day of Christ's death.

The subject of death is a one way experience having no repetition but the tragic events faced by the tragic hero (Macbeth) who falls a prey to inevitable death in his excessive ambition to get the throne. Death does not appear as a result of sickness or disease, rather it appears as a result of inexorableness or certainty that cannot be escaped or disregarded in Shakespeare's plays. Shakespeare gives a sense of poetic justice in the play where the killer (Macbeth) meets his tragic death at the end as well as no one feels pitied on his downfall. Shakespeare wants to transfer to people that the injustice, greed, excessive ambition, and murder will not live last long even if you are the king, as occurred with Macbeth.

Greed for power, unlimited ambitions beyond reach, internal jealousy and envy along with love and affection and the reconciliation as the human power came to be familiar phenomena in Shakespeare's works. People accustomed to cherish the strength to tolerate the harsh realities which comfort and appease the essential features of life, and reduce the intensity and cruelty in interpreting the roughness of life with the sympathy of naturalness. The supernatural prophecies which are performed by three wicked witches intensify the concept of death in the play. Macbeth is the main causer to most of the cases of death, except himself and his wife (Lady Macbeth). More than ten people are killed by Macbeth and his mercenaries such as Duncan, Panquo, and MacDuff's family, to jump to the throne, where he can be named the bloody dictator of Scotland.

The method of punishment for the Macduff family transcends all human and moral values, whereby everyone at home, even servants, are killed so that the authoritarian ruler may enjoy the rule without contestants. Ross tells Macduff saying that: "Your castle is surprised, your wife and babes savagely slaughtered... Wife, children, servants, all that could be found" (*Macbeth* Act 4, Sc 3, 75). We can compare Macbeth to the incestuous King Claudius who killed his brother (King Hamlet) to get the throne by pouring the poison in his ear in *Hamlet*. Thus, the subject of death revolves around the three witches and Lady Macbeth regarded as the engine of murder and assignation. The witches intensify the tragic atmosphere of darkness, mystery, death, and gloom which hang over the whole play. They also increase the sense of fear, terror, and murder. Their principle 'Fair is foul and Foul is fair' (*Macbeth* Act 1, Sc 1, 5) reveals the truth.

Every day under the rule of Macbeth means more pain, fear, and suffering as he kills anyone threatening his throne which he usurped by murder, prophecies of the three witches, and over-ambition. The whole country is shocked by Macbeth's crimes. Macduff describes the situation in Scotland saying that "Each new morn New windows howl, new orphans cry , new sorrows Strike heaven on the face" (*Macbeth* Act 4, Sc 3, 67). After his escape to England for fear of being killed by Macbeth and his men, he also describes the situation saying " I think our country sinks beneath the yoke, It weeps, it bleeds, and each new day a gash, is added to her wounds" (*Macbeth* Act 4, Sc 3, 68).

As the play reaches to its conclusion, the hero uncovers his thoughts on the meaning of life. He confesses that he is approaching his own death and that he has never been a splendid king. Although his confession, he does not clearly state regret for his decisions go behind the way that he has chosen. Instead, he reacts to his offing death with lack of sensation and despondency. In his reply to his wife's death, Macbeth uncloses his view on the meaning of life:

Tomorrow, and tomorrow, and tomorrow,
Creeps in this petty pace from day to day
To the last syllable of recorded time;
And all our yesterdays have lighted fools
The way to dusty death. Out, out, brief candle!
Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage
And then is heard no more. It is a tale

Told by an idiot, full of sound and fury,
Signifying nothing. (Macbeth Act V, Sc V, 84-85)

S. L. Bethell explains that these lines refer to his “hopelessness [as] a hardened sinner, to whom the universe has no meaning” (Qtd. in Muir 153). Macbeth’s bond with the devil forged through placing his future and trust in the three witches’ promises of his kingship that has left him in entire despair, eventually concluding that life means “nothing.” Macbeth looks like Dr. Faustus who signed his proud contract in blood with Lucifer (The head of the devils) to get unnatural power, but at the end both Macbeth and Faustus fall as guilty men as well as no one feels empathy to their downfall.

Shakespeare fills his tragic play in the soliloquies that tackle the subject of death and murder in a sympathetic way. Through them, he lays bare the minds of his characters to reveal the desires, thoughts, and motives of the major characters. These soliloquies are a key to express the character's inner thoughts, inner agony, and spiritual torture. The first one shows expression of the flurried mind for Macbeth caused by the thought of murdering Duncan (the king of Scotland). Macbeth has got many honors, he believes that the prophecy of the witches will become a true reason for killing the king. But the thought of killing Duncan makes Macbeth lose his power to act as a result, he thinks that the predictions of witches are neither good neither bad. It shows that Macbeth is gifted with poetic imagination. His imagination is the handmaid of his conscience reason it places Macbeth on a higher level than his wife who is crueler and ambitious than him. He says:

If it were done when 'tis done, then 'twere well it were done quickly. If the assassination could trammel up the consequence, and catch with his surcease success that but this blow might be the be-all and the end-all-here, but here, upon his bank and shoal of time, we'd jump the life to come. But in these cases we still have judgment here – that we but teach bloody instructions, which, being taught, return to plague the inventor. This even-handed justice commends the ingredients of our poisoned chalice to our own lips. He's here in double trust: first, as I am his kinsman and his subject, strong both against the deed; then as his host, who should against his murderer shut the door, not bear the knife myself. Besides, this Duncan hath borne his faculties so meek, hath been so clear in his great office, that his virtues will plead like angels, trumpet-tongued, against the deep damnation of his taking-off; (*Macbeth* Act I, Sc VII, 21)

The images of blood in the play spread everywhere, which symbolize guilt, death, and horror. Stopford Augustus Brooks says “every scene is crimson with blood” (187). Macbeth and Banquo ‘bathe in reeking wounds’ in the bloody Swine. Macbeth’s sword is characterized as ‘smoked with bloody execution’ (*Macbeth* Act I, Sc I, 6). There is blood on the face of the murder of Banquo, as well as blood on Macbeth’s hands which will dye the whole green ocean red says “Will all great Neptune's ocean wash this blood clean from my hand?” (*Macbeth* Act II, Sc. II, 29). Furthermore, on lady Macbeth’s hands there is blood after she smears the sleeping grooms with it, as well, we have the blood nightmare of Lady Macbeth. These situations in the play refer to the atmosphere of horror, death, and guilt that everyone lives in continuously.

To conclude, the play started and ended with death. Through the events of the painful play, we find that the idea of killing has become an easy topic for the aspiring general (Macbeth). Macbeth wasted the lives of many people with the old prophecy of witches and delusions, in which he killed the king who is in his hospitality and one of his close relatives, and he killed his best friend Banquo as well, who led all the battles of his country with him. Shakespeare wanted to show through the play the excessive ambition of man through the personality of Macbeth, who kidnapped the throne with blood and how he turned into an evil person and hostile to everyone who disagrees with his will or stands in his face. The over ambition leads a person to death sooner or later, as it happened with Macbeth tragically. Ambition suppresses the imagination and sensibilities of Macbeth; it becomes the cause of Macbeth's crime and degradation. He seems to be pushed by blind forces so that there cannot be any excuse for his crime. Macbeth could easily resist the solicitation of the witches and the fatal persuasion of Lady Macbeth, if he had not been ruled by ambition.

2. THE CONCEPT OF DEATH IN CRUCIBLE

Arthur Miller (1915-2005) is widely regarded as one of the most well-known American dramatists during the post-1945 period. Death is a theme which has provoked many profound and different emotions of dramatists throughout the ages. *The Crucible* by Miller is one of the best social and tragic plays based on actions of the Salem witchcraft trials. The action of the play takes place in a small Puritan village of Massachusetts in 1692. It is an allegory on the suppression of the communists in the America of 1950's under the impact of McCarthyism that leads many people to death and tortures a lot of them. Miller had made allegorical use of the historical event to portray the contemporary situations in America. The cold war started between America and Russia after the Second World War where Senator McCarthy had set up a committee to examine the un-American movements in community. As a result, people began to suspect their neighbors, friends, and relatives. Even Miller was summoned under suspicion. He describes the play as about more than McCarthyism authority:

It was not only the rise of McCarthyism that moved me but something which seemed much more weird and mysterious. It was the fact that a political, objective, knowledgeable campaign from the far Right was capable of creating not only a terror, but a new subjective reality, a veritable mystique which was gradually assuming even a holy resonance (Miller 249).

Miller goes back to the America of the seventeenth century, where the church had dominance and several innocent people were tortured and put to death in a random and horrible way. Even the hero of the play is hanged after being falsely accused of witchcraft with many people. Puritanism was very dominant in the late of 17th century on the country affairs. The church and state had the laws which were forced on the people. In her Introduction to *"The Devil in Massachusetts"*, Marion L. Starkey writes: "the story of 1692 is of far more than antiquarian interest; it is an allegory of our times. One would like to believe that leaders of the modern world can in the end deal with delusion as sanely and as courageously as the men of old Massachusetts did with theirs." (15)

The play starts with Abigail, Betty, Tituba (the Negro maid), and other girls dancing in the forest where, Reverend Parris (Betty's father and the priest of Salem) saw them

nakedly conjuring the devil. Rumors of witchcraft are spread suddenly. They felt shocked and the girls start to accuse some people of Salem as witches to save themselves from death. Abigail leads many people to death. When Rev. Parris charges Abigail conjuring the spirit she denies and accuses two characters of witchcraft:

Parris. (to Abigail): Then you were conjuring spirits last night.

Abigail.(whispering): Not I, sir - Tituba and Ruth. (*The Crucible* Act I, Sc I, 12)

All the people of the village are afraid of themselves of malicious accusations. The atmosphere of threat and fear continues with the accused people. Rev. Parris uses the language of threat with Tituba to distract her confession. He says:

Parris: You will confess yourself or I will take you out and whip you to your death, Tituba!

Putnam: This woman must be hanged! She must be taken and hanged!

Tituba, terrified, falls to her knees: No, no, don't hang Tituba! I tell him I don't desire to work for him, sir.

Parris: The Devil? (*The Crucible* Act I, Sc I, 36)

The series of arrests continue where the numbers of arresters are different among the residents of the village. Proctor tells his wife and Mary the numbers of arresters but Mary corrects the numbers with weeping and terrified eyes. He says:

Proctor: Mary. (She halts.) Is it true? There be fourteen women arrested?

Mary: No, sir. There be thirty-nine now – (She suddenly breaks off and sobs and sits down, exhausted.) (*The Crucible* Act II, Sc I, 46)

Reverend Parris calls Reverend Hale for investigating the cases in the village as he believes the authority of the church. Despite the accuracy of his work but soon he is drawn into the atmosphere of hysteria. Accusing each other randomly after a week from the trial, Proctor is becoming angry as his servant Mary is still absent. Mary regards in Proctor's side at the beginning but at the end, she turns against accusing him as in league with the devil. The events in process where Proctor's wife wants her husband to tell the court about Abigail's admission. He hesitates, but Elizabeth takes the hesitation as the proof of the fact that he is still in love with the girl. Mary appears afraid as many of the accused persons are sentenced to death. She gives Elizabeth a rag doll which she prepared while sitting in the court. Rev. Hale comes to talk with the proctors as Elizabeth is suspected to be a witch. Hale is surprised by Proctor's poor church presence and his critical attitudes to the minister (priest Parris). The officers in the court come to arrest Elizabeth. They find a rag doll in their house with a needle in its belly. Abigail had told them of the terrible pain in her stomach at the time of dinner. She had discovered a needle in her stomach. Unable to stop arresting his wife, Proctor asks Mary to go to church and explain that it was Abigail herself who put the needle in the doll.

Forcefully Proctor brings Mary who is too terrified to the court. She tells the judges that the girls pretending to accuse other people. Despite gathering signed documents from many citizens such as Rebecca and others, the court does not accept it. Additionally, Rev. Parris accuses Proctor of wanting to overthrow the court. For Proctor, the circumstances are getting worse day after day and the ghosts of death come nearer. Danforth, the rigid judge in the court tells Proctor that his wife would not be executed at least for one year as she is pregnant. Proctor still makes efforts to save his wife but they are taken as mere contempt and rebellion.

The witch trials are held and several people have been hanged as witches. The witch trials stand for death. The charges continue in the village and the judges press Mary to accuse for people but she denies. Abigail pretends too that Mary is exercising a spell and

Proctor rebels against Abigail to discredit her; he admits his adultery with her in front of the court. Danforth brings Elizabeth and asks her if Proctor has ever committed the crime of lechery. She has knowledge of the situation but to save her husband she lies and assures that her husband is not lecher.

The atmosphere of execution and fear spreads everywhere. Finally, Mary realizes that it would be dangerous for her to continue to accuse others of being witches, but she turns on Proctor accusing him of being in league with the devil and having a spell on her. She plays a negative role and considers the root of the witchcraft. She stands for the supporters of MaCarthy in America. Some months pass and the day of execution arrives. Danforth allows Proctor to be with Rev. Hale and Elizabeth for confession. Danforth determines to use authority, otherwise there would be rebellious movements regarding the past executions. At the end of the sixteen century, witchcraft began to be volatile and besieged on differently and punished painfully everywhere in England. It becomes “ a crime against God” (Robbins 161)

The conflict between the good and the devil reaches the outstanding and respectable people in the village. Death as a dominated theme continues with Proctor and Elizabeth. She tells her husband that Corey is dead. The Proctors are equally weakened and both of them torn between living with a lie or dying for truth. In the beginning, Proctor decides to confess if the paper will keep secret. Danforth tells him that the confession should be public, so Proctor learns that he is buying his wife with public dishonor and disgrace for his family. Therefore, he tears the documents and as a result he is hanged on the scaffold along with Rebecca.

Elizabeth's heart is torn and filled with grief but she knows that her husband has achieved nobility saying " (supporting herself against collapse, grips the bars. of the window, and with a cry): He has his goodness now. God forbid I take it from him!" (*The Crucible* Act IV, Sc, I, 116). He is nobler than Willy Loman in *Death of Salesman* and Joe Keller in *All My Sons*. Often compared to Saint Joan of Bernard Shaw, Proctor stands for every noble man of America who is falsely suspected and charged by the men of McCarthy. Additionally, he stands for Miller himself, so we can call him the mouth-piece of Miller. Dheyaa Ramadhan Alwan sees that “Death could be viewed as a salvation island where misery, sorrow, grief, pain, injustices, suffering could not take place and it has connection with paradise where all these types of negativeness replaced with eternal happiness and the God’s grace” (124).

The series of death continues in the play mercilessly. Mr. Putnam and his wife Ann Putnam lose their seven babies in birth. They claimed that the death of their children is because of witchcraft. The Putnams start to accuse the people of being witches in the village and that they represent the axis of evil. Mrs. Putnam admits that her babies died because of the magic effect. She explains her catastrophe to Rev. Parris saying:

Mrs. Putnam: “Reverend Parris, I have laid seven babies unbaptized in the earth. Believe me, sir, you never saw more hearty babies born. And yet, each would wither in my arms the very night of their birth. And now, this year, my Ruth, my only—I see her turning strange. A secret child she has become this year, and shrivels like a sucking mouth were pullin’ on her life too. And so I thought to send her to your Tituba—

Parris: To Tituba! What may Tituba—?

Mrs. Putnam: Tituba knows how to speak to the dead, Mr. Parris.

Parris: Goody Ann, it is a formidable sin to conjure up the dead!

Mrs. Putnam: I take it on my soul, but who else may surely tell us what person murdered my babies

Paris, (horrified): Woman

Mrs. Putnam: They were murdered, Mr. Parris! And mark this proof! Last night my Ruth were ever so close to their little spirits; I know it, sir. For how else is she struck dumb now except some power of darkness would stop her mouth? It is a marvelous sign, Mr Parris!

Putnam: Don't you understand it, sir? There is a murdering witch among us, bound to keep himself in the dark". (*The Crucible* Act I, Sc I, 12)

Miller wanted his tragic play to convey the suffering of people and unfair injustice to innocent people at that time as he had brilliantly written the play and acted on the stage. Accusing the elderly and innocent people unjustly is common in the Salem trail. The battle of good against evil can easily get out of hand. The discussion between Rev. Hale and Francis reveals the extent of irony in insulting the people and their execution and they did not distinguish innocent from accused persons.

Hale: How is Rebecca charged, Mr. Nurse?

Francis: with a mocking, half-hearted laugh: For murder, she's charged! Mockingly quoting the warrant: "For the marvelous and supernatural murder of Goody Putnam's babies." What am I to do, Mr. Hale? (*The Crucible* Act II, Sc I, 58)

Within 13 months in Salem, Massachusetts, around 200 people were accused, arrested, and imprisoned for being suspected of acts of witchcraft. Fourteen women and five men, of the 200 people were executed at Salem's Gallows Hill, one of them was Giles Corey, who was mercilessly put to death as he challenged the proceeding of the court. The love relationship and sex passion of Abigail for Proctor was outside the realm of mind as he was 60 years old and Abigail was 11 at the time of the witch trial. The spiritual relationship leads to end the life of her old man lover for death by her jealousy after all her solutions failed to gather with him.

Because of personal gain and craving attention twenty persons are killed in the witch trials in 1692. The three people who lead many people to death are most responsible for the catastrophe of the village. They are Abigail Williams, Thomas Putnam and Judge Danforth. Abigail is the first to begin accusing innocent people of witchcraft, even her close friends. According to court records, Abigail accused about 57 people of witchcraft. For reasons unknown, Abigail vanishes from the court hearings and the main cause belongs to her uncle Reverend Parris who wants to prevent her from further contributing and charging people in the witch trials (Brooks 2015). The second villain after Abigail in the tragic play is Danforth who is not concerned about justice, and he cares about his position in the witch trials. The third villain is Mr. Putnam who is guilty of accusing people to buy their property in the village.

3. CONCLUSION

Both plays *Macbeth* and *The Crucible* begin and end in death and witches and witchcraft are the main causers to most of the deaths in both of them. Stimulated by the witches' prophesy, Macbeth usurped the throne with blood and turned into an evil person and hostile to everyone who disagreed with him or stood in his way. He is compared to Herod, who tried to get rid of anyone who threatened his kingly status.

Miller's *The Crucible*, was written as a critique of the power of McCarthyism and Communism which frightened everyone of that period. It includes complicated characters

that Miller portrays successfully, where individuals are swayed and tormented with the barest of proof, to accept something that's untrue. Under the authority of McCarthyism, the United States were frightened of communist's authority which spread the scare and killing randomly everywhere. John's strength with other martyrs actually touches the honorable hearts of everyone and makes them abhor the young girls who cause the full deplorable circumstances. Thus, Ambition, magic, superstitions, and the imposition of power by force and false accusations are among the most prominent causes of death that occurred in both plays. Both writers wanted to provide an ethical and moral lesson to audiences and readers around the world at different times of writing plays

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