Rebel Shakespearean Sequels:
Challenging Legacy through Continuity in Selected Modern Plays

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Declaration of Independence

I hereby declare that this dissertation was written and prepared by me independently. Furthermore, no sources and aids other than those indicated have been used. Intellectual property of other authors has been marked accordingly. I also declare that I have not applied for an examination procedure at any other institution and that I have not submitted the dissertation in this or any other form to any other faculty as a dissertation.

Noha Mohamad Mohamad Ibraheem

Frankfurt am Main, 19.06.2023

To Mum

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Introduction

> What happens next? It's a fascinating question to ask about the end of any Shakespeare play. How do the lovers in *A Midsummer Night's Dream* fare after nuptials? What does Fortinbras make of Denmark post-Hamlet? How does Prospero cope after island life? There's a world of difference, of course, between idle speculation and persuasive implementation. (Cavendish)

The phenomenon of modern sequels is a unique trend that, despite all the academic works tackling it, still deserves more scholarly attention for two reasons. The first one is that sequels spread widely in popular culture. There are sequels to plays, novels, movies and even games. The idea of the sequel is essential to our modern collective consciousness. Secondly, the sequel is considered the mediator which translates and decodes classical heritage to a more understandable form that modern audiences can enjoy. It somehow combines the concepts of legacy and franchise.

Shakespearean drama constitutes a significant part of such classical heritage, long before the novels of Jane Austen and the Brontë sisters. Therefore, Shakespearean plays are constantly recycled to speak to modern audiences. They are adapted and retold in plays like Tom Stoppard's *Rosencrantz and Guildenstern Are Dead* (1966) and Edward Bond's *Lear* (1971), novels like Jane Smiley's *A Thousand Acres* (1991) and Howard Jacobson's *Shylock Is My Name* (2016) and movies like Ernest Lehman's *West Side Story* (1961) and Gil Junger's *10 Things I Hate About You* (1999). However, another type of modern recycling of Shakespearean plays is sequels. The defining fact about sequels is their challenging of closure. They simply say: "This isn't over yet". This differentiates the sequel from other genres that respond to the original, such as adaptations, remakes, spin-offs and off-shoots. The mere notion of the sequel promises continuity beyond the ending of its original. Hence, the audience's overall expectation is of something new which continues an original well-established work.

In *Shakespeare and the Cleopatra/Caesar Intertext*, Sarah Hatchuel points out that

> A sequel reveals the relativity of textual hierarchy while reinforcing the canonical status of the expanded text. It celebrates the first text while offering an extension that may question, reorganize, upset or bend its diegetic world. (xx)

Similarly, this thesis argues that modern Shakespearean dramatic sequels profess to continue Shakespearean plays and amplify certain aspects in them to maintain their universal appeal to upcoming generations. However, they challenge Shakespeare's dramatic legacy by criticising, revising and modifying many of their Shakespearean originals' dramatic and thematic aspects.

In his essay, "Global Shakespeare and Globalized Performance", Dennis Kennedy argues that the universality of Shakespearean plays has been widely deemed to lie their ability to cross the borders of time and place. This crossing is done by engaging with humanity at large and exploring its unalterable nature. However, he questions the validity of such universality as the reason behind the "global recognition" of Shakespearean plays in the twenty-first century. Instead, he points out that the "malleability" of such plays to constant

reinterpretation by readers and spectators in their different temporal and cultural contexts is the reason behind their worldwide fame. He contends:

> Here's the Great Shakespeare Paradox: he seems universal because he has been respecified. His plays are open documents that can be fashioned to fit many styles and many meanings, a process that has been going on since the seventeenth century. As Gary Taylor argued in 1989, when we allege that Shakespeare is universal, what we are actually saying is that he has been continuously reinvented. (442)

In another essay, "Shakespeare Worldwide", Kennedy also highlights that it is the "artifact's elasticity" which ensures the global appeal of Shakespearean plays and denotes that

> Universality is a tricky concept: often what we believe to have comprehensive attraction turns out to be more local or more time-bound than we think. (252)

In line with Kennedy's approach, the criticism, revision and modification which the four modern Shakespearean dramatic sequels in this thesis do to their Shakespearean originals are forms of "respecification", "refashioning" and "reinvention". These forms tailor their originals to cope with the temporal and cultural context in which the sequel is presented. Hence, though these sequels are proof of the "malleability" and "elasticity" of their Shakespearean originals, they challenge the traditional notion of Shakespearean authorship. This thesis will submit each sequel to an in-depth hypertextual analysis which scrutinises the different writing techniques adopted by each playwright in using the Shakespearean "hypotext" – to use Gérard Genette's terms – to write his own "hypertext".

This thesis focuses on modern Shakespearean dramatic sequels which were scarcely tackled in scholarly works. I stress the word *dramatic* here, since exploring sequels that belong to the same literary genre as their originals contributes to a fair assessment of the sequel when compared to its original. This fairness arises because both the original and the sequel depend on the same tools and techniques of expression. This thesis shows how the sequel writer follows either one of two sequelising strategies to write a sequel; chronological or non-chronological. The chronological sequel aims to extend the original text's events beyond its ending, remains faithful to the original portrayal of characters and adheres to the original's form, style and language.

By contrast, the non-chronological sequel establishes a fine "connective tissue" with the original work it is sequelising (Basu 38). However, it departs from the events and character portrayals of the original work to delve more into other themes related to its modern context. Sequel writers of non-chronological sequels are always walking on a knife edge, since they must keep their sequel's dual nature in mind. The more distant the sequel is from the original work, the more it is respected and regarded as not merely riding the coattails of its original work. Conversely, the sequel still has to be connected to the original work, or it cannot claim to be sequelising it in the first place (Basu 38).

In choosing the sequels this thesis focuses on, I aimed to provide multiple axes of analysis in relation to the modern Shakespearean dramatic sequel phenomenon. Hence, I chose to work on two sequels to a Shakespearean comedy, *The Merchant of Venice*, and two sequels to a Shakespearean tragedy, *Macbeth*. Moreover, one of each of these sequels is chronological while the other is non-chronological. For *The Merchant of Venice*, I chose *Shylock's Revenge* (1989) by David Henry Wilson as a chronological sequel and *Overtime: A*

Modern Sequel to The Merchant of Venice (1995) by Albert Ramsdell Gurney Jr. as a non-chronological one. For *Macbeth*, I chose *The Tragedy of Macbeth Part II: The Seed of Banquo* (2008) by Noah Lukeman as a chronological sequel and *Dunsinane* (2010) by David Greig as a non-chronological one. In addition to this, the four sequels comprise two British playwrights, Wilson and Greig, and two American playwrights, Gurney and Lukeman. Two of them are also written by prominent playwrights, Gurney and Greig, while the other two are written by writers who were trying their hand at sequelising Shakespearean drama; Wilson specialises mainly in children's literature while Lukeman is a literary agent who writes books about writing techniques.

Observing several academic works, I noticed that not much was written about the four selected sequels as examples of this unique literary phenomenon of Shakespearean influence on twentieth- and twenty-first-century playwrights. Moreover, to the best of my knowledge no work analyses them thoroughly from the perspective mentioned above. An overview of the literature will pinpoint this deficiency to shed light on this gap in Shakespearean scholarship that this thesis intends to fill. However, it is essential first to outline the main features of the sequel, how it engages with the original text and what makes it unique and different from other genres responding to original texts like the adaptation and the remake.

I. Sequel: Definition, Features and Uniqueness

According to the Online Etymology Dictionary, the word "sequel" means "train of followers". It was derived from the Late Latin word "*sequela*" which means "that which follows, result, consequence". In the 1510s, it was the first time for its meaning to be recorded as a "story that follows and continues another". It seems that it entered the English language with the beginning of the feudal system since "sequelys" means "offspring, retinue, chattels, and appurtenances of a villain" (Harris 27). Shakespeare himself has unconsciously defined the "sequel" twice in his plays. Firstly, in *Hamlet*, when he describes it as "what comes next" or "the sequel at the heel" of related gossip (III.ii.331). Secondly, in *Love's Labour Lost*, a character says, "Like the sequel, I" pointing out that he will follow his companion (III.i.134). On both occasions, the sequel indicates continuation (Jess-Cooke and Verevis 2).

Combining notions of "repetition, difference, history, nostalgia, memory and audience interactivity" with "critical approaches" like "intertextuality", the sequel holds a dialogue between the original hypotext and its sequelised hypertext (Jess-Cooke, *Film Sequels* vi). The original hypotext must be written by an author with a remarkable body of work and unforgettable characters. Accordingly, the audience finds the original hypotext appealing to the extent that they demand a sequel to it. In other words, they seek to experience "more of the same" and enjoy the double pleasure of rereading the past with few alterations (Castle 133-134). Harold Bloom comments on the significant features of Shakespearean drama as follows:

> Shakespeare … excel[s] all other Western writers in cognitive acuity, linguistic energy, and power of invention. It may be that all three endowments fuse in an ontological passion that is a capacity for joy, or what Blake meant by his Proverb of Hell: 'Exuberance is beauty'. (43)

Hence, it is arguable that Shakespearean sequels, including the four examples this thesis aims to analyse, are in high demand.

The way a writer responds to a memorable text or the audience's desire to reexperience it is what differentiates sequels from adaptations and remakes. While the adaptation and the remake merely present the same old story from a different perspective or place it in a different cultural or temporal context, the sequel continues the events beyond the end of the old story. While the audience of the old story is of the view that it has already ended, the sequel argues that it did not and that there are still more dramatic lines to be followed. Hence, the sequel relates to "secondary revision", a Freudian description of one of the activities of the human psyche. It "corrects and amplifies" some events of the old story and changes its ending by replacing it with a new one (Garber 75). In addition, the audience is gratified with this feeling of familiarity and *déjà-vu* moments which they experience due to the intertextual links between the original hypotext and its sequelised hypertext.

Though the sequel writer has a "guarantee [of] a readymade audience" and does not have to write a whole new story from scratch, he risks defying the expectations of the audience who likes the original story as it is and is satisfied with the way it ends (Garber 76). That is why the sequel's success does not rely only on the writer's ability to draw on expandable dramatic lines in the original story. Still, it also depends on "spectator interactivity", which cannot be attained unless the sequel writer is "highly self-conscious to audience expectations" (Jess-Cooke, *Film Sequels* 10). The first thing the sequel writer must bear in mind regarding "audience expectations" is to abide by the temporal and fictional chronology of the original story. Moreover, while developing the plot of his sequel, he must use the same fictional setting as well as the characters of the original story. If he deviates from this, the sequel writer must offer the audience a logical dramatic reason. Otherwise, this will break the sense of "continuity" that the sequel writer seeks to establish between the original story and its sequel (Berninger and Thomas 183).

In his PhD dissertation, "More Last Words", Martin Franklin Harris also pinpoints some basic characteristics of the sequel as follows:

> 1) indication(s) on the title page and/or in the prefatory materials which serve unmistakably to herald the text as sequel, continuation, second (or third, etc.) part, 'farther adventures', subsequent volume(s), or the like; 2) narrative continuity as reflected by the recurrence(s) of a character or characters from an earlier work; 3) narrative continuity as reflected by reference(s) to events from an earlier work. Additionally, it seems reasonable to require the sequel to have been composed and/or published separately from the work it follows. (48)

Meanwhile, in her essay, "The Literary Agent and the Sequel", Mary Ann Gillies highlights the necessity of having a link between the original work and its sequel in terms of "character, storyline and … world". She does not stress that all three elements must be present since she argues that the presence of two of them is enough to induce the audience's sense of continuation which is one of the main features of the sequel (134).

Regarding critical views of the sequel, there are two lines of argument: negative and positive. The opposing argument comprises two main accusations made against the sequel: Commercial exploitation and spectatorial imposition. Terms like "imitative" and "derivative" are among the negative descriptions of the sequel (Jess-Cooke and Verevis 5). Some critics

argue that sequels do not present anything new to the audience of the original story. For instance, Thomas Simonet contends that while extending the plot beyond its ending in the original story, the sequel merely repeats and "recycl[es]" characters and their history from the original story (qtd. in Jess-Cooke and Verevis 3). In other words, the sequel is condemned as an "inferior exercise … designed to milk previous productions for all its worth" (Jess-Cooke, *Film Sequels* 1). The sequel is seen as seeking a fake success since it is based on the audience's nostalgia for a successful old story. The sequel exploits such nostalgia to make a profit, but the truth is that "no sequel is as good as its predecessor" (Castle 133). It is "a vampirish corporative exercise in profit-making and narrative regurgitation" (Jess-Cooke, *Film Sequels* vi). Hence, the sequel "marks the end of originality" and "endless production for its own sake" (McLarty 201).

The second accusation of the sequel, spectatorial imposition, is based on the supposition that some members of the audience, who are fans of the original story, have their version of an imaginative story that carries on beyond the end of the original. In other words, each of them has already formulated his sequel according to his preferences. What the sequel does is that it imposes a particular "retrointerpretation", that is, an interpretation of the events of the original story and a specific line of "continuation" of its events on the spectator which might not be that appealing to him, especially when compared to his version. Therefore, the sequel often disappoints fans of the original story (Jess-Cooke, *Film Sequels* vii).

The positive critical line of argument views the sequel as a revisit of the original story not just for commercial purposes but rather for literary ones. The sequel is a response that seeks to redefine the original by foregrounding certain aspects in it which were in the background before. Its retrospective view of the original is "invested with notions of 'betterness'" so that is why certain notions in the original are sometimes corrected in the sequel (Jess-Cooke and Verevis 3). Moreover, the sequel's uniqueness lies in the engagement of its writer, audience and original story together in a particular cultural and temporal context. Most sequels are not written immediately on the heels of their originals. The four sequels in focus were all written centuries after their original Shakespearean plays. Hence, the more creative they are in their reflection of their cultural and temporal context, the more significant they are and the more they contribute to rereading, redefining, reinterpreting and criticising their originals.

Many critics investigated the reasons behind the sequel's uniqueness. For instance, in the introduction to her *Film Sequels*, Carolyn Jess-Cooke, an established film academic, wonders why, even though sequels are described as a mere profit-making exercise, more of them are being produced. She wonders what makes the sequel unique and different from other kinds of intertextual dialogue with original works. In response to such questions, she views the sequel as a "commercial venture" rather than investigating any theoretical or contextual notions related to it. She contends that the "experimental structure" of the sequel is one of the main reasons behind the sequel's success and continuous production (2).

She asserts her perspective in the introduction to *Second Takes*, which she co-edited with Constantine Verevis. They contend that they do not consider the sequel "secondary" when they compare it to its original. Instead, they regard it as an experimental site in which "problematic terms" like "originality" and "intertextuality" can be scrutinised according to the "new context" of the sequel's production (4). They also differentiate between the remake

and the sequel by saying that while the remake mainly repeats the original, the sequel "advances an exploration of alternatives, differences, and reenactments". The sequel "extend[s], revisit[s] and heighten[s]" it original (5).

In his book, *The Invention of the Sequel*, William H. Hinrichs also attempts to answer the question: Why are sequels being written? He contends that there are three main reasons behind sequel writing. The first one is the "correction" of certain events which the sequel writer finds wrong in the original text. Secondly, there is "amplification" of certain events which the sequel writer believes are worthy of being highlighted, foregrounded and scrutinised. The third and final reason is the "closure" of stories that the sequel writer views as "incomplete" and unfinished. Furthermore, he asserts that despite the sequel's contribution to rereading and reinterpreting its original, it "never disfigure[s] it" (6).

Moreover, in her PhD dissertation, "Neverending Stories", Balaka Basu also tries to answer the question: Why do some writers write a sequel rather than any other kind of text responding to an original work? The first reason that she mentions is that sequel writers "respect" and "appreciate" the original works which they intend to sequelise to the extent that they wish to "attach" a text of their own to it. Hence, they want to explore the events which could happen after this original work ends. Secondly, they might view the original work with a critical eye. In other words, they seek to "fix" some "errors" which they see in the original work, "explore" some "unexamined aspects" in it or even criticise some of the "choices" of its author (19).

In *Quotation Marks*, cultural critic Marjorie Garber dedicates a whole chapter to the sequel trying to answer why sequels are so appealing. Among what she writes, she highlights that the postmodern era we are living in with its focus "on the margins rather than the center" dictates that the sequel grabs attention. Such attention is because the sequel opens discussions about "the relationship of copy to original" and raises issues related to "the question of priority, precedence, and origin" (77).

This thesis traces the second positive critical line of the sequel in its emphasis on the relationship between the sequel and its original; the sequel challenges and criticises its original. Sequelisation is not a modern tradition. Its seed has long been planted since Shakespeare's times as will be clarified in the following subchapter.

II. Brief History of Early Shakespearean Sequels

In his essay "Killing the Hero", Alexander Leggatt points out that

> Elizabethan theatre was a commercial enterprise that survived by giving the public what it wanted. This meant that as in the movie business, success bred sequels, as the author, having created a demand, had to keep feeding it. (53)

Shakespeare was a sequel writer who practised writing both sequels and prequels in his two historical tetralogies. The first tetralogy includes the three parts of *Henry VI* (1590-1592) and *Richard III* (1592). However, the "general consensus" among Shakespearean scholars and editors, including the authoritative voices of E. K. Chambers, P. Alexander, G. L. Kittredge, F. E. Halliday, the Shakespeare Encyclopaedia, J. G. McManaway, K. Wentersdorf, M. Mincoff, J. Dover Wilson and A. Cairncross, is that Shakespeare wrote *Henry VI, Parts II and III* before *Henry VI, Part I*. *Henry VI, Parts II and III* were first staged under the title *The*

First part of the Contention betwixt the two famous Houses of Yorke and Lancaster by the end of 1590 and the beginning of 1591. According to Philip Henslowe's diary, a play with the title *Harey the vj* was performed at Henslowe's theatres in 1592. This play came to be known as *Henry VI, Part I*, the prequel to the two parts of *Henry VI* written the year before (Born 323-324, 333). It was not until the 1623 First Folio was compiled that the three parts of *Henry VI* were chronologically ordered and renamed with the titles with which we know them today. Shakespeare's second historical tetralogy includes *Richard II* (1595), the two parts of *Henry IV* (1596-1597) and *Henry V* (1599).

In addition to his history plays, some critics and scholars argue that Shakespeare sequelised his other plays which belong to different genres. For example, it is claimed that his comedy *Love's Labour Lost* (1597) has a lost sequel, *Love's Labour Won* (before 1598). Moreover, in her book, *Shakespeare and the Cleopatra/Caesar Intertext*, Sarah Hatchuel argues that *Antony and Cleopatra* (1607) is related to *Julius Caesar* (1599) to the extent that it can be viewed as its sequel. Such relation is because they both share the same source namely, Plutarch's *Lives* (xiii). Furthermore, the reappearance of Sir John Falstaff as the protagonist in *The Merry Wives of Windsor* (1599) after being an outstanding character in the two parts of *Henry IV* can be regarded as a sequelisation of the story of a particular character whom Shakespeare found appealing to the audience. He even frankly promises his audience of Falstaff's comeback in the Epilogue to his *Henry IV, Part II*: "Our humble author will continue the story, with Sir John in it".

Other authors who sequelised Shakespearean plays appeared later during Shakespeare's lifetime and near the end of his retirement. Among those early modern Shakespearean sequels are John Fletcher's *The Tamer Tam'd* or *The Woman's Prize* (1611) which is a sequel or rather a "mock-sequel" to Shakespeare's *The Taming of the Shrew* (1589). Molly E. Smith writes of "Fletcher's pervasive commentary on Shakespeare" and contends:

> Characters and situations in *The Woman's Prize* seem closely modeled on *The Shrew*, and Fletcher's calculated intertextual glance comments [on], rewrites, and undermines the ideological assumptions in Shakespeare's play. (39)

Hence, Fletcher's sequel shows how challenging Shakespearean drama and tampering with Shakespearean dramatic legacy started early.

In 1760, William Kenrick wrote *Falstaff's Wedding* as a sequel to Shakespeare's *Henry IV, Part II*. In the preface to his play, Kenrick explains that the "striking excellencies of [Falstaff's] character" left him with such "impressions" upon which he felt the urge to write the "present performance" as "a kind of poetical exercise" which might contribute "an hour's entertainment ... concomitant with novelty" to the "reader of taste and judgement" (iv-vi). Despite praising Falstaff's character and contending that he is writing his sequel as if it is a tribute to such a character, "Kernick's text sprawls quite ambitiously across the gap between the close of *2 Henry IV* and the opening of *Henry V*" (Brewer 87). Therefore, Kernick's sequel also comments on its Shakespearean original.

Falstaff's Wedding also highlights and copies a literary process that Falstaff's character undergoes first by Shakespeare in *The Merry Wives of Windsor* and then in Kenrick's sequel. This process is character "dissemination" or "migration" from one text to another. When such a process happens, it opens the way for audience interaction since

> Any text from which a character migrates is likely to be … a socially canonical text, not only because such texts are more attractive to readers so inclined but also (and just as importantly) because character migration exaggerates and so reveals the ways in which the processes of social canonization rely upon the same ontological paradoxes engendered by widespread dissemination as character migration itself. (Brewer 95)

In Falstaff's case, his sequelisation, first by Shakespeare and then by Kenrick, made him change from Bardic to social canonisation. Kenrick realises and acknowledges such a change as apparent in the epilogue that he wrote to the 1766 version of his play. He compares the right of the audience to characters to "the common right of cottagers". He describes characters as "mere ideal … cyphers" and, therefore, they are "*ferae naturae*" ["free of range"] (qtd. in Brewer 12). They are like "wild beasts incapable of becoming the objects of absolute property". It becomes apparent then that the sequel's "imaginative expansion" process leads to audience involvement (Brewer 12).

Later, Francis G. Waldron wrote his "reputedly bad sequel" to Shakespeare's *The Tempest* (1611) under the title of *The Virgin Queen* (Zabus 3). In 1796, some extracts of the play were published anonymously. Waldron pointed out in their preface that the title might make readers anticipate a drama "related to the history of our Virgin Queen, Elizabeth, herself". However, he then explained that as a woman of "masculine mind", Queen Elizabeth "could not have endured to see herself pageanted in a Stage-play, or Interlude". The Virgin Queen in his play was Claribel, Queen of Tunis. He also makes some teasing comments about the play's authorship: "That it was written by Shakespeare, I will not take upon me to assert; yet, it is not likely that any other person should attempt a Sequel ... to *The Tempest*" (22). The following year it was published under his name and it turned out that it was his "contribution to the exposure of the Ireland forgeries". Waldron wanted to exhibit "how easily imitations of Shakespeare could be foisted on the public" (Hackett 43). Therefore, this early modern Shakespearean sequel also tampered with the traditional notion of authorship.

III. Overview of the Literature

The sequel phenomenon has captured the attention of many writers, critics and scholars before me, yet their works focused mainly on sequels to novels and films rather than dramatic sequels. To the best of my knowledge, the four plays this thesis focuses on as examples of twentieth- and twenty-first-century Shakespearean sequels were never closely scrutinised before from a hypertextual approach as a criticism of their original Shakespearean plays in any previous academic work. The following overview of literature covers the most prominent earlier works about the sequel phenomenon in general and modern Shakespearean sequels in particular.

It also aims to survey the main arguments regarding the sequel phenomenon presented in critical and academic writings. Those arguments reflect poststructuralist critical views as present in the works of French literary theorists Roland Barthes and Michel Foucault who impacted literary studies by deconstructing the traditional notions of authorship and originality of the text and foregrounding the role of the reader/audience. Finally, I examine

the reasons behind the scarcity of critical and academic writings about the sequel, not to mention barely touching upon the subject of modern Shakespearean dramatic sequels.

i. Challenging Authorship and Originality and Highlighting the Role of the Reader

In his essay, "What Is an Author?" (1969), Michel Foucault outlines the traditional notion of authorship which is that the author is viewed as "the genial creator" of the text who is endowed with great creative capacities which makes the text "an inexhaustible world of significations". However, he criticises such a blind alliance to the author and belief in his "transcenden[ce]" and ability to make "meaning … proliferate" and contends that this notion should be "reverse[d]". Instead, Foucault points out that the text truly has precedence over the author. He views the author as a mere personal entity that performs a "certain functional principle" in relation to the text rather than as its originator. He argues that the presence of the author "impedes the free circulation, the free manipulation, the free composition, decomposition, and recomposition" of the text and inhibits the "proliferation of [its] meaning" (159).

Similarly, in his essay, "From Work to Text" (1977), Roland Barthes criticises how according to the traditional notion of authorship, "the author is regarded as the father and the owner of his work" and his "relationship with his work" is further strengthened with "legal" terms like "author's rights". He rectifies this notion by saying that "the text … is read without the father's signature" and that the reader's reading experience is not affected by his knowledge of who authored the text (78). Moreover, in his 1969 prominent essay, "The Death of the Author", he proposes that: "To give a text an Author is to impose a limit on that text, to furnish it with a final signified, to close the writing" (147). Hence, the views of both Foucault and Barthes free the literary text from the shackles of authorship. The text no longer belongs to its author and does not reflect his authorial intentions. It can adopt multiple meanings and be infinitely reinterpreted and sequelised since

> In an intertextual universe within which the name of the author no longer demarcates an inviolable territory, every text is a sequel to every other text. (Budra and Schellenberg 11)

Barthes also considers the traditional notion of the literary text's originality a myth. In "The Death of the Author", he contends that the writing process is based on losing all identity in the first place, so it annihilates all voices and origins (142). In "From Work to Text", he further adds that every literary text is composed of a series of intertexts from previous texts, "quotations without quotation marks". The reader/audience cannot recall where he read or saw this before, but he is sure he did (77-78). As a result, the writer of the literary text does not have to prove its originality or explain its filiation since no text can claim utter originality and all texts are affiliated with one another.

Carolyn Jess-Cooke echoes Foucault and Barthes' theories about authorship and originality in her paper, "The Barbaros Cronos" (2003), in which she traces modern Shakespearean film sequels. In this paper, she tackles sequelisation as a filmic trend that changed Shakespearean adaptations and popular cinema at the beginning of the twenty-first century. She contends that this trend entails notions like "regenerative interpretation" which challenges "Bardic authority" (11). She explains this by saying that the sequel "coloni[ses]"

its original text by "infiltrating" it through any details it changes or adds with regards to the plot or characters of the original (12).

Moreover, she asks, "How is it possible to assess whether a dead author's work is unfinished?" She then remarks that a work's "incompleteness" does not necessarily mean that it is unfinished and that such "incompleteness" can be part of the nature of the work itself (12). Aside from Noah Lukeman, the writer of *The Tragedy of Macbeth, Part II*, the sequel writers of the sequels in focus do not claim that their original Shakespearean plays are unfinished. They extend the events of their Shakespearean originals beyond their endings, each according to his type of sequel, perspective and context. The newly crafted endings of their sequels can possibly later be the beginnings of another successor sequel writer since, as Jess-Cooke contends, "sequelization is neither cyclical nor linear, but spiralled, consisting of multiple beginnings and endings" (17).

Focusing on sequels of eighteenth-century authors, both canonical (Daniel Defoe and Samuel Richardson) and less familiar (Sarah Fielding and Frances Sheridan) in his PhD dissertation, "The Sense of Amending" (2007), John C. Traver argues how sequels raise essential questions about narrative closure, ideal justice and the literary canon. Although he writes about sequels to novels that were even written by the same author and not by another, Traver highlights some important general ideas about the sequel. First, he points out that ignoring sequels has a negative impact on their originals since this will lead to consideration of original works as "enclosed text[s]" which are "self-contained" and, therefore, will hinder them from further development (xii).

Then, commenting on Bakhtin's description of "a literary work" as "a hermetic and self-sufficient whole" which allows "no other utterances" beyond itself (273), Traver asserts the sequel's rebellious nature since it resists the closure of its original work. In other words, the sequel refuses to consider its original's end as the "last words" and offers instead "more last words" (xxiii). After this, he explains that sequels mainly "look back" at their originals from a new perspective to "raise new questions" about it, "challenge" the way it ends, develop its characters in an unprecedented manner or "introduce new voices into [the] already established frame [of the original]". Traver also contends that no matter how the sequel writer seeks money or popularity, his sequel must at least fulfil one of the above-mentioned requirements to succeed. In other words, the sequel must in all cases offer something "new" to the audience or it is bound to fail (xxxvi).

Highlighting the fact that any text has no particular origin and that it relies on intertextuality with previous texts, Barthes points out in "The Death of the Author" that the role that the reader/audience plays is crucial. The reader/audience's reading of the text and deciphering of the intertexts within it determines its interpretation. Barthes contends that the composition of a literary text is not solely based on intertextuality with previous texts. It also comprises many aspects related to different cultures. The relationship between the literary text and this is one of "dialogue, parody [and] contestation". However, this does not make sense unless the reader/audience decodes all these codes and does not lose track of one of them to interpret the literary text as one harmonious unit (148). Therefore, it is the reader/audience who actually "executes the work" through his "active collaboration" with the literary text, as Barthes further asserts in "From Work to Text" (80). Such an "active collaboration" on the reader/audience's behalf takes part in the reading and interpreting of the

literary text. It contributes to how this text is revisited, reread, rewritten and challenged in its sequel.

In her book, *Masquerade and Civilization* (1986), literary critic Terry Castle stresses the inevitable failure of the sequel which she describes as "always disappointing". She attributes this to the above-mentioned role of the reader/audience as explained by Barthes. Such "disappointment" is because the sequel seeks to satisfy the impossible paradoxical wish of its readers to read the same story of the original text albeit disguised as a new one. She believes that the delicate balance between repeating the old text and creating a new one is unattainable and that the sequel is an attempt to exploit the success of an earlier work for mere commercial gain (133-134).

In his paper, "Twice-Told Tales" (1990), Thomas M. Leitch also seconds Barthes' theory about how the reader/audience of the original takes part not only in interpreting the original text but also in composing a sequel to it. Leitch focuses on movie remakes, the nature of the relationship between them, their earlier models and their audience and how they differ from other film genres. However, he mentions the sequel in his paper, describing it as "packaged and consumed based on a promise that they're just as good as the original". He also contends that

> [The audience of the original wants] to find out more, to spend more time with characters they are interested in and to find out what happened to them after their story was over. (142)

Moreover, he points out that sequels can continue the story of their originals while satisfying both the audience of the original, who knows its story and characters, and the audience who does not know anything about the original (140). As will be shown in the chapters of the thesis, this happens to be the case with the two non-chronological sequels, Greig's *Dunsinane* and Gurney's *Overtime*, which, despite their hypertextual connections with their Shakespearean originals, focus more on modern concurrent issues.

Martin Franklin Harris mentions some pivotal ideas concerning the audience of the original and the sequel in his PhD dissertation, "More Last Words" (2000). He highlights that the need for a sequel is not determined mainly by answering the question of "what happened next?" after the original work ends. It is rather determined by answering other questions which are related to the audience of the original work like:

> How many times was [the original work] performed? … How did [the audience] respond to [the original work]? How did they interpret it? In what ways did the audience express the cultural significance of the [original work]? If it was successful, was its success popular or critical, or both? Did its success create a demand for a sequel? … Would the appearance of a sequel specifically please or displease a particular segment of the [original works]'s audience? (13-14)

He also points out that there is a competition between the sequel writer and the audience of the original work. He will find himself always competing with the numerous versions of "what happened next?" in the minds of the audience members, according to their interpretation of the original work (14).

In his paper, "The Pleasures of Disappointment" (2001), Todd Berliner examines the aesthetics of sequelisation, particularly how it generally disappoints its audience. Then, he explores the exceptional case of *The Godfather, Part II*, which he views as better than its first

part and one of the best movies of the decade. Adopting Castle's above-mentioned view of the inevitable failure of the sequel, Berliner sheds light on yet another reason for such a failure. Differentiating between the experience of rewatching a favourite movie and watching its sequel, Berliner explains that the first experience is satisfactory to the spectator since it "restore[s]" to his mind his "initial pleasure" upon watching that movie for the first time. It also brings the added pleasure of discovering "new insights and details" that the audience did not notice before. On the contrary, the sequel's inability to induce that "initial pleasure" in the audience increases his nostalgia for the original movie (109).

In her PhD dissertation, "Neverending Stories" (2013), Balaka Basu focuses on sequels to Sir Philips Sidney's *Arcadia*, Jane Austen's *Pride and Prejudice*, J. K. Rowling's *Harry Potter* and T.V. narratives. She applies the Reader-Response Theory to these sequels to prove that the reader is involved in the process of their creation as derivative works that extend the original text. This involvement is because the reader does not just read the original text but also imagines what could happen beyond their ending.

The collective views above show how sequels develop a very specific form of authorship which stresses that the original text is not authored by a particular author and is open to multiple interpretations and revisions. Sequels claim that any literary text belongs to any sequel writer who is free to do whatever he wants to it since the authority of its original author is annihilated. They also deny the original text its claim to originality since previous literary and cultural sources have already influenced it. Finally, sequel writing calls for contribution from the readers/audience of the original. The sequel depends on the readers'/audience's interpretation of the original and their vision of how its events can be extended. All those three factors inevitably challenge the status of an outstanding dramatist like Shakespeare and his works. They also give modern audiences more access to Shakespearean drama since they participate in rewriting Shakespearean plays after the authorship and the originality taboos have been lifted.

ii. Previous Studies of (Shakespearean) Sequels

In her paper, "To Be Continued?" (1983), Heidi Ganner-Rauth focuses on nineteenth-century sequels to the novels of Jane Austen, the Brontë sisters, Daniel Defoe, Henry Fielding and Charles Dickens. However, her paper mentions three obstacles that any literary critic – or scholar, for that matter – who writes about the sequel faces. The first is the different perspectives from which sequel writers view the original text they are sequelising. The second is being unable to precisely categorise the sequel as a literary product that responds to an original text. The third is having no "theoretical framework" which can be used to analyse such a "hybrid of imitation and originality" (130). This thesis investigates how the sequel rereads, reinterprets and challenges its original while proving its continued relevance to modern reality. The thesis also argues that a "theoretical framework" that can be used in analysing sequels exists. This framework is Barthes and Foucault's poststructuralism with Genette's hypertextuality as a methodology. This methodology is the main foundation for the textual analysis of original texts and their sequels, side-by-side with them, throughout this thesis. It provides the necessary intertextual tools (quotations and allusions) which are needed to compare between each original text and its sequels.

In *Quotation Marks* (2002), Marjorie Garber points out that Shakespearean plays resemble Austenian novels in the sense that both "leave much unresolved and open to speculation". However, she wonders why Shakespearean plays are not as sequelised as Austinian novels recently (74). Garber highlights the scarcity of Shakespearean sequels and academic writings about them. This scarcity is one of the purposes of this thesis, and the following writers, critics and academics highlight the possible reasons behind it.

In his paper, "George Eliot and the Sequel Question" (2006), John M. Picker discusses the sequels written as an anti-Semitic response to Eliot's last novel, *Daniel Deronda*. Apart from this, Picker touches upon a pivotal issue related to this thesis. He points out that literary criticism has viewed the sequel phenomenon from a theoretical perspective rather than investigating how sequels are written (364). Through its analysis of the four Shakespearean sequels in focus as an exercise of sequel-writing, this thesis attempts to amend this oversight.

Filming Shakespeare in the Global Marketplace (2007) by Mark Thornton Burnett includes a chapter which is entitled "Sequelizing Shakespeare". It discusses how Kenneth Branagh's *Much Ado About Nothing* (1993) and Michael Hoffman's *William Shakespeare's A Midsummer Night's Dream* (1999) are closely connected to the extent that the second movie is considered a sequel to the first. In addition to Douglas Lanier's observation of how Hoffman's film evokes Branagh's in its "rural" and "sensual" orientation (155), Burnett argues that there is a dialogue between both movies and that they depend on each other. He also highlights their reliance on the same sources of cultural reference. Moreover, he points out that Hoffman's film adopts the same strategies used in Branagh's film and imitates its "imprint for the popularization of Shakespearean comedy" (28).

Apart from this, he highlights how Shakespearean plays are affected by globalisation in the sense that they are "demythologiz[ed]" and integrated into the process of modern "reproduction" which causes "broader anxiety about the status of Shakespeare in the contemporary moment" (35-36). Throughout the analysis of the four sequels in focus, it is shown that despite how each modern sequel challenges its Shakespearean original, these sequels foreground certain important aspects in their originals and highlight how their themes continue to have contemporary resonance.

In 2009, Carolyn Jess-Cooke wrote an essay entitled "'The Promised End' of Cinema" in which she sheds light on the sequel's apocalyptic nature in the sense that it "unveil[s] … forthcoming events" which is similar to Genette's description of the sequel as "a proleptic, or forward-looking paradigm" (217). She also comments that modern genres responding to Shakespearean plays usually treat them as "manifesto-documents" (225). Conversely, this is not the case with all the modern Shakespearean dramatic sequels in focus. They negotiate the original Shakespearean portrayals of characters and provide different portrayals which deviate from them. In that sense, Shakespearean antiheroes become heroes in some sequels and minor Shakespearean characters become protagonists in other sequels.

In her essay, "*Hamlet*: Looking Before and After" (2013), Ann Thompson focuses on *Hamlet*, a Shakespearean play whose sequels are not part of this thesis, and wonders why it has so many prequels and sequels. Trying to answer her question, she investigates moments in the text that invite audiences, and more especially writers, to speculate about what might have happened before and after the events of the play. Such speculations are like those raised by sequel writers Noah Lukeman and David Henry Wilson in their *Macbeth II* and *Shylock's*

Revenge as sequels of Shakespeare's *Macbeth* and *Merchant of Venice* respectively. The chapters covering each sequel in this thesis will investigate this in detail.

The overview of the literature above outlines the recent trends of critical and scholarly thinking towards the sequel phenomenon. Such lines of thought are integrated into analysing the four Shakespearean sequels featured here. Modern Shakespearean dramatic sequels comprise an important part of the sequel tradition and touch upon the pivotal issue of modern Shakespearean influence. However, as the overview indicates, these sequels are scarcely tackled in critical and scholarly writings. This thesis will attempt to fill this gap in Shakespearean scholarship through the hypertextual analysis of four plays as examples of twentieth- and twenty-first-century sequels to Shakespearean plays. Furthermore, it seeks to show how the different types of sequels are considered a form of fictional literary criticism of their Shakespearean originals which comments on it. The methodology which is related to the sequel phenomenon will be discussed in the upcoming subchapter. This will be done to pinpoint the analytical tools that this thesis intends to use throughout the hypertextual analysis of the four Shakespearean sequels that are the focus of this thesis.

IV. The Sequel: Hypertexuality as Methodology

In my application of the above-mentioned poststructuralist theoretical views to the four selected modern Shakespearean dramatic sequels in terms of how they criticise and comment on their Shakespearean originals, the methodology I intend to use throughout their analysis is Genette's hypertextuality. It includes his views of the "allographic" sequel, the "proleptic" sequel, the "analeptic" sequel and the "elleptic" sequel. The sequel's depiction of events that happen before the original's beginning, after its end or in the middle of it allows the sequel to criticise dramatic or thematic aspects of its original. Since hypertextuality relies heavily on intertextuality as its tool, the analysis will also exhibit how each sequel comments on its original. This comment is through the intertextual links between the Shakespearean originals and their modern sequels: quotations and allusions.

In the 1960s, French literary critic Julia Kristeva coined the term "Intertextuality" to describe the varied relationships between two literary texts, pointing out that there is no original text and every text is an intertext. Later, French literary theorist Gérard Genette developed Kristeva's term and expanded her work, adopting an open structuralist approach, creating what he called "Textual Transcendence" or "Transtextuality". He explains his approach thoroughly in his trilogy, *The Architext: An Introduction* (1992), *Palimpsests: Literature in the Second Degree* (1997) and *Paratexts: Threshold of Interpretation* (1997). In *The Architext*, Genette defines "Transtextuality" as "all that sets the text in a relationship, whether obvious or concealed, with other texts" (83-84). He then divides "Transtextuality" into five types in *Palimpsests*: Intertextuality, Paratextuality, Metatextuality, Architextuality, Hypertextuality and Hypotextuality.

Palimpsests is the book in which Genette explains "Hypertextuality" with all its genres in detail. He points out that

> Hypertextuality [involves] any relationship uniting a text B (which I shall call the *hypertext*) to an earlier text A (I shall, of course, call it the *hypotext*), upon which it is grafted in a manner that is not that of commentary. (5)

He also contends that all literary works are hypertextual since any literary work evokes another prior literary work in some way, whether subtly or openly (9). Among the many genres of hypertextual writing that Genette includes in *Palimpsests* is the sequel (161). Genette concentrates mainly on how the sequel seeks to "transform" its original text and, therefore, "transcend" it (Juvan 126).

Using D'Alembert and Littré's dictionaries, Genette distinguishes between the continuation and the sequel. He first denotes that the sequel is "autographic" namely, that a writer writes a sequel to his work while the continuation is "allographic", that is, a writer writes a continuation for the work of another preceding writer. After that, he highlights another distinction which makes the "continuation" sound more like the serial. He asserts that it is not indicated whether the sequelised work has ended or not while it is indicated that the continued work is still incomplete. Therefore, he views the sequel as "exploiting the success" of a previous work that has already ended since it does not "complete" it but instead "prolongs" it.

Conversely, he contends that the prior distinction is merely "theoretical" and that, as a matter of fact, "one cannot complete without first continuing, and by prolonging a work one often ends up completing it" (161-162). Moreover, he argues that it is up to the sequel/continuation writer to decide whether the original work has ended or not and so this writer can determine whether he intends to prolong or complete it (175). Later, he defies his above-mentioned distinction, which describes the sequel as autographic, asserting that a sequel can also be written by a writer other than the original writer. He contends:

> In our own time, shrewd inheritors have been known to produce interminable sequels to adventures that were terminated over and over again. (207)

These "shrewd inheritors" are allographic sequel writers like the ones whose works will be analysed in this thesis.

Genette points out that the autographic sequel writer is bound to imitate himself while prolonging the story of his original work "unless he transcends himself, betrays himself, or undermines himself, but all this has nothing much to do with hypertextuality" (207). Hence, Genette argues that autographic sequels are more imitative than allographic ones. Moreover, Genette associates the "economic motive" with autographic sequel writers rather than allographic ones (Traver xi-xii). Since the modern Shakespearean dramatic sequels being focused on here are allographic, Genette's hypertextuality is the suitable methodology for this thesis. This suitability is because the ideas he discusses in *Palimpsests* are related more to the allographic sequel than to the autographic one.

In addition to dividing sequels into autographic and allographic based on their authorship, Genette also divides them into four types according to chronology with regards to the events of the original. Firstly, there is the "*proleptic*", which moves forward in time after the events of the original. In other words, this is the "sequel" in its classical and most popular sense. Secondly, there is the "*analeptic*", which moves backwards in time before the events of the original. This type is dubbed nowadays as a "prequel". The third type is the "*elleptic*", which fills in the gaps in the events of the original, the "midquel" in the modern sense. Finally, there is the "*paraleptic*", which portrays events happening parallel to the events of the original, that is, the "parallelquel" as it is currently called (177). Though the four

Shakespearean sequels in focus are mostly "*proleptic*", they also tend to become "*analeptic*" in some instances and "*elleptic*" in other cases.

Hypertextuality and intertextuality are among the five types of transtextuality that Genette denotes. Despite his distinction between them, he contends that they should not be viewed as separate since there is constant overlapping, which takes varied forms, between them (7). This overlap is pivotal to the analysis of the four Shakespearean sequels focused on here since "the sequel, by essence, is deeply intertextual" (Hatchuel xviii) because its "claim to authority ironically rests upon its intertextual traces" (Carmichael 175). Intertextuality, therefore, happens to be one of the main tools for the hypertextual analysis of the four sequels. Quotations and allusions constitute the essential "intertextual medium" and are the main keys to inducing "spectator interactivity" upon which the sequel's success relies (Jess-Cooke, *Film Sequels* 3, 10). Moreover, they can "redefine meaning" and "recirculate ideas" across temporal, national and cultural boundaries (Orr 17, 139). As a result, I intend to scrutinise how each sequel writer uses quotations and allusions in his writing technique throughout the thesis.

In addition to Genette, other critics dub the sequel with different names. For instance, Umberto Eco dubs the sequel as "retake" in his essay, "Innovation and Repetition". He views the "retake" as "exploitative" of the "success" of the original story through "recycling its characters" and events for "commercial" reasons. However, he cannot "condemn" the "retake" as a repetition even though some retakes are mere reproductions of the original with minor differences. In contrast, others tell "a totally different story" about the same characters in the original (167). The selected four Shakespearean sequels in this thesis are examples of those "retakes" which tell a "totally different story" although they tie in with their originals in terms of their characters and themes. They present a new perspective by challenging their originals and, therefore, make their readers/audiences reread and reconsider these originals.

Amanda Ann Klein and R. Barton Palmer also include the sequel among many types of "multiplicities" in the media world. They contend that no literary text is "self-contained" and that its existence is bound to multiply taking on many forms. The sequel happens to be one of these. The main feature of these "multiplicities" is that they "invite viewers to appreciate the new in the context of the familiar and already approved, sanctioning readings that crisscross textual borders" (1). As this thesis argues, the four Shakespearean sequels being focused on reread, question and criticise the themes and character portrayals of their originals. Hence, they tamper with Shakespeare and challenge the status and reception of his works. However, this thesis shows that their new vision regarding their originals leads to their recognition as literary works reflecting Shakespearean influence and modernity. Marjorie Garber says, "Shakespeare makes modern culture and modern culture makes Shakespeare" (*Shakespeare and Modern Culture* xiii).

V. Chapterisation: Shakespearean Sequels in Focus

This thesis is divided into two parts: The first part comprises the two chapters which tackle sequels to *The Merchant of Venice*, that is, *Shylock's Revenge* and *Overtime*. *Shylock's Revenge* by David Henry Wilson is the chronological sequel to Shakespeare's *The Merchant of Venice* around which the first chapter of the thesis revolves. The chapter argues that

Wilson's sequel challenges its original by ending the conflict between Christianity and Judaism, turning Shylock from loser to winner and exposing the religious hypocrisy of Shakespeare's Christian Venetians. Another attack, which *Shylock's Revenge* launches on *Merchant*'s dramatic technique and logic, appears in the sequel's Prologue as this chapter exhibits.

Wilson (b. 1937) is an English writer best known for writing stories for children such as the *Jeremy James* and the *Superdog* series. As a novelist, he wrote some novels like *The Coachman Rat* (1989), a satirical novel based on the Cinderella story. As a playwright, he wrote some short plays like *Are You Normal, Mr. Norman?* (1966), *On Stage, Mr. Smith* (1975), *The Make-Up Artist* (1980) and *The Biscuit* (2001). In addition to *Shylock's Revenge*, his Shakespearean-based plays include *Iago, the Villain of Venice* also around the mid-1980s, *Lear's Fool* (1994), *The Tragedy of Lady Macbeth* (1994) and *How to Avoid a Tragedy* (2003).

With Shylock as Wilson's key player in *Shylock's Revenge*, Wilson provides a witty ending to all the stories still unfinished by the end of Shakespeare's *Merchant*. The sequel depicts how Shylock acts when he finds his daughter and the spendthrift Lorenzo. It also shows how Antonio copes with the loss of his beloved Bassanio. Moreover, it dramatises Portia and Nerissa's reaction upon discovering the nature of their fortune-hunting husbands and Belmont's response to the news that a black maid is pregnant by Launcelot.

The second chapter of the thesis covers Albert Ramsdell Gurney Jr.'s – pen-named A. R. Gurney – *Overtime: A Modern Sequel to The Merchant of Venice*, the non-chronological sequel to *The Merchant of Venice*. The chapter argues that *Overtime* reinterprets *Merchant*'s Portia as a caricature of new WASPs (White Anglo-Saxon Protestants) shackled by the old WASP tradition despite wishing to overcome it. The sequel's portrayal of her as a reckless and spoiled WASPy gal challenges her Shakespearean portrayal as a wise lady. Moreover, the chapter contends that *Overtime* challenges *Merchant*'s portrayal of Shylock's character as an antagonist by portraying him as a wise businessman who helps Portia achieve her "new Venice". Finally, the chapter points out how the sequel reverses Antonio's status as a homosexual from being shamefully silent in *Merchant* to overtly announcing his sexual identity and defending it in *Overtime*. In addition, the chapter shows how *Overtime* challenges certain dramatic and ideological aspects of its original and revises *Merchant*'s court scene and concept of anti-Semitism.

Gurney (1930-2017) is an American playwright, novelist and academic. He is well-known for his series of plays about upper-class WASPs and their life in contemporary America. Besides *Overtime*, this series includes *The Dining Room* (1982) and *The Cocktail Hour* (1988). His other prominent plays include *Sweet Sue* (1986) and *Love Letters* (1988) which was nominated for The Pulitzer Prize. He also wrote several novels like *The Gospel according to Joe* (1974), *Entertaining Strangers* (1977), *The Snow Ball* (1984) and *Early American* (1996) and screenplays as *The House of Mirth* (1972) and *Sylvia* (1995).

In *Overtime*, Gurney portrays Portia as a once-rich society girl who is having a party to celebrate her victory over Shylock in the famous trial in Shakespeare's *Merchant* and her marriage to her beloved, Bassanio. However, the party starts to fall apart eventually. The imprudent Irish Bassanio knocks down the homosexual Antonio. The African American Gratiano and the Latina Nerissa become edgy, playing submissive roles, and seek the

company of their people. Then Shylock arrives with his special surprises and persuades Portia to try to maintain peace between her guests. Finally, the evening ends with celebrating a new Venice based on openness and diversity.

The second part of the thesis includes the two chapters which cover sequels to *Macbeth* namely, *The Tragedy of Macbeth, Part II: The Seed of Banquo* and *Dunsinane*. The third chapter focuses on how the chronological sequel to Shakespeare's *Macbeth*, Noah Lukeman's *Macbeth II*, challenges its original by redefining tyranny as cyclic rather than terminable and reassigning women as indispensable rather than marginalised. This chapter also manifests how this sequel represents a unique case of double hypertextuality since it is what I dub as a "serialised pastiche" and experiments with various metafictional Shakespearean and non-Shakespearean devices.

Lukeman (b. 1973) is an American literary agent, actor, scriptwriter and author. His works comprise the theme of writing and literature like *The First Five Pages: A Writer's Guide to Staying out of the Rejection Pile* (1999), *The Plot Thickens: Eight Ways to Bring Fiction to Life* (2002) and *A Dash of Style: The Art and Mastery of Punctuation* (2006). Creative writing programs rely a lot on his books. As a scriptwriter, he wrote many screenplays including *Brothers in Arms*, which was chosen as one of Hollywood's 100 Best Scripts of the Year on the 2007 Black List. He also contributes to many newspapers and journals like *The Wall Street Journal*, *New York Times* and *Dallas Morning News*. His only attempt at playwriting was in *Macbeth II*, which was critically acclaimed and selected as a reading recommendation in the Fall preview of *New York Magazine*.

In his play, Lukeman continues the story ten years after Macbeth's death. Malcolm seems to have been capable of restraining turmoil and giving Scotland a chance to live some peaceful years. However, all of this is about to change leading Scotland once more into a hellish pitfall of war and destruction. Just like Macbeth, Malcolm is tormented by the witches' prophecy about the "seed" of Banquo becoming kings. He is also worried about the intentions of his brother, Donalbain, towards his kingship. When Malcolm seeks the witches' help, they puzzle him with more prophecies. He starts suspecting and eliminating all those surrounding him like the loyal Macduff. The sequel also features the unexpected appearance of the saint-like daughter of the dead Macbeths who is the opposite of her evil parents.

David Greig's *Dunsinane* is the non-chronological sequel to *Macbeth* and is discussed in the fourth and final chapter of this thesis. The chapter contends that *Dunsinane* criticises the distorted version of ancient Scottish history, particularly the story of the Macbeths, which is presented in its original and rewrites a pro-Scottish version with the Macbeths as a fair royal couple. Furthermore, it exhibits *Dunsinane*'s refutation of *Macbeth*'s marginalisation of women by portraying Gruach as a multi-dimensional character and allowing her a more significant role so that she can express herself more than Lady Macbeth does in *Macbeth*. It also shows how *Dunsinane* challenges the notion of the Shakespearean tragic hero by presenting realistic heroes suffering from war trauma. Throughout its three challenges of its original, this sequel emphasises the voices of youngsters, which are either ignored or silenced in its original.

Greig (b. 1969) is a Scottish playwright and theatre director. His plays are internationally renowned and were performed as big productions at grand British theatres like The Royal Court Theatre, The Traverse Theatre, The Royal Shakespeare Company and The

National Theatre. The extensive playwriting workshops and projects which he led in the Middle East made his relationship with the Middle East and its issues very prominent. His work in the Middle East involved cooperating with playwrights from Palestine, Egypt, Syria, Lebanon, Tunisia and Morocco. He wrote many other plays in addition to *Dunsinane* like *The Architect* (1996), *The Cosmonauts' Last Message* (1999), *Victoria* (2001), *Not About Pomegranates* (2000), *Cassanova* (2001), *Battle of Will* (2002), *Outlying Islands* (2002), *Caligula* (2003), *Ramallah* (2004), *Pyrenees* (2005), *The American Pilot* (2005), *Damascus* (2007) and *The Strange Undoing of Prudencia Hart* (2011).

Greig begins his play, *Dunsinane*, with the English army camouflaging themselves as Birnam Wood in preparation for the final attack on Dunsinane. Greig also envisions the aftermath of deposing Macbeth and installing Malcolm. However, the action focuses mainly on the English general Siward, his young soldiers and their interaction with the Scots as they try to maintain peace in alien territory, a mission that seems impossible. The play also "allud[es] to contemporary zones of conflict in the Middle East", particularly the "War on Terror" in Afghanistan and Iraq (Wallace, *Theatre* 92). Moreover, Lady Macbeth, dubbed "Gruach", is still alive and has a son who turns out to be the legitimate heir to the throne of Scotland. Though not as bloody and heartless as Shakespeare's Lady Macbeth, Greig's Gruach has much guile up her sleeve.

While challenging their Shakespearean originals, the four sequels delve into several political, social, religious, cultural and economic issues pertaining to their targeted modern audience. Hence, they function not only as a form of fictional criticism of their originals but also as a bridge between Shakespearean sixteenth-century legacy on the one hand and twentieth- and twenty-first-centuries audiences. Each part of the thesis ends with a comparison between the two versions of sequelisation presented in each two modern sequels of the same Shakespearean original in relation to technical and dramatic aspects. The conclusion of the thesis highlights the various ways by which a sequel challenges its original, compares the chronological and the non-chronological sequels and compares the four sequels.

Part I:
Sequels to *The Merchant of Venice*

Chapter I

David Henry Wilson's *Shylock's Revenge*: Devising Modern Compromises

> PORTIA. Earthly power doth then show likest God's
> When mercy seasons justice. (Shakespeare, *The Merchant of Venice* IV.i.195-196)
> DUKE. I account this a successful outcome – a triumph for good Christian charity.
> SHYLOCK. Or Jewish mitzvah and Jewish saychel, your Grace.
> (Wilson, *Shylock's Revenge* 46)

Only in *The Merchant of Venice* does Shakespeare make an expressly religious argument the basis for an entire play. The conflict between the principles of Christianity and Judaism is one of the main issues which the play revolves around. Incidentally,

> The words 'Christian' and 'Christians' appear twenty-seven times in *The Merchant*, which constitutes over a third of all of their appearances in Shakespeare's works, and is over three times the count for any other individual play. (O'Rourke 376)

In the play, "the word 'Jew' and its variants are used seventy-four times" (Thomas 99) which is logical since Shylock is always referred to as "the Jew" to assert his alienation from the Christian Venetian community. Following such a main theme, David Henry Wilson wrote *Shylock's Revenge* as a modern sequel to *Merchant* to exhibit that modern compromises, which can only be executed in the twentieth century, can be reached to resolve this conflict between Christianity and Judaism. Wilson focuses mainly on three issues in this respect: Mercy versus justice, the debate about usury and religious conversion. This chapter shows how, being a chronological sequel, *Shylock's Revenge* adopts *Merchant*'s religious argument to challenge its Shakespearean original by resolving its religious conflict, reversing Shylock's defeat into victory and revealing the religious hypocrisy of Shakespeare's Christian Venetians. The chapter also proposes that *Shylock's Revenge*'s Prologue further challenges *Merchant*'s dramatic technique and logic.

Attaching "Infolded Worms" as an introductory essay to *Shylock's Revenge*, in this essay Wilson explains his sequel's textual basis in *Merchant*. At one point in the essay, he expresses his point of view regarding the difference between the responses of Elizabethan and modern audiences to Shylock's character in *Merchant* as follows:

> Shylock presents a villainous exterior which for an Elizabethan audience would almost certainly have covered completely those aspects of his character which for modern audiences have become increasingly sympathetic. (12)

Since such a perspective seems based on the Elizabethan and modern historical contexts, it is pivotal here to scrutinise the difference between them.

According to Stephen Greenblatt, Jews in Elizabethan England were "symbolic tokens of all that was heartless, vicious, rapacious, and unnatural" (*Will in the World* 261). The main

reason for this was their branding as "Christ-killers". Thomas Calvert points this out in his preface to *The Blessed Jew of Morocco* (1648) as follows:

> There is the judgment of God upon them. They prayed Christ's blood might be upon them and upon their children. It is so; it follows and haunts them whenever they go. (16)

Following this idea, Calvert claims that Jews were suspects of many foul crimes like poisoning wells and springs to kill the Christians who drank from them. They were also viewed as extortionists who burdened Christians with their practice of usury. In addition, their cabalistic magic was extremely feared (17). He then exaggerates in depicting the Jewish thirst for Christian blood by claiming that Jews used to steal a Christian boy each year to crucify him. They would fasten him to a cross, give him gall and vinegar and then run him through with a spear. All of this was done as a reenactment of their crucifying of Christ, reflecting their hatred of all Christians (19).

In addition to the previously displayed notorious reputation Jews had in Elizabethan England, it is claimed that "about 1594, public sentiment in England was roused to an outbreak of traditional Jew-baiting" due to one particular incident namely, the execution of Dr. Roderigo Lopez (Charlton 127). Lopez was a converted Portuguese Jew and the personal physician of Queen Elizabeth I. He was convicted of treason for plotting to murder the Queen, tried and hanged in public. One version of the story says that before he was hanged, he pleaded for mercy, saying that he loved the Queen just as he loved Jesus Christ. Given his Jewish background, such a statement provoked scornful laughter from the crowd (Camden 58-59). It is proposed that Shakespeare wrote *Merchant*, which was first performed in 1605, because all of this inspired him. He also wanted to formulate a character who resembles Barabas in Christopher Marlowe's successful play, *The Jew of Malta* (1590) (Logan 117).

Accordingly, one early modern critical view is that Shakespeare depicted his Jew as an evil character, just the way the Elizabethan audience wanted to see him. The villainous Shylock instantly expresses his contempt towards the Christian faith with his blasphemous comment: "To smell pork, to eat of the habitation which your prophet the Nazarite conjured the devil into" (I.iii.33-34) and his declaration: "I hate him [Antonio] for he is a Christian" (I.iii.41). Contributing to the most vicious form of medieval and early modern anti-Semitism, that is, the "blood libel", Shakespeare's Shylock has a constant blood thirst for Christian blood (Budick 197). Evoking the above-mentioned image of the Christian boy kidnapped and crucified by Jews, Shylock's desire to feast upon his Christian enemies can be traced in his diction throughout *Merchant*. He "will *feed* fat the ancient grudge" (I.iii.46 emphasis added), "go in hate to *feed* upon / The prodigal Christian" (II.v.14-15 emphasis added) and "*feed* his revenge" with Antonio's pound of flesh (III.i.52-53 emphasis added).

This hunger reaches its peak in the court scene when the audience sees him sharpening his knife on the sole of his shoe and approaching Antonio's chest to cut off a pound of his flesh. The whole scene can be read as an allusion to the crucifixion of Christ in which Antonio identifies himself with Christ, shedding his blood to pay the debts of others (Lewalski 339). Meanwhile, Shylock's rejection to abide by the Christian doctrine of mercy: "My deeds upon my head. I crave the law, / The penalty, and forfeit of my bond" (IV.i.205-206) evokes Calvert's above-mentioned quote about how Jews carry Christ's blood forever.

Elizabethan mentality views Shylock's insistence on attaining Antonio's pound of flesh according to their following background about Jews:

> They bent to shed the blood of Christians that they say a Jew needs no repentance for murdering a Christian, and they add to that sin to make it sweet and delectable that he who doth it, it is as if he had offered a corban [ritual offering] to the Lord, hereby making the abominable sin an acceptable sacrifice. (Calvert 17-18)

In addition, Shakespeare depicts Shylock as the stereotypical Jewish usurer who manipulates the neediness of others to serve his means and increase his wealth. He is further despised for wanting to get rid of his charitable adversary Antonio. Antonio opposes Shylock's practice by lending people money without charging interest:

> SHYLOCK. I will have the heart of him if he forfeit, for were he out of Venice I can make what merchandise I will. (III.i.123-124)

Modern audiences, with their "vivid memory of [Jewish] suffering and genocide" during the Holocaust, view Shylock from a different sympathetic perspective (Colley 184). Though he is no tragic hero, their response to him "involves the kind of complexity [felt] in responding to the great tragic figures in Shakespeare" (Cantor 255). Contemplating the power given by Shakespeare to Shylock's words, Shylock's prominent stirring question, "Hath not a Jew eyes?" (III.i.56), is viewed as a cry for the recognition of his humanity. His vulnerability differentiates him from the conventional Jew of *Il Pecorone* and the avaricious Barabas of *The Jew of Malta*. Furthermore, lamenting the loss of his late wife's turquoise ring, stolen from him by Jessica (III.i.118-120), makes the audience probe further into his humanity and "glimpse a younger Shylock capable of conjugal love" (Brustein 191).

As a result, modern critics consider *Merchant* as Shakespeare's most controversial play. There are several critical debates posing questions like: Is Shakespeare humanitarian or anti-Semitic in his depiction of Shylock? Is Shylock presented as a victimised hero or an abominable antagonist whose defeat causes a comic effect? Are Antonio and Bassanio depicted as true Christians or religious hypocrites? (Lewalski 327). Other critics wonder about Shakespeare's evaluation of the conflict between Christianity and Judaism upon which *Merchant* is based: Is Shakespeare siding with Christians by making Shylock, the Jew, play the role of the antihero? Or is he using Shylock's status as an outsider to plead against Christian religious intolerance? (Cantor 239). With such a reception from the modern audience and critical debates, *Shylock's Revenge* proposes answers to all these questions through its sequelisation of *Merchant*, taking Shylock's side.

Modern criticism also views Shylock's hatred towards Antonio and obsession with revenge as simply a reaction to his maltreatment by the Christian Venetian community. As B. J. Sokol contends in *Shakespeare and Tolerance*, *Merchant* depicts Shylock as "human enough to become an evil revenger" (141). Shylock initially hoped to "catch [Antonio] once upon the hip" to avenge himself for all the insults directed to him by Antonio and better his prospects of making more money by eliminating a man who "lends out money gratis and brings down / The rate of usance" (I.iii.43-45). At this point, Shylock is at his "habitual pique", but he has "no clear intent to act". Some critics also argue that he did not intend to use his bond as a means of revenge.

Being the savvy businessman he is, Shylock believes Antonio to be "a good man", that is, a man whose business can cover the money he asks to borrow (I.iii.12-22). Moreover, the

news which propagated about Antonio's argosies on the Rialto ensures Antonio's creditworthiness rather than his bankruptcy. Therefore, it is hard to imagine that a calculating character like Shylock will base his revenge strategy on the remote chance of Antonio's loss of all his money and ventures. Even Jessica's testimony that she heard Shylock say "[t]hat he would rather have Antonio's flesh / Than twenty times the value of the sum / That he did owe him" (III.ii.285-287) can be considered a mere expression of "obsessive animosity".

However, Jessica's elopement with a Christian provokes the change of Shylock's "merry bond" from a "potential" to a "real" danger (H. Smith 6) and her "betrayal … contribut[es] to [his] increasing dehumanization" leading to his "change … into [something like] the wicked ogre of fairy tales" (Hinley 221). Attributing Shylock's wickedness towards Antonio to the atrocities inflicted upon him by his daughter, Sir Arthur Quiller-Couch finds Jessica guilty and sympathises with Shylock as follows:

> [Jessica is a] thief; frivolous, greedy, without any more conscience than a cat and without even a cat's redeeming love of home. Quite without heart, on worse than an animal instinct-pilfering to be carnal-she betrays her father to be a light-of-lucre carefully weighted with her sire's ducats. (xx)

Hence, the grudge he bears against Christians, which is depicted in the early scenes of *Merchant*, develops into the bloody revenge he seeks to execute in Act IV, "undergoing (rather like Milton's Satan) the progressive deterioration of evil" (Lewalski 331). Shylock expresses his reactive response to the Christian hatred and anti-Judaism he is subjected to as follows: "The villainy you teach me I will execute" (III.i.69-70) and "Thou calledst me dog before thou hadst a cause. / But since I am a dog, beware my fangs" (III.iii.6-7). Again, *Shylock's Revenge* adopts such a modern view in depicting Shylock's character. Wilson contends:

> Being a Jew in a Christian state is … [a] pressure, and anti-Semitism is no doubt one of the factors that lead him to seek revenge, but he is not vengeful because he is a Jew. (12)

Contradicting early modern criticism and adopting the point of view of modern criticism, Wilson seeks to highlight some aspects of *Merchant*, which he considers Shakespeare's "great con trick" ("Infolded Worms" 3). Wilson argues that Shakespeare means to fool his audience with *Merchant*'s anti-Semitic appearance while *Merchant* is a cry against anti-Semitism. In *Shylock's Revenge*, Wilson takes it upon himself to "burrow down below [*Merchant*'s] surface" while suggesting that Shakespeare is a humanitarian who presents Shylock as a stand-alone hero facing the merciless Christian Venetians who seek to break his spirit ("Infolded Worms" 1). Moreover, Wilson exhibits how Shakespeare is unbiased in handling the conflict between Christianity and Judaism. *Shylock's Revenge* foregrounds *Merchant*'s portrayal of Christian characters as hypocrites who are not as religious as they claim and whose deeds never match their words. In addition, *Shylock's Revenge* finally allows Shylock his revenge, which continues to be Shylock's defence mechanism against increased Christian slanders and offences, reaching the level of attempted murder. However, in Wilson's sequel, Shylock's revenge is executed within what can be called modern moderation. Wilson points out that Shylock's "implacability" is mitigated while his "deviousness" is still maintained in his sequel ("Infolded Worms" 14). Furthermore, changing the temporal context of Shakespeare's characters to the twentieth century in

Shylock's Revenge, Wilson highlights that "usury" does not differ from the practices of contemporary banks. In other words, Wilson contends that if Shylock is indicted for practising usury, then one might as well prosecute the whole modern banking system.

According to the Hope Corner Website which comprises all the works of Wilson, Wilson contends that Shakespearean plays are "an endless source of pleasure and scholarship [which] encompass[es] so many facets of human nature". However, he also views that "many of them ... leave us with a catalogue of unanswered questions". Exploring such "facets of human nature" and trying to find an answer to these "unanswered questions" are his foundations in writing his Shakespeare-based works.

Chief among these works come *Shylock's Revenge* and *Iago, the Villain of Venice*, which he describes in *Shylock's Revenge*'s foreword as

> A sequel both to *Othello* and to *Shylock's Revenge*, bringing together the surviving characters from both plays as Iago outwits his captors and characteristically launches a ruthless bid for power. (2)

Lear's Fool attempts to answer the question about the whereabouts of the Fool in Shakespeare's *King Lear* after he disappears at the end of Act III. Focusing solely on the Fool after he parts with his master, *Lear's Fool* further explores a character which Wilson views as one of Shakespeare's most enigmatic characters and reassesses the actions of Lear, Cordelia and the Fool in *King Lear*.

Shakespeare's Lady Macbeth is also explored from a different perspective in Wilson's *The Tragedy of Lady Macbeth*, which retells her story. Rather than being depicted as the ambitious wife who drives her noble husband to commit bloody crimes, she is portrayed as a loving wife who supports her ambitious husband to ensure their happiness. However, they both end up with blood on their hands, a scene which her conscience cannot bear and so she commits suicide.

How to Avoid a Tragedy is a 30-minute dialogue that Wilson establishes with Shakespeare's four great tragedies whose endings he changes into happy ones. This play won the Hydrae Prize 2003.

It was in 1989 that *Shylock's Revenge* had its first full production by The University Players in Hamburg. After that, in 1993, there was a staged reading of it at The New End Theatre in Hampstead, London, which accompanied their production of *Merchant*. The Royal Shakespeare Company also once held a private reading of *Shylock's Revenge*. In 2015, while The Royal Shakespeare Company produced *Merchant* and *Othello*, Michael Friend Productions produced their Wilson sequels as a fully staged script-in-hand performance at The Attic Theatre in Stratford-upon-Avon. To the best of my knowledge, not much was written about *Shylock's Revenge,* either critically or scholarly.

Being a "direct sequel" to *Merchant*, *Shylock's Revenge* begins immediately after *Merchant* ends in terms of chronology (Wilson, Foreword 2). It starts at Belmont where Bassanio and his friends, Gratiano, Lorenzo and Antonio, reside after Bassanio's marriage to Portia. The play depicts Bassanio and his friends' extravagant and aimless life once they are given access to Portia's grand fortune. It also shows Antonio's attempts to cope with Bassanio's new life as a married man and Portia and Nerissa's reactions upon realising the truth about their dependant and fortune-hunting husbands. Not knowing that the casket test is

over, another suitor for Portia named P. J. Appleby arrives at the scene and ends up marrying Miriam, Portia's black maid whom Launcelot impregnated and refuses to marry.

Meanwhile, in Venice, Shylock discovers Jessica and Lorenzo's whereabouts and pleads with the Duke to reopen his case. Upon his arrival at Belmont to arrest his fleeing daughter and son-in-law, he further unravels the conspiracy against him after realising that the young Doctor of Law who defended Antonio was Portia in disguise. It becomes evident then that almost all the residents of Belmont must stand trial against Shylock. The play ends with Shylock prevailing and awaiting his grandchild and Antonio losing his beloved Bassanio who contracts syphilis. Lorenzo, Solanio and Salerio are to serve in the Venetian army instead of going to prison for killing Tubal and conspiring to kill Shylock. Portia, Nerissa and Jessica annul their marriages, choose to live in a convent and lead a life of prayer and contemplation.

"If a Jew wrongs a Christian," Shylock asks, "what is his humility? Revenge" (III.i.67-68). Out of this memorable quote comes the title of Wilson's play. In the introduction John Russell Brown wrote to the second edition of *The Arden Shakespeare: The Merchant of Venice*, he describes Shylock as follows:

> It seems as if Shakespeare was determined not to create a 'stage villain', who would always evoke simple, hostile response. Shylock is a most complex and dominating character; he appears in only five scenes and yet for many people he is the centre of the play's interest. (xlv)

Indeed, the power of Shylock's character makes him one of Shakespeare's most outstanding characters. Many critics considered him *Merchant*'s "true, though suppressed, hero" (Hinely 217) and, hence, *Shylock's Revenge* attempts to overcome this "suppression" by placing him centre-stage and giving him a chance to avenge himself from his tormentors in *Merchant*. Echoing the original Shakespearean title, another title which Wilson suggests for his sequel is "*The Jew of Venice*" (2). Wilson's suggested second title of his sequel reflects how he continues the modern sympathetic interpretation of Shakespeare's *Merchant* as "*The Tragedy of Shylock*, the story of a persecuted Jew in a Christian society" (Dessen 231).

Shylock's Revenge imports the same Shakespearean characters from *Merchant*. However, it adds a few more characters for dramatic necessity; Miriam is Portia's black maid who is pregnant with Launcelot's child. *Merchant* mentions her casually: "LORENZO. The Moor is with child by you, Launcelot" (III.v.35), but she appears as a character in *Shylock's Revenge*. Accordingly, a younger Othello is imported from Shakespeare's *Othello* to play the role of Miriam's Moorish brother. Another character mentioned but never seen in *Merchant* is Portia's cousin, the learned Bellario. However, he gets to play his part as a counsellor in the two trials in *Shylock's Revenge*. Balthazar, who plays the role of Portia's servant in *Merchant* and whose name she adopts in her disguise as a Doctor of Law, is one of *Shylock's Revenge*'s characters and it turns out that he is a real Doctor of Law. P. J. Appleby is a Texan who comes to Belmont to try his luck at Portia's casket lottery to win her hand in marriage and her fortune since he is bankrupt. Finally, Lucia is Shylock's secretary responsible for conducting interviews with clients who apply for loans from the Venetian Finance Company, a little enterprise of Shylock and his lifelong friend, Tubal.

Except for some scattered Shakespearean quotes from *Merchant*, *Othello*, *Hamlet*, *King Lear* and *Macbeth*, Wilson resorts to writing his play in modern prose rather than verse. Such

a choice complements his modern interventions to reach a compromise between the feuding principles of Christianity and Judaism, as first presented in Shakespeare's *Merchant* and then highlighted in his sequel.

The upcoming analysis which will be carried out throughout this chapter will be divided into four subchapters. Each subchapter will focus on one of the religious issues which *Shylock's Revenge* highlights in relation to the conflict between Christianity and Judaism, the basis upon which *Merchant* stands, in Wilson's view.

The first subchapter argues that *Shylock's Revenge* perceives *Merchant*'s Christian Venetians as religious hypocrites and exposes their hypocrisy through their continued actions in it. Not only do these continued actions incriminate them, but they also urge the audience to reread their previous actions in *Merchant* and realise that those actions also reflect their hypocrisy.

Then, the second subchapter will focus on the debate about usury and how *Shylock's Revenge* devises a modern resolution to end it. The sequel argues that appearances are everything and once the practice of usury is given the façade of the reputable business of modern banking corporations, it is accepted and respected. *Shylock's Revenge* presents all this through Shylock and Tubal's "Venetian Finance Company".

After that, the third subchapter will explore the issue of religious conversion and exhibit how it is developed in *Shylock's Revenge*. *Shylock's Revenge* contends that actual religious conversion comes from one's heart and soul and not through coercion. Hence, the sequel's Shylock annuls his conversion to Christianity and returns to Judaism. Moreover, through Shylock and Jessica, *Shylock's Revenge* highlights how religious converts are always regarded as outsiders by the Christian community. However, the sequel suggests that there is one merit concerning religious conversion; it allows the chance for interreligious exploration.

The fourth subchapter will then explain how *Shylock's Revenge* addresses the conflict between Christian mercy and Jewish justice and suggests a resolution. According to the sequel's perspective, mercy can be shown after justice prevails and this is what its protagonist, Shylock, does. Reversing *Merchant*'s end, *Shylock's Revenge* features a Jewish Shylock who bestows mercy (pragmatic nonetheless) upon his Christian enemies to exhibit that mercy is a quality which is present in all human beings regardless of their religion.

Before delving into the analysis of the sequel, I would rather dedicate the next subchapter to explaining how the sequel's opening scene combines the initial hypertextual link between *Merchant* and it with its critical commentary which challenges the dramatic logic of Shakespeare's *Merchant*. This opening scene shows how the sequel intends to continue the story after the original text's end and how this continuance is based on deviations from the original.

I. Opening Scene: Sequelisation Keys in a Critical Tableau

The curtains open in a performance of *Shylock's Revenge* on *Merchant*'s characters forming a motionless tableau. The audience sees Antonio, Gratiano, Bassanio, Lorenzo, Jessica, Shylock, Portia, Nerissa, Launcelot, Solanio, Salerio and the Duke. According to stage directions, each of these characters assumes a position related to their role in Merchant and foreshadows how such role continues in *Shylock's Revenge* (20).

For instance, "*Antonio sit[s] glumly on his own*" which reminds the audience of his melancholy at the beginning of *Merchant*: "ANTONIO. In sooth, I know not why I am so sad" (I.i.1). It is also a reminder of his inability to cope with society due to his constant feeling of being excluded from it: "ANTONIO. I am a tainted wether of the flock" (IV.i.114). According to one reading of *Merchant*, the reason for this feeling is Antonio's homosexual love for Bassanio. This reading contends that

> Even if Shakespeare did not intend [their relationship] as a portrayal of an incipient homosexual relationship, it certainly suggests one. (Hurrell 340).

Wilson adopts such a point of view in his depiction of Antonio in *Shylock's Revenge*. He points this out in "Infolded Worms" in which he meticulously collects textual evidence of Antonio's homosexual love for Bassanio from *Merchant*. He views such love as escalating to "emotional blackmail" (4). Then, Wilson explains:

> The passages that I have quoted above are, of course, spread thinly over the whole play, so that individually their implications will be far from evident for the spectator or reader. But when collected together, they seem to me to present a clear picture of an older man infatuated with a younger one. ("Infolded Worms" 5)

After that, Wilson outlines Antonio's future in his sequel as follows:

> Antonio's infatuation makes him as much of an outsider as Shylock. He has no power over the man he loves, allows himself to be shamelessly exploited by him, repeatedly tests him, masochistically submits to his fate in terms of martyrdom, and then lets himself be taken off to Belmont, where he can have no conceivable role to play. ("Infolded Worms" 6)

Antonio's feelings of loneliness and gloominess are further highlighted in *Shylock's Revenge* as Antonio draws farther from the company of men and does not take part in their idleness (22). He is only preoccupied with taking Bassanio away from his married life and having him only for himself (24).

"*Gratiano, Bassanio and Lorenzo [are] seated at a table, playing cards*" which is a continuation of the aimless and merry lives they lead in *Merchant*:

> GRATIANO. With mirth and laughter let old wrinkles come.
> And let my liver rather heat with wine
> Than my heart cool with mortifying groans. (I.i.80-82)

Now that they live at Portia's expense at her estate in Belmont and enjoy unlimited access to her fortune after Bassanio marries her, they are expected to be even more idle.

Shylock's raised forefinger at Jessica is an instant reminder of their tense relationship in *Merchant* in which he keeps locking her up and ordering her:

> SHYLOCK. Lock up my doors, and when you hear the drum
> And the vile squealing of the wry-necked fife,
> Clamber not you up to the casements then,
> Nor thrust your head into the public street
> To gaze on Christian fools with varnished faces.
> But stop my house's ears—I mean my casements—
> Let not the sound of shallow foppery enter
> My sober house. (II.v.29-36)

As a result, she views her house as "hell" (II.iii.2) and elopes later with Lorenzo. However, this tension between Shylock and Jessica changes in *Shylock's Revenge*. Shylock's hard-heartedness towards his daughter continues as he wants to imprison her and her husband for stealing from him. However, knowing Jessica is pregnant, Shylock's threats disappear into thin air. It becomes evident then that he has always loved his daughter. *Shylock's Revenge* suggests that such a love existed in *Merchant* and continues in it. The problem is his inability to exhibit it: "SHYLOCK. I never meant you harm, but I must learn the softer expressions of a father's love" (45). Thus, by adding this vivid expression of a father's love for his daughter, *Shylock's Revenge* somehow reverses Shylock's portrayal as a father from a cruel in *Merchant* to a loving one in it.

"*Portia and Nerissa [are] in mid-conversation*", just as they always are in *Merchant*. These two characters are inseparable and supportive of one another. In *Merchant*, Portia is first seen confiding to Nerissa and telling her about her feelings towards her father's will, the casket lottery and her suitors (I.ii). Later, Nerissa falls for Gratiano just as Portia falls for Bassanio. They both give their husbands rings as a memento (III.ii). When Portia disguises herself as a Doctor of Law, Nerissa disguises herself as her clerk (V.i). In *Shylock's Revenge*, this closeness between Portia and Nerissa continues. They both realise the error in their choices of husbands (45), plan the annulment of their marriages together (57-58) and, finally, decide to enter a convent and lead the rest of their lives in prayer and contemplation (63).

"*Solanio and Salerio ... are holding hands*" since their partnership continues from *Merchant* to *Shylock's Revenge* in which they are first seen teasing Shylock about his imminent baptism (27-28). Then, such a partnership turns bloody when they both murder Tubal, mistaking him for Shylock (61).

Finally, "*[t]he Duke is seated on his throne, back centre*" to show that another trial will take place in *Shylock's Revenge* in which the Duke will play the role of the judge just as he does in *Merchant*.

The only character who moves around is Bellario who plays the role of a narrator throughout the play's Prologue. Though Wilson claims in the play's foreword that no playwright can be bracketed with Shakespeare (2), his challenging of Shakespearean dramatic legacy and destabilising of *Merchant*'s dramatic technique and logic are suggested by Bellario's words. Bellario's criticism and sarcasm are first displayed concerning Shakespeare's taken-for-granted fame:

> BELLARIO. I have been informed that some of you are not familiar with the events that have preceded the events you are about to witness. If this is true...shame on you. (20)

Further mockery is apparent in Bellario's metadramatic comment on the Prologue: "I have written what I believe is known in the profession as ... a prologue". Then, he undermines Shakespearean verse by attempting to narrate his introduction about *Merchant*'s characters and their past histories in alternating rhyme. He even twists Bassanio's name to become "Bassonio" so that it rhymes with Antonio and frankly admits doing so to overcome this "slight technical problem" as he calls it (20). This mockery suggests that Wilson argues that everybody can be Shakespeare and, therefore, deconstructs Shakespearean dramatic legacy.

The critical commentary then moves from *Merchant*'s form to its content by destabilising the dramatic logic of *Merchant* as an original text in favour of *Shylock's*

Revenge as its sequel. First, Bellario mocks Antonio's exaggerated melancholy saying that he has "the countenance of a dead fish" and further highlights its futility by saying that it is all for the sake of losing the love of a "wastrel" and a "gambler" like Bassanio.

Then, he moves to Bassanio's plan of winning Portia and her money which he views as "quite funny". Bellario argues that Bassanio's plan is ridiculous since though he intends to marry Portia for her money to ensure his financial security, he has to expose himself (or rather Antonio) to the hazard of borrowing a loan from Antonio's adverse enemy, Shylock (20). Later, Bellario even points out that Bassanio "needn't have borrowed a single ducat" since winning Portia depends on his success in the three caskets test rather than his wealth (21). Later, *Shylock's Revenge* further asserts this through the character of P. J. Appleby. This Texan suitor comes to Belmont to win Portia's hand in marriage (not knowing that she is already married) and, yet, he does not pretend to be rich as Bassanio does in *Merchant*. Instead, he frankly admits his bankruptcy and that he is seeking to marry Portia just for her money: "Get yourself a rich wife, you get yourself a meal ticket" (35). Hence, *Shylock's Revenge* finds and mocks a plot hole in its hypotext by criticising how the main event which moves *Merchant*'s conflict forward namely, Antonio's loan from Shylock, lacks dramatic necessity. Lawrence Hyman, as well, sheds light on this as follows:

> In a purely literal sense, there is no good reason for Bassanio's wanting a large sum of money to carry on his suit. It is not the pretence of being rich himself that enables him to win Portia. (110)

After that comes Bellario's mockery of the criteria upon which Portia's late father relies in choosing his daughter's future husband and assuring her future happiness and security. In *Merchant*, Nerissa comments on the three caskets test: "Your father was ever virtuous, and holy men at their death have good inspirations" (I.ii.27-28). This holiness and far-sightedness are mocked by Bellario who contends that Bassanio's choice of the lead casket is not due to his wisdom but rather because he is a gambler and any gambler would make the same hazardous choice (21). Sara Schupack points out the incompatibility between Bassanio's selfish character and his choice of the lead casket as follows:

> When Bassanio chooses the lead casket, he appears virtuous, and yet the inscription is highly ironic. 'Who chooseth me must give and hazard all he hath,' but what Bassanio has given up thus far? He has taken, not given – taken a loan from Antonio and puts his dear friend's life at risk, and he has used his money to woo Portia, who gives him all of herself and her incredible wealth as soon as he passes the test. In a way, then, Bassanio is actually the gold casket. (89)

In her article, "Bassanio, The Elizabethan Lover", Helen Pettigrew criticises Shakespeare for uniting Bassanio and Portia together by the end of *Merchant* in the following way:

> All in all, Bassanio seems to be but a poor thing; and Shakespeare, in his delineation of these two lovers, would appear to have disregarded the cardinal principle of dramatic justice. (297)

Adopting Pettigrew's view of Bassanio, Wilson has the same critique of Shakespeare and, in his sequel, he tries to implement the dramatic justice which Shakespeare ignores in *Merchant*. The incompatibility of Bassanio and Portia as a married couple is further highlighted through *Shylock's Revenge*'s depiction of Bassanio's character. Bassanio's qualities (and, similarly,

Gratiano's) as a wastrel and gambler reveal themselves to the audience and Portia (and Nerissa). Bellario describes Nerissa as a "stupid girl" for marrying a "drunkard" like Gratiano (21). Such is *Shylock's Revenge*'s deviation from *Merchant* in which Nerissa and Gratiano fall in love after Portia and Bassanio do for no clear reason except to amplify the merriment of *Merchant*'s ending by multiplying the number of happily married couples. In *Shylock's Revenge*, Portia and Nerissa realise that their choice of husbands (Portia loves Bassanio and wants him for a husband even before he chooses the correct casket) in *Merchant* is wrong: "NERISSA. Have we been tricked, madam? / PORTIA. I fear we have" (45).

Shylock's Revenge also argues that the mismatch between the silliness of the disguises of Portia and Nerissa as Balthazar and his clerk and their overrated effect tampers with *Merchant*'s dramatic logic. Bellario comments on these disguises in the Prologue: "Who'd take these girls for judge and clerk? Credulity is strained" (21). Bellario points out that it is illogical to believe that a simple disguise of two women as men can fool the Duke, the whole court and their husbands from whom they have just departed in Belmont. Hence, just as *Shylock's Revenge* deconstructs Antonio's loan from Shylock as the catalyst that moves *Merchant*'s conflict to its climax, it similarly mocks the ladies' disguise as an adopted mechanism to move *Merchant*'s plot towards its resolution.

Bellario's summary of *Merchant* in *Shylock Revenge*'s Prologue establishes the hypertextual relationship between *Merchant* as an original "hypotext" and *Shylock's Revenge* as its sequential "hypertext". Though the audience does not see the sequel's modernity in the costumes of its characters, they sense it in Bellario's sarcastic tone. Through criticising several issues concerning Merchant's dramatic logic, Bellario prepares the audience for a modern sequel that probes into *Merchant*. This probing aims to challenge and deconstruct the conventional perspective from which *Merchant*'s characters are viewed in terms of goodness and villainy to make room for other new perspectives. In other words, *Shylock's Revenge* professes that it intends to rectify what it argues as *Merchant*'s seeming wrongs. The first of these wrongs is the one about Shakespeare's Christian Venetians which will be explained in the upcoming subchapter.

II. Exposing Christian Hypocrisy: Seven Deadly Sins Incarnate

Wilson interprets *Merchant* as a play in which "the disguise is all-embracing" ("Infolded Worms" 1). One of those disguises which he claims to expose in his sequel is that of Christian Venetians. In *Merchant*, they give the outward appearance of being pious and adhering to the teachings of their Christian faith. However, *Shylock's Revenge* challenges this portrait by showing that they are the opposite. Indeed, contemplating which casket to choose in the casket test, Bassanio speaks in an aside about the religious façade which hides a corrupt nature:

> BASSANIO. In religion,
> What damnèd error, but some sober brow
> Will bless it and approve it with a text,
> Hiding the grossness with fair ornament? (III.ii.77-80)

Despite *Merchant*'s overwhelming attack against Shylock, the Jew, *Shylock's Revenge* argues that such an attack is just scratching the surface. Scrutinising *Merchant*'s contradictory

portrait of Christians, *Shylock's Revenge* suggests that, on a much deeper level, *Merchant* exposes their religious hypocrisy. Hence, the sequel highlights this Shakespearean criticism of Christians and adds more dimensions while continuing it. *Shylock's Revenge* portrays Christian Venetians as the epitome of many of the seven deadly sins since they possess the following unchristian qualities: Idleness, greed, dishonesty, taking religion lightly, intolerance and violence.

Replying to the Duke's insistence that his baptism must proceed, Shylock summarises these qualities from early on in *Shylock's Revenge*. Alluding to all the sufferings he is subjected to by the Christian Venetian community in *Merchant*, he launches his open attack as follows:

> SHYLOCK. What Christian charity do I find here in Venice? Your merchant friend that spits on me and kicks me, and seeks to ruin my legitimate trade? A lover that abducts my only daughter and steals my money and my jewels from me? A court that lets defendants punish plaintiffs? Wasters, tormentors, perverts, gamblers? What Christian charity should I learn, your Grace? The charity that crucifies non-Christians? (32)

Shylock's Revenge here alludes to some of Shylock's words from *Merchant* and further highlights, empowers and expands them. The first allusion is to Shylock's description of Antonio's maltreatment of him when the latter asks him for the loan: "SHYLOCK. You call me misbeliever, cut-throat dog, / And spit upon my Jewish gaberdine," (I.iii.110-111). Secondly, the allusion is to Shylock's reasons for hating Antonio: "SHYLOCK. He lends out money gratis and brings down / The rate of usance here with us in Venice" (I.iii.43-44). After that, the third allusion is to his sorrowful lament of the loss of his daughter, money and jewels which Solanio relates as follows: "My daughter! O my ducats! O my daughter, / Fled with a Christian! O my Christian ducats!" (II.viii.15-16). Finally, the fourth allusion is to Shylock's critique of the Christian Venetian lifestyle which is denied entry to his "sober house" as he commands his daughter (II.v.29-36).

On top of their amplification through their collection in one speech, Shylock's words are further empowered in *Shylock's Revenge* by a further critique of *Merchant*'s biased legal system. In Wilson's sequel, Shylock asserts that this system turns him from a "plaintiff" to a "defendant" and severely punishes him because he is Jewish. Hence, contrary to the minimal chances which *Merchant* allows Shylock to criticise the Christian community and defend himself against it (mostly in Act IV), the sequel's Shylock stands up for himself, speaks out and refuses to yield to the injustice to which he is subjected. As a result, he retains his role as a plaintiff once more in *Shylock's Revenge*.

On the surface, *Merchant* does not centre the Christian atrocities described above, focusing instead on the Jew's deeds. The result is that *Merchant* appears to be biased toward Christians. For example, Antonio's violence as an action is eclipsed by Shylock's morbid desire for revenge as a counter-reaction, Jessica's elopement and theft by her nocturnal love story with Lorenzo, the court's culpability by Shylock's defeat and the corrupt and perverse Christian community by merry masques and parades. Furthermore, ultimate hypocrisy is displayed in Christian religious intolerance toward the Jew, with him shown neither mercy nor charity upon his defeat. In Shylock's attack above, Shylock puts things into perspective by speaking the unvarnished truth.

The Christian Venetian community in *Merchant* seems to pride itself in its idleness. Except for Antonio, the merchant, no actual profession is mentioned for the rest of the Christian characters. Bassanio gives the following account about himself at *Merchant*'s beginning:

> BASSANIO. I have disabled mine estate,
> By something showing a more swelling port
> Than my faint means would grant continuance.
> […]
> My chief care
> Is to come fairly off from the great debts
> Wherein my time something too prodigal
> Hath left me gaged. (I.i.123-130)

Hence, his words suggest the portrayal of an idle youth who lives a luxurious life beyond his means and is financially dependent on his loans from others, especially Antonio. Gratiano and Lorenzo are as idle as their friend Bassanio. Gratiano, though, surpasses the others in his love of wine; he would "let his liver … heat with wine" (I.i.81). Moreover, Launcelot's idleness is expressed in Shylock's description of his laziness as follows: "[He is] [s]nail-slow in profit, and he sleeps by day / More than the wildcat" (II.v.47-48). On the other hand, Shylock expresses his appreciation of hard work: "Drones do not hive with me" (II.v.48) and that he is not to be fooled by Christians' merriment which is meant to cover up their idleness. Commenting on Christian masques, he warns his daughter against "gaz[ing] on Christian fools with varnished faces" (II.v.33) since, to Shylock, "decent sobriety is the rule of life" (A. Bloom 18).

Shylock's Revenge's opening scene brings this Christian idleness into the limelight through the immediate image of Bassanio, Gratiano and Lorenzo gambling and drinking (22). It is then suggested that, given unlimited access to Portia's fortune, these three will further overstep in their idleness and dependence by abusing her generosity. Bassanio professes: "What's hers is mine, and what's mine is yours" and, exhibiting his gluttony, the drunkard Gratiano seeks to become exceedingly drunk, "GRATIANO. I'm in danger of becoming sober", and, doing so, he takes the liberty of exploring Portia's cellar (23).

Greed is another character trait that nullifies the piety those Christians claim to possess. James O'Rourke points out, "*Merchant* might have been intended as a satire on the sanctimonious avarice of the Christian characters" (375). Such an argument is suggested by Antonio dubbing Bassanio's trip to Belmont seeking Portia's money as a "secret pilgrimage" (I.i.120). It is ironic here how a quest for money is compared to a trip which is usually taken to a holy place for prayer and contemplation. Then, Bassanio's expression of what interests him in Portia reveals that her money is his number one priority:

> BASSANIO. In Belmont is a lady *richly left*,
> And she is fair
> […]
> Her sunny locks
> Hang on her temples like *a golden fleece*,
> Which makes her seat of Belmont Colchos' strand,
> And *many Jasons come in quest of her*. (I.i.161-172 emphasis added)

Later, Gratiano echoes Bassanio's allusion to Greek Mythology to further assert that materialism is the sole motive behind their trip to Belmont: "GRATIANO. We are the Jasons, we have won the fleece" (III.ii.240). Lorenzo also has his eyes on the "gold and jewels [Jessica] is furnished with" which she steals from her father when she elopes with Lorenzo (II.iv.31).

Shylock's Revenge continues and further highlights Bassanio and Gratiano's greed, especially by showing how it is tainted with dishonesty and trickery. Such an amalgam is first exhibited by how they treat P. J. Appleby, the gullible Texan. Once they are informed by Stephano, the servant, that Appleby "appears to be a very rich gentleman" (26), they instantly aim for his money and seek to plunder as much of it as they can by making him participate in their gambling (27, 29). Moreover, in addition to living off Portia's money, both Bassanio and Gratiano ask for a monthly allowance from Portia and Nerissa respectively to secure their lives in Venice until they find decent jobs. In other words, they delude their wives into believing that they will finally abandon their idleness and dependence, "BASSANIO. A man should not depend upon his wife", to get money from them to squander the way they want in Venice (47). Lorenzo also breaks into Shylock's house to steal more money (49). Later, he even plans to murder Shylock to accelerate his access to Shylock's money which he is to inherit anyway after Shylock's death (52).

In *Shakespeare and Philosophy*, Raymond Belliotti points out that:

> [Bassanio] consistently promises much but delivers little. Bassanio is long on excuses and vows of reformation, but short on firm commitment, discipline, and personal responsibility. Worse, as a master of rhetoricians he almost always knows the effective thing to say and has an acute sense of his audience. (27)

Wilson seems to share Belliotti's opinion about Bassanio. Continuing his exhibition of Christian dishonesty, Wilson contends that Bassanio possesses a "brand of dishonesty" and a "great talent for saying precisely the right thing at the right moment, and for seeming as though he means it" (7). In *Merchant*, he promises Portia that he will not take off her ring until he is dead (III.ii.183-185). However, he later abandons it as a token of gratitude to Balthazar (Portia in disguise) after the latter saves Antonio's life (IV.i.453). Upon Bassanio's chastising of Launcelot in *Shylock's Revenge*: "Words and meaning should go together", the latter alludes to this ring incident to remind Bassanio that he did break his promises once (24).

In *Shylock's Revenge*, Bassanio exhibits further dishonesty in his attempt to resolve the dilemma of Lancelot's refusal to marry Miriam after he impregnated her. While Portia insists that the dishonest Launcelot should keep the marriage promise he gave to Miriam: "Promises made should be promises fulfilled" (24), Bassanio tries to find a way out for Launcelot: "BASSANIO. Sleeping and marrying are not the same thing. / PORTIA. Nor, it appears, are words and deeds" (25). Adopting dishonest manoeuvres to help Launcelot, Bassanio unintentionally exposes his dishonesty not only to Portia but to the audience as well. Later, when he hides the truth about Miriam's condition from Appleby to get him to marry her, relieving Launcelot from his promise, Bassanio shows his deceitfulness again (30, 35). Moreover, alluding to the casket test in *Merchant* through its reenactment in *Shylock's Revenge* in which Appleby seeks Miriam's picture instead of Portia, Bassanio shows how the noble message of the original test, "BASSANIO. The world is still deceived with ornament"

(III.ii.74), is degraded to a means of deception. Hence, though he makes the right choice in *Merchant*, *Shylock's Revenge* suggests that he does not believe in the message of the test since, in practice, his appearance contradicts his reality.

Lorenzo also tricks Jessica with his promises of love and devotion until she abandons her faith, father and home for his sake in *Merchant*. Though he promises her that his goodness as her husband will match Portia's as Bassanio's wife (III.v.80-81), this promise vanishes quickly into thin air. Jessica starts to sense this in *Merchant*:

> JESSICA. In such a night
> Did young Lorenzo swear he loved her well,
> Stealing her soul with many vows of faith,
> And ne'er a true one. (V.i.20-23)

She does not give a clear reason why she thinks so. Furthermore, *Merchant* suggests that Lorenzo's shrewd turning of the tables against her makes her feel guilty about her thoughts, "LORENZO. In such a night / Did pretty Jessica, like a little shrew, / Slander her love, and he forgave it her" (V.i.20-22). Hence, *Merchant* does not allow its audience to ponder upon Jessica's internal feelings. On the other hand, the deterioration that *Shylock's Revenge* heralds for her marital relationship with Lorenzo leans heavily on Jessica's above-mentioned suggestion that Lorenzo will let her down.

In *Shylock's Revenge*, Lorenzo lets Jessica down by remaining idle. After their extravagant squandering of the money and jewels she stole from her father, she expects Lorenzo to start looking for a decent job to provide for her as his wife. On top of this, she and Lorenzo end up with him as beggars on Portia's door hoping for more money which Lorenzo has not earned: "LORENZO. Fair ladies, you drop manna in the way / Of starvèd people" (V.i.294-295). *Shylock's Revenge* portrays Jessica as more aware of her husband's nature which is a mixture of idleness, dishonesty and greed. She realises that he has never loved her; all he cares about is her father's money. The audience sees him pushing past her (without worrying about her pregnant condition) when she tries to stop him from stealing money from her father's house. At this moment, Gratiano's description of how their relationship turns out is harsh but true: "If the prisoner walks, the ball and chain must follow". Later, Lorenzo departs the scene laughing at her with his friends leaving her to lament her wrong choice: "Have I deserved this?" (49).

Merchant's Christians are seen in more than one instance describing Jews as pagans. Shylock professes that Antonio calls him "misbeliever" (I.iii.110). Lorenzo also considers Shylock "faithless" and believes that if the Jew enters heaven, it will be only for Jessica's sake (II.iv.33-37). Moreover, Launcelot calls Jessica: "Most beautiful pagan" (II.iii.10) and holds the belief that she is "damned" for being Shylock's daughter since children carry the sins of their fathers (III.v.1-6). With such judgmental Christian comments on Jews, *Merchant* suggests that those Christians take their religion seriously. However, those Christians take it extremely lightly as is evident in *Merchant* and in *Shylock's Revenge* which highlights and sequelises such irreligiousness as one of the Christians' main characteristics.

In *Merchant*, the religious Portia confesses to Nerissa that she does not practise what she preaches: "I can easier teach twenty what were good to be done than be one of the twenty to follow mine own teaching" (I.ii.14-16). She also confesses that despite knowing that mockery is a sin, she cannot help but commit it since she keeps making fun of her suitors

(I.ii.54-55). Another example of non-religiousness is exhibited in Launcelot. Lancelot comments on Jessica's spiritual longing to become a Christian after getting married to Lorenzo as follows:

> LAUNCELOT. Truly, the more to blame he. We were Christians eno' before, e'en as many as could well live one by another. This making Christians will raise the price of hogs. If we grow all to be pork-eaters, we shall not shortly have a rasher on the coals for money. (III.v.18-21)

Hence, instead of contemplating matters of the soul, Lancelot is worried about food. Ironically, his worry drives him to view Lorenzo as guilty of guiding Jessica to the Christian faith. He sees no implications of Jessica's conversion except increasing the number of pork-eaters. In other words, what Jessica values as priceless, Lancelot views as mundane.

Assuring Bassanio that he will stop acting wildly for Bassanio to succeed in his endeavours at Belmont, Gratiano professes that he will put on the mask of Christian sobriety in doing so:

> GRATIANO. If I do not put on a sober habit,
> Talk with respect and swear but now and then,
> Wear prayer books in my pocket, look demurely—
> Nay more. While grace is saying, hood mine eyes
> Thus with my hat, and sigh and say, "Amen"— (II.ii.185-189)

Gratiano's mockery of true Christians' sobriety suggests how he trivialises his religion and does not view his faith respectfully. According to him, religiousness is a mere passport to social acceptance. Conversely, later in the trial scene, he chooses the religious approach in his violent reproach of Shylock for insisting on obtaining his pound of flesh from Antonio. He reprimands Shylock by saying that he is sharpening his knife on his "soul" rather than his "sole" and then asks him: "Can no prayers pierce thee?" (IV.i.123-126). Ironically, despite possessing an already shaky religious faith, Gratiano subsequently contends that Shylock's harshness makes him ready to "waver in [his] faith" by adopting Pythagoras' opinion that there exist humans with souls of animals (IV.i.130-133).

In *Shylock's Revenge*, this trivialising of religion is displayed in a more vivid, intense and aggressive manner. It is mainly seen in the scene of Solanio and Salerio's tantalising of Shylock about his coerced conversion and imminent baptism. Solanio and Salerio are the worst ambassadors to welcome the Jewish Shylock as a newcomer into the Christian faith. If Shylock's conversion is mainly to teach him about Christian mercy and charity, then, judging by the way Solanio and Salerio treat Shylock in this scene, they are the most ill suited to teach him this. First, they evoke the hateful memory of Jews as Christ-killers:

> SOLANIO. Who crucified him, Shylock?
> SHYLOCK. The Jews crucified him.
> SOLANIO. Fancy you crucifying your Saviour! (28)

Not only do they show their deep resentment towards Shylock which contradicts Christian forgiveness, but they also employ the crucifixion as a means of mockery. Their mockery, accompanied by aggression, continues when Shylock embarrasses them with his better knowledge about their faith as follows:

SHYLOCK. But did not your Jesus command you to love your enemies, and to bless them that curse you, to do good to them that hate you? Did he not command that whosoever shall smite thee on thy right cheek, turn to him the other also?

SOLANIO. That's right, Shylock! We Christians will soon teach you to love us.

SALERIO. Here, Shylock. (*He slaps Shylock's right cheek*.) Now turn the other one. (28)

Though Shylock reminds them here about the essence of their Christian faith (*King James Version*, Matt. 5.39), Solanio and Salerio continue to exhibit their innate hatred and grudge instead of mercy and charity.

Throughout *Merchant*, Shylock upholds his oaths and regards them as sacred promises which he is bound to fulfil. He vows: "I have sworn an oath that I will have my bond" (III.iii.6). Then, he swears again: "By our holy Sabbath have I sworn / To have the due and forfeit of my bond" (IV.i.36-37). After that, he once more asserts: "An oath, an oath, I have an oath in heaven. / Shall I lay perjury upon my soul? / No, not for Venice" (IV.i.227-229). On the other hand, Christian characters take their oaths lightly and constantly break them. The most prominent example is Bassanio and Gratiano's breaking of their oaths not to take off Portia and Nerissa's rings until their death:

NERISSA. You swore to me when I did give it you
That you would wear it till your hour of death,
And that it should lie with you in your grave.
Though not for me, yet for your vehement oaths,
You should have been respective and have kept it. (V.i.152-156)

Although Bassanio swears "by [his] soul" that he "never more will break an oath with" Portia (V.i.249-250), their future marital life as depicted in *Shylock's Revenge* is a series of oath-breakings. His abuse of her money to entertain himself and his friends breaks his oath to act as a guardian over her and her wealth. Moreover, his constant lying to her breaks his oath not to betray her trust. Finally, his philandering with other women in Venice breaks his marital oath of fidelity to his wife (55).

Furthermore, Miriam asserts in *Shylock's Revenge* that Launcelot's promise to marry her was a "real" one since he "swore it twenty times" (24). Such a number reflects how religion means nothing to Christians. Swearing twenty times, instead of just once, while possessing the intention of unfulfilling his oath, Lancelot professes his disrespect to the sacredness of an oath he takes in front of God.

Portia is the only Christian character who looks back on her past attitude towards religion in *Merchant* and tries to rectify what she finds wrong with it in *Shylock's Revenge*. First, she admits to Nerissa that she broke the oath she had given to her father to abide by his will and ensure an honest implementation of the casket test. She contends that she used the song played while Bassanio was taking the casket test to help him choose correctly through the message of the song: "Not to trust the eyes" (53). Then, towards the sequel's end, she and Nerissa decide to "enter a convent" to "live a peaceful life of prayer and contemplation" (63). However, their religious vow is genuine in *Shylock's Revenge* whereas it is a mere alibi to cover up for their absence while they are executing their game of disguise as a Doctor of Law and his clerk in *Merchant* (III.iv.27-30). Finally, she exhibits the true essence of Christian

mercy and charity when she forgives Bassanio for all his faults and assists him after he becomes seriously ill with syphilis:

> BASSANIO. I know it's my own fault. But Portia, I beg you to help me.
> PORTIA. I could hardly call myself a Christian if I didn't. Poor Bassanio.
> (*She goes to him and gently touches his head.*) (64)

The New Testament has the following to say about tolerance:

> There is neither Jew nor Greek, there is neither bond nor free, there is neither male nor female: for ye are all one in Christ Jesus. (Gal. 3.28)

However, Christians epitomise intolerance in *Merchant* and continue to do so in *Shylock's Revenge*. They practice anti-Semitism in its worst forms against Shylock through stereotyping, dehumanising and, finally, demonising.

In *Merchant*, Launcelot stereotypes Shylock, saying "My master's a very Jew. ... I am famished in his service. You may tell every finger I have with my ribs" (II.ii.98-100). The stereotypical portrait which Launcelot depicts for Shylock (and which was known to and acknowledged by the Elizabethan audience) is that of the stingy Jew who holds tight onto his money. The exaggerated account he gives about his physical status further asserts that this merciless Jew would rather starve him to death than spend a ducat to feed him. On the other hand, listening to Shylock's later account of Launcelot's laziness suggests a different perspective of Launcelot, as a lazy servant who eats and sleeps more than he works (II.v.47-48).

Shylock's Revenge relies on this same stereotypical portrait of the stingy Jew to further sequelise Christian anti-Semitism towards Shylock in it. After Solanio and Salerio murder Tubal (mistaking him for Shylock), they search him for money. While doing so, Salerio comments: "Damned Jews always keep their money hidden" (58). Once more, the sequel suggests that Christians believe that money is the number one priority of Jews; they collect and stash it all their lives hoping that nobody touches it. Shylock's plea after his defeat in *Merchant* provides a different account of how Jews view money: "SHYLOCK. You take my life / When you do take the means whereby I live" (IV.i.376-377). Hence, *Merchant* proposes that Shylock views money as a means, not an end. In other words, Shylock believes that "money is a solid bastion of comfortable existence, not for the sake of pleasure or refinement, but for that of family and home" (A. Bloom 18). In *Shylock's Revenge*, Shylock presents the most indisputable evidence about how he views money since no stingy Jew willingly makes a deed with all his wealth to his daughter (after fleeing his house and stealing from him) and her Christian husband (45). *Shylock's Revenge* suggests that Christian characters care more about money than the Jewish Shylock (as displayed in the above section about Christian greed). Concerning this, James O'Rourke contends: "[The] hypocrisy [of the Christian characters lies] in projecting their own worst traits onto the scapegoated figure of the Jew" (375).

Further unsympathetic Christian stereotyping of Jews is exhibited in the following exchange between Lorenzo and Salerio after they discover that they murdered Tubal instead of Shylock: "LORENZO. You fools, you fools, you've killed the wrong Jew! / SALERIO. These Jews all look alike!" (61). Thus, instead of regretting the murder of an innocent man who had nothing to do with the troubled relationship between Shylock and Lorenzo as in-laws, Salerio turns to stereotyping as an ideal pretext for this unintended murder. Salerio and

Solanio's insensitivity toward their heinous crime is further highlighted by Shylock's following sorrowful and sympathetic lament of the death of his lifelong friend at court: "A man is dead. A good and honest man, a family man" (66).

In *Merchant*, Christians compare Shylock to animals, a dog in most cases. Antonio calls him a "cutthroat dog" in public on the Rialto (I.iii.110). Solanio also describes him as "the most impenetrable cur" (III.iii.18) and continues to dehumanise him even while describing his agony as a father suffering the triple blow of his daughter's elopement, her stealing from him and her conversion to Christianity as follows: "I never heard a passion so confused, / So strange, outrageous, and so variable, / As the dog Jew did utter in the streets" (II.viii.12-14). Solanio's comment exhibits the malignancy of Christian anti-Semitism towards Jews since, though he admits Shylock's "confused" state of shock, he neither gives Shylock the right to express his "passion", nor sympathises with him. Finally, Gratiano takes Shylock's dehumanisation to the next level by comparing him at the trial scene to a bloody wolf rather than a dog:

> GRATIANO. Thy currish spirit
> Governed a wolf who, hanged for human slaughter,
> Even from the gallows did his fell soul fleet,
> And whilst thou layest in thy unhallowed dam
> Infused itself in thee, for thy desires
> Are wolvish, bloody, starved, and ravenous. (IV.i.133-138)

In *Shylock's Revenge*, Solanio and Salerio continue their aggression toward Shylock in the same dehumanising manner. They compare him to a dog as follows:

> SHYLOCK. What harm have I done you?
> SALERIO. Jews are dogs, Shylock, and dogs foul the streets of Venice.
> SHYLOCK. So you see me as your enemy?
> SOLANIO. The dog has a brain! (28)

Shylock's Revenge, however, portrays them here as being even more egregious in their anti-Semitism towards Shylock. Whereas they deal with him normally to his face and, yet, call him a dog behind his back in *Merchant*, they confront one another directly in *Shylock's Revenge*. The sequel's modern context, in which anti-Semitism is internationally acknowledged as a crime against humanity, inspires this confrontation between Shylock as a representative of Jews and Solanio and Salerio as representatives of Christians. Finally, violating the sanctity of the dead, Christian ultimate dehumanisation of Jews is displayed in Lancelot's following disrespectful comment on Tubal's corpse:

> OTHELLO. Come, go with me, and help me bear the body to a resting-place more sanctified than this.
> LAUNCELOT. He's only a Jew, sir.
> OTHELLO. Hath not a Jew a soul? (59)

While Shylock's famous speech in *Merchant*: "Hath not a Jew eyes? …" (III.i.56) shows how Christians dehumanise Jews during life, quoting it here while replacing human organs with the "soul" instead suggests how Christians continue to dehumanise Jews even after death. Thus, *Shylock's Revenge* expands Shylock's famous quote from *Merchant* to include the spiritual in the serialised Christian dehumanisation of Jews. With Shylock's quote uttered by none other than Othello (the same Shakespearean Othello though younger), *Shylock's*

Revenge highlights the intolerance of Christian Venetians towards not only Jews but anyone different. The Moor himself will suffer a lot from this intolerance as an outsider when he grows older as shown in *Othello*.

E. E. Stoll states that identification of the Jew with the Devil is repeated nine times throughout *Merchant*. This usually happened in medieval and Elizabethan anti-Semitic literature (qtd. in Lewalski 335). Highlighting some of those instances in which Shylock is demonised, Antonio first does so upon Shylock's quoting of the story of Jacob and Laban to convince Antonio about the logic of his usury: "ANTONIO. The devil can cite Scripture for his purpose. / An evil soul producing holy witness / Is like a villain with a smiling cheek" (I.iii.98-100). Then, contemplating why he wants to change his master, Lancelot professes that he views Shylock as "the very devil incarnation" (II.ii.1). After that, Solanio wishes that his prayers for Antonio not to suffer lots of losses after his argosies are wrecked are not interrupted by the devil whom he views as "the likeness of a Jew" (III.i.22). Bassanio also calls Shylock a "cruel devil" during the court scene (IV.i.216).

Shylock's Revenge sequelises this demonisation of Shylock. Commenting on his charge of being guilty of knowing about Jessica's theft of Shylock, Gratiano says that he considers himself "[g]uilty of sinning against the Devil" (42). Hence, this is his pretext to consider himself not guilty at all. Antonio also describes Shylock as "the very devil incarnate" after he unintentionally escapes getting murdered by Solanio and Salerio, who killed Tubal thinking him to be Shylock (60). Antonio's anti-Semitic perspective intends to demonise everything Jewish. Therefore, instead of viewing Shylock's survival as a divine miracle, the sequel suggests that Antonio thinks Shylock survived because he is a "devil" who does not die.

Shylock's Revenge's offers one last comment about Christian intolerance. Christian racism entails more than just religious discrimination. It also includes discrimination based on skin colour. In *Merchant*, the most prominent example can be found in Portia's comment after the Prince of Morocco fails in the casket test and leaves Belmont: "A gentle riddance.— Draw the curtains, go.— / Let all of his complexion choose me so" (II.vii.78-79). *Shylock's Revenge* highlights this aspect further through the characters of the Moorish Miriam and her brother, Captain Othello. Miriam's character is mentioned in passing in *Merchant*. Launcelot's surprise at the news of her pregnancy by him suggests how he looks down upon her and does not regard her as a human being (not to mention a woman who can normally get pregnant) due to her skin colour. He comments on the news: "She is indeed more than I took her for" (III.v.40-41).

In *Shylock's Revenge*, the story of Launcelot and Miriam continues further with Launcelot manoeuvring to not take responsibility for his actions and marry her. Miriam is subjected to more slanders about her race throughout all of this. Launcelot first calls her a "nignog" and claims that this is why he does not have to be too true to the marriage promise he gave her (24). Then, he refers to her skin colour in the following comment about why he refuses to father her child: "Well I don't want to be the father of a black and white baby! Supposing he comes out like a zebra!" (25). Furthermore, Gratiano, whose quality as a "bullying cynic" is continued and highlighted in *Shylock's Revenge* ("Infolded Worms" 10), makes fun of Miriam and dances obscenely in front of her while singing: "Brown-skinned girl, stay home and mind baby" (24). Racial slanders are also directed at Othello. Upon Lorenzo's arrest for conspiring to murder Shylock, Lorenzo calls Othello a "black bastard"

(61) and a “black liar” (65). However, Othello’s valour mesmerises Portia to the extent that she changes her previous racist perspective and views Othello according to his real worth and not his skin colour. She contends to Nerissa: “That Moor has greater dignity … than all the men who walk the streets of Venice” (50).

Throughout *Merchant*, Christian characters claim that Shylock is naturally devoid of mercy because he is Jewish. For instance, before Shylock arrives at court, the Duke describes him to Antonio as “a stony adversary, an inhuman wretch / Uncapable of pity, void and empty / From any dram of mercy” (IV.i.4-6). Another example is in Antonio’s explanation of why he believes it is pointless to plead for mercy from the Jew:

> ANTONIO. *(to* BASSANIO*)* I pray you, think you question with the Jew?
> You may as well go stand upon the beach
> And bid the main flood bate his usual height.
> You may as well use question with the wolf
> Why he hath made the ewe bleat for the lamb.
> …
> You may as well do anything most hard,
> As seek to soften that—than which what’s harder?—
> His Jewish heart. (IV.i.70-81)

However, in addition to the above-mentioned exhibition of Christian intolerance, which contradicts the Christians’ professions of mercy and humility, it is noticeable that, in practice, Antonio is quick to avenge himself against Shylock in *Merchant*. Once the tables are turned against Shylock, Antonio, claiming to be merciful, violently deprives him of his money, faith and community. Whereas Shakespeare’s depiction of Christian violence in *Merchant* is subtle, *Shylock’s Revenge* sheds more light on it. It displays it more vividly in verbal and physical forms to underscore Christian anti-Semitism.

In *Merchant*, Antonio’s violent actions towards Shylock are never actually witnessed on stage. The audience only hears about them. When Antonio and Bassanio ask Shylock for the loan, Shylock reminds Antonio about his insults on the Rialto and how he “sp[a]t upon [Shylock’s] Jewish gaberdine” (I.iii.111). After that, Antonio does not deny those actions and shows his readiness to repeat them: “ANTONIO. I am as like to call thee so again, / To spit on thee again, to spurn thee too” (I.iii.129-130). However, the audience never sees him doing this and once he gets caught in Shylock’s web, sympathising with him gives no room for reflecting upon his past aggression, leading to Shylock’s morbid hostility.

Shylock’s Revenge intends to expose the dark side of the “noble” Antonio whom *Merchant* camouflaged under his charity, selflessness and martyrdom at court. Thus, the audience witnesses Antonio’s violence they heard about in *Merchant* in *Shylock’s Revenge*. Such violence begins as follows:

> ANTONIO. Well, Shylock, you’ve recovered all your losses. So it would seem heaven is on your side.
> SHYLOCK. It blesseth him that gives, and him that takes.
> ANTONIO. I’ll remember that next time I spit on you. (51)

This dialogue occurs after *Shylock Revenge*’s first trial ends with Shylock prevailing and Antonio almost on the verge of bankruptcy. Given a chance to taunt his Christian adversary, Shylock merely mocks Antonio by quoting some of Balthazar’s (Portia as a disguised Doctor

of Law) words in her long speech about "the quality of mercy" (IV.i.184-197). Such is Shylock's subtle manner of teasing Antonio with the victory of justice over mercy in which *Shylock's Revenge* turns Portia's words in *Merchant* into a weapon which Shylock uses against Antonio. On the other hand, Antonio's crude aggression stands in opposition to Shylock's artful subtlety. Alluding to the past insults he directed to Shylock in *Merchant* and, once more, showing his readiness to repeat them, Antonio exhibits a vengeful spirit full of hatred. Hence, *Shylock's Revenge* continues its deconstruction of *Merchant*'s Christian profession of mercy and forgiveness. In doing so, it alludes to Antonio's aggression against Shylock in *Merchant* to highlight, extend and expand it further.

Later, Antonio's verbal aggression turns into violent actions. After his beloved Bassanio refuses to stay at home with him and promises to do so the next day, Antonio feels extremely frustrated. He takes it out on Shylock who is standing nearby with his friend, Tubal. Antonio goes to Shylock, kicks him and, then, spits on him (51). After that, conversing with Lorenzo, Antonio expresses his innate desire to get rid of Shylock, who had bankrupted him. He believes that Shylock deserves hanging and, if this is possible, he is ready to buy the rope himself (55). Then, he acts on this desire by taking out a loan from the Venetian Finance Company (which, ironically, happens to be secretly owned by Shylock and Tubal) to pay Lorenzo who, in turn, will pay Solanio and Salerio to murder Shylock (56). Hence, Antonio's hatred towards Shylock takes Antonio's violence to the next level. He now seeks Shylock's death and finances his murder, marking the role reversal between Shylock and Antonio. Whereas Shylock seeks to take Antonio's life in *Merchant*, Antonio seeks to take Shylock's life in *Shylock's Revenge*.

Besides Antonio, other Christian characters are violent towards Shylock. They all want him dead whether in *Merchant* or *Shylock's Revenge*. In *Merchant*, Launcelot would give Shylock a halter as a present (II.ii.99) while Gratiano would give Shylock "a halter gratis" (IV.i.389) and, acting as his godfather, would bring him to the gallows rather than the baptismal font (IV.i.398-400). In *Shylock's Revenge*, Christians think of ways other than hanging to get rid of Shylock. For example, Gratiano wishes that Shylock "drop[s] dead from food poisoning" (26). Then, he suggests that they "tie him up and throw him in the sea" (37) or "put poisoned pork in [his] sandwiches" (38). Moreover, Lorenzo should be grateful to Shylock after the latter saves him from prison and willingly leaves Jessica and him all his possessions after his death. However, Lorenzo comments: "All I can say is I wish him a swift death" (45) and, later, he acts upon executing such a wish by hiring Solanio and Salerio (as explained above) (52).

In relying on quoting prominent quotes from *Merchant*, alluding to famous scenes from it, highlighting and extending these quotations and allusions, *Shylock's Revenge* deconstructs *Merchant*'s portrait of the religious and pious Christian Venetians while also presenting a new portrait of Shylock. In *Shylock's Revenge*, the interaction of Christian characters with Shylock shows that he is hard-working, honest, faithful, non-violent and neither greedy nor stingy. In addition to other qualities which will be displayed throughout the upcoming subchapters, such qualities fit Shylock's profile as a protagonist in Wilson's sequel. The stage is now set for another confrontation between Christian mercy and Jewish justice, which occurs in court, once more, and ends in a manner that differs from *Merchant*. This will be scrutinised in the next subchapter.

III. Banking as Modernised Usury: Venetian Finance Company

Shylock and Antonio's views of usury differ according to their different religious principles. Shylock abides by what The Hebrew Bible says about usury as follows:

> Unto a stranger thou mayest lend upon usury; but unto thy brother thou shalt not lend upon usury: that the Lord thy God may bless thee in all that thou settest thine hand to in the land whither thou goest to possess it. (Deut. 23.20)

Therefore, *Merchant* suggests that Shylock believes that there is nothing wrong with usury unless practised among Jews. According to him, Antonio sabotages his business by lending people money without taking interest. Moreover, Antonio further spites him by blaming him constantly in the Rialto "about [his] moneys and [his] usances" and despising him "all for use of that which is [his] own" (I.iii.105-112). Viewing usury from his Jewish perspective, Antonio's actions seem illogical and hostile to Shylock and drive Shylock later to seek his life:

> ANTONIO. He seeks my life. His reason well I know.
> I oft delivered from his forfeitures
> Many that have at times made moan to me.
> Therefore he hates me. (III.iii.21-24)

On the other hand, Christians, for whom all men are brothers, must forswear usury altogether. In doing so, Antonio adheres to the following teachings of The New Testament:

> But love ye your enemies, and do good, and lend, hoping for nothing again; and your reward shall be great, and ye shall be the children of the Highest: for he is kind unto the unthankful and to the evil. (Luke 6.35)

Asking Shylock for a loan for the sake of his friend, Bassanio, Antonio clarifies that this is merely exceptional since he "neither lend[s] nor borrow[s] / By taking nor by giving of excess" (I.iii.60-61). Furthermore, when Shylock makes his bid to become Antonio's friend and win his love, Antonio points out that friendship and usury can never co-exist:

> ANTONIO. If thou wilt lend this money, lend it not
> As to thy friends, for when did friendship take
> A breed for barren metal of his friend?
> But lend it rather to thine enemy,
> Who, if he break, thou mayst with better face
> Exact the penalty. (I.iii.131-136)

However, Shylock insists on convincing Antonio with the religious logic behind his practice of usury so he resorts to quoting the story of Jacob and Laban from The Book of Genesis in The Hebrew Bible. Shylock views Jacob's selective breeding of Laban's sheep in a way which made him later possess all of Laban's fortune as a lesson in usury. Conversely, Antonio professes that Jacob obeyed directions which he received in a dream from a messenger of God (I.iii.70-95).

Long before *Merchant*'s religious debate about usury, there were the negative views which Aristotle held against it. First, he compares "usurers" to "brothel keepers" in the sense that both receive "improper amount" of money from "improper sources". He adds: "Their common characteristic is base-gaining, since they all submit to disgrace for the sake of gain"

and describes usurers as "wicked, impious, and unjust" (Chase 123). Moreover, he believes that

> Usury is most reasonably hated, because its gain comes from money itself and not from that for the sake of which money was invented. For money was brought into existence for the purpose of exchange, but interest increases the amount of the money itself (and this is the actual origin of the Greek word: offspring resembles parent, and interest is money born of money); consequently this form of the business of getting wealth is of all forms the most contrary to nature. (Rackham 1258b1)

Bearing *Merchant*'s religious debate about usury and Aristotle's negative views of it in mind, *Shylock's Revenge* seeks to present usury from a new and modern perspective, making its twentieth-century audience view it as an acceptable and decent profession. In his essay, "Infolded Worms", Wilson explains the main outline of such a perspective as follows:

> Personally, I see no ethical difference between selling goods for a profit (Antonio's profession) and selling money for a profit (Shylock's profession), and this is a theme which I have developed in *Shylock's Revenge*. … Not only is the money his own, but those who come to borrow it do so of their own free will, and are not bound to accept his terms. It is not his fault if they need money. In our modern, credit-crazy society, which bombards us with offers of loans and pay-later luxuries at rates of interest that would have turned Shylock green with envy, there is perhaps more excuse for those who fall prey. But Shylock sees no reason why he should be blamed if people want to borrow his money on his terms, and frankly nor do I. (13)

Moreover, adopting the view of modern criticism which regards Shylock as "a precursor of modern capitalism and his usury as an early form of banking or money capital" (Rosenshield 29), *Shylock's Revenge* depicts Shylock as a modern banker who establishes "The Venetian Finance Company" with his life-long friend Tubal:

> TUBAL. What's this place you were telling me of?
>
> SHYLOCK. A place on the Rialto that will change the face of usury.
>
> TUBAL. Explain.
>
> SHYLOCK. Antonio buys goods and sells them at a profit, and is respected. We sell money at a profit, and we are hated. Why?
>
> TUBAL. I don't know why.
>
> SHYLOCK. Appearance, Tubal, appearance. The silks and spices hide the money. And so we shall hide the money.
>
> TUBAL. Hide the money?
>
> SHYLOCK. Behind the Venetian Finance Company.
>
> TUBAL. Go on.
>
> SHYLOCK. Your borrower enters the Venetian Finance Company. There is no Jew on the bare floor with bags of ducats, waiting to be kicked. No! There is a rich carpet, there is a desk, there is a pretty girl who listens to the customer's requirements, takes notes, smiles sweetly. Appearance, Tubal, appearance.
>
> TUBAL. So who gives them the money?

SHYLOCK. The Company, Tubal. The mysterious "they". And bonds are signed not by Tubal or Chus or Shylock, but by the Manager, the Chairman, the President. Our customer does not look down, Tubal, he looks up, unsure of himself, respectful, grateful if we accept his application. Grateful to pay interest to such an impressive institution.

TUBAL. It might work.

SHYLOCK. The world is still deceived with ornament. We are not usurers, Tubal. We are bankers! Come, I'll show you the Venetian Finance Company.

TUBAL. This I must see. (51-52)

It is true that "Shylock deceives no one by ornament, or falsehood, or pretence [and] [h]e is the forthright man" throughout *Merchant* (Hannigan 172) and continues as such in *Shylock's Revenge*. However, when it comes to a Jew doing business in a Christian society, *Shylock's Revenge* proposes that Shylock seems to have learnt a valuable lesson from what happened to him in *Merchant*: "Appearance" and "ornament" are everything. Hence, *Shylock's Revenge*'s modern intervention resolves the debate about usury as it "achiev[es] respectability when it is practised behind the impersonal façade of a bank, the 'Venetian Finance Company'" (Gross 335-336). Shylock and Tubal's company is depicted as a mock-modern bank with a secretary, Lucia, who arranges the appointments and everything else, and where the typical "I must consult the manager" is the standard refrain (54).

Later, Shylock's idea proves to be successful. Though he runs the company from the shadows while Lucia sits at its front desk, he has full control over people who hate and despise him. Not knowing that Shylock is the actual owner of the company, Lorenzo asks for a loan from it: "LORENZO. Are you going there? / ANTONIO. Rather them than the Jews" (55). Then, Antonio does the same thing not knowing that he is borrowing money from the same person he despises the most:

SHYLOCK. I would have lent you the money myself.

ANTONIO. The days of the usurers are numbered, Shylock. Go back to the sewers of the Grand Canal. (60)

Ironically, they both seek loans to pay Solanio and Solario to kill Shylock himself. Shylock refuses to grant Lorenzo a loan based on his bad history but agrees to grant Antonio one based on his clear reasons and sound investments. Thus, despite their animosity, Shylock is purely pragmatic in his view of Antonio as a successful businessman and believes that granting him a loan will be profitable to his company (53-57).

Shylock adopts the same step-by-step persuasion strategy in both of his arguments to convince Antonio about his practice of usury in *Merchant* and Tubal by establishing their finance company in *Shylock's Revenge*. However, relying on the modern context of his sequel, Wilson can add more logic power to Shylock's argument. This power is exhibited in the later success of his company and how Lorenzo and Antonio are easily deceived with its appearance.

One final issue which needs scrutiny is that of religious conversion. The next subchapter will shed light on it in relation to the characters of Shylock and Jessica in *Merchant* and *Shylock's Revenge*.

IV. Religious Conversion: Understanding the "Other"

In *Merchant*, there are two religious conversions from Judaism to Christianity; a compulsory one, Shylock's, and a voluntary one, Jessica's. This subchapter is dedicated to tracing both conversions and analysing their implications according to Wilson's sequel. It includes Shylock's view of his coerced conversion, Jessica's view of her voluntary conversion, Shylock's view of Jessica's conversion and Christians' view of Jewish conversions.

The Elizabethan audience viewed Shylock's coerced conversion as a true act of mercy that bestows the gift of salvation on him. However, Antonio does not utter a single word that shows his concern about Shylock's spiritual welfare. Moreover, Shylock does not thank Antonio for his gesture. Modern critics suggest that this is because Shylock's salvation is not at all the aim behind his conversion. Seeking to make him an outcast of his faith and community, Antonio extracts this conversion as vengeance from Shylock. Moreover, the Duke agrees with Antonio's judgment to "compel Shylock to avow what his own experience in the trial scene has fully demonstrated" and, therefore, force him to "supplant" his belief in "human righteousness" with his "faith in Christ" (Lewalski 341).

However, it is important to point out that the audience does not see a converted Shylock by the end of *Merchant*. This sight would have been inconsistent with the portrait of the highly principled man Shakespeare depicts throughout *Merchant*. It is rather difficult to believe that Shylock would betray his integrity by renouncing Judaism. Such a disappearance of Shylock from the picture after his conversion is what *Shylock's Revenge* depends on in its sequelisation of the story of his conversion.

Starting from his first appearance in *Shylock's Revenge* and until he returns to Judaism, Shylock is seen denouncing and resisting his conversion to Christianity. When Salerio teases him about his conversion, he contends: "You can make me say words, but you cannot make me think thoughts" (28). Then, among the requests he asks from the Duke after his revelation to the latter of the conspiracy against him is "a stay on [his] baptism" (32) which shows that he is keen on returning to Judaism just as much as getting his money back (if not more). After this, he keeps asserting his Jewish religious identity throughout the first trial in *Shylock's Revenge*: "SHYLOCK. I thank the Christian God for showing kindness even to a Jew" (37) and "SHYLOCK. I thank Yahweh for justice in Venice" (43). Finally, in return for mitigating the sentences against the defendants, Shylock first requests "[his] life, and [his] religion" (45). Their presence in one sentence suggests that Shylock views his Jewish faith as the main foundation upon which his life stands and that his life is worthless without it.

With Shylock's return to Judaism in *Shylock's Revenge*, the sequel reverses Antonio's prophecy in *Merchant*: "The Hebrew will turn Christian" (I.iii.178). Alluding to such a prophecy and highlighting how the Jew and his faith eventually prevail in Wilson's sequel, Gratiano acknowledges: "The Jew's turned Christian ere he's Jew again!" (45). After Shylock further triumphs over Antonio in the second trial in *Shylock's Revenge*, he does not imitate Antonio's judgment in *Merchant* by forcing Antonio to convert to Judaism (though this is hypothetically impossible since a Jew is born a Jew) because, as he contends, one

“cannot force a mind into belief” (67). Once more, Shylock proves superior to the Christian Venetians in common sense.

While Shylock views his coerced conversion to Christianity as the end of his life, Jessica looks up to her conversion as the start of her real life outside her father’s prison. *Merchant* suggests that being originally Jewish, taking religion seriously is part of Jessica’s culture. Thus, she regards her conversion earnestly and does not consider it a mere means to marry Lorenzo. In other words, her freedom of choice entails religion and husband:

> JESSICA. O Lorenzo,
> If thou keep promise, I shall end this strife,
> Become a Christian and thy loving wife. (II.iii.19-21)

It is noticeable here how Jessica prioritises religious faith above reunion with her beloved. Hence, she views Lorenzo’s Christian faith as part of his charm. He is her Christian knight who comes to her rescue by leading her out of her Jewish house and offering her the gift of salvation: “JESSICA. I shall be saved by my husband. He hath made me a Christian” (III.v.17). Camille Slights describes Jessica’s view of her conversion as follows:

> Her break with her past is precisely a decision to forfeit her isolated security as a rich Jew’s daughter in order to become part of the familial, social, and divine harmonies that bind people together in Christian society. (364)

However, what Jessica fails to recognise from Launcelot’s above-mentioned comment about how conversions increase the number of pork-eaters is that those Christians are mere hypocrites.

In *Shylock’s Revenge*, Lorenzo’s actions exhibit his parting from the teachings of his Christian faith and, therefore, his religious hypocrisy. Hence, *Shylock’s Revenge* deconstructs Launcelot’s following prophetic words about Lorenzo’s imminent arrival to Jessica in *Merchant*: “There will come a Christian by / Will be worth a Jewess’ eye” (II.v.42-43). The deconstruction of Lorenzo’s worthiness in Jessica’s eyes in Wilson’s sequel is accompanied by the deconstruction of her expectations of the Christian faith. Instead of mercy, love and fidelity, she finds intolerance, betrayal and greed throughout her marriage to Lorenzo. Abandoning Jessica and his expected child and seeking only Shylock’s money, Lorenzo is the worst kind of husband and father. As a result, *Shylock’s Revenge* implies that Jessica will convert back to Judaism after her disillusionment in Christianity; she returns with her expected child to her father’s house to live in his care and requests to be divorced from Lorenzo (66). *Shylock’s Revenge* suggests a reversal in Jessica’s view of her house; it becomes a haven for her and her unborn child whereas she viewed it as “hell” in the past (II.iii.2).

In *Merchant*, narrating Shylock’s furious reaction to the news of Jessica’s theft and elopement with Lorenzo, Solanio describes it as “so confused, / So strange, outrageous, and so variable” (II.viii.12-13). However, if one looks at Shylock’s Jewish background, he will discover that Shylock’s words, “My daughter! O my ducats! O my daughter, / Fled with a Christian!” (II.viii.15-16), clearly express sound reasons for his anger.

First of all, he is angry because he was wronged by his daughter which means she broke the Fifth Commandment according to The Hebrew Bible: “Honour thy father and thy mother: that thy days may be long upon the land which the Lord thy God giveth thee” (Exod. 20.12). He further asserts this by saying: “She is damned for it. […] My own flesh and blood to

rebel!" (III.i.31-33). Moreover, she stole money from him which means she broke the Eighth Commandment as well: "Thou shalt not steal" (Exod. 20.15). Last, yet certainly not least, she fled with a Christian which means she broke the faith. According to The Hebrew Bible, the penalty for breaking the faith is as follows:

> If thy brother, the son of thy mother, or thy son, or thy daughter, or the wife of thy bosom, or thy friend, which is as thine own soul, entice thee secretly, saying, Let us go and serve other gods, which thou hast not known, thou, nor thy fathers; Namely, of the gods of the people which are round about you, nigh unto thee, or far off from thee, from the one end of the earth even unto the other end of the earth; Thou shalt not consent unto him, nor hearken unto him; neither shall thine eye pity him, neither shalt thou spare, neither shalt thou conceal him: But thou shalt surely kill him; thine hand shall be first upon him to put him to death, and afterwards the hand of all the people. (Deut. 13.6-9)

Therefore, no wonder Shylock speaks with such cruelty about her:

> SHYLOCK. I would my daughter were dead at my foot and the jewels in her ear!
> Would she were hearsed at my foot and the ducats in her coffin! (III.i.84-86)

Moreover, later at the court scene, he mockingly comments on Bassanio and Gratiano's readiness to sacrifice their wives to save Antonio as follows:

> SHYLOCK. These be the Christian husbands. I have a daughter.
> Would any of the stock of Barabbas
> Had been her husband rather than a Christian!— (IV.i.295-297)

In addition to highlighting Christian hypocrisy, which is apparent in the breaking of marital vows, a comment such as this exhibits how Shylock takes the matter of Jessica's conversion very much to heart. *Merchant* suggests that out of the three blows he received from her, her conversion to Christianity is the one which hurts him most. To such a highly principled and extremely religious Jew, his daughter is, at this point, beyond his mercy.

However, in *Shylock's Revenge* Shylock manages to accept his daughter after her conversion. As explained above, the news of her pregnancy is the key to stirring Shylock's fatherly instincts which overcome his adherence to the religious principles of Judaism. Thus, despite denouncing her in *Merchant*, in *Shylock's Revenge* he accepts her with her expected child and her Christian husband at his house without making this conditional on her return to Judaism.

Both *Merchant* and *Shylock's Revenge* point out that Christians also react to Jewish conversion to Christianity. James O'Rourke explains the Christian perspective towards converted Jews, saying

> Christian converts from Judaism in the early modern period were stereotyped as possessing an essential Jewishness, an interior perversion, that transcended their actual behavior. In early modern Europe, neither the personal participation in Christian rituals such as baptism nor the Christian practices of several generations of ancestors could protect Jewish converts or their descendants from the perception that they remained 'really' Jewish. (383)

Merchant displays this perspective through how Jessica remains treated as a Jewish outsider despite her conversion to Christianity and marriage to Lorenzo. To differentiate

between the perceptions of the Christian community towards Jessica's and Shylock's conversions, John Coolidge points out that:

> Jessica serves to solve the 'problem' of converting racially Jewish men as represented by Shylock. She offers the example of a successful convert, one who accepts the superiority of Christian culture in her dual act of conversion and marriage. In contrast to her father, who troubles Christian difference and superiority, Jessica will not threaten or challenge the Christian community. (30)

Jessica embraces the cultural assimilation of the Christian community that comes with her conversion to Christianity, and is accepted within certain limits. Bearing in mind the above-mentioned Christian hypocrisy, her acceptance is relative to the extent of the Christians' prospect of gain. Hence, Gratiano describes her as "a Gentile and no Jew" after she steals of her father's ducats (II.vi.51). Moreover, praising Jessica's elopement from her father's house with her Christian beloved, Lorenzo, Salerio mocks Shylock further: "There is more difference between thy flesh and hers than between jet and ivory, more between your bloods than there is between red wine and Rhenish" (III.i.37-39). However, after she and Lorenzo squander all the money and jewels they stole from Shylock and arrive bankrupt at Belmont, Jessica is once more treated as an alien. Such alienation is felt in Gratiano's dubbing of her as an "infidel" (III.ii.216) and a "stranger" (III.ii.237).

Shylock's Revenge provides further evidence of the Christian's lack of acceptance of converted Jews in their community by focusing more on Shylock's conversion. The "chauvinistic Christian self-image" suggested with Shylock's compulsory conversion in *Merchant* (Bovilsky 55) is exhibited in *Shylock's Revenge*. As mentioned above, though this was not frankly expressed, this conversion was meant as a penalty. This is initially seen in how Solanio and Salerio tease Shylock about his conversion and imminent baptism. For example, while Shylock is wearing the cross shamefully and hiding it inside his shirt, Solanio violently opens Shylock's shirt and pulls the cross out. Then, forcing Shylock to rehearse his baptism and read from The New Testament, Solanio calls him a "Jewish Christian dog" which shows that Shylock will always be regarded as a Jew and will continue to be dehumanised by the Christian community despite his conversion (27). Later after his baptism, Shylock arrives at Belmont as a new member of the Christian community, yet the sequel shows that just as he denounces his conversion, Christians themselves do:

> BASSANIO. Portia, this is the Jew that tried to kill Antonio.
> SHYLOCK. No longer, sir, a Jew. I've been baptized.
> GRATIANO. Once a Jew, always a Jew.
> SHYLOCK. If so, then why make me a Christian? (36)

Sensing that Bassanio wants to trap him into the stereotypical image of the bloody murderer by alluding to *Merchant*'s past events, Shylock manipulates the situation to highlight Christian hypocrisy. First, announcing his baptism and becoming a fellow Christian, Shylock implies that Bassanio should treat him in a much better way now instead of calling him a killer. Later, he repeats the same thing with Antonio: "ANTONIO. What are you doing here in Belmont, Jew? / SHYLOCK. I am pursuing justice, fellow Christian" (36). Then, Gratiano's hasty comment comes as an unintentional expression of how Christians view Jewish conversion as nothing at all. To them, a converted Jew is still a Jew. Thus, Shylock projects his emphatic question about the feasibility of his conversion to confront the

Christians with their false claims about mercy and salvation. Moreover, Shylock faces them with his knowledge that they used his conversion as a religious façade to his brutal torment.

Shylock's Revenge argues that the journey which Shylock and Jessica each undergo in their conversion to Christianity leads them to a certain moment of illumination. As previously explained, reading into The New Testament, Shylock's moment comes with his discovery that Christianity has a bright side which differs from the dark side projected by the hypocritical Christian Venetians. Conversely, Jessica's moment comes with her disillusionment in Christian integrity which she reaches as a result of Lorenzo's unchristian actions. Nevertheless, Jessica's "openness to experience" increases "her capacity to learn and grow" (Slights 366).

V. Seasoning Justice with Mercy

Since the conflict between Christian mercy and Jewish justice reaches its peak in court, this subchapter is dedicated to comparing *Merchant*'s court scene to *Shylock's Revenge*'s two court scenes. It also shows how *Shylock's Revenge* devises a compromise to end such a conflict.

It is important first to display how this conflict originates. In *Merchant*, we see how Shylock and Antonio are similar in their adherence to the principles of their religions. However, the difference between those principles causes a clash between them. In his essay, "Christian and Jew: *The Merchant of Venice*", Allan Bloom explains how *Merchant* contrasts a Christian construct of Jewish legalism with the idea of Christian mercy. He describes Shylock's adherence to The Hebrew Bible's perfect legalism as follows:

> Shylock holds that respect for obedience to the *law* is the condition for leading a decent life. … Righteousness is hence the criterion for goodness; if a man obeys the law to its letter throughout his life, he will prosper. … Justice is lawfulness. (18)

Hence, *Merchant* suggests that Shylock lives by this law: "Eye for eye, tooth for tooth, hand for hand, foot for foot" (Exod. 21.24). On the other hand, Antonio is depicted as adhering to the New Testament's doctrine of mercy and forgiveness. Bloom contends:

> For him [Antonio], the law, in its intransigence and its indifference to persons, is an inadequate guide for life. … Equity and charity are more important than righteousness. (19)

Therefore, *Merchant* suggests that Antonio lives according to the following words from The New Testament:

> Ye have heard that it hath been said, An eye for an eye, and a tooth for a tooth: / But I say unto you, That ye resist not evil: but whosoever shall smite thee on thy right cheek, turn to him the other also. / … Ye have heard that it hath been said, Thou shalt love thy neighbour, and hate thine enemy. / But I say unto you, Love your enemies, bless them that curse you, do good to them that hate you, and pray for them which despitefully use you, and persecute you. (Matt. 5.38-39, 43-44)

In *Merchant*, once it is known that Antonio's argosies are wrecked, Shylock keeps asserting his insistence on attaining nothing but justice and his bond: "I'll have my bond. Speak not against my bond. … / The duke shall grant me justice" (III.iii.5-9). Moreover, he

contends: “I crave the law, / The penalty, and forfeit of my bond” (IV.i.205-206). Furthermore, he keeps rejecting any plea for mercy. First, the Duke tries as follows:

> DUKE. How shalt thou hope for mercy, rendering none?
> SHYLOCK. What judgment shall I dread, doing no wrong? (IV.i.88-89)

While the Christian Duke argues that God’s mercy is the key to His forgiveness, the Jewish Shylock argues that God’s justice is that key. Hence, his calculating mentality leads him to deduce that if he does nothing wrong, he has nothing to fear when he stands before God for judgment. A second plea is from Portia who delivers a long speech about “the quality of mercy” in the hope of explaining this Christian principle to the Jew and softening his heart (IV.i.184-197). However, her attempt is also futile. Shylock even refuses to bring a surgeon to stop Antonio’s bleeding after he cuts his pound of flesh since “’Tis not in the bond” (IV.i.258-263).

Finding that adopting the doctrine of Christian mercy in her defence leads to a dead end with Shylock, Portia resorts to the Christian construct of Jewish legalism. Hence, she turns the tables against Shylock and defeats him. Nonetheless, looking at the details of this second half of the trial, critics highlight three issues which show that the trial is legally fallible and further expose Christian hypocrisy.

Firstly, the legal mechanism is controversial since it entails trickery and guile with which Portia wins the case. Relying on the strict interpretation of the words in the bond: “PORTIA. This bond doth give thee here no jot of blood. / The words expressly are ‘a pound of flesh’” (IV.i.306-307), Portia traps Shylock in his legalism. In other words, he is “foiled by a sharp bit of legal sleight-of-hand worthy of an Old-Law pettifogger” (Colley 185). Moreover, Thomas Alfred rightly highlights Christian hypocrisy as follows:

> Portia renders a *literal* reading of the law that was traditionally attributed to Jews. According to Christians, the literal law of the Hebrew Bible has been superseded by the spiritual letter of the New Testament; and yet here we have Portia applying her own literal interpretation of the law to undermine Shylock’s claim. (102)

Secondly, the whole trial can never be described as fair since Shylock and Antonio do not stand before the Duke as equals in the first place. From early on in *Merchant*, Shylock expresses his status as an outsider in the Venetian community by his constant talk about the “tribe” (I.iii.50, 109) and the “sacred nation” (I.iii.47) to which he belongs. He further emphasises this when he turns from the first-person singular to the first-person plural in his famous speech:

> SHYLOCK. If you prick us, do we not bleed? If you tickle us, do we not laugh? If you poison us, do we not die? And if you wrong us, shall we not revenge? (III.i.59-61)

He speaks here as the representative of all Jews expressing their sufferings in a hostile Christian community.

The Duke also expresses his bias against Shylock and Antonio from the beginning of the trial. To him, Shylock’s cruelty is “strange” since Shylock himself is a stranger (IV.i.21). The Duke does not attribute his inability of understand Shylock’s mentality to their different religious principles and “refuse[s] alternative explanation for [Shylock’s] actions than that they typify the abnormalities of aliens” (Bovilsky 68). Furthermore, comparing Shylock to “stubborn Turks and Tartars”, the Duke stresses Shylock’s alienation. He exhibits the degree

to which Christians adhere to the doctrine of mercy and forgiveness (IV.i.32). Christian hypocrisy shows in how the Duke pleads with Shylock to show Antonio mercy while admitting that religious and national aliens are excluded from Christian mercy. On the other hand, expressing his sympathy towards a fellow Christian, the Duke evokes pity for Antonio by calling him a "poor merchant" (IV.i.23) and contending:

> DUKE. Glancing an eye of pity on his losses
> That have of late so huddled on his back
> Eno' to press a royal merchant down. (IV.i.27-29)

It is also important to point out that Shylock's status as an alien in the Venetian community provides Portia with the key to turning him from a plaintiff to a defendant:

> PORTIA. The law hath yet another hold on you.
> It is enacted in the laws of Venice,
> If it be proved against an *alien*
> That by direct or indirect attempts
> He seek the life of any *citizen*,
> The party 'gainst the which he doth contrive
> Shall seize one half his goods. The other half
> Comes to the privy coffer of the state,
> And the offender's life lies in the mercy
> Of the Duke only 'gainst all other voice.
> In which predicament I say thou stand'st,
> For it appears by manifest proceeding
> That indirectly—and directly too—
> Thou hast contrived against the very life
> Of the defendant, and thou hast incurred
> The danger formerly by me rehearsed.
> Down, therefore, and beg mercy of the Duke. (IV.i.348-364 emphasis added)

Hence, Antonio as a "citizen" who possesses "Christian blood" prevails over Shylock as an "alien". In *Kill All the Lawyers?*, Daniel Kornstein points out "the fundamental flaw of [this] Alien Statute" law as follows:

> It discriminates against aliens (including Jews). There is no comparable Citizen Statute. A citizen who indirectly 'contrived against' the life of an alien would not be subject to the same penalties. By virtue of this law, a Jew does not have the same rights as a citizen of Venice. This is the real vice of the Alien Statute: it constitutes unequal treatment by the state, takes away the civil rights of Jews, and deprives Jews of the right to private property. (80)

Moreover, Kornstein also explains how "invoking the Alien Statute against Shylock" involves further trickery and guile on Portia's part. He considers this whole legal argument "a horrible miscarriage of justice" since "Shylock had no prior warning of this infuriating law". Instead, "Portia previously told him that no other legal obstacle blocked his suit" (81). Finally, Kornstein comments on the Alien Statute:

> What strikes a modern reader is that no one in the play – not even Shylock – challenges or contests this law. Everyone seems to accept the lawful premise of the Alien Statute. (80)

The reason for this is that the context in which the play was originally presented allowed for such discrimination since "there was no Elizabethan principle that … equality should be applied to … aliens" (Sokol 73-74).

Thirdly, (as pointed out before) despite the constant talk about Christian mercy, once Antonio has the upper hand over Shylock, he grants Shylock a kind of mercy that Wilson describes as "shockingly brutal" ("Infolded Worms" 6) by depriving him of everything that physically and spiritually sustains his life. In addition to this, Scott Colley rightly points out:

> The mercy of the court does extend to Shylock the gift of life, and does offer him the possibility (at least in the Christian scheme of things) of the gift of salvation. But the mercy promised by the judges and the court is a mercy that is built upon legal ruses and an uncompromising substitution of the rigidity of one law for the other. (185)

Realising that the law he invoked suddenly turned against him, Shylock's sceptical question: "Is that the law?" reflects his devastating consciousness of the pitfalls of legalism (IV.i.314). However, whether the law is for or against him, Shylock is willing to stand or fall with it. Therefore, the audience sees him accepting Portia's judgment: "SHYLOCK. I am content" (IV.i.394) and neither trying to reinterpret the law to save himself nor begging for mercy or grovelling before the Duke as suggested by Portia (IV.i.364). *Shylock's Revenge* argues that despite his misfortunes in *Merchant*, Shylock never loses his faith in justice and the law. This continued belief in justice and adherence to the law is what *Shylock's Revenge* relies on in allowing Shylock his revenge.

Based on the information given to Shylock by Tubal about the whereabouts of his daughter and her husband in *Shylock's Revenge*, Shylock can easily gather the threads of the conspiracy against him in *Merchant* (28). Therefore, he pleads the Duke to – as it is called in modern times – reopen the case as follows:

> DUKE. Shylock, is there no end to your hatred?
> SHYLOCK. If your Grace had been robbed of a treasure, would you not seek to recover it?
> DUKE. Lorenzo and your daughter are now married.
> SHYLOCK. Does an unsolemnized marriage solemnize theft? They stole from me! Do the laws of Venice condone a theft when the thieves are married?
> DUKE. You want your daughter to be put in prison?
> SHYLOCK. Justice I want.
> DUKE. You pleaded once before for justice.
> SHYLOCK. And your Grace, I did not get it.
> DUKE. Shylock, things are better as they are. Accept your losses and accept their marriage.
> SHYLOCK. Your Grace, you are a man of principle. Had the young judge not abused the law, you would have let me take that which was mine. I now ask you again for what is mine. The thieves and the accessories must return to Venice, and must all be charged and tried. This is my right. Do you deny my right?
> DUKE. No, I can't.
> SHYLOCK. Then shall I have your warrant?
> DUKE. Shylock, I beg you once more. Reconsider.

> SHYLOCK. I am resolved.
> DUKE. Very well, you'll have your warrant.
> SHYLOCK. And constables to arrest the miscreants?
> DUKE. You'll have them. (31-32)

Alluding to the crimes and legal offences committed against him in *Merchant*, *Shylock's Revenge* provides Shylock with a much stronger legal argument to strengthen his claim for justice. First, Shylock highlights that Jessica and Lorenzo's love and marriage are irrelevant because they are guilty of stealing his money and jewels. Hence, *Shylock's Revenge* foregrounds Jessica and Lorenzo's guilt which *Merchant* casts in the shadows of their romantic elopement. In her article, "A Defense of Jessica", Camille Slights criticises how Jessica and Lorenzo's crimes against Shylock "are rewarded by the Venetian state with recognition of their marriage and their financial claim on Shylock" and describes this "implicit legitimization" as "fortuitous" (366). By bringing them to trial in *Shylock's Revenge*, the sequel challenges and annuls this Shakespearean legitimisation of their crimes.

After that, Shylock points out the legal manipulation of Balthazar (He still does not know of Portia's disguise though). This description shows that in *Shylock's Revenge*, Shylock has more legal knowledge than he did in *Merchant*. In *Merchant*, Shylock exhibits his lack of legal knowledge with his question: "Is that the law?" (IV.i.314). He is also trapped into believing that Balthazar's judgements are infallible, especially after describing Balthazar as "noble", "excellent", "wise", "upright", "rightful" and "learned" when Balthazar's judgments were for and not against him (IV.i.246-305). Finally, he helplessly yields to such judgments and utters his "I am content" (IV.i.394). On the other hand, in *Shylock's Revenge*, Shylock exposes how Balthazar played him using the Alien Statute (This will be explained in detail in due course).

Trying to dissuade him from his claim of justice, the Duke once more tries to alienate Shylock by making him feel that his Jewish hatred towards Christians merely fuels his claim. Then he seeks another futile plea for mercy while appealing to Shylock's fatherly instincts. However, Shylock's insistence on attaining justice which is serialised from *Merchant* to *Shylock's Revenge* makes him overcome all the trials on the Duke's behalf. Thus, provided by a warrant and armed with constables from the Duke, Shylock goes to Belmont, arrests all the criminals there (Lorenzo, Jessica, Antonio, Bassanio, Gratiano, Portia and Nerissa) and returns to the court with them for another trial.

In *Shylock's Revenge*'s modern court, legalism abounds from the beginning of the first trial. It is also clear how Shylock stands on much more solid legal ground. Shylock's power as a plaintiff is made clear by the long list of defendants he brings and the five charges he presses:

> DUKE. In this most complicated affair, the charges appear to be as follows. (*He reads*): Lorenzo is accused of abducting Jessica. Lorenzo and Jessica are accused of stealing from Shylock. Antonio, Bassanio and Gratiano are accused of being accessories to the abduction and theft. Portia and Nerissa are accused of impersonating officers of the law. Is that correct, Shylock?
> SHYLOCK. There is one further charge, your Grace.

DUKE. Indeed. I've sent for the learned Bellario to determine these cases, but the learned Bellario is himself accused of being an accessory to Portia and Nerissa's alleged impersonation of officers of the law. (38)

The reopening of the cases leads to Shylock's triumph since, except for Bellario and Antonio, all the defendants are found guilty and a sentence is passed on each of them according to his crime.

Pointing out Portia's impersonation of a Doctor of Law, Shylock contends that the proceedings of the trial in *Merchant* were faulty since it was carried out by someone who is not an actual Doctor of Law. Accordingly, he seeks to revoke all the past judgments against him to return his property and return to his religion. However, Bellario clarifies to Shylock that even so, the charge that he sought to take the life of Antonio will continue to stand and he must be tried for it. Quoting himself from *Merchant* (IV.i.205) to show his continued belief in justice and abidance by the law, Shylock, then, contends: "I crave due process of law". He does not mind being tried for his crime as long as the defendants are fairly tried for theirs. Portia finds this insistence astounding and contends to Nerissa: "Let the Jew teach us dignity" (43). It is exhibited here how Shylock's status is reversed from being despised in *Merchant* to being admired and looked up to in *Shylock's Revenge*. Similarly, adherence to justice is viewed as "dignity" in *Shylock's Revenge* whereas it is considered as ruthlessness in *Merchant*.

The turning point in this trial comes with the surprise Jessica has in store for everyone:

SHYLOCK. What sentence is imposed upon the thieves?

BELLARIO. Ten years' imprisonment for each of them.

(*A cry from Jessica, and gasps from the others.*)

DUKE. Surely, Jew, not even you would cast your daughter into prison for ten years.

(*No response from Shylock.*)

JESSICA. Your Grace, please ask my father if he wants his grandchild to be born and raised in prison.

SHYLOCK. Grandchild?

[…]

SHYLOCK. A grandchild, Jessica?

JESSICA. To be born in chains.

SHYLOCK. Jessica…

(*He touches her as if he wants to embrace her but cannot.*)

(*To the Duke*): Your Grace, I drop the charge against my daughter. (44)

Though it is expected from Shylock's hatred of Christians that he will not be thrilled to know that his daughter will become the mother of one (Bovilsky 56), events take a different turn in Wilson's sequel. *Shylock's Revenge* suggests that as she is his only daughter and and all the family he has, Shylock views Jessica as the extension of his existence. Therefore, *Shylock's Revenge* reverses Shylock's attitude towards Jessica in *Merchant* where he says that he wants to see her dead at his feet (III.i.84). Despite all the atrocities Jessica inflicted upon her father, he cannot help but forgive her once he knows that she is bearing the child who will make him a grandfather.

Shylock's Revenge depicts Jessica's pregnancy as the catalyst for Shylock's sudden and unexpected turn from legalism to mercy. Thus, the sequel reaches a compromise for the conflict between mercy and justice by exhibiting that mercy is a human quality inherent in every human and that it stands apart from his religion. Shylock's coerced conversion to Christianity in *Merchant* does not make him favour mercy over justice as apparent in the first half of the first trial in *Shylock's Revenge*. Nevertheless, his human sympathy for his future grandchild mitigates his staunch belief in the law and makes him readily merciful. His mercy even extends from his daughter and grandchild to his son-in-law, Lorenzo. Though he considers Lorenzo a "Christian thief" and a "drone" who does not believe in hard work, he also accepts him in his house when Jessica tells him that she wants her child to have a father. In addition, Shylock professes: "To them [Jessica and Lorenzo] I'll bequeathe all my possessions" (45).

A second angle from which *Shylock's Revenge* devises a compromise for the conflict between mercy and justice can be found in the modern way of how it makes "mercy season justice" as Portia puts it in *Merchant* (IV.i.196). Presented in the twentieth century, *Shylock's Revenge* interprets Shylock's character as an allegory of a modern businessman. Therefore, when a modern businessman decides to show mercy, it is expected that this mercy will be pragmatic and calculating, which makes him a winner. This is the kind of mercy Shylock shows the rest of the defendants after the grand offer he bestows upon his daughter and her husband for the sake of his future grandchild.

First, he lets Bassanio and Gratiano go free in return for all his wealth including the half confiscated by the state and the other half which Antonio has (46). Then, the sequel suggests that he learnt a valuable lesson from what happened to him in *Merchant* and is much wiser in *Shylock's Revenge* as follows:

> ANTONIO. Your Grace, I need the money for my business…
> SHYLOCK. I'll lend it him – on favourable terms.
> DUKE. But not, I trust, in exchange for a pound of flesh!
> (*Laughter. He is pleased with his joke.*)
> SHYLOCK. His flesh is his. The goods he has are mine. (46)

Commenting on the Duke's allusion, Shylock here shows that all he is interested in is pure business rather than bloody revenge as was the case in *Merchant*. He further increases his money by offering more mercy to Portia and Nerissa as follows:

> SHYLOCK. I'll drop the charges if they'll agree to pay the principal of Antonio's debt to me, three thousand ducats, in addition to the value of the goods Lorenzo stole, some seven thousand – totalling ten thousand.
> DUKE. Portia?
> PORTIA. I accept, your Grace. And Shylock, I thank you for your generosity.
> SHYLOCK. The quality of mercy is not strained.
> (*She smiles and nods*.) (46)

Quoting Portia's words from her famous speech about "the quality of mercy" in *Merchant* (IV.i.184-197), Shylock uses Portia's words as a weapon against her. It is as if he holds up a mirror to Portia so that she can see the essence of the role she played in *Merchant*. The sequel suggests that he wants her to realise how she too served the game of Christian hypocrisy in which not only was she disguised as a Doctor of Law, but ruthlessness was also disguised as

mercy. On the other hand, what he offers Nerissa and her here is real mercy, pragmatic, yet real enough to make Portia feel grateful towards Shylock.

Both angles of *Shylock's Revenge*'s compromise to resolve the conflict between mercy and justice are made explicit in the Duke's final comment at the end of the first trial and Shylock's reply to it as follows:

> DUKE. I account this a successful outcome – a triumph for good Christian charity.
>
> SHYLOCK. Or Jewish mitzvah and Jewish saychel, your Grace.
>
> DUKE. If you say so. Though you're still a Christian.
>
> SHYLOCK. Once a Jew, your Grace…(*he looks at Gratiano*)…always a Jew. (46)

Evading Shylock's return to Judaism, the Duke aims to prove that Shylock's conversion to Christianity is the reason why he is leaning toward mercy. However, Shylock corrects his view by reminding him that he is still a Jew and stressing that this does not contradict his being merciful. He even asserts his Jewish identity by using strictly Jewish diction. Moreover, combining "mitzvah", that is, "a meritorious or charitable act" (*Merriam-Webster*) and "saychel", that is, "common sense and intelligence" (*Jewish English Lexicon*) together gives an exact definition of the concept of calculative/pragmatic mercy explained above. In other words, Shylock's charity, displayed in his mitigation of the sentences against the defendants (which entails setting them free), is accompanied by a logical monetary compensation.

After the first trial ends and all scores are fairly settled, there is the following dialogue between Shylock and Jessica in which some issues are clarified:

> SHYLOCK. We've always been persecuted, Jessica. Always had to fight to survive. But sometimes we fight when instead we should embrace. I've been at fault.
>
> JESSICA. Perhaps if my mother had lived, you'd have been gentler.
>
> SHYLOCK. My poor Leah often rebuked me for my harshness, but I saw it as my defence. A poet wrote:
>
> "Let me still take away the harms I fear,
> Not fear still to be taken."
>
> Yet one of the saints wrote:
>
> "There is no fear in love; but perfect love casteth out fear."
>
> And: "He that loveth not knoweth not God' for God is love."
>
> There are fine things in the Christian Bible. The Christians should read them. (48)

Here, *Shylock's Revenge* invites its audience to probe further into Shylock's character and explore it from a perspective other than the Shakespearean one in *Merchant*. *Shylock's Revenge* suggests that as a member of a minority which suffered from discrimination, Shylock had no other resort but to hide all of his gentle human qualities like love, mercy and sympathy under a mask of harshness, practicality and materialism to ensure his survival as well as the survival of his family while surrounded by those challenging circumstances.

In *Shylock's Revenge*, Shylock admits his hard-heartedness as a Shakespearean character in *Merchant*. Quoting Goneril's expression of her fears of potential mutiny from her father's knights (*King Lear* I.iv.335-336), Shylock asserts that he used to think the same way

in *Merchant*. In other words, it is suggested that the persecution surrounding him made him live in fear of the future. Hence, he used to act according to his fears instead of waiting until they became reality, employing harshness as his main action and defence mechanism.

Shylock's Revenge argues that the time between Shylock's coerced conversion to Christianity in *Merchant* and his return to Judaism in it was well spent. Reading into The Gospel of John in The New Testament, Shylock admits that he discovered the error of his past way of thinking. He found words which encouraged him to believe that love is much more powerful than harshness and that it is the best way to face all fears (John 4.8, 18).

In addition, Shylock's reference to his late wife, Leah, is how *Shylock's Revenge* alludes to Shylock's mention of her turquoise ring in *Merchant* (III.i.117-118). The above dialogue between Shylock and Jessica further serialises the sacredness of Leah's memory to Shylock in Wilson's sequel. Furthermore, given Shylock's prior confession that he lacks the "softer expressions of … love" (45), it is suggested that "Jessica has never heard of the ring's provenance from the tight-lipped Shylock" which makes her (by stealing her mother's ring) unintentionally trespass "the one area of her father's life that he responds to in emotional rather than materialistic terms" (Slights 365). The dialogue above in which Shylock expresses his feelings to Jessica and talks about his memories with utter ease bridges *Merchant*'s gap in the father-daughter relationship between them.

Shylock's final comment; "There are fine things in the Christian Bible. The Christians should read them" (48), affirms that Shylock's conflict was never with Christianity, but rather with Christians themselves. They are religious hypocrites since, in practice, they do not abide by the teachings of their faith. Ironically, Shylock, the "faithless Jew" as the Christians used to call him in *Merchant*, turns out to be more Christian than they are.

In *Shylock's Revenge*, while Shylock reveals his other forgiving and loving side, Christian Venetians show that anti-Semitic hatred and bloody revenge are integral parts of their character. Despite the generosity of spirit which Shylock exhibits at the first trial by letting all the defendants go free in exchange for a reasonable sum of money (Part of it was stolen from him in the first place), Christians continue to harbour a grudge against him and plot to murder him. Lorenzo wants to eliminate his father-in-law to expedite his access to his money so he hires Solanio and Salerio to murder Shylock. Having no money to pay them, Lorenzo asks Antonio to lend him money after letting him in on his plan. Seeking to avenge himself from Shylock who bankrupted him after taking his money back, Antonio agrees to lend Lorenzo the money he wanted and borrows it as a loan from the Venetian Finance Company. After Launcelot exposes the whole conspiracy against Shylock, Lorenzo, Antonio, Solanio and Salerio are brought to court to stand as defendants in front of Shylock as a plaintiff in a second trial.

After investigating their crimes, including the murder of Tubal and the attempted murder of Shylock, the Duke judges that they are all guilty. However, with Shylock's prior display of mercy in the first trial, the Duke pleads once more for Shylock's mercy, yet knowing that, this time, his plea will be considered if not accepted:

> DUKE. For murder and conspiracy to murder, the penalty for all concerned is death. Shylock, what mercy can you render them?
>
> SHYLOCK. *I pardon them their lives before they ask it.* (66 emphasis added)

Quoting the exact words the Duke says to him upon pardoning his life in *Merchant* (IV.i.369), the Jewish Shylock further highlights having an upper hand on Christians and the reversal of his role since he is the one who bestows mercy instead of asking for it. Still, this mercy is, again, accompanied by justice. He pardons Lorenzo, Solanio and Salerio for their lives, yet under one condition. *Shylock's Revenge* suggests that Shylock believes that those Christians should spend their idle lives doing something better than indulging in morbid hatred and murderous plots. Hence, he demands that they serve in the army under the command of Captain Othello in the war against the Turks (66).

The Duke leaves Antonio to Shylock's judgment. Shylock once again displays how justice can be seasoned with mercy. Justice is implemented in the confiscation of Antonio's money and its division between Shylock and the state. It is pivotal here to highlight that quoting the same Alien Statute law which Portia uses to turn him from plaintiff to defendant in *Merchant* (IV.i.348-364), Shylock comments on it: "My life, your Grace, is worth as much to me as his to him. The law should shield us both" (66). Highlighting the difference between Elizabethan and twentieth-century contexts, in its second trial *Shylock's Revenge* attempts to rectify the injustice which Shylock is subjected to in *Merchant*'s trial. Relying on modern intervention, *Shylock's Revenge* exhibits how a modern court regards Jews and Christians as equal citizens with equal rights and not as "alien" and "citizen". On the other hand, mercy is shown in Shylock's sympathetic plea: "SHYLOCK. I ask the state to sacrifice its claim, as I will waive my own. Let all his goods go to the family of my dear friend Tubal" (66). Hence, it is asserted here that loyalty and friendship are worth much more to Shylock than money, further deconstructing his stereotypical Christian portrait as a stingy Jew who cares for nothing but money.

Celebrating Shylock's ultimate triumph, one final reversal of roles between Shylock and Antonio happens:

> SHYLOCK. One thing provided more: that, for this favour, he do record a gift, here in the court, of all he dies possessed, unto my daughter and her newborn son.
> …
> DUKE. Are you content, Antonio?
> ANTONIO (*barely audible*). I am content.
> […]
> DUKE. Antonio, you must write the deed of gift.
> ANTONIO. I am not well. Send the deed after me, and I will sign it. (67)

Quoting the same words Shylock utters on his defeat in *Merchant* (IV.i.396-398), Antonio is now overcome by the same feelings of helplessness, hopelessness, emptiness and suffocation which Shylock feels by the end of the trial in *Merchant* (Cavell 22). *Shylock's Revenge* suggests that Shylock's true revenge lies in making Antonio, his adversary, suffer all these feelings without ever shedding one drop of his blood.

Paul Cantor comments on Shylock's "I am content" in *Merchant* as follows:

> Shakespeare is unusually restrained in showing Shylock's reaction to the way he has been treated. Shakespeare seems to have gone out of his way to leave it open how to interpret the outcome of this scene. Shylock's laconic response … is profoundly ambiguous. (253)

However, *Shylock's Revenge* resolves this ambiguity by revealing that Shylock is never "content" at that moment in *Merchant*. His insistence upon pursuing truth and justice in *Shylock's Revenge* reveals his contempt towards the injustice he is subjected to in *Merchant*. Hence, it can be deduced that, similarly, Antonio hides his discontent here. This discontent is more evidence of Christian hypocrisy. Antonio once forced Shylock to make a bequest to Jessica and Lorenzo in *Merchant* (IV.i.382-385). However, he is now is reluctant to do the same for Jessica and her son. In other words, *Shylock's Revenge* suggests that forcing Shylock to make this bequest in *Merchant* is not out of Antonio's sense of charity. Instead, it is a means to further torment Shylock by forcing him to secure his daughter's future, who hurt him thrice through her elopement, theft and conversion, and her Christian husband.

Shylock's Revenge's attempt to rectify *Merchant*'s legal flaws further establishes the role reversal it depicts between the Christian Venetians and the Jewish Shylock. In *Shylock's Revenge*, Hypocrisy, brutality and injustice characterise the Christian Venetians whereas honesty, mercy, justice, sympathy and loyalty are Shylock's qualities.

Now that the three trials in *Merchant* and *Shylock's Revenge* are compared, *Merchant*'s legal faults are corrected in *Shylock's Revenge* and compromises are reached to resolve the conflict between Christian mercy and Jewish justice, it is important to shed light on usury as a pivotal cause of hatred between Shylock and Antonio. The next subchapter analyses the different religious views of Shylock and Antonio towards usury and how *Shylock's Revenge*, once more, devises a modern resolution to settle such differences.

VI. Conclusion

In his *Palimpsests*, Gérard Genette points out that

> Continuations add to their hypotext only the prolongation and the conclusion that the continuator thinks it fit (or profitable) to adduce. (177)

In this sense, the modern compromises *Shylock's Revenge* proposes for the debatable religious issues between Christianity and Judaism can be considered a "fit" and "profitable" conclusion that challenges *Merchant*'s end. Firstly, it resolves the conflict between Christian mercy and Jewish legalism through the modernised concept of pragmatic mercy. Hence, Shylock's judgements mitigate sentences, but in a way that benefits as a businessman. Secondly, since the cases are tried in a modern court, *Shylock's Revenge* establishes equality between all citizens before the law. In other words, the Alien Statute upon which the judgement against Shylock stands in *Merchant* is no longer valid in *Shylock's Revenge*. Finally, *Shylock's Revenge* redefines usury as an old form of banking through Shylock and Tubal's establishment of "The Venetian Finance Company".

Shylock's Revenge "highlight[s] one of Shakespeare's major themes: disguises and the gaps between appearance and reality" (JJ Amaworo Wilson) through its exploration of Christian hypocrisy in *Merchant* and its sequelisation of it. Thus, *Merchant*'s portrayals of the Christian Venetians and the Jewish Shylock are challenged and deconstructed in *Shylock's Revenge*. *Merchant*'s pious, merciful and charitable Christians are irreligious, bloody and grudge-bearing in *Shylock's Revenge*. Similarly, *Merchant*'s gory, stingy and hard-hearted Shylock is a loving father and charitable friend, though he continues to be a highly principled Jew and a shrewd businessman. *Shylock's Revenge* also targets the issue of

religious conversion; it argues that such a conversion gives people a chance to explore other religions and assess their practitioners' actions. Therefore, apart from Jewish or Christian perspectives towards conversion, *Shylock's Revenge* suggests that it is a pathway to knowledge about the "Other", the way Shylock and Jessica learned a lot about Christianity and Christians through their conversions.

In terms of sequelisation techniques, *Shylock's Revenge* imports certain words by quoting *Merchant* and evokes events in it by alluding to them. Then, it highlights, extends and expands these quotations and allusions and employs them to serve its new portrayal of *Merchant*'s characters. In its attempts to mend *Merchant*'s errors, *Shylock's Revenge*'s use of quotations and allusions is mainly for reversal or deconstruction.

Moreover, *Shylock's Revenge* devises new dramatic lines to continue the plots of original Shakespearean characters and integrates new plotlines with their intricately added new characters. For instance, it uses "the foregrounding of [the] previously subordinate narrative line" of Launcelot's seduction of Miriam to import Othello from *Othello* as Miriam's brother (Budra and Schellenberg 9). Moreover, what begins as a sequel turns into a midquel at times, for instance the way Bellario's recommendation letter reaches Portia:

> BELLARIO. When Balthazar arrived, he found me ill, and was most solicitous. … Now what the Lady Portia does not know is that Balthazar, despite his youth, is a most able Doctor of Law, qualified in Rome, who was secretly engaged by her father to supervise the lottery of the caskets. When your Grace also asked me to undertake the case, we studied it together, and in my sickness I engaged him to conduct the trial on my behalf. I therefore wrote the letter you have just heard. (39)

Finally, with a younger Othello, a younger Gratiano and an expected Iago (Shylock's grandson) (68), *Shylock's Revenge* can also be considered a "prequel" to Shakespeare's *Othello*.

To end up, being the sequel's title and central character, Shylock's place changes from "the margin" in *Merchant* to "the middle" in *Shylock's Revenge*. This change is necessary for all plays engaging in an "intertextual/[hypertextual] dialogue" with another play (Traver xxxvii). Such a change appears in how Shylock becomes the main catalyst for moving events forward in Wilson's sequel. There are even times when the rest of the characters react to Shylock's mere presence in their lives and not to a certain action he performs when Lorenzo and Antonio plot to murder him. However, most importantly, this change is felt more in challenging Shylock's defeat in *Merchant* by turning it into a victory in *Shylock's Revenge*. Shylock's upper hand over the rest of the characters is manifested in how he attains his revenge; Wilson's sequel allows Shylock a moral revenge which is much more severe than the bloody revenge he is denied in Shakespeare's *Merchant*. The sequel also allows its audience to explore Shylock's humanity and realise that mercy is a human trait rather than a religious doctrine. In terms of dramatic experimentation with a Shakespearean original, it can be said that *Shylock's Revenge* gives Shylock a second chance to express himself and his motives and allows *Merchant*'s audience another chance to reconsider Shylock's character and, detached from Christian prejudice, judge him for what he really is.

Chapter II

A. R. Gurney's *Overtime: A Modern Sequel to The Merchant of Venice:*

Portraying Portia as a WASPy Caricature

> PORTIA. I was the Queen Bee around here. I was rich. I had pull. I could have done something really significant for Venice and the world. Instead, what did I do? Played games. Bossed people around. Made everyone dance to my tune. (Gurney, *Overtime* 46)

In his book, *Snobbery*, Joseph Epstein points out that "the history of the world … is the history of fallen aristocracies". Following such an interpretation, Epstein views that the twentieth century witnessed dramatic changes in the modern history of the United States with the falling of European aristocracy followed by the falling of Anglo-Saxon aristocracy (47). In *Overtime*, A. R. Gurney depicts the outcomes of the falling of WASPs (the popular term he chooses to use throughout his play) through writing a sequel which is a "hypertext" to Shakespeare's original "hypotext", *The Merchant of Venice*. Moving beyond *Merchant*'s end and placing a WASPy Portia centre-stage, Gurney travels with his audience in a time (and place) capsule from Renaissance Venice to twentieth-century New York.

Tracing this journey, this chapter argues that, being a non-chronological sequel, *Overtime* challenges *Merchant* with three modern rereadings through a WASPy lens. Firstly, *Overtime* mainly repaints the Shakespearean Portia as a caricature of new WASPs who are in denial of the impact their old WASP legacy has on them. The sequel presents Portia as trapped in the past while aspiring for a different and better future. Hence, *Overtime* deconstructs *Merchant*'s portrayal of Portia as Belmont's prudent lady by portraying her as an imbecilic WASP.

Secondly, *Overtime* challenges the Shakespearean antagonistic portrayal of Shylock in *Merchant* by turning him into its beloved hero who saves, supports and unites with the lovely Portia. Moreover, *Overtime* also reverses his Shakespearean portrayal as a despicable usurer into that of a savvy businessman whose approval is sought by all those surrounding him. It even proposes a chance for reconciliation between Antonio and him which, in turn, terminates their legendary animosity in *Merchant*.

Thirdly, opposing *Merchant*'s portrayal of Antonio as a self-flagellating social outcast, *Overtime* endows its homosexual Antonio with the power to accept his sexual orientation and the bravery to announce it publicly. Challenging the martyrdom of *Merchant*'s Antonio in confronting his conservative Venetian society, *Overtime*'s Antonio stands up for himself against any attempted degradation of his dignity from his conservative WASP society.

In addition, the sequel comments on certain dramatic and ideological aspects of *Merchant*, reassesses *Merchant*'s famous court scene and revises the concept of anti-Semitism. This chapter comprises an analysis of the social, cultural and economic aspects of WASP life in the second half of the twentieth century. Such an analysis is an integral part of

the WASPy prism through which *Merchant*'s characters are reread and reinterpreted in *Overtime*.

Before delving into *Overtime*, a brief historical account of WASPs is needed to help understand the perspective from which Gurney views Shakespeare's *Merchant* and, therefore, sequelises it in *Overtime*. The term "WASP" was first coined by Andrew Hacker in 1957 as an acronym for white Anglo-Saxon Protestants, the wealthy and well-connected social group which monopolised the American social, cultural, economic and political life for a long time and until the first half of the twentieth century (1011). They were characterised by power, exclusivity, and "lockjaw accents", which reflect "a strong sense of inherited European culture" (Brooks 20). They also possessed "the hypnotic magic of prestige" (Brooks 21) and were always viewed as "dignified" and "fearsome" (Brooks 43). They preferred diction which reflects "lavish compliments" like "delicate, dainty, respectable, decorous, opulent, luxurious, elegant, splendid, dignified, magnificent, and extravagant" (Brooks 31).

However, everything changed after World War II with "the rise of large numbers of minority-group members [, especially Jews,] to elite positions" (Baltzell 22). Hence, WASPs began to witness their downfall and their acronym started to become "a derogatory way to indicate a degree of snobbishness" (Schaefer 1378) and an "epitome of both unearned privilege and virulent racism" (Killian 8). Irving Allen also contends in his 1975 article, "WASP-From Sociological Concept to Epithet", that the term even keeps being used by some sociologists "to denote a material category of persons, assign stereotypical traits, and suggest that such persons constitute an ethnic monolith" (154).

The 1960s counterculture coincided with the birth of a new WASP generation that rebelled against old WASPs' ideas, traditions and prejudices. They viewed their ancestors, as Jessica says in *Overtime*, "dated and decadent" (38). This revolutionary generation contributed to the change in the social character of the United States for years to come since

> [They] finish[ed] off the old regime … destroy[ing] what is left of the WASP ethos and replac[ing] it with [their] own ethos, which is based on individual merit [rather than social connections]. (Brooks 31)

They struggled for social equality and harmony despite differences in American society. Unlike their ancestors, those new WASPs were "genuine", "nice" and "approachable" (Brooks 43) and preferred words like: "Authentic, natural, warm, rustic, simple, honest, organic, comfortable, craftsmanlike, unique, sensible [and] sincere" (Brooks 83).

Gurney has been "long renowned as the satiric cartographer of a shrinking WASP empire" (Pacheco) and his works are considered "penetratingly witty studies of the WASP ascendancy in retreat" (Teachout). Jackson R. Bryer and Mary C. Hartig describe his body of work as follows: "Gurney is often labeled a WASP writer, but a better understanding of his artistry may be gained by attending to his themes, his innovativeness, and his complexity" (213). He dedicated many of his plays to portraying the social, cultural, economic and political aspects of WASP life. For instance, *The Dining Room* is a comedy of manners which tackles several stories of various WASP families, who possess the same dining room furniture set, originally manufactured in 1898. The play focuses on the fading and relatively fleeting culture of upper-middle-class Americans. *The Cocktail Hour* is another comedy of manners by Gurney. It is set in a 1970s upper-class home where two WASP parents are surprised to find out that their son, a playwright, wrote a critical play about them. Described

by Gurney as "personal and quasi-autobiographical", he comments on *The Cocktail Hour* as follows: "Because the details are so close to home, I promised my family not to let it be produced in Buffalo, my hometown, until after both my parents were dead" (*A. R. Gurney: Playwright*).

Overtime was first staged at The Old Globe Theatre in San Diego, California in July, 1995. Later in March, 1996, it was produced by the Manhattan Theatre Club in New York. Writing the play at this particular point in the modern history of the United States, Gurney could see the complete picture of modern American society throughout the whole twentieth century. In the play, he scrutinises how this society changed from the first to the second half of the twentieth century, mainly with the mutation of WASPs from old to new. He treats Shakespeare's *Merchant* as an allegory of the old WASP regime whereas his sequel, *Overtime*, serves as an allegory of the new WASP regime. Hence, mixing the past with the present (as Gurney always does in his plays) (Sponberg 7), *Overtime* comments on *Merchant* and criticises *Merchant*'s old WASPy aspects which it highlights through its rereading of *Merchant*.

Set in Belmont, which is depicted as twentieth-century New York, *Overtime* revolves around Portia, a new WASP with an old WASP background, who is throwing a party to celebrate her marriage to Bassanio and her victory over Shylock in the trial at Venice. However, once the party starts, dilemmas begin to appear. First, there is Portia's dire financial status. Then, the rest of the characters start clashing with one another due to their different sexual orientation and historical and cultural background. With the arrival of Shylock at the scene, a chance for the crumbling party to be saved arises. He persuades Portia to try to reconcile the feuding parties to celebrate a "new Venice" which is more open and diverse.

Several prominent critics praised *Overtime*. William Stevenson writes in *Back Stage*: "With a light, breezy tone, Gurney's updating entertains while commenting on the highly charged issue of prejudice". Michael Kuchwara also describes it in the *Associated Press* as a "delightful new comedy of manners … [and] vintage champagne from a master observer of upper-crust social mores" while William Green points out that

> Gurney succeeded in combining high comedy – with its depiction of upper-class society, its focus on love, and its employment of witty dialogue – with comedy in the traditional sense of the form, for at its heart the characters go through a learning process. (16)

There were also some negative reviews of *Overtime*. Laurie Winder of the *Los Angeles Times* views that Gurney aims too far in *Overtime* to the extent which makes his play "weakly hit its mark". In her opinion, he tackles too many ideas and is "determined to trot out every ethnic and sexual identity" which is too much for one play. As a result, this causes the play to lose its focus and lack "any personality of its own". Vincent Canby seconds this opinion: "Gurney outdoes Shakespeare's uneasy comedy in one respect: *Overtime* is even more muddled". Winder also thinks that Gurney is overstating the "obvious" since "we all already know that tolerance is good" and he does so via exaggerated "unconvincing cheerleading for democracy" and "warmed-over bromides". Another negative review is by Jeremy Gerard in *Variety* in which he contends:

> The play runs out of steam, and by the very foolish end, it's gasping desperately for ideas. That's the problem with stereotypes, even intentionally drawn stereotypes. They can take you only so far.

Since *Overtime* is a play about WASPs, its protagonist is a female WASP, Portia. Gurney seems to have found Shakespeare's Portia ideal for playing such a role in his sequel since she is, as Karen Newman contends, "an unruly woman [who] evokes the ideal of a proper Renaissance lady and then transgresses it" (29). Similarly, *Overtime*'s Portia rebels against the old WASP regime and seeks to build a new one in what she constantly dubs her "new Venice" (11). Moreover, "in Belmont, [*Merchant*'s] Portia the rogue rules; carnival reigns [and] hierarchies are inverted" (Boebel 45) and *Overtime*'s Portia continues to do so, but in her twentieth-century New York-like Belmont which comprises a myriad of people coming from different backgrounds. The carnivalesque is manifested in minor characters like Nerissa refusing their subdued roles. Furthermore, the role of Shylock, *Merchant*'s antagonistic Jew, is radically changed since he becomes *Overtime*'s hero who resolves all dilemmas.

There are other pivotal issues which Gurney brings up throughout *Overtime* like gender equality, homophobia, racism and anti-Semitism, all of which are presented as part of the socio-political context surrounding WASPs. *Overtime* does not tackle these in-depth but highlights the WASPy perspective towards them and how it changes from old to new WASPs. Gurney explains how he takes his point of departure from *Merchant* and the criticism that was written about it to write his "Elizabethan sprawl" which explores these issues in the following way:

> You can use four-letter words onstage as much as you want and nobody cares. But bring up ethnic issues, and people start bristling. I thought that playing such issues as comedy firmly based on an established text would be an interesting way to see if you could get beyond that. (qtd. in Short 132)

Thus, to Shakespeare's Jewish Shylock and Jessica, gay Antonio and his WASPy Portia and Lorenzo, *Overtime* adds "a rainbow coalition of ethnic [and sexual] types" (Pacheco): Jessica is a lesbian, Antonio is Italian-American, Gratiano is African American, Nerissa is Latina and lesbian, Bassanio is Irish-American and gay, and Salerio (who plays the role of Portia's accountant in *Overtime*) turns out to be a Bosnian Serb. The play suggests that the more differences there are between its characters, the more challenging it becomes for Portia to unite them.

Gurney explains the significance of the play's title and the workings of his play to director Nicholas Martin as follows:

> I chose the title *Overtime* because it works on four levels: (1) the 'overtime' period at the end of the official game – *The Merchant of Venice* – when people have to play by different rules, (2) that sense of having to work 'overtime' when the clock is ticking away, at some cost, in order to get the job done, (3) the implication that 'overtime,' the old attitudes and stereotypes are beginning to give way ... and (4) it reflects the anachronistic quality of the play since it leaps back and forth 'over time'. (Gurney qtd. in Martin 3)

Therefore, *Overtime*'s Portia "play[s] by different rules" which are new WASP rules to "get [what she considers is her] job [or rather mission] done", that is, achieving her "new Venice"

in which all different parties are united. The "old attitudes and stereotypes" are those of the old WASP regime as portrayed in *Overtime*. *Overtime*'s "anachronistic quality" endows it with the ability to comment on Shakespeare's *Merchant* as its characters keep leaping from their present in *Overtime* to their past in *Merchant* and vice versa.

This chapter is divided into three subchapters. The first one traces *Overtime*'s transformation of *Merchant*'s Portia from a fair lady to a reckless and pampered WASP. The subchapter also revises *Merchant*'s prominent court scene. Moreover, it ends on a hopeful note about Portia's positive qualities, partially sequelised from her Shakespearean portrayal in *Merchant* and her old WASP legacy. *Overtime*'s challenging of Shylock's antagonistic portrayal in *Merchant* by portraying him as a model of the successful modern businessman whose presence is pleasant and supportive is explored in the second subchapter. This subchapter also includes a revision of the concept of anti-Semitism and an explanation of the concept of philo-Semitism through *Overtime*'s WASPy portrayal of Lorenzo. The third and final subchapter explains how *Overtime* reverses Antonio's cowardice in relation to announcing and defending his homosexuality in *Merchant* into courage and self-confidence.

Gurney expresses his admiration of *Merchant*, saying "This was the first Shakespeare play I had ever read, and it blew me away" (*A. R. Gurney: Playwright*). However, there are instances in which *Overtime* challenges *Merchant* by commenting on its ideology and criticising its dramatic logic. These instances will also be scrutinised throughout this chapter.

However, it is first important to highlight how Gurney starts *Overtime* by establishing the hypertextual link with Shakespeare's *Merchant*, the original text, while making the temporal leap from the Renaissance to the twentieth century.

I. Sequelising *Merchant* versus Shifting to the Twentieth Century

Once a performance of *Overtime* starts, the audience gets to hear "*Elizabethan music*" which makes them travel instantly to Renaissance times and prepares them to see Shakespearean characters as they always have, that is, dressed in traditional sixteenth-century costumes. However, *Overtime* surprises them with characters "*wear[ing] light contemporary summer clothes*" to stress from the very beginning of the play that what the audience is going to see is an updated version of *Merchant*'s Shakespearean characters (7).

Overtime, then begins with a rather long quotation from *Merchant*'s last scene, V.i, in which it "co-opts the comedy in the last scene" to show the chronological sequence of events in it as a direct sequel of *Merchant* (Canby). Dramatically, it begins immediately after *Merchant* ends, even though the two plays are temporally four centuries apart. At this key point, hearing Shakespearean verse and marking its difference from their everyday language, the audience (despite seeing characters dressed in contemporary costumes) is informed that *Overtime* is a sequel to *Merchant*. Still, *Overtime* returns to the present moment with two instances throughout this long quotation in which there is occasional "slipping from Shakespearean verse to Gurneysian prose" (Canby).

The first instance is as follows:

> BASSANIO. (*Arm around Portia.*) Sweet Doctor, you shall be my bedfellow …
> JESSICA. *(Aside; to Lorenzo.)* I don't get it. What are they talking about?
> LORENZO. *(To Jessica.)* I'm not sure. But I don't think it's important. (8)

The sudden shift in the level of language from Shakespearean verse to the everyday language of contemporary daily life reflects the temporal shift that *Overtime* makes from the sixteenth to the twentieth centuries. Furthermore, Lorenzo's indifferent reply to Jessica's question depicts how the present comments on the past or, in other words, how Gurney's sequel mocks its Shakespearean original. *Overtime* here follows up with the idea that Jessica and Lorenzo know nothing about Portia's disguise as a lawyer and her plan to save Antonio in *Merchant*. Nonetheless, Lorenzo's reply suggests that, becoming *Overtime*'s updated WASP, he prefers to focus on the here and now rather than catching up with every detail of the past in *Merchant*.

Overtime continues to establish a contemporary dialogue with *Merchant* throughout the following second instance of "slipping" in language level:

> ANTONIO. *(To Portia, after reading his letter.)* Sweet lady, you have given me life and living;
> For here I read for certain that my ships
> Are safely come to road.
> *(General enthusiasm.)*
> LORENZO. *(Low to Jessica.)* "Road" means "harbor." Which means his ships have come in.
> JESSICA. *(Low to Lorenzo.)* I know *that.* (8)

Not only does Lorenzo decipher the codes of Shakespearean verse in modern twentieth-century diction for Jessica, but he also does so for the audience. The pace accelerates as the scene continues:

> JESSICA. *(Low to Lorenzo.)* So when does the fun start?
> LORENZO. Sssh. She's got more exposition.
> PORTIA. *(Seeing Lorenzo; producing another document.)* How now, Lorenzo?
> My clerk hath some good comforts too for you.
> *(She hands the document to Nerissa.)*
> NERISSA. Ay, and I'll give them him without a fee.
> *(Laughter as she hands Lorenzo the documents.)*
> There do I give to you and Jessica,
> From the rich Jew, a special deed of gift,
> After his death, of all he dies possessed of.
> JESSICA. Cool!
> LORENZO. Fair ladies, you drop manna in the way
> Of starved people … (8)

Although Lorenzo plays his hypotextual part and speaks in *Merchant*'s Shakespearean verse himself by the end of this scene (V.i.294-295), his mockery of old-fashioned Shakespearean verse and "impatience with [Portia's] sixteenth-century syntax" reflect the quick pace of the twentieth century (Canby). Jessica's reaction in twentieth-century youth slang to Portia's surprise underlines this. It is important here to point out the pivotal nature of the audience's role (a main feature of the sequel) in understanding the comic gesture behind this linguistic discrepancy. In other words, the audience's knowledge of the Shakespearean original is their key to understanding the reason behind this mockery and impatience of *Overtime*'s twentieth-century Lorenzo.

Now that *Overtime* established its hypertextual link with *Merchant*, it is time for its major temporal leap which permanently moves its characters and the audience to the twentieth century. (However, some hypertextual flashbacks to the Shakespearean past in *Merchant* are bound to occur from time to time throughout *Overtime*.) This leap, which can best be called the actual starting point of this "modern" sequel, happens like this:

> PORTIA. Oh wait!
> *(The group stops.)*
> Just one more thing.
> *(The group waits.)*
> Tonight I happen to have planned a little party!
> *(Cheers from all. The formal Elizabethan music modulates into the sound of a society dance band, coming from within. The lights brighten up as the group hurries off.)* (9)

Suddenly, the Shakespearean Portia turns into an American WASP of the twentieth century who talks in contemporary English to announce the beginning of her homecoming party during which the rest of *Overtime*'s events take place. In his plays, Gurney depicts life as a big party into which his characters fling themselves (Sponberg 166). Indeed, in *Overtime*, Portia's party reflects WASP life, something that numerous people from different cultural, racial and sexual backgrounds get caught up in, not just WASPs like Lorenzo and herself. *Overtime* depicts this kind of scramble to be part of WASP life and traces its outcomes while focusing mainly on WASPs.

The next subchapter will analyse *Overtime* to trace its caricatural *portrayal* of WASPs. Secondly, it will discuss the WASPy allegorical aspects in *Merchant* and *Overtime* and explore *Overtime*'s critical commentary on *Merchant*.

II. Portia: From Prudent Lady to Imbecilic WASP

Overtime's rendering of WASPs through Portia's character is ironic. The way the sequel criticises the gap between her self-image and reality makes her more like a caricature. Although Portia represents new WASPs in their attempts to assert their own identity, it is evident that *Overtime* portrays her as still dominated by her old WASP legacy. She cannot help but carry some traces from that same old regime which she detests and her contradictory life which is traced in this subchapter reflects this dichotomy. Contrary to *Merchant*'s prudent lady, *Overtime*'s Portia is an imbecile with a myriad of negative features like shallowness, extravagance, ignorance, naïveté, lack of wit, conformity, snobbery, intolerance, irreligiousness and corruption.

i. Shallow Portia: Mere Appearances and Shameless Extravagance

New WASPs suffered at the hands of their overprotective and controlling old WASP parents and *Overtime* reinterprets Portia's father as the ideal allegorical figure of an old WASP father. Depending on the Shakespearean portrait of Portia's domineering father, *Overtime* further sequelises this portrait though it updates it to fall in line with its twentieth-century context.

In the manner of a prequel to *Merchant*, Nerissa tells Gratiano about Portia's life with her late father and how he spoiled her after her mother died (21). Conversely, this kind of coddling father has a controlling aspect since, according to Salerio, he wanted his daughter to find herself a rich husband and marry him whether she loved him or not (11). However, the standards by which Portia's father judges the quality of his daughter's future husband vary depending on whether he is a Renaissance father or a WASPy one. *Merchant* suggests that Portia's father sought to secure his daughter's financial status after his death. Thus, he devises the casket test to ensure that she does not end up with a greedy husband who really just wants her money. From his point of view, this loving and honest husband will protect his daughter and her fortune.

Overtime mocks this idealistic aspect of Portia's father in *Merchant*. It proposes an updated version of his character which is more aware of more practical ways to secure Portia's future after his death and ensure that she keeps on living the same luxurious life which she lived at her parents' house. Portia's WASPy father witnessed the social changes happening around him, the downfall of his elite social class and his daughter's reckless behaviour (She failed law school and did nothing in her life except throwing large parties). Hence, *Overtime* suggests that he sees that marrying a rich man as the only way to provide security for his daughter.

Merchant's and *Overtime*'s Portias respond in the same way to their fathers' domination over their destinies, that is, they put on the mask of obedience while doing what they want. In *Merchant*, Portia is first seen lamenting the constraints her late father placed on her inheritance: "So is the will of a living daughter curbed by the will of a dead father" (I.ii.24-25) who will only marry his daughter to the one who chooses right in the casket test. Still, abiding by "the Renaissance ideal of womanhood" which forces her to be "chaste, silent and obedient" (Newman 29), she does not openly rebel against her father's control. She vows:

> PORTIA. If I live to be as old as Sibylla, I will die as chaste as Diana, unless I be obtained by the manner of my father's will. (I.ii.107-108)

Nevertheless, when Portia falls in love with Bassanio, who chooses the correct casket, her wish is fulfilled while her father's will is executed.

In *Overtime*, fitting the new WASP profile of "pleas[ing] [her] elders without seeming conformist" (Brooks 45), Portia thinks that she fulfilled her father's hope and married a wealthy man until Salerio confronts her with the truth:

> SALERIO. You married a man who *pretended* he was rich. You married a *boy* who bankrupted his best friend so he could show up in an Armani suit and a second-hand Alfa Romeo. (11)

Alluding to Antonio's loan from Shylock for Bassanio's sake in *Merchant*, Salerio reveals to Portia the folly of her choice and shows her that she did not just deceive her father but herself as well. The mention of prominent twentieth-century brands like "Armani" and "Alfa Romeo" reflects how Portia judged Bassanio according to old WASP criteria despite being a new WASP. She judged him according to what he owned instead of who he was. Such a materialistic view is one trait that she cannot shed due to her old WASPy upbringing. Hence, *Merchant*'s far-sighted Portia turns into a shallow one in *Overtime*. Moreover, in highlighting Bassanio's deception of Portia and abuse of Antonio's friendship in *Merchant*, *Overtime*

criticises *Merchant*'s lack of dramatic logic regarding Portia's continued love for Bassanio despite knowing the actual source of his money.

Even though her current status as a new WASP is dire and all she has of wealth is its mere appearances, she was brought up at the house of her old WASP parents in the same manner in which *Merchant*'s Portia was brought up as Anna Jameson describes. Thus, her old WASP past, which resembles that of *Merchant*'s Portia, casts its shadow over her current WASP present in *Overtime*. *Overtime*'s depiction of the gap between Portia's self-image and the reality in which she is living is suggested by her refusal to acknowledge the fact that she is bankrupt and will permanently lose Belmont and all her possessions in a couple of hours. Instead, viewing herself as the ultimate hostess, she behaves generously to Shylock, inviting him to take a dip in the pool out back, watch television in the library, play ping pong in the game room or help himself to the abundant liquor she has (51). Furthermore, it is funny how she insists on moving her luxurious lifestyle with her to her exile in Switzerland. In preparation for her flight, she "*comes on in a nifty travelling outfit, carrying a bag and a pair of figure skates*", Lorenzo keeps on bringing "*large load[s] of bags*" from off-stage. Then, he finally gets her "*great jumble of skis, fishing rods, surf board [and] tennis racquets*". Salerio's ironic comment sums it all up: "Luckily I ordered a truck" (65-67). This ironical rendering shows how *Overtime* criticises WASPs' keenness on the refinements and extravagances of life that can be dispensed with.

It is pivotal here to compare the different settings surrounding Portia in *Merchant* and *Overtime* since this comparison reflects their different financial statuses which necessarily contribute to their lifestyle. In her essay about *Merchant*'s Portia, Anna Jameson describes the luxurious Belmont setting surrounding Portia in this way:

> We will imagine Portia's hereditary place as standing on some lovely promontory between Venice and Trieste, overlooking the blue Adriatic, with the Friuli mountains or the Euganean hills for its background, such as we often see in one of Claude's or Poussin's elysian landscapes. (142)

Heinrich Heine also imagines a picturesque scene of the life of *Merchant*'s Portia in Belmont as "the costly and exquisitely tasteful villegiatura-life in among pictures, marble statues, and high laurel-trees" (151).

Accordingly, the lifestyle of *Merchant*'s Portia can be described as follows:

> She is the heiress of a princely name and countless wealth; a train of obedient pleasures have ever waited round her; and from infancy she has breathed an atmosphere redolent of perfume and blandishment. … [She is] one to whom splendor had been familiar from her very birth. … She has never known want, or grief, or fear, or disappointment. (A. Jameson 141-142)

This description also applies to *Overtime*'s WASPy Portia though the sequel updates this kind of luxurious lifestyle to fit its twentieth-century context. *Overtime*'s Portia is keen on socialising and being an active member of exclusive clubs like "the Sierra Club" (68). She also "organized the Belmont Women's International Tennis tournament" (11). Moreover, her picture appeared in "the Style section on the Sunday *Times*". The Jewish feminist Jessica describes Portia's picture in an ironic tone reflecting her critique of WASP obsession with appearances:

JESSICA. [Portia was] dancing in a white dress in that tent out on this lawn, surrounded by men, all bowing and scraping and waiting to cut it. ... There she was, the Snow Queen, ruling the roost. (15)

Gurney contends in his essay, "A Sacred Place":

In my own playwriting, … I've found an awareness of the importance of setting to be extremely helpful. What is the world of a particular character? Where the hero or heroine is most ultimately invested? (172)

Bearing this in mind, Gurney places his Portia in a setting that is the opposite of her lovely estate in Belmont. The first thing the audience sees when the curtains open in a performance of *Overtime* is a "garden of one of those old summer estates" in addition to "a few pieces of old metal summer furniture [which] are scattered on the lawn in front of mossy, worn steps leading up to the house" and "antique wrought-iron lamps" (5) (Fig. 1). Such a setting works on two levels; an economic and a symbolic one. (The economic will be tackled here while the symbolic will be dealt with later in this chapter) On an economic level, it suggests that *Overtime*'s Portia is not as well-off as *Merchant*'s and, indeed, the audience is soon made aware of her imminent bankruptcy.

Fig. 1. Portia's Belmont is a worn-out estate in *Overtime*.
(Joan McMurtrey as Portia, David Aaron Baker, David Ledingham as Salerio, Tom Lacy as Antonio and Nicholas Kepros as Shylock)
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The 1960s counterculture was totally against capitalism, corporate and consumer culture (Goodman and Cohen 52). One of the founding documents of the counterculture, the

Port Huron Statement, pointed out that marketing techniques aim at "creat[ing] pseudo-needs in consumers" and making "wasteful 'planned obsolescence' ... a permanent feature of business strategy" (Miller 339). Nonetheless, this counterculture somehow gave in to the increased factory production and economic prosperity, contributing to a rise in consumer culture. Thus, consumerism and materialism eventually overwhelmed the 1960s; all that mattered was how much money people had and how much they spent. All this naturally impacted WASPs amidst their mutation from old to new.

Portia' first mention in *Merchant* is when Bassanio extolls her virtues to Antonio. Chief among these virtues is the money she is to inherit: "A lady richly left, / And she is fair" (I.i.161-162). He also declares his friendship with Antonio in the same manner: "To you, Antonio, I owe the most in money and in love" (I.i.130-131). Hence, *Merchant* shows that money always takes precedence in Bassanio's calculations. Modern audiences might view Bassanio as opportunistic in this respect, but Elizabethan audiences probably saw no fault with Bassanio's materialistic intentions towards Portia. Karen Newman explains the Elizabethan perspective regarding this matter as follows:

> The commercial language to describe love relationships … in *The Merchant of Venice* displays not only the economic determinants of marriage in Elizabethan society, but England's economic climate more generally, its developing capitalist economy characterized by the growth and expansion of urban centers, particularly London; the rise of banking and overseas trade; and industrial growth with its concomitant need for credit and large amounts of capital. (23)

Hence, the economic climate in *Merchant*'s Venice copies that of Shakespeare's Elizabethan London, a big city at the dawn of major economic changes. It is rather significant how the above description of Elizabethan London resembles that of twentieth-century New York. Moreover, with the wealth she is about to inherit, *Merchant*'s Portia is also on the verge of entering the second half of the twentieth century in which money controls everything (According to *Overtime*, *Merchant* serves as an allegory of old WASPs and their life in the first half of the twentieth century). With such circumstances, the question becomes whether *Overtime*'s Portia will be able to preserve the wealth of *Merchant*'s Portia throughout the sequel's events or not (She fails at doing so since she becomes bankrupt).

Old WASPs "knew it was vulgar to be gaudy [and] they tended toward thriftiness" (Brooks 22). Since new WASPs rebelled against everything their ancestors did, they had no other resort but to betray their initial rejection of consumer culture and indulge in consumerism. In other words, prudence was more in line with WASPs' changing financial status, which did not allow them much luxury as explained above. However, they had to endure appearing improper and shun thriftiness to assert their rebellion against their ancestors. In his book, *The Conquest of Cool*, Thomas Frank mainly tracks the momentous transformation of advertising in the 1960s. He views that advertising played a major role in turning new WASPs' loathing of consumerism into love since it presented the consumer as a rebel against the old WASP "establishment" and conformity (2).

In *Overtime*, Portia's father leaves her a reasonable sum of money to secure her future life after his death. However, she squanders this money away by indulging herself in major extravagance and avid consumerism to rebel against her father's thriftiness. For example, though she considers her party "a little get together" and "a small social gathering" (9), it is

the complete opposite. It entails “Dom Perignon 1978” Champagne, Hors d’oevres from “Cipriani, Venice’s finest four-star restaurant” and “Peter Duchin and his entire orchestra” playing music throughout her party (10-11). The attention Portia pays to brands and names is part and parcel of the consumer culture surrounding her.

While the financial security of *Merchant*’s Portia depends on the goodness of her future husband who is expected to take good care of her and her money, *Overtime* portrays Portia as lacking in financial security. Indeed, she is now married to a good husband (at least from her perspective), but she has already lost her wealth. *Overtime* suggests that she is unaware of her dire financial status since she keeps spending money as if she were her same old Shakespearean self. Salerio, however, opens her eyes to the truth:

> SALERIO. This is an expensive party, Portia.
> PORTIA. What’s wrong with that?
> SALERIO. Nothing at all. Except that you can’t afford it.
> PORTIA. What do you mean? I’m known throughout Venice as *a lady richly left*.
> SALERIO. I’m afraid those riches left have somewhat diminished *over time*, Portia. Controlling stock in the Pullman corporation? A major position in Studebaker? We live in a different world. (11 emphasis added)

Portia quotes Bassanio’s description of her in I.i in *Merchant*, wondering how she has lost her wealth and how her status is subverted from rich in *Merchant*’s old WASP world to poor in *Overtime*’s new WASP one. Salerio answers her query by explaining the economic changes which took over the United States throughout the second half of the twentieth century. For instance, the huge success of major corporations like Pullman and Studebaker in the first half of the twentieth century diminished by the second half. Accordingly (and to highlight one of the significances of the play’s title: “the ‘overtime’ period at the end of the official game when people have to play by different rules”), old WASPs, who had invested their money in those corporations, lost their money as well since their financial strategies were outdated at the time. Joseph Epstein clarifies this in the following way:

> The changes in the nature of the economy, with the larger mergers among banks, stockbrokerages, and department stores, and the unsettling effect of the new technologically based but not geographically centered business world, took the control of local businesses out of the hands of the long-established Wasp dynasties. (60)

The pampered and far-from-pragmatic portrait that *Overtime* draws for its WASPy Portia renders her unfit to make the necessary crossover into the second half of the twentieth century. She is utterly dependent on her accountant, Salerio, to “manage [her] investments, file [her] taxes [and even] pay [her] parking tickets” (9). She is even unaware of what the term “bankruptcy” means (40).

ii. Stupid Portia: Ignorance, Triviality and Lack of Wit

In *Merchant*, one of the main characteristics of Portia is “her high mental powers” (A. Jameson 141). As the young Doctor of Law, Balthazar at the court scene, she shows an intense intelligence that only her femininity prevents her from exhibiting in every aspect of her life. After that, she manipulates Bassanio further in the ring subplot. She gets his wedding

ring and evokes his jealousy, telling Bassanio she slept with Balthazar to get it. She uses his jealousy and the break of his promise to reinforce his fidelity to her. *Overtime*'s Portia is the total opposite of Portia in *Merchant* when it comes to wit due to her old WASP background. She is not only stupid but also ignorant.

Through her disguise as a lawyer, brilliantly using her cousin Bellario's legal notes to save Antonio and delivering a memorable pleading at the court in Venice, *Merchant* suggests that Portia is interested in legal matters. *Overtime* provides a logical reason for this interest which fits the twentieth-century WASPy context of its Portia. As a modern prequel to Portia's life before *Merchant*, *Overtime* shows that Portia attended law school for some time. When Antonio thanks her for saving his life, she replies: "Thank God I remembered *some*thing from law school" (24).

It was a WASP tradition to study at what was called "the Big Three", that is, "Harvard, Yale and Princeton" so *Overtime* suggests that Portia has studied law at one of those three esteemed universities (Karabel 23). However, old WASPs did not educate their girls so that they could play an important role in society or take part in building it. Instead, holding a degree from one of those universities was merely for social prestige. Jessica, whom *Overtime* depicts as a feminist, criticises such pretensions of WASP life which did not allow women to make an actual contribution to society. Jessica explains this WASP educational façade at universities to Lorenzo in the following way:

> JESSICA. Guys hogging the limelight in the front row. Women huddled in back, taking neat little notes, hoping for approval. Same old story, same old world. (15)

Therefore, since old WASP parents did not regard their girls' education as a serious matter, those girls (who eventually grew up to be new WASPs) were irresponsible with regard to their education. That is why *Overtime*'s Portia "flunked out" of law school because she was busy giving "so many parties" (11). Moreover, through a modern midquel, in which Nerissa informs the audience about what happened off-stage in *Merchant*, it is revealed that Portia sent Nerissa to "do a major research at the law school library" to find the legal means to save Antonio's life from Shylock's knife (22). Hence, the sequel suggests that *Merchant*'s Portia did not counsel her cousin Bellario and, accordingly, developed her argument. She also did not rely on her prior education at law school (as she claims in *Overtime*) since she is neither well-educated nor interested in law in the first place. Her ignorance in *Overtime* deconstructs the intelligence of *Merchant*'s Portia.

Overtime also suggests that Portia's ignorance is palpable to the rest of the play's characters. For example, while boosting her morale, Shylock comments:

> SHYLOCK. Where would the world be without women like you to bring us together? Penelope! Eleanor of Acquitaine! Kitty Carlisle Hart! You're the backbone of civilization, Portia. (73)

Overtime's superficial, naïve and witless Portia naturally considers these words as expressing great admiration. She replies coyly: "Why ... Thank you, Shylock" (73). Nevertheless, Shylock is mocking her shallowness since there is great discrepancy between Penelope, the emblem of marital fidelity in Homer's *Odyssey*, and Eleanor of Acquitaine who was one of the most powerful and influential monarchs in the Middle Ages, on the one hand, and Kitty Carlisle Hart who was a famous twentieth-century American actress and singer, on the other. Anticipating Portia's ignorance of the first two women due to her cultural deficiency, he

mentions the third one whom he is sure to be known to Portia since she is part of her modern culture. The problem with Portia's educational ignorance is that it leads to her social ignorance, as evinced in her triviality and lack of wit throughout *Overtime.*

Revisiting *Merchant*'s court scene via this quick allusion to it in *Overtime* provides a new reading of Portia's motives in it:

> JESSICA. Didn't you cause enough surprises at the trial?
>
> PORTIA. I love surprises. I love surprising things on people and seeing their expressions. I love all that. (20-21)

Thus, *Overtime*'s trivial Portia exposes a new dimension of her old solemn self in *Merchant. Overtime* suggests that *Merchant*'s Portia was saving Antonio's life and paying her husband's debts while having fun through the game of disguise she played. Her impeccable legal defence of Antonio was her big "surprise" for Shylock whose expression she relished after she turned the tables on him.

Overtime's Portia is this pampered girl who, being bred at an old WASPy home, has "had things easy for too long" (47). Hence, she never thought about "improv[ing] [her] mind" (40). Nevertheless, Portia's first step on the road to maturity is admitting her triviality: "I'm a superficial woman ... I'm shallow ... I'm hopelessly one-dimensional" (47). Ironically, her attempts to overcome this exhibit her utter naivety. For example, she seeks to add more depth to her character by working at a bookstore (40) and reading books by and about Dostoevsky and Beckett (47).

According to David Brooks' *The Paradise Suite*, old WASP's "conversation, by all accounts, [does] not sparkle with wit and intelligence" (21). He also describes them as "genially anti-intellectual" and that they "often spoke of 'eggheads' and 'highbrows' with polite disdain" (22). That is why throughout *Overtime*, the audience sees her laughing at bad jokes (34) or no jokes at all (48, 52). Furthermore, pretending to be witty, she sometimes fakes depth. For instance, she comments on her moving to Switzerland: "Fabulous skiing too, Shylock. We could spend our lives going gently downhill" (48). Then, she adds: "Everyone has a private Switzerland to retreat to, Shylock. I'd just be visiting mine more permanently" (48). Finally, her lack of wit (or rather of common sense) makes her dependent on the wrong kind of people. She relies on Salerio, her accountant, to save her from bankruptcy. However, it turns out that he has his own agenda which entails bankrupting her on purpose, stirring up legal allegations against her (69) and forcing her to flee with him to Switzerland where he plans to marry her (40-42).

iii. Irreligious Portia: Corruption as Way of Life and Reassessment of Court Scene

Some critics argue that the outward pieties of *Merchant*'s Venetians hide their shameless materialism. Though it might seem like they hold tight to their Christian faith, sometimes they "act like pagans, concerned primarily with the gratification of their senses and using their Christian principles to attain that end" (Cantor 242). For instance, typical young Venetian men like Bassanio and Gratiano are primarily preoccupied with seeking a wealthy wife who can endure their major expenditures. To do so, they have to maintain social prestige with a religious façade as its main prerequisite. Gratiano exposes such deceptive

religious appearances in his reply to Bassanio's request for him to contain his wild behaviour while they are in Belmont in this manner:

> GRATIANO. If I do not put on a sober habit,
> Talk with respect and swear but now and then,
> Wear prayer books in my pocket, look demurely—
> Nay more. While grace is saying, hood mine eyes
> Thus with my hat, and sigh and say, "Amen"—
> Use all the observance of civility,
> Like one well studied in a sad ostent
> To please his grandam, never trust me more. (II.ii.185-192)

Hence, Gratiano's words suggest that he views religion as mere appearances and courtesies that people must pay to win them over. Another example of how matters of money take over *Merchant*'s Venetians rather than matters of the soul can be seen in Salerio's guessing of the reason behind Antonio's distress at the beginning of *Merchant*. Salerio guesses that it must be his worry about his merchandise and comments about this as follows:

> SALERIO. Should I go to church
> And see the holy edifice of stone,
> And not bethink me straight of dangerous rocks,
> Which touching but my gentle vessel's side
> Would scatter all her spices on the stream,
> Enrobe the roaring waters with my silks. (I.i.29-34)

Putting himself in Antonio's shoes, Salerio maintains that a merchant cannot think about anything other than his merchandise even while praying at church. Thus, he is more troubled with saving his money than his soul.

Overtime foregrounds this interpretation of *Merchant*'s Venetians as hypocritical materialists, just like WASPs. Old WASPs were not very religious. They were indeed Protestants, yet they were not actual practitioners of their faith. Whether they chose their denomination as Episcopalian, Presbyterian or Congregational, religion was how they "gained the upper hand over other religious groups and shaped social institutions according to their values and interests" (Davidson et al. 158). *Overtime*'s new WASPs do not differ much from their ancestors in relation to religion since they also lack interest in matters of the soul. For example, alluding to Shylock's enforced conversion from Judaism to Christianity, Portia contends: "I've been Christian all my life, and it really doesn't mean very much" (18).

Overtime's Portia exhibits how corruption even includes religion in the WASP world. It was this way with old WASPs and is still the case with new ones as the sequel suggests. Such corruption shows when Portia discusses how she can resolve the matter of Shylock's enforced conversion to Christianity as follows:

> PORTIA. If the Christian thing really bothers you, Lorenzo, I'll call the Archbishop of Venice first thing in the morning. He was an old friend of my father's. I'm sure he can have Shylock thoroughly excommunicated.
> BASSANIO. *(Arm around Portia.)* Know what I like about this babe? She's always coming up with a fair solution.
> PORTIA. That's because I happen to believe that *the quality of mercy is not strained*, darling. (18 emphasis added)

Though Portia is a new WASP who supposedly rejects the corrupt ways of old WASPs, here she intends to make use of her late father's network of connections. It is interesting how she quotes the introductory sentence of her famous speech at the court scene in *Merchant* (IV.i.184). Scrutinising the context of both scenes in *Merchant* and *Overtime* in which Portia speaks of "the quality of mercy", it seems that religious hypocrisy is deeply rooted both in the old WASPs, as allegorically represented in *Merchant*, and in the new WASPs, as allegorically represented in *Overtime*.

Merchant's Portia (disguised as Balthazar, a Doctor of Law) delivers this moving speech about "the quality of mercy" to the Jewish Shylock, yet when she finally prevails over him, she shows him none. She deprives him of his money, religion and community. It is a case where "claims of Christian mercy are belied by merciless legalism" (Budick 195). The theme of corruption is brought more into the limelight in a WASPy context in *Overtime*. The sequel proposes that Portia has this paradoxical belief that corruption can be a good means and "a fair solution", as Bassanio describes it, to bestow mercy. Such is how *Overtime* offers a critical reading of "the quality of mercy" speech and, therefore, challenges the ideological binary of Christian mercy versus Jewish legalism.

Lorenzo, then, confronts Portia with the ugly truth about their corruption as new WASPs, just like their forebears:

> PORTIA. Would that make you feel better, Lorenzo? If we finessed the Christian thing?
>
> LORENZO. I dunno. I still feel we're papering things over. We humiliated Shylock in front of the entire Venetian community, and now we're doing our old Wasp number: Pull a string or two. Abra Cadabra! Wasn't there, didn't happen. (19)

Further WASPy indifference towards (or rather degradation of) religion is apparent in Portia's expression: "the Christian thing". Lacking spirituality, Portia reduces the Christian faith to a mere "thing". Furthermore, Lorenzo's words highlight the similarity between *Merchant*'s and *Overtime*'s versions of Portia in ensuring their happiness no matter what it takes. *Overtime*'s Portia ignores all the sufferings she inflicted upon Shylock in *Merchant* and resolves to solve them as simply and quickly as possible to ensure that nothing sabotages her party. Hence, *Overtime* offers a cynical perversion of the Christian ideology expressed in *Merchant* which shows that its criticism of religious hypocrisy applies to both its WASPs and *Merchant*'s Venetians.

The mention of Portia's alleged speech about "the quality of mercy" and its linking to corruption lead us instantly to the whole court scene in *Merchant* so that we can review it in the light of these new findings and perceive how *Overtime* comments on it.

According to George W. Keeton, there were two separate courts in England for implementing law and equity when Shakespeare wrote *Merchant*. One appealed to the Court of Common Law to seek judgement under formulated law. The other appealed to the Court of Equity to seek the judgement of men (136-137). Hence, it is claimed that Shakespeare designed *Merchant*'s court scene to dramatise the struggle between both courts in England at his time. While Shylock stands on the favourable side of literal law: "I stand here for the law" (IV.i.142) and "I crave the law" (IV.i.205), Portia appeals to the Duke's consciousness with her passionate speech about "the quality of mercy". Portia then prevails over Shylock in

Merchant and so becomes an appealing character to the play's Renaissance audience who found that

> The ruling of court was a victory of the liberating spirit over the deadly letter of the law, of mercy over legalism, of reasonable discretion over Shylock's demand for literal-minded justice, of love and mercy over cold justice. (Kornstein 66)

Four centuries have passed since Shakespeare wrote *Merchant*. Hence, modern audiences view the court scene from a different perspective affected by modern critical views. For instance, Terry Eagleton points out that any real court would recognise that although Shylock's bond does not mention blood in writing, it can be logically assumed that he is allowed to take some of Antonio's blood along with a pound of his flesh. Eagleton also contends that "Portia's ingenious quibbling would be ruled out of order in a modern court". Hence, he finally comments that Portia's reconstructions at the trial "threatens to bring the law into disrepute" (36-37). Ellen M. Caldwell also highlights that throughout the trial, "Portia distributes rewards and punishments more like the goddess of fortune than of justice" (349) since Shylock's bond is legal and, yet, her wish to save Antonio from him overshadows this legality. Caldwell further describes the whole scene as a "miscarriage" of justice rather than its "depiction" and a mere "hoax" that a "clever woman in disguise" creates (350). She finally contends that

> Through Portia's shrewd application, Venetian law is anything but impartial, and mercy is imposed, rather than freely given, as one might exact a penalty. (354)

Overtime provides a modern critical commentary on this legal ideology in *Merchant* while shedding light on the corruption of old WASPs, as allegorically represented by *Merchant*. First, Lorenzo comments on the Venetian court as follows:

> JESSICA. The court laid down the law.
>
> LORENZO. What court? That was no court. He goes in on a civil suit and comes out branded a criminal. Who was the judge? Where was the jury? (14)

Lorenzo highlights how the court proceedings were manipulated according to the Duke's preferences since the Duke himself was not impartial and wanted Antonio to be saved even if Shylock's lawsuit was legally justified. For example, before Shylock comes to court, the Duke describes him with utter partiality to Antonio as "a stony adversary, an inhuman wretch / Uncapable of pity, void and empty / From any dram of mercy" (IV.i.4-6). Hence, the sequel argues that the Venetian legal system is corrupt, not just Portia.

Later, the time comes when *Overtime*'s Portia gets to pay for the legal crimes committed by her Shakespearean self:

> SALERIO. There's a warrant out for your arrest.
>
> PORTIA. Arrest? On what grounds?
>
> SALERIO. For what you did at the trial: Impersonating an attorney. Practicing law without license. Manipulating a judgment with a clear conflict of interest. They say it was typical of how you and your crowd have run this town since its inception.
>
> PORTIA. They have a point. (69-70)

Viewing Portia's manipulation of the court in *Merchant* from a modern perspective, *Overtime* charges her with several outrageous legal crimes and, as a result, incriminates the whole legal ideology which *Merchant* renders triumphant to please its Renaissance audience. Meanwhile,

the sequel also shows how this corruption mirrors that of old WASPs and how they would do anything to achieve their goals. Being a new WASP, who rejects the corrupt ways of her ancestors, *Overtime*'s Portia does not object to any of the charges directed to her Shakespearean self.

iv. Conformist Portia: Snobbery Leading to Intolerance

In *Merchant*, though Portia detests her suitors and discreetly criticises them with Nerissa (I.ii), she treats them with utter decorum and welcomes them generously at Belmont (II.i). Furthermore, before they leave for Belmont, Bassanio warns Gratiano about his wild manners and asks him to "take pain / To allay with some cold drops of modesty / [His] skipping spirit" or else this could ruin Bassanio's chance with Portia (II.ii.179-181). Being a well-mannered lady, she might not welcome Bassanio as her suitor if she suspects he has the same wild manners as his friend.

In *Overtime*, decorum is shown as one of the main values that old WASPs instilled in their offspring. In other words, despite rebelling against the rules and laws set by their forebears, new WASPs could not help but remain faithful to the rules of social correctness. Hence, like *Merchant*'s Portia, *Overtime*'s Portia also follows the rules of decorum. Inheriting "genteel manners" from her old WASP ancestors is positive (Brooks 22). Such manners make her a sensitive person who can preserve her dignity even in the darkest situations. For instance, when Shylock invites her to stay in Belmont after he has bought it, she responds as follows: "No, no. One thing about us Wasps. We know when to leave. Thank you, goodbye, and move out smartly, that's us" (52).

However, *Overtime* reveals that its Portia goes behind benign decorum (a characteristic of her Shakespearean self) to despicable rigidity, exaggerated conformity and repugnant snobbery. For example, playing the role of the refined WASP who educates this uncivil Irish about the rules of etiquette, she guides the reckless Bassanio who eats out of a napkin and speaks with his mouth full to use a glass instead of drinking beer directly from the can (16). Here, *Overtime* exhibits the variation in manners between Portia and Bassanio which is highlighted in it more than *Merchant*. Not only is this because they are already married, so Bassanio got what he wanted and there is no need for him to pretend to be a gentleman anymore, but also because *Overtime*'s Portia is a highly-bred WASP while its Bassanio is an impulsive Irish Catholic. *Overtime*, then, portrays Portia as a rigid and conformist caricature who pays extra attention to insignificant details around her. For instance, though she has nothing to serve Shylock, her guest, except Bremner Wafers, she ironically insists that they be served to him on a tray (44). Furthermore, when she knows that the caterers have stolen one of her silver trays, she overacts in lamenting this insignificant incident: "The whole social fabric is ripping apart" (47).

The project which *Overtime*'s Portia strives to execute throughout the sequel is bringing people who belong to varied social, cultural, religious and sexual backgrounds together. However, seeking to change the nation's social character with her revolutionary idea, this new WASP is still affected by her snobbish ancestors. Old WASPs were hegemonic and claimed leadership for themselves over all those who differed from them. Hence, *Overtime* argues that Portia was always snobbish. It is something which started in *Merchant*

and is sequelised in *Overtime* in which Nerissa exposes such an aspect of Portia's character as follows:

> NERISSA. *(With a stronger Spanish accent.)* Why have I been following jou around all these years? Trying to look like jou. Dress like jou. *Be* like jou. As if the only valid image of womanhood came from your stack of old Yay Crew catalogues! (36-37)

Overtime's Latina Nerissa alludes to how she always followed Portia in *Merchant* and copied her actions aspiring to be like her. *Overtime* suggests that the main reason for Nerissa's feeling of inferiority is the high-handed manner with which Portia has always treated her. Through such a re-reading of the history of Portia's character in *Merchant*, *Overtime* criticises Portia's social hypocrisy and fake humility. The highlighting of Nerissa's different cultural background through her Spanish accent indicates that this is why the WASPy Portia always regarded her as inferior. As a result, Shakespearean audiences and Gurneysian characters probably thought that Nerissa was Portia's maid rather than her friend (21-22). It is shown that Portia's WASP background gives her the pretext to always feel superior. Thus, no wonder that the rest of the characters view her as "a bossy bitch", "a control freak" and someone who "likes to be quarterback, coach, and umpire all at the same time!" (21).

Modern critics argue that there are certain instances in *Merchant* which suggest that Portia is a racist. Criticising her suitors, she focuses mainly on "their embodiment of nationally stereotypic foibles" (Bovilsky 62). She does not allow herself to judge them as individuals with characteristics pertaining to them as individuals, and independently from their national origins. Her extreme intolerance appears in her racist slur against the Prince of Morocco after he fails to choose the right casket: "A gentle riddance.—Draw the curtains, go.— / Let all of his complexion choose me so" (II.vii.78-79). In a WASPy twentieth-century context, *Overtime* amplifies this intolerance and racism. Presenting the characters of *Merchant* as an allegory of old WASPs in *Overtime*, *Overtime* portrays its Portia as wavering between still being affected by the prejudiced thinking of her old WASP ancestors and rejecting it in an attempt to build a new world that is based on harmony despite differences.

The old WASP "Establishment" ("a not so obscure code word ... for the WASPocracy" (Epstein 56)) is assessed from a multicultural point of view as the reason why the United States has been considered an oppressor nation for a long time (Pyle 11). With its powerful network of connections, the way the "Establishment" ran the United States "tied the country up in a disastrous foreign policy", "a lingering anti-Semitism, a passive acceptance of racism" and "a deep stagnation of spirit" (Epstein 56) in addition to "sexism" (Brooks 22). Hence, the 1960s shake-up was needed to topple this old WASP regime since it was the nation's great public enemy hindering it from moving forward.

Back in the old WASP days, obtaining club membership was not easy. According to Joseph Epstein,

> The minimal but unrelenting qualification was to be white, Anglo-Saxon in heritage, and Protestant in religion. If one was Catholic, or surely Irish Catholic, or Jewish, forget about it; if one was black, don't even think about it. (54-55)

Conversely, *Overtime* suggests that, being a new WASP, its Portia defies all this since she is married to an Irish Catholic, Bassanio, and her guests and friends include Jews, namely, Shylock and Jessica, and African Americans as Gratiano. Nevertheless, *Overtime* later

reveals that Portia's self-image of tolerance and acceptance of the "Other" is merely a modern mask which hides a long tradition of intolerance, racism and white supremacy. The way that Portia deals with Jessica and Gratiano throughout *Overtime*'s events is evidence of her true intolerant face.

There are instances in which Portia shows that she views Jews as an inferior "Other" who differs from her as a superior WASP. *Overtime* portrays a Portia with a degree of anti-Semitism since she looks down on Jews. There are three dialogues between Jessica and her which reflect this. The first one is as follows:

> PORTIA. Jewish people … take life terribly seriously. It comes from their mothers.
>
> JESSICA. I'm Jewish, and I don't take life seriously.
>
> PORTIA. I know you don't, sweetie. That's why you've made such a successful cross-over.
>
> JESSICA. *(Hugging her.)* Thank you, Portia. (17)

Not only does Portia stereotype Jews in the same manner that her old WASP ancestors used to, but she also practises traditional Christian Supersessionism on Jessica by praising her conversion from Judaism to Christianity. Hence, *Overtime* suggests that the only way for the "Jewish" Jessica to "cross-over" into Portia's "new Venice" and become part of it is to give up anything related to her Jewish heritage or way of life.

The second dialogue highlights Portia's WASPy hegemonic tendencies towards any non-WASP entity:

> JESSICA. Daddy hates goyim, Portia.
>
> PORTIA. I don't recognize that word, Jessica. And I don't want it used in my house. (19)

It is shown here how the WASPy Portia hinders Jessica's attempt to express herself using diction related to her Jewish cultural heritage.

The third dialogue comes when Jessica announces her relationship with Tommy Woo, a Chinese waiter who is mentioned in passing. Portia makes the following comment about this:

> JESSICA. I'm going to move in with Tommy Woo.
>
> […]
>
> PORTIA. But you're a Jewish princess, Jessica. You've been raised to expect an elaborate life. Can a Chinese waiter make you happy?
>
> JESSICA. That's just goes to show how prejudiced you are, Portia! (38-39)

Portia's stereotyping of Jessica is evidenced in the speculations Portia makes about Jessica's expectations in her future life and in her determination of what can assure Jessica's happiness.

Gratiano is the representative of African Americans in *Overtime* (Fig. 2). The very first moment he appears in the play, Portia politely obliges him to go to Venice with Nerissa to fetch Shylock. She ignores the fact that they are about to consummate their marriage which has remained unconsummated since the end of *Merchant* (20). Though the play suggests that Gratiano does not take the matter personally and attributes it to Portia's "bossy" nature at first (21), he later has an outburst to Portia's face as follows:

> GRATIANO. Just because I'm a black man, you think I'm only interested in sex.
>
> PORTIA. No, no. I simply meant –

> GRATIANO. You see me as an animal, don't you? When I'm not shuffling off, running errands for you, you think I'm just a big dick with a small brain.
> PORTIA. I didn't mean that at all! I simply –
> GRATIANO. Yeah well give me a call when you're ready to regard me as human being! (36)

When Portia asks Gratiano to run an errand for her (fetching Shylock), she is confronted with all the prejudices and stereotypes of the old WASP past. It is suggested that Gratiano does not regard her here as a new WASP who rejects racism, but rather as someone who inherited an old WASP legacy. Accordingly, he interprets Portia's courteous invitation of him to "retire to the nearest bedchamber" with Nerissa as a slander upon his race as apparent from his reaction above.

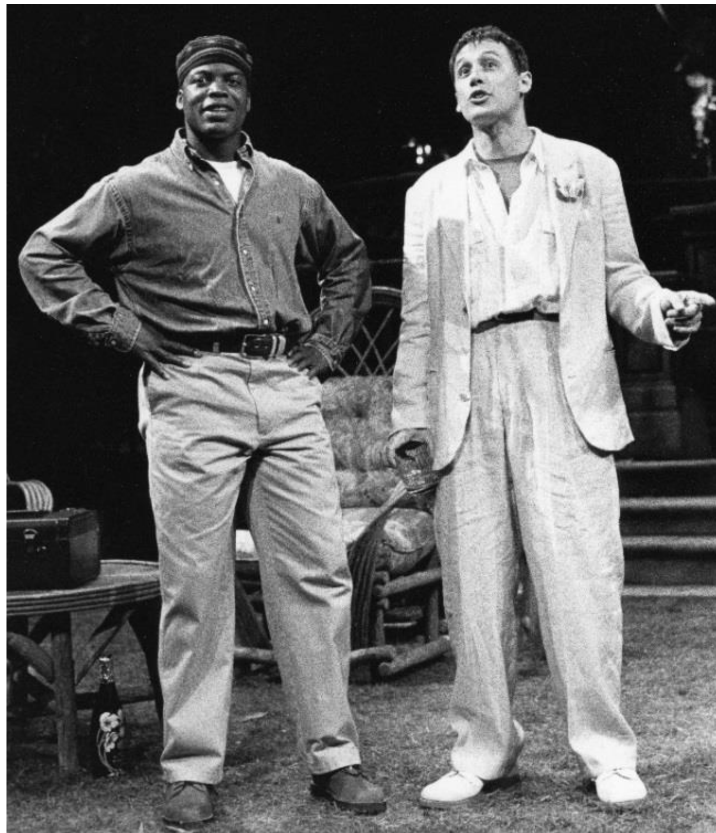

Fig. 2. *Overtime* features an African American Gratiano.
(Sterling Macer Jr as Gratiano and Bo Foxworth as Bassanio)
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v. Remaining Hope: Portia's Brighter Side

With such a myriad of races and ethnicities coming into the limelight in the 1960s and continuing their social ascent until the 1990s (when Gurney wrote *Overtime*), *Overtime* portrays a WASPy Portia who represents a self-congratulatory admission of collective guilt. *Overtime* proposes that its Portia feels that the only way to build a modern society which helps the United States to make its crossover into the twentieth century (and then the twenty-first) is to feel guilty about the racism of the previous generations. As a result, people try to

make it up to those who suffered under this racism. Her exaggerated enthusiasm about her "new Venice" project further suggests this attitude. She ventures into it based on her collective guilt towards other ethnicities, especially Jews.

Alluding to her Shakespearean self at the court scene in *Merchant*, she describes herself to Shylock as the lady who helped victimise him (72). Moreover, in a moment of self-reflection upon mistakes of the past which her former Shakespearean self-committed, Portia guiltily admits to Shylock:

> PORTIA. It's all falling apart, Shylock, if you must know. It's an absolute mess. And the worst thing about it is, it's all my fault.
> SHYLOCK. Why your fault?
> PORTIA. Because I was the Queen Bee around here. I was rich. I had pull. I could have done something really significant for Venice and the world. Instead, what did I do? Played games. Bossed people around. Made everyone dance to my tune. Look what I did to you! I got the court to impose that huge fine and force you to become Christian. (46)

When she alludes to her past, *Overtime*'s Portia includes her old WASP past and Shakespearean past in *Merchant*. Having an old WASP background, Portia naturally had money and a network of connections, yet she did not use them wisely. *Overtime*'s interpretation of Portia's past actions as an abuse of money and power induces a reconsideration of her character and a reassessment of her actions in *Merchant*. For instance, it is suggested that Portia considers her disguise as a Doctor of Law to save Antonio and her ring trick on Bassanio to ensure his fidelity to her as "play[ing] games". She also views that her relationship with Nerissa was based on "boss[ing] [her] around and [making her] dance to [Portia's] tune". She further defines her legal interference with the trial as the peak of her corruption. Such a judgmental account on Portia's behalf deconstructs her Shakespearean portrayal as the fair lady of Belmont who possesses all the answers and can solve the most difficult of problems.

In an article in *Rethinking Ethnicity*, Eric P. Kaufmann argues that the reaction of WASPs towards the notable demographic changes in the United States in the 1960s is that they "tend[ed] to welcome … foreign culture to a far extent than the mass of the population" (61). *Overtime* depicts this through Portia's extra-welcoming spirit towards all her guests from various cultural backgrounds. Kaufmann also contends that "1960s liberalism leveled inter-faith barriers among whites" which is portrayed in *Overtime* via the inter-faith marriages between the Catholic Bassanio and the Protestant Portia (*Ethnicities* 242).

Joseph Epstein describes the 1960s, saying

> This same period saw the rise of ethnic pride. Everyone featured and vaunted his own ethnic ancestry … The ethnic story was almost always a story of pride at overcoming, or pride in still attempting to overcome, one or another form of hardship or oppression. (56)

Gratiano and Nerissa illustrate this ethnic pride and rivalry in suffering. In an ironic representation of identity politics, each of them tries to prove to the other that their ancestors suffered more and, therefore, achieved more greatness:

> NERISSA. *(Slight Latino accent.)* … What do you mean? My people have suffered just as much as yours! Look what the Spaniards did to the native populations! They eradicated entire civilizations!
>
> GRATIANO. They didn't put you in chains and throw you into slave ships!
>
> NERISSA. That's because we preferred to die proud and free!
>
> PORTIA. Hello!
>
> GRATIANO. *(To Nerissa.)* Whereas we were strong enough to cross the water and create a new civilization of our own!
>
> NERISSA. What civilization?
>
> PORTIA. Hello!
>
> GRATIANO. *(Ignoring Portia.)* What civilization? This civilization right here! Black music, from the spiritual on up through rock and roll! The natural poetry of our street language! The grave and agility of our leading athletes! Hell, everything vibrant and alive in contemporary culture comes straight from us!
>
> PORTIA. *(Finally getting through.)* I'd like to have the floor now, please. (35)

It is noticed here how Portia is pushed aside in this dialogue though she tries more than once to have a say in it. This is due to her identity as a WASP since, as Epstein puts it,

> The oppressors … were the only people with no oppression story, and that would be the Wasps. … If one's heritage was Wasp, one tended to play it down. (57)

In *Overtime*, the WASPy Portia has no similar ancestral suffering story. Her white ancestors were the reason behind the sufferings of Gratiano's African American and Nerissa's Latina ancestors. *Overtime*'s Portia seeks reconciliation for all those whom her prejudiced old WASP ancestors oppressed. She wants to bring all those people with their various ethnic and sexual identities together in one harmonic unity. She yearns to contribute genuinely to society. Therefore, she strives to achieve "huge success" in her "own, personal investment" which she dubs as a "new Venice" (34). In her "new Venice", there is allegedly no room for old WASP prejudices and advancement is based on meritocracy rather than aristocracy.

On the symbolic level of *Overtime*'s setting, the diction used, such as "old", "mossy", "worn", "antique" and "wrought", perfectly reflects the ancient way of thinking and prejudices of old WASPs. As a new WASP, Portia considers this thinking a stigma that she strives to remove throughout *Overtime* so that she can build a modern harmonic society that includes everybody. The feeling that such a hope still exists is felt in "gone pretty much to seed" (5).

Given the cartoonish portrayal of Portia throughout *Overtime*, it can be inferred that this mission which Portia takes on herself is nothing but a mere self-indulgent fantasy. *Overtime* proposes that she creates this fantasy to change her self-image from that of an imbecilic WASP to someone who has a sense of purpose and an actual contribution to society. Despite his severe critique of WASPs, Gurney cannot ignore the fact that he is a WASP himself. Hence, whereas he dedicates most of his play to criticising his WASPy Portia, he sheds light on her brighter side every now and then throughout *Overtime*. Although *Overtime* exhibits many foibles in its Portia due to her old WASP background, it highlights other good qualities which she possesses. Such qualities are what *Overtime* depends on in making her see her "new Venice" project to its end. Some of those qualities are based on

Merchant's Portia while the others are based on her old WASP legacy. *Overtime*'s Portia is good-natured, generous, enthusiastic, helpful, adventurous and committed.

The first of Portia's qualities, which are sequelised from Merchant in Overtime, is that she is good-natured. In *Merchant*, Portia's good nature is suggested by how other characters in the play praise her. Morocco says of her, "From the four corners of the earth they come / To kiss this shrine, this mortal breathing saint" (II.vii.39-40). Jessica says that "the poor rude world / Hath not her fellow" (III.v.78-79). In *Overtime*, upon hearing the news of Portia's leaving Belmont for good, all the characters cling to her and insist that she stays with them. Such consensus suggests that she is good-natured too and – whether she felt it or not – her presence in their life made a difference. For example, Bassanio laments losing her in *Overtime* as opposed to winning her in *Merchant* as follows: "When I'm more mature, I'll come there and win you again" (66). Striving to convince her to abort her flight and expressing her value as a WASP to the Venetian community, Lorenzo gets carried away and proposes to her (68). Gratiano does the same thing: "GRATIANO. I'd propose to you myself, Portia, but I'm a lousy lover" (69).

Generosity is one of Portia's essential qualities. In *Merchant*, upon learning of Antonio's bond and without ever meeting Antonio, Portia makes her generous offer:

> PORTIA. Pay him six thousand and deface the bond
> Double six thousand, and then treble that,
> Before a friend of this description
> Shall lose a hair through Bassanio's fault. (III.ii.298-301)

Overtime's Portia is also munificent. She opens her house and her heart to all her guests to unite them after resolving their disputes. Despite her depleting resources and imminent bankruptcy, she risks her financial security for the sake of her "new Venice".

Anna Jameson also highlights the "enthusiasm of temperament, … decision of purpose, … buoyancy of spirit" (141) of *Merchant*'s Portia as well as "spirit of adventure" she possesses (143) and A. Fodor contends that she is "eager to help when need calls for it" (61). *Merchant*'s Portia is determined to save Antonio from Shylock's knife and so she immediately seeks legal help from her cousin Bellario and decides to go on the adventure of disguising herself as a lawyer. *Overtime*'s Portia exhibits the same qualities in trying to find a resolution for every dispute between her guests. She seeks to reconcile the two friends, Bassanio and Antonio (27). She also wants to heal the damaged father-daughter relationship between Shylock and Jessica (58). Moreover, she ends the legendary Shakespearean animosity between Antonio and Shylock:

> SHYLOCK. Portia, have you forgotten that for years Antonio and I have been mortal enemies?
>
> ANTONIO. *(Turning to leave.)* I see that I'm here under totally false pretenses.
>
> PORTIA. *(Holding him.)* No, now wait. You're two of my favorite people. And both marvelous businessmen. So before I go, I think you should make at least *some* attempt to get together. (62)

Overtime's Portia possesses an admirable determination to keep her party from collapsing and her "new Venice" project from failing:

> PORTIA. Tonight I'm trying again … to bring a number of different people together at the end of a very tricky day. We are celebrating a whole new Venice. (11)

And even when the party is collapsing around her, she remains hopeful and calls this collapse "a temporary set-back" (37).

According to William Hazlitt, *Merchant*'s Portia exhibits "a certain degree of affectation" which he finds "unusual in Shakespear[e]'s women". However, he attributes this to her disguise later as a Doctor of Law since it naturally requires great acting skill (137). This "affectation", on the other hand, is sequelised in *Overtime*, yet it is attributed to its Portia's WASPy background and the lifestyle of parties and lavishness to which she is accustomed. Hence, she is characterised by her do-gooder attitude which she keeps throughout *Overtime* and, even through the darkest of times, she appears as a "Martha Stewart-like perfect hostess" (Winder).

In an interview that Gurney gave to *The Washington Post* in 1982, he expressed that "commitment to duty" and "stoic responsibility" is part of the WASP culture (qtd. in Matt). This quality is further asserted by David Brooks as follows:

> For the people who happened to be born into [aristocracy], the task was to accept the duties that came along with its privileges. At their best they lived up to the aristocratic code. They believed in duty, service, and honor, and more than just as words. (23)

Portia being a new WASP, *Overtime* suggests that she inherited such beliefs from her ancestors which, as Gurney argues, "weren't entirely bad" (Gurney qtd. in Matt). In *Overtime*, she exhibits this sense of duty and honour in this reaction towards Bassanio's ingratitude towards Antonio after everything Antonio did for him throughout the events of *Merchant*:

> PORTIA. You didn't stake him to all that cash, you didn't put your life on the *line*, for God's sake – just to feel ignored after he's married. … Bassanio should learn that there are such things as loyalty and gratitude. (27)

To further clarify his above-mentioned concept of "service", David Brooks contends: "At its best, the WASP establishment had a public service ethic that remains unmatched" (24). Portia's adherence to this concept is also expressed in her relief after Shylock and Antonio's reconciliation: "At least I've done the state some service" (65).

Assessing how *Overtime*'s Portia tries earnestly to achieve her "new Venice" and apart from considering such a mission a self-indulgent dream, *Overtime* proposes that new WASPs might not be as ideal as they think themselves are, but they are not as bad as their ancestors. They acknowledge the faults of old WASPs and attempt to avoid them. Though their attempts are not always successful, the fact that they are at least trying is to be appreciated.

Hence, Gurney deconstructs *Merchant*'s prudent lady of Belmont through her caricatural portrayal as an imbecilic WASP. However, the WASPy Gurney could not help but paint a better portrayal of her. The goodness of this portrayal is imported (or rather sequelised) from her original Shakespearean version in *Merchant*. *Overtime* challenges *Merchant* yet in another way, reversing the status of Shylock's character from that of an antagonist to that of a hero. The next subchapter will scrutinise this challenge from *Overtime*'s WASPy perspective.

III. Shylock: From Antagonistic Outsider to Heroic Businessman

Just when Portia is about to fall prey to Salerio's devious plan to take her to Switzerland and marry her after her bankruptcy, Shylock suddenly appears for the first time in the play. His appearance is not just any appearance; it is of one a hero who comes to save the day. However, such a hero does not come as a knight in shining armour, as is the case in fairy tales, but rather (as indicated by the stage directions) as "*an Older Man ... [who is] attractive and fit, wearing an elegant black tuxedo*" (42) (Fig. 3). With this endearing guise, *Overtime* instantly reverses Shylock's image as *Merchant*'s antagonistic outsider into the beloved hero of the sequel. Moreover, updating Shylock's Shakespearean "Jewish gaberdine" (I.iii.111) to become "an elegant black tuxedo", *Overtime* portrays its Shylock as a modern businessman of the twentieth century.

Fig. 3. Shylock suddenly appears as a businessman in his tuxedo.
(Nicholas Kepros as Shylock and Joan McMurtrey as Portia)
© Reproduced courtesy of The Old Globe. Photographer: T. Charles Erickson

Overtime empowers Shylock. He is no longer the despised usurer he was in *Merchant*. Instead, he is a successful businessman whose wisdom and good opinion are sought by Portia and Lorenzo respectively. Other people, like Gratiano, want to do business with him (58). Even his old animosity with Antonio ends and they become business partners (65). The reason behind this total reversal of Shylock's role from an infamous to a popular character is the temporal setting of the sequel; money totally controlled almost everything throughout the second half of the twentieth century.

Jews were key players in almost all commercial fields in the United States during the 1920s. They became founders and owners of major oil companies, radio stations and construction companies. Jewish businessmen also led the cigar and cinema industries. Jews also dominated the apparel union; they were the employers, the owners and the distributors (Marcus 422-423). By the 1960s, while the star of WASPs was fading away, that of Jews was rising. *Overtime* manifests this in the ultimate reversal of power structures as the ownership of the estate in Belmont transfers from Portia in *Merchant* to Shylock in *Overtime*. Such a reversal symbolises the economic power of Jews instead of WASPs in the 1960s. Gratiano sheds light on this when he says: "You're the Establishment now, Shylock" (55). Moreover, Shylock's marvellous business acumen shows in his ability to make up for his losses at *Merchant*'s end and the way he is standing on his own feet once more in *Overtime*: "ANTONIO. I hear you've bounced back. / SHYLOCK. When you hit us, do we not bounce?" (62-63). Such an ironic rendering of one of Shylock's memorable speeches in *Merchant* ("SHYLOCK. If you prick us, do we not bleed?" (III.i.59)) shows how this up-to-date Shylock of *Overtime* casts away all his past struggles against anti-Semitism and regards business as his number one priority. He underscores this change further by reconciling with his legendary enemy, Antonio, and by convincing Antonio to become his business partner:

> ANTONIO. Suppose we did go into business together, Shylock. What could I possibly bring to it that you don't?
> SHYLOCK. Good taste, for one thing.
> […]
> ANTONIO. Oh hell, Shylock. You win. Let's give it a try. (64-65)

This subchapter traces *Overtime*'s portrayal of Shylock in relation to Portia and Lorenzo while including a revision of the concept of anti-Semitism according to the sequel's WASPy perspective.

i. Shylock and Portia: One Harmonic Unity

In his book, *The Paradise Suite*, David Brooks describes the status of Jews in old WASP societies as follows:

> Wealthy Jewish and Protestant boys who had been playing together from childhood were forced to endure 'The Great Division' at age 17, when Jewish and Gentile society parted into two entirely separate orbits. (22)

Nevertheless, *Overtime* suggests that Portia seeks to end this separation between WASPs and Jews. The main action *Overtime*'s Portia takes to affirm her renunciation of all past prejudices and express her self-congratulatory attitude of collective guilt is placing Shylock on the top of her guest list. The Shakespearean portrayal of the antagonistic "basic bad guy in Venice", as Bassanio describes Shylock, is deconstructed in *Overtime*. This deconstruction is simply because, as Portia puts it, "those battles are over … [and they're] moving toward a new and different Venice" (19).

Portia considers her party incomplete without Shylock's presence (34-35) and once he comes to Belmont, she welcomes him generously. She holds no grudge toward him when she later finds out that he has bought her estate after she declares bankruptcy. She opens up to him and shares her sense of failure and desperation with him (47). Throughout Act II in

Overtime, Portia gets closer to Shylock than any other character in the play, her husband included. Shylock's belief in Portia's project and infinite support for her in her mission is suggested from the moment he first appears in *Overtime*. His appearance by the end of Act I is at the point in events when all the characters are clashing with one another and Portia is hopelessly overwhelmed in trying to accomplish her mission (42). Once he appears in the picture, Portia's hope of her "new Venice" strengthens again. Shylock begins by encouraging Portia in her endeavours and restoring her faith in a new harmonic Venetian society. Though she describes the note that she sent to him with Nerissa and Gratiano to invite him to her party as "dumb", he contends that he was "intrigued" by it (45).

Furthermore, he reveals that new WASPs like Portia are why he still believes in Venice despite what the prejudiced Venetian system inflicted upon him in *Merchant*. Shylock acknowledges the changes which new WASPs try to make in the society and their efforts to overcome the old prejudices of their ancestors all for the common good:

> SHYLOCK. In Venice you have the constant feeling that most of its citizens – even the most prejudiced – are yearning to make things better. (49)

Laurie Winder points this out in her review of *Overtime*:

> Shylock, of all people, offers us a view of Portia as a woman who brings people together in a true democratic spirit, primarily through her party-giving abilities.

Moreover, Shylock further boosts Portia's morale as follows:

> SHYLOCK. You could have just jumped into bed with your sexy boyfriend. But first you wanted to celebrate something. And you wanted everybody in on it. Even me. It was a wonderful idea. … All evening long, you've been groping towards a true democracy. (72)

Alluding to how *Merchant* ends on the note of Portia and Bassanio about to consummate their marriage, Shylock highlights how events took a turn other than expected with Portia's postponement of her marital happiness to realise her dream of a "new Venice". Then, he describes Portia as "the 5% nylon that keeps the social fabric intact" (Gerard), saying "SHYLOCK. … Women like you are so important. You keep the whole game going, even in *overtime*" (73 emphasis added). William Green argues that this is where the play's title truly comes from (16). The rhyming verses towards the play's end even hints that both Portia and Shylock will eventually end up together:

> LORENZO. *(Watching Portia and Shylock go.)* She's going to marry Shylock.
> GRATIANO. Portia and Shylock? Not in a million years.
> LORENZO. *(Arm around Gratiano.)*
> *You wait. As sure as summer follows spring,*
> *Sweet Portia will be wearing Shylock's ring!* (74 emphasis added)

This union complies with Anna Jameson's vision of Portia and Shylock in *Merchant*. Jameson senses that both characters belong together despite their feud. She explains her view as follows:

> These two splendid figures are worthy of each other; worthy of being placed together within the same rich framework of enchanting poetry, and glorious and graceful forms. (141)

ii. Shylock and Lorenzo: Revision of Anti-Semitism

Through *Overtime*'s WASPy version of Lorenzo's character, the sequel revises the anti-Semitic logic of *Merchant* by exhibiting that prejudice against Jews and their stereotyping can take different forms and be expressed in ways other than explicit hatred. Moreover, *Overtime* challenges Lorenzo's Shakespearean portrayal as an intellectual and romantic lover in *Merchant*. *Overtime*'s Lorenzo (who happens to be a WASP like Portia) is witless and materialistic.

In their book, *Philosemitism in History*, Jonathan Karp and Adam Sutcliffe propose the following question: "Which is preferable – the antisemite or the philosemite?" and their answer is: "The anti-Semite. At least he isn't lying" (1). *Overtime*'s portrayal of its WASPy Lorenzo and the perspective from which he views Jews makes him a typical philo-Semite. *Overtime* depicts Lorenzo's philo-Semitism as an outcome of his WASPy envy of other races and ethnicities. Eric P. Kaufmann explains the negative connotations of the concept of white exceptionalism as follows:

> Other racial ... groups are 'cultural', but WASPs or whites are culturally barren; other groups look to identity politics for cultural-historical reasons, but WASPs and whites do so for purely instrumental consideration. (*Ethnicities* 239)

Such barrenness is not just suggested by Portia's WASPy triviality and lack of wit, but also in how Lorenzo portrays WASPy inhibitions (as WASPs always do in Gurney's plays) (Gurney, *A. R. Gurney: A Casebook* 174). Belonging to the young American nation, *Overtime* suggests that Lorenzo feels historically and culturally inhibited since his nation's history is not as deep-rooted as other nations in the play like the Jewish, the African American and the Latina. However, it is the Jewish nation specifically which captures his attention.

A long dialogue between Lorenzo and Bassanio reveals that Lorenzo has long been hooked to Jewish culture, which is why he wanted to marry Jessica. Hence, *Merchant*'s Lorenzo who is shunning Jessica's Jewish identity to love her, since he does not object to Gratiano's comment on her: "A Gentile and no Jew" (II.vi.51), is subverted in *Overtime* to someone who is in love with Jessica only because she is Jewish. Lorenzo first declares:

> LORENZO. I have no hate, or anger, or resentment towards the Jewish people. In fact, the only feelings I have are admiration and envy. … I want to BE Jewish, Bassanio. (31)

Then, as a prequel to *Merchant*, he reveals to Bassanio that ever since he was in a relationship with Jessica, he became fascinated with Jewish culture, tradition and everything related to them to the extent that he even went to Israel to get circumcised (31-32).

After that, he expresses his WASPy historical and cultural inhibitions and mocks his shallow WASPy background as follows:

> LORENZO. … I'll never make the grade. No matter what steps I take to join the Jewish community, I'm still beyond the pale. I'm living in a ghetto, Bassanio, self-imposed, but a ghetto nonetheless. And I'm filled with the lonely sense that somewhere else in the world, there's a big, wonderful party going on – no, not a party, this is a party – but somewhere else there's a big, wonderfully serious *seminar* going on, composed primarily of Jews, with good food, warm feelings,

> highly intelligent conversation, and very little emphasis on liquor. And the sad truth is I'll never be invited.
>
> BASSANIO. You poor guy.
>
> LORENZO. *(Taking a big swallow of his drink.)* I am poor, Bassanio. In spirit. I admit it. Ok, I may stand to inherit a sizable income from Shylock, but I am destitute where it counts – namely, in the essential area of ethnic identity. Take you for example … [examples of Irish, African American, Italian and Jewish heritage] … But what cultural net lies under *me?* Where do I turn in my hour of need? A pallid, conformist Episcopalianism? The bland bourgeois life of the suburban country club? The shallow pieties of Barbara Bush? Oh God, Bassanio, I wish I were Jewish! (31-32)

Though Jews are admired for "such imputed virtues as their superior intelligence, economic acumen, ethnic loyalty, cultural cohesion, or familial commitment" as Lorenzo relates above (Karp and Sutcliffe 2), *Overtime* suggests that Lorenzo's admiration reached the level of unhealthy obsession. In other words, his philo-Semitism is nothing but anti-Semitism in disguise since it shares with anti-Semitism "a trafficking in distorted, exaggerated, and exceptionalist views of Jews and Judaism" (Karp and Sutcliffe 1). Lorenzo finally admits:

> LORENZO. Oh God, to think this way, to group people this way, to refuse to allow for individual differences, is a crime against nature and society. But I can't help doing it! *That*'s why I'm anti-Semitic, Bassanio! You see? I'm the *ultimate* anti-Semite! (32)

With this admission, Lorenzo finally casts aside his imagined self-image and reveals his true character. *Overtime* also suggests that Shylock can see through Lorenzo's philo-Semitic mask and knows his true anti-Semitic nature. For example, when Lorenzo meets Shylock later, Shylock blocks all of Lorenzo's advancements to bond up with him:

> LORENZO. Hi! It's so great to finally meet you. (*Shylock looks at him blankly.*) I'm Lorenzo. Your ex-future-son-in-law.
>
> SHYLOCK. Ah.
>
> LORENZO. There's so much we have to talk about.
>
> SHYLOCK. Some other time, please. (63)

Shylock's reaction here shows that Lorenzo's friendliness can never deceive him. It even seems that he looks down on Lorenzo, despises how Lorenzo tries to hide his true anti-Semitic feelings and views Lorenzo as unworthy of conversation.

Merchant's Lorenzo is intelligent, witty and eloquent. Lawrence Danson asserts this as follows:

> Lorenzo's pedagogical tact is demonstrated as much by what he does not say as by what he does. The modern scholar can direct us to various sources for the ideas contained in Lorenzo's speech. (185)

The best example which exhibits such qualities is the beginning of V.i. First, there is the duel of wit between Lorenzo and Jessica in which they both recollect the names and stories of mythological lovers. Then, Lorenzo cleverly anticipates from Jessica's references that she is mad at him. Before she accuses him of anything, he makes sure that he is one step ahead of her and accuses himself of being "unthrift" (V.i.18). After that, he turns the tables on Jessica and criticises her for doubting his love and even shows a generous spirit in forgiving this fault

of hers: "In such a night / Did pretty Jessica, like a little shrew, / Slander her love, and he forgave it her" (V.i.20-22).

However, Lorenzo's intellectual precedence over Jessica in *Merchant* is deconstructed by his utter lack of wit and tact while dealing with Shylock in *Overtime*. He haunts Shylock when he sees him and keeps interrupting his conversation with Antonio to praise every word he says: "SHYLOCK. I am telling this gentleman here we should turn out swords into stock shares. / LORENZO. God, what rich Biblical imagery!" (63). Lorenzo exaggerates his admiration of Shylock's imagery here. The expression "swords into stock shares" is originally derived from:

> And he shall judge between the nations and reprove many peoples, and they shall beat their *swords into plowshares* and their spears into pruning hooks; nation shall not lift the sword against nation, neither shall they learn war anymore. (*King James Bible*, Isa. 2.4 emphasis added)

And it was a widespread expression since it took over newspaper headlines after the Second World War to endorse market liberalism. Hence, Shylock is not creating something new and Lorenzo's ignorance and shallowness are the only reasons behind his admiration of this expression. Moreover, Lorenzo's admiration further exhibits the previously mentioned WASP materialism and religious hypocrisy since he does not seem to bother that the words of a sacred book are brought down to such a mundane level of commerce. Further stupidity on Lorenzo's behalf is displayed as follows:

> SHYLOCK. Antonio, let me tell you a short, short story.
> LORENZO. *(To Antonio.)* Here comes a wonderfully appropriate Jewish anecdote.
> SHYLOCK. *(To Lorenzo.)* Please. (64)

Not only does Lorenzo interrupt Shylock, but he also does so to stereotype Shylock. Shylock's reaction of annoyance is expected to embarrass Lorenzo.

Overtime's Lorenzo understands the importance of money for the era he is living in. In *Merchant*, he instantly responds to Portia's surprise that Shylock's wealth will be Jessica's and his after Shylock's death as follows: "Fair ladies, you drop manna in the way / Of starvèd people" (V.i.294-295). Lara Bovilsky comments on his words:

> Lorenzo's appetite, not sated by that part of Shylock's possessions that served as Jessica's portion, has been sharpened. Prompted by the offering of further Jewish belongings, Lorenzo describes himself as 'starvèd,' an avariciousness posing – or understood – as physical need. (70)

This scene is quoted in *Overtime*'s opening (see above). Though *Overtime*'s Lorenzo later claims that what interests him in Jews is their history and culture, this quote indicates that Lorenzo will continue to crave more Jewish money in the sequel. Hence, *Overtime*'s critique of the gap between how new WASPs viewed themselves and how they were is further highlighted. The play suggests that Lorenzo, the new WASP, views himself as extremely tolerant toward Jews and respectful of their history and culture. Nevertheless, it is revealed later that their money is much more interesting to him. Thus, he is no different from his materialistic ancestors, old WASPs, who assessed people's value according to their possessions.

Indeed, the mask of the romantic lover Lorenzo wears in *Merchant* falls in *Overtime* since romance is dead at this materialistic age. Once he starts talking, it becomes clear that he is pragmatic:

> JESSICA. Lorenzo, don't you want to dance?
> LORENZO. *(Vaguely.)* In a minute.
> JESSICA. *(Dancing around.)* I love to dance.
> LORENZO. *(Reading.)* Let me just finish reading your father's will. *(The music comes up a little.)*
> JESSICA. Listen to those wonderful old tunes! They were designed to be danced to. Don't they make you want to sweep me off my feet?
> LORENZO. *(Studying the will.)* I'm trying to concentrate, Jessica. (13)

Jessica's urging of Lorenzo to pay more attention to the "old tunes" alludes to his teachings of her about music in *Merchant*: "Here will we sit and let the sounds of music / Creep in our ears. Soft stillness and the night / Become the touches of sweet harmony" (V.i.55-57). It is suggested here that she now has an ear for music, yet, unfortunately, he is no longer interested. Whereas in *Merchant*, Lorenzo and Jessica compare themselves to famous couples from mythology like Troilus and Cressida, Pyramus and Thisbe, and Dido and Aeneas in the moonlit Belmont, Jessica is now desperately seeking attention from Lorenzo who is occupied with Shylock's will. *Overtime*'s WASPy Lorenzo is neither lost in twentieth-century economics nor unable to become part of it as Portia is. He realises that the more money one has, the better his chances are of acquiring the key to his survival in this materialistic world.

Overtime turns *Merchant*'s renowned antagonist into a supportive, wise and respectful businessman who forms an impressive alliance with the lovely Portia. Moreover, it exposes the materialism of *Merchant*'s Lorenzo, hiding under his romantic pretences, and reveals philo-Semitism as the worst form of anti-Semitism. However, one final challenge of *Merchant* remains, where Antonio, the voiceless homosexual, is empowered to stand up for his sexual identity, as explained in the upcoming subchapter.

IV. Antonio: From Shying-Out to "Guns-Blazing" Homosexual

In line with the modern critical interpretation of the relationship between Antonio and Bassanio as a homosexual one, *Overtime* takes its point of departure to comment on WASP sexual ideology and view toward homosexuals. A person's sexuality determined whether he got accepted in the conservative old WASPs' social circles. Hence, Overtime sheds light on another resemblance between old WASP and *Merchant*'s societies. *Merchant*'s Antonio does not announce his homosexuality and love to Bassanio as he knows that such a relationship is unacceptable in the heterosexual community he lives in. Similarly, Antonio's fears of being a social outcast are expressed in *Overtime* as he talks of how old WASPs regarded his likes: "ANTONIO. In Venice, there are Christians who want to damn us into outer darkness" (63). However, as explained in this subchapter, he overcomes these fears in *Overtime*.

Submitting her will, that is, her power of choice in addition to her sexual appetite, to her dead father, *Merchant*'s Portia is part and parcel of her patriarchal and heterosexual society which views heterosexuality as "a privilege from which undesirables are to be prevented" (Bovilsky 61-62). Therefore, it is normal for her to regard Antonio as a rival once

she realises that he has feelings for her husband and to believe that she earns Bassanio with her heterosexual love more than Antonio does with his homosexual love, as *Overtime* suggests. Lawrence W. Hyman writes about the "struggle between Antonio and Portia for Bassanio's love" in *Merchant* (109). He points out that other than the legal bond which ties Antonio to Shylock, there is a much deeper one which ties Bassanio to Antonio and only someone as clever as Portia can break such a bond (111). By the end of *Merchant*, Portia is victorious in this rivalry between Antonio and herself over Bassanio. She surpasses Antonio's love for Bassanio first by winning Bassanio and later by saving his best friend with her money as well as her disguise as a Doctor of Law.

In *Overtime*, Antonio expects that he will remain unacceptable in Portia's social circle, likely influenced by her old WASP heritage. He expresses this frankly to her as follows:

> ANTONIO. Do you know what I said to the assembled multitude, right before you showed up to save the day?
> PORTIA. What did you say?
> ANTONIO. I said … I can quote it exactly …
> "I am a tainted wether of the flock,
> Meetest for death."
> PORTIA. You said that? At the trial?
> ANTONIO. I did. And I went on to say …
> "The weakest kind of fruit
> Drops earliest to the ground, and so let me."
> PORTIA. All of which means?
> ANTONIO. All of which means I didn't like myself very much.
> PORTIA. Why?
> ANTONIO. Why? Because I realized – *(Pause)* I don't think I'm ready to tell you, Portia. I'm not sure you'd like me either. *(Pause)* But I *will* tell you this. I can't spend the rest of my life hovering on the fringes of your family. Forgive me, but I can't. I can't turn myself into some sort of polite appendage, dragging up the extra chair for a meal, walking the dog, baby-sitting in the pinch …
> PORTIA. Antonio …
> ANTONIO. … getting tolerant nods from your guests, who whisper "Who was that?" when I leave the room. No ma'am. Sorry. Can't. I can't end up as some pale, moony satellite, circling endlessly around middle class life. I'd rather fade quietly out of the picture. And keep my dignity, if nothing else. Good night, Portia. Or rather, goodbye. (26)

Alluding to the court scene in *Merchant*, Antonio quotes his very same words (IV.i.114-116) here to suggest the validity of their modern critical interpretation as an expression of his status as an unacceptable outsider due to his homosexuality. For instance, Bernard J. Paris contends: "Because of his sense of defectiveness, Antonio feels there to be no place for him in the human community" (193). Hence, *Overtime* suggests that *Merchant*'s Antonio is weak in embracing his sexual identity and announcing it.

In contrast to *Merchant*'s self-sacrificing and masochistic Antonio, *Overtime*'s Antonio is much tougher as he can face the truth about his sexual identity and accept it. In other words, after his coming out was awaited by many critics in *Merchant*, it finally happens in

Overtime: “ANTONIO. I’m a gay white male, bursting out of the closet, both guns blazing” (63). In this sense, *Overtime*’s declaration of Antonio’s homosexuality and the way it provides him with a strong voice can be considered its critical comment on *Merchant*. *Overtime* highlights how by excluding Antonio from *Merchant*’s happy ending (being lonely after all couples leave to consummate their marriages and losing his Bassanio to Portia), *Merchant* sides with hetero-patriarchy. As a result, *Merchant* “reconfirm[s] the marginalization of an already marginalized group” (Sinfield, *Alternative Shakespeares* 129). Moreover, *Overtime*’s Antonio possesses more awareness of the long tradition of homophobia than *Merchant*’s. Thus, instead of desperately seeking a place in Bassanio’s life after his marriage to Portia, he anticipates the social blows he is to expect from a conservative WASP society. He realises his marginalised status in it and, therefore, smartly chooses to avoid all this before it is enforced upon him.

Overtime does not clearly express the stance of new WASPs towards homosexuals. However, it suggests that it is somehow different from that of their ancestors, who were totally against homosexuality. New WASPs seem indifferent toward gays. Portia does not seem to bother about Antonio’s homosexual love for her husband. Hence, she further extends her warm welcome to Antonio not only at her house but also into her family:

> PORTIA. I want you to feel part of our family. You can be what the French call *un ami de maison*. … I’m not big on the idea of the nuclear family. I want all sorts of different people to come and go around here. (25)

Still, *Overtime* shows here that Antonio’s homosexuality is just an accessory to her fashionable tolerance for a large variety of outsiders as a means of acquiring cultural capital and gaining self-importance, that is, her so-called “new Venice”. Later, she even seems indifferent to how Antonio openly expresses his love to Bassanio:

> PORITA. … Why did you hit him, sweetheart? He’s your great old friend.
> BASSANIO. He said he harbors strong feelings toward me.
> PORTIA. But that’s a compliment, darling!
> […]
> PORTIA. Bassanio, I want you to go in there and apologize to that man right now.
> BASSANIO. But he kissed me!
> PORTIA. Men do that all the time these days! (37)

Nevertheless, it is important to highlight that she does not love Bassanio anymore, as she later admits to Shylock (50), which makes one wonder whether her reaction would have been different had she still had feelings for Bassanio.

Thus, Antonio’s homosexuality is reversed from being shyly insinuated in *Merchant* to being overtly and bravely announced in *Overtime*. Its level of acceptance also rises from him being a social outcast in *Merchant* to being hypothetically accepted in *Overtime*.

V. Conclusion

Intending *Overtime* to be a responsible inquiry into the modern WASP world, the play highlights the gap between self-image and reality from which new WASPs suffer. According to *Overtime*, new WASPs tried their best to be better than their ancestors. They even tried to

correct the faults of old WASPs and contribute to their society instead of merely watching it from their ivory towers. Still, their WASPy upbringing and the accoutrements they were accustomed to growing up greatly impede such attempts. Thus, their high hopes were considered self-indulgent fantasies like Portia's "new Venice" in which all differences dissolve and people live in total harmony, an unachievable utopia. However, *Overtime* also applauds these attempts as Shylock applauds Portia's endeavours, for at least they gave it a try.

With the allegorical relationship that *Overtime* establishes between *Merchant* and the old WASP regime, *Overtime* employs *Merchant* to comment on contemporary WASPs in the United States by challenging and deconstructing the Shakespearean portrayals of Portia (mainly), Shylock, Lorenzo and Antonio. For instance, the dominance of Portia's father over her life in *Merchant*, which serves as an allegory of an old WASP father's authority over his daughter's life, led to a disturbed parent-child relationship. It also caused new WASPs sometimes to make wrong choices while expressing their rebellion against the rules set by their ancestors, just as the misstep of Portia's choice of Bassanio for a husband (independent of the casket test) surfaces in *Overtime* (11, 50). She also squanders money to oppose her father's thriftiness and neglects her education, as a result of which she is severely deficient in knowledge, wisdom and intelligence.

Religious hypocrisy, which covers up inherent materialism and eventually leads to corruption, is another resemblance between *Merchant*'s Venetians and *Overtime*'s old WASPs. As a result, *Overtime* depicts Portia in the contemporary United States as lacking in spirituality and ready to even use religion as a corrupt means to serve her ends. *Overtime* shows this corruption in how Portia wants to call the Archbishop of Venice to pull some strings to excommunicate Shylock to assure Lorenzo's peace of mind and with it the success of her party (18). The condemnation of *Overtime*'s Portia due to legal crimes committed by her Shakespearean self is another example of how corruption is sequelised from *Merchant* to *Overtime*.

Snobbery is another trait that characterises *Merchant*'s Portia and any typical old WASP. Through the Latina Nerissa's outburst in Portia's face (36-37), *Overtime* argues that snobbery always defined their relationship and exposes the truth about the social hypocrisy and the fake humility of *Merchant*'s Portia which continues in *Overtime*. *Overtime* also recalls Portia's racist attitude towards her suitors, especially the Prince of Morocco in *Merchant*. The long tradition of white supremacy that has Portia in its grip forces her to drop her mask of tolerance. *Overtime* depicts her as a racist towards the Irish and African Americans as well as Jews. This superiority complex essentially invalidates the alleged acceptance of differences upon which the "new Venice" of *Overtime*'s Portia relies.

Overtime also challenges *Merchant* in relation to Shylock. Instead of being an outsider to *Merchant*'s Venetian community, he becomes socially accepted and welcomed into *Overtime*'s WASPy community. He becomes Antonio's business partner in *Overtime* after their bloody feud in *Merchant*. *Overtime* also challenges *Merchant*'s anti-Semitism by arguing that philo-Semitism is yet another more vicious form of discrimination against Jews. Moreover, Portia's legal triumph over Shylock in *Merchant*'s pivotal court scene is deconstructed in *Overtime*, exposing its fallibility.

According to *Overtime*, heterosexuality dominated both the Venetian society in *Merchant* and the old WASP society. Hence, *Overtime* challenges the suppressed homosexuality of *Merchant*'s Antonio to comment on the status of homosexuals in its contemporary WASP society. It gives its Antonio more power and courage to announce the long-awaited truth about his sexual identity and stand for himself in a conservative society which wants to make an outcast out of him.

Overtime comments on *Merchant* and criticises certain dramatic aspects of it. First, the sequel "address[es] several long-left dissatisfactions with the original, in particular its notoriously anticlimactic fifth act" (Short). For example, Portia alludes to *Merchant*'s ending (and, accordingly, *Overtime*'s beginning) as follows:

> PORTIA. As you may have noticed, a number of people are pairing off, myself included. So I thought we should commemorate things with a small social gathering. (9)

What is implicitly criticised here is *Merchant*'s enforcement of an incredible, happy ending of it with the presence of too many happily-married couples (Gratiano and Nerissa, for instance, just fall in line for no particular reason) to overcome Shylock's dark shadow despite his absence in the final scene of the play.

Other dissatisfactions are related to *Merchant*'s dramatic logic. First, *Overtime* highlights the fallibility of making Portia continue to love Bassanio after knowing the actual source of his money and his total dependence on his friend, Antonio. In *Overtime*, Salerio's critique of Bassanio's showing off with his friend's money foregrounds this fallibility (11). Then, criticising *Merchant*'s appeal to its audience's preferences instead of educating them about justice, *Overtime* argues that Portia's victory over Shylock is unfair and that the whole court scene deserves a second look. Hence, *Overtime* scrutinises the trial proceedings (14) and highlights Portia's illegal interference with the law (69-70). After that comes Antonio's homosexuality which is not frankly announced in *Merchant* due to its siding with hetero-patriarchy. *Overtime*, however, endows its Antonio with enough bravery to announce it (63).

Furthermore, as a metadramatic comment on *Merchant*, *Overtime* highlights the differences between Renaissance and modern theatre by mocking the prominent Shakespearean dramatic technique of the aside as follows:

> SALERIO. *(Aside)* Then there may be a small window of opportunity for a dark horse candidate.
>
> PORTIA. I didn't hear you.
>
> SALERIO. Never mind. That was an aside.
>
> PORTIA. Oh. Sorry. (12)

And he repeats his mockery once more here:

> SALERIO. *(Aside.)* Fuck.
>
> SHYLOCK. Please! There are ladies present!
>
> SALERIO. That was an aside, Shylock!
>
> SHYLOCK. Excuse me. (71)

Overtime establishes the hypertextual relationship between itself as a sequel and *Merchant* as an original via "inserting [Shakespearean] familiar characters … into an entirely new … atmosphere" (Budra and Schellenberg 9). Thus, based on the audience's knowledge of the previous Shakespearean portrayal of these characters, they trace the changes which

befall them in Gurney's sequel (especially when Portia becomes a WASP) and realise *Overtime*'s critique as they see in these characters a reflection of their own modern life. Moreover, at certain points of *Overtime*, the hypertextual link between *Overtime* and *Merchant* transforms from a sequel to a prequel and a midquel. In prequels, *Overtime* adds background information to *Merchant* as Nerissa does when she relates to Gratiano how Portia's childhood has been and how they got together (21). In midquels, *Overtime* fills in gaps in *Merchant*'s events like Nerissa does when she tells Gratiano how Portia sent her to the library to do some research to get the legal information which helped Portia to save Antonio later (22). It is interesting how *Overtime* remains consistently modern within a Renaissance context. In addition, this constant movement between the past and the present further reflects *Overtime*'s anachronistic nature as reflected in its title: Events keep jumping back and forth over time.

Moreover, *Overtime* refers not only to *Merchant*, but to other Shakespearean plays as well. For example, *Overtime*'s Antonio reacts with awe towards Bassanio while quoting Romeo's words describing Juliet upon seeing her for the first time in Shakespeare's *Romeo and Juliet* (I.v.44-46): "Oh he doth hang upon the cheek of night / Like a rich jewel in an Ethiope's ear" (66). Moreover, *Othello*'s Iago is referred to towards the end of *Overtime* as Salerio's "uncle on his mother's side" (71); hence, Salerio's villainy is in his blood. One could perhaps read the overly generous Portia as a female version of *Timon of Athens*.

In assessing elements of comedy in *Overtime*, it can be said that is a comedy of manners that makes fun of WASPs and criticises them. Being a sequel to *Merchant*, part of *Overtime*'s comic effect depends on comparing the original Shakespearean characters to their updated Gurneysian versions. For instance, the prudent Portia becomes recklessly extravagant, the antagonistic Shylock becomes a hero, the romantic Lorenzo becomes pragmatic and the courteous Bassanio becomes vulgar.

Since it reflects the modern world and is presented to modern audiences, another part of the comedy in *Overtime* relies on modern jokes which pertain to contemporary culture. For example, when Portia tells Antonio that when she and Bassanio have children, she wants him to be their godfather, he replies while alluding to the famous movie *The Godfather* as follows: "ANTONIO. *(Imitating Brando.)* Just because I'm Italian don't mean I'm Mafia, lady" (25). Another allusion to another movie can be found elsewhere in the play:

> SALERIO. Switzerland's the democracy. The oldest one on earth.
>
> SHYLOCK. Oh yes? Three hundred years of democracy. And what have they produced? The cuckoo clock.
>
> PORTIA. *(Laughing.)* Another goodie, Shylock.
>
> SALERIO. Oh no. He stole that one from a movie.
>
> PORTIA. Did you, Shylock? You rascal you!
>
> SALERIO. *The Third Man*, screenplay by Graham Greene, directed by Carol Reed. (49)

Such allusions to contemporary movies in a play which is supposedly a Shakespearean sequel can be regarded as how Gurney challenges the notion of classical literature. In his book, *"Completeness is all"*, Helge Nowak poses the following questions in relation to this issue: "What consequences do [certain works] get from the determination of the concept of

classics? Is the distinction between high and popular culture important here?" (17)[1]. To answer these questions, *Overtime* argues that both high and popular cultures complete one another. Maintaining a delicate balance between alluding to high culture represented by Shakespearean classics, especially *Merchant*, and popular culture represented by movies was necessary for *Overtime*. This necessity arises from the fact that combining high and popular culture in *Overtime* contributes to how Gurney interconnects *Merchant*'s ancient Venice and *Overtime*'s contemporary New York. Making such an interconnection, Gurney attempts to maintain a sense of familiarity between his modern audience and his play and his sequel's defining hypertextual quality. This combination of high and popular culture is announced in the very first scene of *Overtime* in which contemporary prose interrupts classical Shakespearean verse (8). Moreover, contrasting *Merchant*'s ancient Venice and *Overtime*'s contemporary New York is part of the sequel's comic effect.

Finally, Gurney admits the difficulty he found in writing a sequel to a Shakespearean play: "It's a tricky thing to rub up against a masterwork, and trickier still if the audience won't go with you" (*A. R. Gurney: Playwright*). However, I believe that *Overtime* succeeded in attracting the attention of modern audiences by mirroring their contemporary life and sequelising *Merchant* via carrying on with events after its end while alluding to it.

[1] This book is written in German. This is my English translation of Nowak's quote.

Conclusion to Part I:

Shylock's Revenge versus *Overtime*

Both *Shylock's Revenge* and *Overtime* highlight and extend the religious hypocrisy of *Merchant*'s Christian Venetians. This hypocrisy constitutes one of the main arguments in *Shylock's Revenge* since the sequel seeks to expose the truth about those Christian Venetians and challenge *Merchant*'s pious portrayal of them. On the other hand, religious hypocrisy is one of the many WASPy features *Overtime* criticises in its depiction of *Merchant*'s Christian Venetians as an allegory of the WASP community. In this community, religion is merely a social façade that hides avid materialism and utter corruption.

Merchant's antagonistic portrayal of the Jewish Shylock is challenged in *Shylock's Revenge* and *Overtime*. Moreover, he is depicted in both sequels as a modern businessman. He is Tubal's business partner in their "Venetian Finance Company", which happens to be an allegory of the modern banking system in *Shylock's Revenge*. He is also Antonio's business partner after their alleged Shakespearean animosity ends and the new owner of Belmont after Portia's bankruptcy. However, he dominates *Shylock's Revenge* (He is after all its title character) and the victory which comes with his revenge comprises more than just the reversal of his financial status. It also happens to be a moral revenge where he gets the upper hand over the rest of the characters and teaches them all valuable lessons. He appears, though, for the first time in the second half of *Overtime* and his victory is portrayed as part and parcel of the victory of new WASPs who strive to erase all the prejudices held by their ancestors.

Speaking of prejudices, the issue of discrimination, whether based on religion, race or sexuality, comes into the limelight in both *Shylock's Revenge* and *Overtime*. Nevertheless, it is presented differently in each sequel. Shylock is subjected to the worst kind of anti-Semitism from almost all characters throughout *Shylock's Revenge*; Solanio and Salerio tease and spite him about his coerced conversion to Christianity, Antonio kicks him and the three of them together with Lorenzo plan to murder him. On the other hand, *Overtime* exposes philo-Semitism as a more vicious WASPy form of anti-Semitism which stereotypes the "Other" and his cultural heritage. Such philo-Semitism is portrayed in Lorenzo's fascination with everything that is Jewish and his constant stalking and exaggerated praising of Shylock.

In *Shylock's Revenge*, racism is only portrayed in racial slanders against Miriam and her brother, Othello. In *Overtime*, racism takes over the scene to include African Americans, Irish Americans and Latinas. While old WASPs discriminated against all these races, new WASPs aspire to reconcile with them and unite them in one harmonic society, Portia's "new Venice".

Shylock's Revenge depicts Antonio's homosexuality and unreciprocated love of Bassanio as the reason behind his continued violence towards Shylock. Feeling himself a social outcast, he takes it out on Shylock and turns from victim in *Merchant* to criminal in *Shylock's Revenge*. Portraying an all-embracing and accepting new WASP society, *Overtime* portrays Antonio's homosexuality differently. Challenging *Merchant*'s hetero-patriarchy,

Antonio openly announces his homosexuality and stands up fearlessly for his sexual identity, making him earn even Portia's respect.

A troubled parent-child relationship is a plotline in both *Shylock's Revenge* and *Overtime*, but each sequel tackles it differently and with a different focus. Highlighting Shylock's human side as a strategy of deconstructing his cruel Shakespearean portrayal, *Shylock's Revenge* portrays Shylock's reconciliation with Jessica upon hearing the news of her pregnancy as a turning point in the plotline of the sequel. His familial love is portrayed in his inclination toward mercy which he shows in the mitigated justice he applies in avenging himself from all Christian Venetians. On the other hand, Shylock's reconciliation with Jessica is a marginalised plotline in *Overtime* and is considered part of Portia's triumph in her "new Venice" in which no parties have a dispute:

> SHYLOCK. I'm the one who should apologize, sweetheart. With our own children, we make all the mistakes. Out of love, Jessie. Always out of love. (59).

The troubled parent-child relationship which is more in focus is between the new WASP Portia and her late old WASP father. Based mainly on ancestral animosity and rebelling against parental control, Portia aims to prove that, as a new WASP, she is different from her old WASP father. Hence, being brought up as a spoiled gal, she continues to live a life of lavishness which she cannot afford to defy her father's thriftiness. She also ruins her chances of getting a good education at esteemed universities to spite her father who sent her there for mere social appearances. Finally, she ends up bankrupt and trying to truly contribute to society through her "new Venice" project.

In addition to challenging their hypotexts thematically, some of the sequels in focus challenge the dramatic logic of their hypotexts. For instance, *Shylock's Revenge*'s Prologue deconstructs many aspects of *Merchant*'s dramatic logic to propose itself as the sequel which will set everything right. It criticises Antonio's exaggerated melancholy in *Merchant*'s opening scene. It also mocks Bassanio's superfluous plan to win Portia, his expected winning of the three caskets test and his being undeserving of Portia. It also criticises the fact that Nerissa has fallen in love with Gratiano for no good reason. Finally, it views Portia and Nerissa's disguise as men at the court as overrated since it would not fool a child.

Overtime also launches attacks on *Merchant*'s dramatic logic. It suggests the absurdity of *Merchant*'s ending with too many happily married couples and Portia's continued love for Bassanio after knowing that he risked the life of his best friend to pretend to be rich in front of her. It also points out the fallibility of Portia's legal triumph against Shylock at the prominent court scene due to her illegal interference since she is not a real Doctor of Law.

Both sequels also criticise prominent Shakespearean dramatic techniques through metadramatic comments. For instance, both Bellario in *Shylock's Revenge*'s Prologue and Lorenzo in *Overtime*'s opening scene undermine Shakespearean verse and how *Overtime* mocks the aside by highlighting how it is supposedly not heard by other characters while it is uttered aloud and heard by the audience.

Therefore, as modern sequels to *Merchant*, *Shylock's Revenge* and *Overtime* exhibit that they can challenge *Merchant* using similar themes and plotlines. Still, they can do this differently according to the vision each of them represents in its sequelisation of *Merchant.* This reflects the sheer variety which the sequel offers as a modern genre responding to a Shakespearean original.

Part II:
Sequels to *Macbeth*

Chapter III

Noah Lukeman's *The Tragedy of Macbeth, Part II: The Seed of Banquo*:

Redefining Tyranny and Reassigning Women

> [I wanted to] evoke, vision wise, the same scenes that made *Macbeth* what it was, and to make the two plays [*Macbeth* and *Macbeth II*] feel as connected as possible. Like a true sequel might. The same way that Shakespeare's sequels heavily allude to one another (nearly a continuance). … I also set out for *Macbeth II* to have its own arc, its own beginning, middle and end, its own feeling on new characters, conflict and resolution. (Lukeman, E-mail Interview)

Lukeman's above description of how he seeks to present a similar, yet different, vision in his *Macbeth II* shows how this play is doubly hypertextual; a (chronological) sequel and a pastiche. This dual hypertexuality is based on how Gérard Genette pinpoints pastiche as one of hypertextuality's "canonical (though minor) genres" (8) and lists the sequel as one of the forms of hypertextuality in *Palimpsests* (161-162). Moreover, Lukeman gives an account of how *Macbeth II* aspires to carry on with the serialisation tradition. His serialisation strategy is based on making his audience feel that *Macbeth II* is interconnected with *Macbeth*, the same way two plays in a Shakespearean historical serial are interconnected. Hence, he establishes his partnership with Shakespeare in the *Macbeth* serial plays which Lukeman purports to continue through his sequel as a second part of the Shakespearean original written four hundred years ago.

With this kind of amalgam between serialisation and pastiche, this sequel is an example of what can be dubbed a "serialised pastiche". This chapter argues that this serialised pastiche challenges *Macbeth* and rewrites its end by redefining tyranny and reassigning women. With *Macbeth* ending on the happy note of the tyrant's death and, therefore, the end of tyranny, the concept of tyranny is defined as terminable. On the other hand, *Macbeth II* redefines tyranny as endless and claims that it does not end with the tyrant's death since other tyrants are bound to emerge. *Macbeth II* suggests that such an emergence happens because of the inevitable temptations of power, leading to the cyclic turning of noble monarchs into bloody tyrants. Hence, *Macbeth II*'s Malcolm evolves into an exact copy of *Macbeth*'s Macbeth.

In her article, "Born to Woman", Janet Adelman highlights that Macbeth tells the story of a male trying to escape "maternal malevolence" (38) and "female coercion" (42). These feminine powers are represented in the household through Lady Macbeth as wife and mother (Though no child of hers is in sight, her power over Macbeth is almost like a mother's over her child) and in the cosmos through the Three Witches. This representation is further asserted by the alliance between both powers to control Macbeth (40). Adelman points out that *Macbeth* ends with the failure of Macbeth's attempt to "wield the bloody axe … to escape [the feminine] dominion over him" (36). Nevertheless, Shakespeare finds no other way to "restore natural order" at the end of *Macbeth* except through "the radical exclusion of the female". All female characters "diminish" into nothing after being the "all-powerful".

Lady Macbeth loses her sanity and commits suicide offstage, Macbeth stops mentioning the Witches and Lady Macduff appears in just one scene and is later reported dead. With women out of the picture, the ending is set for a "strictly patriarchal" and "relentlessly male" world in which families consist of only fathers and sons and neither mothers nor daughters are included: Duncan and sons, Banquo and son and Siward and son (49).

Conversely, Lukeman suggests that female characters are dramatically indispensable and criticises their elimination from the end of *Macbeth* by casting several female characters to play key roles in *Macbeth II*. Thus, Lukeman reassigns women by resurrecting *Macbeth*'s female characters like the Witches, Lady Macbeth and, even, Lady Macduff. They appear in *Macbeth II* as new female characters despite being a replica of *Macbeth*'s female characters.

Being a scriptwriter, Lukeman thought of the idea of *Macbeth II* while "adapt[ing] *Macbeth* for the screen". Lukeman contends that he "spent months dissecting [*Macbeth* and] grappling with every line and word". Finally, he "was struck by [the] realization [that] *Macbeth* is unfinished" (v). Applying his experience in creative writing, he meant for his sequel to be an "artistic endeavour" rather than a "scholarly" one (viii).

In 2007, it was announced that Pegasus Books would publish *Macbeth II* in 2008. When Pegasus Books announced that the sequel would adhere to Shakespearean chronology, language, meter and model, it was described as a "faithful sequel" (Thornton 4). One reviewer seems enthusiastic about it: "My appetite is whetted for such a 'novel' idea for a play" (Lawson). On the other hand, David Mehegan of the *Boston Globe* comments on the announcement with a sarcastic tone as follows:

> What a concept! Will we find out that what was really bugging Lady Macbeth was hemorrhoids? This could be the beginning of an amazing series, when you think of all the odd questions about other Shakespeare plays. Was Hamlet actually suffering from bipolar illness? And what *were* those people smoking in the Forest of Arden?

Regardless of all these encouraging and criticising voices, Lukeman finished his sequel and it was published, as promised, in 2008, yet without any plans for a theatrical production. Right after its publication, there was a staged reading of Act I from *Macbeth II* by The Producers Club, New York, and later in 2009, there was a one-night staged reading of the whole sequel at The Cherry Lane Theatre in New York and another at the United Kingdom in 2010. To my knowledge, no further theatrical productions, not to mention full ones, of *Macbeth II* have been staged up to the present.

Chronologically, *Macbeth II* does not start right at the heels of *Macbeth*, but rather ten years after *Macbeth* ends: "ANGUS. A throng has camped to celebrate your reign. 'Tis ten years today since your ascent" (11). In an e-mail interview, I asked Lukeman why he chose this particular point in time to start his play. In other words, I asked him why Malcolm waits ten years to start worrying about the prophecy about the "seed" of Banquo being next in line for kingship and about his brother's fleeing to Ireland and not coming back ever since. Lukeman's reply was as follows:

> I felt that paranoia and power need time to build. For this similar set of circumstances to come immediately on the heel of the old set, didn't feel right. I felt that all had to calm down and settle in the land, and he'd have to reach a place of calm and content. Part of this is a nod to the fact that it's easy to rise and easy

> to fall – but the hardest part of a reign (or life) is remaining static. When everything is good and there is nothing to worry about. Then it is human nature to cook up something to worry about. To look for something. Because there is something in human nature that just will not allow us to be happy with everything as it is, to be happy unless we find some problem to grapple with. So it is this stasis and contentment itself that is the real enemy – that is so unbearable for him to deal with. It is a nod to human nature. ... Also, re the 10 years: Fleance needs time to grow up. As does the daughter [of the late Macbeths].

The spatial setting of *Macbeth II* namely, Dunsinane, the seat of the Scottish throne, is a place which has a grave significance. Donalbain speculates that Malcolm's residence at a place, which swarms with bloody memories and ghosts of the past, must affect him badly. He describes Dunsinane to Ross as follows:

> DONALBAIN. The too-torn walls of Dunsinane, soaked with evil and disturbances of the past, are no place for a king to sleep. My father's ghost, perplexed by a life stopped short, mingles with those of foul Macbeth and his wicked queen. (19)

Donalbain's speculations about Dunsinane turn out to be true. Indeed, throughout *Macbeth II*, Malcolm is haunted by the ghosts of Duncan, Macbeth, Lady Macbeth and Banquo. The doctor's account about Dunsinane to Lady Malcolm seconds Donalbain's description:

> DOCTOR. These stones are held by no mere mortar. As unphysic-like as it may be, to advise you to hasten from this place would be the only remedy in my bag. (101)

The above characters suggest that the cursed walls of Dunsinane trap ghosts from the bloody past of the Macbeths, which began with their murder of Duncan and ended with their death. In other words, those residing at Dunsinane in *Macbeth II*'s present suffer as a result of what was committed within its walls in the past as presented in *Macbeth*. This link between *Macbeth*'s past and *Macbeth II*'s present further highlights *Macbeth II*'s chronological serialisation of *Macbeth*. However, as exhibited by *Macbeth II*'s main plotline, that is, Malcolm's decline, Dunsinane's dark powers are not to be held responsible for turning the noble Malcolm into a bloody tyrant, just like Macbeth. It is Malcolm's ambition for more power which causes his eventual demise. To put it differently, he is just one loop in the big chain of tyrants who were once noble monarchs yet were overcome by the temptations of power.

Although Malcolm, and not Macbeth, is the sequel's protagonist, the sequel is entitled "*The Tragedy of Macbeth, Part II*" and not "*The Tragedy of Malcolm*". It carries this title since Malcolm's story echoes Macbeth's. Both are noble men driven by ambition and hunger for power to commit bloody atrocities. Hence, it makes no difference if Malcolm's name is replaced with Macbeth's in the sequel's title. Viewing the title from another perspective, the Macbeth to which the sequel refers could also be the daughter of the Macbeths since she is the only Macbeth in it. Making her the title character, *Macbeth II* criticises how *Macbeth* dispenses with female characters at its end by choosing a female character as the sequel's protagonist.

Providing the sequel with the subtitle "The Seed of Banquo" reflects how the unfulfilled prophecy about Banquo's "seed" becoming kings dominates over the world of the

sequel. This prophecy is crucial to Lukeman's sequel since it is the main driving force of its action. Just as Malcolm's worry about its unfulfillment marks the beginning of the conflict in the sequel's plot, its fulfilment with Fleance prevailing over Malcolm and sitting on the Scottish throne marks the resolution and the end of the sequel.

In addition to the sequel's subtitle, its epigraph further asserts how pivotal Banquo's prophecy is to the sequel:

> For Banquo's issue have I filed my mind;
> For *them* the gracious Duncan have I murder'd ...
> Only for them ...
> To make *them* kings, the seed of Banquo kings!
>
> – Macbeth

This quote from *Macbeth* (III.i.64-69) on the very first page of *Macbeth II* stresses the pivotality of this prophecy to the sequel's action. In addition to this, it foreshadows how this prophecy has the same effect of restlessness on both *Macbeth*'s Macbeth and *Macbeth II*'s Malcolm:

> This is the worm that gnaws [Macbeth's] heart; this is the 'hag that rides his dreams;' this is the fiend that hinds his soul on the rack of restless extasy; and this is the only fear that makes his firm nerves tremble, and urges him on to the perpetration of crimes abhorrent to his nature. ... Banquo and Fleance ... threaten to reduce him and his lineage from the splendours of monarchy to the obscurity of vassalage. (Kemble qtd. in Rosenberg 15)

Moreover, italicising "*them*" which refers to the "seed" of Banquo twice has dual significance. Firstly, it foreshadows how the implications of this prophecy are intensified and foregrounded in *Macbeth II.* Secondly, it foretells how Banquo and his progeny also cause inner turmoil to Malcolm. They increase his sense of insecurity about his kingship and lead him to be part of the cycle of tyranny, just like his predecessor.

Macbeth II revolves around Malcolm, whom Lukeman presents as a replica of Macbeth. After ten years of peace and prosperity under his rule in Scotland, Malcolm's mind starts swarming with fears of losing his throne. Haunted by the memories of his deceased father and bloody predecessor and tormented by the unfulfilled prophecy about Banquo's "seed" and Donalbain's inexplicable stay in Ireland, Malcolm seeks solace in more prophecies from the Witches about the future of his kingship. Conversely, the Witches' ambiguous words further bewilder Malcolm and turn him from a wise king to a bloody dictator. Misled by the Witches' prophecies, Malcolm is lost in a whirlpool of imagined dangers and unseen realities. The sequel also features the unexpected appearance of the good-hearted daughter of the deceased Macbeths. Fleance too reappears as a youth forced to change his fate from lover to fighter. The loyal Macduff, who cannot erase the memory of his murdered family from his mind, is one of its characters as well. Moreover, the evil and conniving Seyton and his daughter, Syna, who are hungry for power, are present to plot against Lady Malcolm.

Authors, academics and critics highly acclaimed *Macbeth II.* Jennifer Lee Carrell, *New York Times'* bestselling author of *Interred with Their Bones/The Shakespeare Secret*, describes it as "an audacious achievement". She points out that it reflects Shakespeare's words: "Blood will have blood" since the cycle of tyranny continues from *Macbeth* to

Macbeth II. She also admires the sequel's use of blank verse. Moreover, Nigel Cliff, author of *The Shakespeare Riots*, calls *Macbeth II* "a bold … [and] fierce, memory-ridden love letter to Shakespeare". He contends that this sequel is a reminder of how lively Shakespearean drama will always be, to the extent that we believe that his "greatest plays have no end" ("Acclaim"). Cliff's praise, again, highlights how temptations of power, which lead to bloody tyranny, have no end. Accordingly, just as Lukeman wrote *Macbeth II*, there might most probably be *Macbeth III* and *Macbeth IV*, etc. In other words, the serialisation will continue so long as its theme continues to exist and recur.

Jack Helbig of *The Booklist* acknowledges Lukeman's attempt at being part of the Shakespearean serialisation tradition by highlighting how "Lukeman hints [that] Shakespeare might have written [his sequel] but never got around to". Similarly, a reviewer in *Petoskey News Review* praises Lukeman's serialisation attempt in *Macbeth II* as follows:

> The sequel is a tough nut to crack. But when the original is more than 400 years old, that nut has become nearly petrified. ... [Lukeman] cracks a tough nut indeed.

Helbig also sheds light on *Macbeth II*'s similarity-despite-difference pastiche feature by pointing out its attempts at presenting a "myriad of variations on the themes and scenes of the original". Finally, he praises the sequel's success "as both a fascinating literary exercise and an entertaining play in its own right" ("Acclaim").

Furthermore, Amanda Perez of *Amanda's Weekly Zen* explains that the degree of *Macbeth II*'s closeness in following *Macbeth*'s "structure, … pace and … language" should not be interpreted as a sign of Lukeman's incompetence as a playwright. On the contrary, she believes that Lukeman "creat[es] his own version of Shakespeare" in a manner which exhibits Lukeman's true "master[ing] of the Shakespearean art and [ability to] create a play that can stand as a sequel to the great Shakespearean play". Finally, *Fashionista Piranha* hails the new plotlines added in *Macbeth II*, making its "story move quite briskly, and take quite a few intriguing twists". As a result, the sequel is full of suspense and entertainment ("Acclaim").

Before delving further into *Macbeth II*, brief accounts about serialisation, pastiche and character doubles need to be given to highlight their main features which are exhibited in *Macbeth II* as tools to express its redefinition of tyranny and reassignment of women.

I. Lukeman's Serialisation Technique

Serialisation first appeared in the late 1580s with multiple-part plays proving to be a successful marketing strategy. In *The Repertory of Shakespeare's Company*, Roslyn Knutson contends: "By 1592 multi-part plays were an established feature of the Elizabethan repertory" (50). Though serialisation was not exclusive to historical plays, it developed as a tradition through those plays. Christopher Marlowe began this tradition with his *Tamburlaine* (1587) and then came Shakespeare's two historical tetralogies starting 1590 and until 1599 (Grene 9).

Despite telling the story of a real Scottish monarch, Shakespeare's *Macbeth* is usually considered one of the four great tragedies and not a historical play. This consideration is mainly attributed to the fact that *Macbeth* is not centred on English history. Shakespeare used Raphael Holinshed's *Chronicles of England, Scotland and Ireland* (1587) as his primary

source in writing *Macbeth.* However, Frank Kermode contends that when it comes to *Macbeth*, "Shakespeare deals freely with his source" and "blacken[s]" the portrait which he draws for Macbeth (1308). Macbeth changes from the real historical figure who "might have beene thought most woorthie of the government of a realme" (Holinshed qtd. in Muir 173) to the bloody tyrant and usurper the audience sees in *Macbeth*. Moreover, *Macbeth* is also affected by Shakespeare's previous plays and contains "repetitions, echoes and restatements" from them (Bradbrook 12).

On the other hand, some critics view *Macbeth* as a history play. For example, in his book, *Shakespeare's History Plays*, E. M. W. Tillyard contends that in addition to its "being the last of the great tragedies, [Macbeth] is the epilogue of the Histories". According to Tillyard, *Macbeth*'s connection with Shakespeare's history plays comes from the fact that it tells the story of a tyrant and a usurper who tries to violate the system, yet is eventually overcome by "the body politic", which is "Scotland" in this case (315). After that, Tillyard draws an analogy between *Macbeth* and *Richard III*, which he believes to be telling the same story in which "the body politic asserts itself against the monstrous individual" (316). In addition, the fact remains that, just like Marlowe's *Tamburlaine*, *Macbeth* tackles history (even if it is not English history). Thus, it can still be considered a historical play that has the potential to turn into a historical serial like Shakespeare's two historical tetralogies.

In *Shakespearean Temporalities*, Lukas Lammers proposes that the term "serial" can be used in a broader sense which goes beyond multi-part plays by a single author. He redefines "serial" to comprise "narrative interrelatedness of plays based on historical material by different authors". He points out that this broader definition "highlights the fascinating possibility for playwrights to pick up the story where others had left it" which relies on the audience's "desire to pursue a story beyond the narrative frame of a single play" (23). In *Macbeth II*, Lukeman constructs himself as Shakespeare's partner / contributing author in his Scottish historical serial which started four hundred years ago.

Serialisation differs from sequelisation. The sequel writer acknowledges that the original play which he sequelises ended with all its plotlines reaching their resolution. Therefore, his sequel tells what happens after the original ends. On the other hand, the serial writer is of the view that the original play has not ended yet and that there are still unresolved plotlines which he seeks to resolve in the second part of the serial which he writes. In her article, "Seriality", Susan Bernstein points out that

> Seriality … provides some distinct shape and margins to [dramatic] events, to reading installments by comparing with the past [dramatic] chunk, or a growing awareness of the ongoingness of seriality. (866)

In other words, the second part of the serial is bound to abiding by the form and content of its first part. Moreover, references to events in the first part of the serial (including quotations, allusions and echoes) are inevitable in its second part. Some of these events extend from the first to the second part of the serial. This chapter shows that *Macbeth II* depends mainly on serialisation. However, there are still certain features of sequelisation which cannot be avoided since the major and minor plotlines of *Macbeth II* depend on them.

In *Palimpsests*, Genette explains that

> [Sequels depend on] whether or not the dead or defaulting author has left indications – and how many – as to the sequel he intended to give his work, or wanted given to it. (163)

He also adds that these so-called "indications" can be "a general outline that must be followed and executed" or "few scattered, partially developed sketches" that must be completed in a sequel (163). Balaka Basu also describes these "indications" as follows:

> [They] provide would-be continuers with entry points into the text: moments of what I term 'fracture' in the otherwise coherent and consistent credibility of a source text. In other words, texts offering richly detailed worlds that nevertheless also possess lacunae and errors are those which best support and provoke continuation. (18).

In the lengthy introduction written by Lukeman to *Macbeth II*, he explains in detail the "indications" or "fractures" that he believes are present in Shakespeare's Macbeth and eventually led him to write *Macbeth II*. These "indications" are divided into the two types which Genette denotes above. First and foremost, Lukeman highlights the unconcluded "general outline" as follows:

> Banquo's prophecy remains unfulfilled. The play ends, oddly, with Banquo's seed nowhere in sight. … One might argue that Banquo's prophecy is insignificant, a mere historical footnote in the play. Yet if this were the case, why would Shakespeare go to such lengths to dramatize a scene in which Banquo is murdered and his child, Fleance, escapes (thus leaving the door open for his future ascent?) The prophecy regarding Banquo's child is, in fact, ubiquitous in the play, as Macbeth dwells obsessively on the ascent of 'the seed of Banquo'. … Would the greatest of English dramatists, who was careful with every syllable, actually neglect to resolve an entire subplot, indeed, the very driving action of his play? If not, then did he have something else in mind? Could he have been preparing for a *Macbeth, Part II*? (v-vi)

Incidentally, other Witches' prophecies seem unfulfillable, such as Macbeth's defeat when Birnam Wood marches to Dunsinane Hill to fight him (IV.i.92-94) and his death at the hands of a man who is "none of woman born" (IV.i.80-81). However, they do get fulfilled. However, their prophecy about Banquo's "seed" becoming kings (I.iii.67), which is more likely to be fulfilled, does not until *Macbeth* ends. (It will eventually be fulfilled due to the succession of King James I, whose lineage can be traced back to Banquo.) In his article, "'Supernatural Soliciting' in Shakespeare", H. M. Doak highlights this loose end which Shakespeare's *Macbeth* leaves behind as follows:

> There is a further prophecy by the Witches which deserves consideration ... [,yet] within the bounds ... of that little world for which it exists, the drama itself [*Macbeth*], it is not prophecy, for it is not fulfilled within the limits of the action. (323)

Lukeman also pinpoints two other "scattered, partially developed" plotlines. Lady Macbeth's words initiate the first plotline: "I have given suck, and know / How tender 'tis to love the babe that milks me" (I.vii.54-55), which indicates that she once had a child. Lukeman wonders about the whereabouts of this child and finds it illogical that the "sole heir to the throne" is totally neglected and completely omitted from the Shakespearean text (vi).

The second plotline is Donalbain's continuing residence in Ireland, even after his brother Malcolm returns to Scotland and ascends the throne after Macduff kills Macbeth. Again, Lukeman wonders what is up Donalbain's sleeve and why Shakespeare keeps him in the shadows till the end of *Macbeth* (vi). *Macbeth II* tends to answer the question about that elusive child of the Macbeths and explore Donalbain's intentions towards his brother.

After outlining serialisation, its Shakespearean historical tradition and features as presented in Macbeth II, it can be said that Lukeman views Macbeth as a potential historical serial that he aspires to continue in his play. Nevertheless, he adopts the techniques of the sequel by importing past events from *Macbeth* into the present of his *Macbeth II*. Now it is time for a brief overview of the pastiche, the second term that describes *Macbeth II*.

II. Features of Pastiche in *Macbeth II*

Roger De Piles coined the term "pastiche" in the eighteenth century. During that period, there was a contemporary practice by painters of mixing elements from different paintings by prior prominent artists to compose their new paintings. De Piles described the paintings which were the outcome of such a practice as "neither originals nor copies", but rather as what the Italians call "*pasticci*" [pie] in the sense that they represent how "the several things that season a pastry are reduced to one taste". He then highlights the similarity which is that "the counterfeits that compose a *pasticci* tend only to effect one truth" (74). Applying this to *Macbeth II* as a pastiche of *Macbeth*, *Macbeth II* is not original because Lukeman wrote it and not Shakespeare, the original writer of its first part, *Macbeth*. However, bearing in mind that the sequel defies the traditional notions of authorship and originality in the first place, *Macbeth II* cannot be regarded as a mere copy of *Macbeth*. In addition, though *Macbeth II* highlights and foregrounds certain plotlines and characters from *Macbeth*, it blends them with its new plotlines and characters.

The nineteenth century's most prominent French pasticher, Marcel Proust, described pastiche as "literary criticism in action" (335). Regarding *Macbeth II* from this Proustian perspective, it can be regarded as literary criticism of the ending of its Shakespearean original since it challenges *Macbeth*'s themes and characters. *Macbeth II* suggests the everlasting continuity of the cycle of tyranny after rising to power. Just as Macbeth is part of this cycle in *Macbeth*, Malcolm becomes part of it in *Macbeth II*. While Macbeth is dissatisfied with being the thane of Cawdor and seeks the throne, Malcolm also feels discontent with his prosperous and stable kingship. He wants further security of it and more assurance of his power. Lukeman points this out while explaining the reason behind Malcolm's grappling with the Witches to seek a resolution for Banquo's unfulfilled prophecy:

> Why, as human beings, is it so hard for us to be content when everything is fine and static? I don't want to label it boredom. It is more profound than that. Maybe, as human beings, we know we are mortal, know we have the ticking clock towards death, and that ticking is what keeps us on edge. Maybe it is meaning we search for. It reminds me of the saying 'War is a force that gives us meaning.' i.e. in a part of our hearts, we need war. We need change. We need meaning. Even if destructive and dark.

Macbeth II also criticises *Macbeth*'s abolition of female characters to re-establish peace in Scotland. The sequel suggests that they still have pivotal roles to play in the sequel's intricate major and minor plots. Therefore, *Macbeth II* witnesses the Three Witches' comeback and Lady Macbeth's resurrection in the characters of Lady Malcolm, Syna and a nurse, and Lady Macduff's revival in the character of Fiona.

During the 1990s, pastiche, once more, stirred critical debate. In *Postmodernism, or, the Cultural Logic of Late Capitalism*, Fredric Jameson highlights parody's superiority over pastiche. He views pastiche as "a neutral practice of … mimicry, without any of parody's ulterior motives" and thinks that it lacks parody's satirical and comic effects. Finally, he describes pastiche as "blank parody, a statue with blind eyeballs" since it does not resemble parody in its critical approach to the text it imitates (17).

Margaret Rose comments on Jameson's description of pastiche in her book, *Parody: Ancient, Modern, and Post-Modern*. She points out that pastiche's neutrality endows it with a degree of openness which parody lacks. Echoing Proust's above description of the pastiche, Rose believes that pastiche's lack of a designated attitude towards the text it imitates increases its opportunities for multiple interpretations and varied critical views. Conversely, this is not the case with parody's predetermined stance towards the text it imitates and ridicules (72-77).

In his *Palimpsests*, Genette seconds Rose's view and dubs pastiche's openness as dealing with the text it imitates in an unaggravated style. *Macbeth II* exhibits this quality since it rereads and extends *Macbeth* in a neutral voice and such neutrality makes it susceptible to multiple interpretations: Does Lukeman criticise Shakespearean drama? Or pay tribute to it? This chapter argues that he does both; he criticises Shakespearean endings. Meanwhile, he also stresses the topicality of Shakespearean themes (like the cycle of tyranny) for the present day. In other words, as Ben Jonson describes in the Preface to the First Folio, Lukeman seeks to show how these themes are "not for an age, but for all time" (qtd. in Rendall 17).

Genette differentiates pastiche from other genres of hypertexts like parody and travesty. He contends that while pastiche acknowledges its similarity with (but not copying of) its "hypotext", a parody and a travesty rely on their difference from their "hypotext". Moreover, he points out that pastiche signals its imitation of the "hypotext" more subtly than parody and travesty. This is because it relies less on quotation and allusion as intertextual tools than parody and travesty do (98). Such a description applies to *Macbeth II* since it relies on echoes rather than quotations and allusions in its sequelisation of *Macbeth*.

Genette also suggests that a pastiche is not strictly limited to imitating only one text in particular and can combine it with other texts and works of art. In this case, the theme of this pastiche is "not an individual author but a collective entity (a group or a school, a period, a genre)" (130). Lukeman's *Macbeth II* exhibits such possibility as a pastiche. Asked whether works other than *Macbeth* influenced his writing of *Macbeth II*, Lukeman replied: "Yes. By ALL of Shakespeare's plays. I am especially influenced by *Caesar*, *Lear*, *Othello*, *Hamlet* ... all the tragedies". Indeed, echoes from Shakespeare's *Hamlet* as well as *Romeo and Juliet* can be found in *Macbeth II*. In addition, the influences of two movies namely, Roman Polanski's *Macbeth* (1971) and Mel Gibson's *Braveheart* (1995) can be traced in *Macbeth II*. The heightened effect of some of these intertextual references to these Shakespearean and non-

Shakespearean works is considered an experimental metafictional device in which various elements are fused to enhance the uniqueness of this pastiche.

In *Pastiche: Cultural Memory in Art, Film, Literature* (2001), Ingeborg Hoesterey differentiates between pastiche on the one hand and montage and mosaic on the other. She points out that montage and mosaic combine various elements into a new work whose origin is difficult to trace. Conversely, she views that pastiche overtly displays its "multi-origin quality" (10) and "multivocal" nature (13). Again, this is exhibited in *Macbeth II*'s combining of Shakespearean sixteenth-century plays (*Macbeth* mainly since it sequalises it) and the two twentieth-century movies.

In *Pastiche* (2007), Richard Dyer concentrates mainly on the idea that "pastiche is a kind of imitation that you are meant to know is an imitation" (1). To clarify, he contends that viewing a text as a pastiche entails knowing that "such imitation is going on" since this knowledge is "a defining part of how the work works, of its meaning and effect" (3). He sums this up by saying that a pastiche gives the sense that it is "like but not the same" as the text it imitates (52-63). Applying this to the manner with which *Macbeth II* redefines the theme of tyranny shows how it captures the general feeling of *Macbeth* yet delivers a new vision. Moreover, not only is *Macbeth II* a pastiche of *Macbeth*'s characters and plotlines, but it is a pastiche of *Macbeth*'s structure, language and style as well.

Like all the dramatic elements that make up *Macbeth II*, its linguistic style reflects its dramatic identity as a serialised pastiche. In his introduction to the play, Lukeman explains its structure and language as follows:

> I pondered what medium could best suit such a sequel. I could not envision a sequel to *Macbeth* written in contemporary English or in the form of a novel. Too much would be lost in the conversion process; it would become something else. Any attempt at a sequel, I felt, should be as true to its Shakespearean model as possible. I concluded that it should appear in the same form as *Macbeth*: as a play, in the traditional Shakespearean five-act structure, in Elizabethan English, and in blank verse. (vii)

In following the Shakespearean model and structure and trying to resemble Shakespearean blank verse, Lukeman asserts that he aims to make his audience feel as if Shakespeare wrote *Macbeth II* and, therefore, establishes himself as part of the Shakespearean serialisation tradition. Language even shifts to prose in *Macbeth II*'s Porter scene, just as it does in *Macbeth* since the Porter is a low comic character.

However, I noticed that *Macbeth II*'s language is more straightforward than *Macbeth*'s. *Macbeth II* certainly uses metaphors to endow its language with Shakespearean depth and resemble what Lukeman calls "Elizabethan English", yet these metaphors are not as complex as Shakespearean metaphors. Throughout the sequel, the same metaphors are also recycled over and over.

The best example that exhibits the drastic difference between *Macbeth* and *Macbeth II*'s language can be detected in *Macbeth II*'s replacement of Lady Macbeth's metaphor, "screw your courage to the sticking place" (I.vii.60), with Syna's much simpler words which convey the same meaning: "How your weakness sickens me!" (52).

Examples of simple and common metaphors can be seen in the "flame of speculation" which confuses Malcolm and his following belief:

> MALCOLM. Fleance, I need not net you with my men – old ladies' words will for the work as well. What they've spun for you, they'll spin for me. (15)

He also describes the daughter of the Macbeths' "piety" as "pierc[ing] [his] soul [and] rubbing salt on a heart freshly torn" (33) and compares her movement towards the window in her prison cell to "a bird [which floats] to the light" (39).

Metaphors taken from plants, particularly that of a rose with thorns, are excessively used throughout *Macbeth II*. For instance, Ross contends to Donalbain that his "prolonged absence" has "grown as thorns upon [Malcolm's] reason" (19). Moreover, Malcolm describes the prophecy about "the seed of Banquo" as a "bane prophecy [which] has remained a thorn in Scotland's side" (85). Seyton also compares Lady Malcolm to a "rose … [which] will one day show its thorns, pricking not just [Malcolm] but [their] entire court" (46) and a "vine" which he "cannot allow … to take its root too deep, past the point [they] cannot extract" (59).

Other simple metaphors are related to animals like the nurse's description of Lady Malcolm as "a lamb to slaughter" (59). Malcolm also describes the voice he hears when he enters the Witches' cave upon his second encounter with them as "the breath of a demon crossed with a dog's" (73). In addition, Malcolm views himself as being "led" like a "donkey" by Seyton and Syna who played him until he ordered the execution of his virtuous wife (130).

In *Macbeth II*, two metaphors are associated with "puppets" to reflect the loss of self-control. First, Lady Malcolm describes the Witches as "Satan's puppets" since they serve the devil to whom they sold their souls in their practice of witchcraft (72). Then, Malcolm dubs himself "the puppet king [who is] pulled on strings of prophecy" which shows his loss of control over his life and his relinquishing of his power over his fate to the Witches and their prophecies (82).

Furthermore, Lukeman attempts to match Shakespeare's occasional metaphorical references to the Bible as well as Greek Mythology. For example, the daughter of the Macbeths compares Macduff in his murder of her father to "[a] Gabriel sent to an unrepentant Sodom" (54). This is a biblical metaphor referring to the story of Sodom and Gomorrah in the Book of Genesis. Greek Mythology is referred to in Malcolm's following description of his inability to stop the cycle of murder to protect his kingship, in which he is trapped:

> MALCOLM. As if all of Hades' minions I've unleashed. If I could but close the gates, I would; but I fear the lock's been picked, and the weight of the world above cannot turn back the hinge. (96)

The fact that he is addressing a twenty-first-century audience necessitates this stylistic and linguistic modification on Lukeman's behalf. Moreover, *Macbeth II*'s ability to strike such a delicate balance between Shakespearean essence and understandable modern diction further asserts its "like but not the same" pastiche quality.

Macbeth II's qualities as a serialised pastiche can be summarised as follows; as a serial, it resolves what Lukeman views as unresolved plotlines in *Macbeth*. Hence, it establishes itself as not merely a sequel which carries on with events after the end of its original but rather part of the Shakespearean historical serial tradition. As a pastiche, it evokes *Macbeth*'s spirit rather than exactly copying it. Therefore, it relies on echoes more than quotations and allusions as intertextual tools which links it as a sequel to its Shakespearean original. Certain plotlines and characters, which are in the background in *Macbeth*, are also foregrounded and

Macbeth II blends various works of art including other Shakespearean plays and twentieth-century movies. There is also a third dramatic tool that Macbeth II relies on in its redefining of tyranny and reassigning of women: character doubles or the "*doppelgänger*", as they are originally called.

III. Character Doubles: Resurrecting the Past in Complex Future Versions

Character doubles originate from the German literary concept of the "*doppelgänger*" [double goer] which German writer Jean Paul Richter coined in 1796 (*Merriam-Webster*). The original meaning of "*doppelgänger*" is "a ghost, or shadow of a person" (*Literary Devices*). *Macbeth II* argues that *Macbeth*'s Macbeth and its Malcolm are parts of the same cycle of tyranny. Hence, it portrays Malcolm as the character double of Macbeth. Though Malcolm is not Macbeth's "ghost" or "shadow" in the literary sense, the threatening degree to which his resemblance to Macbeth escalates throughout *Macbeth II* makes Ross dub him as "Shadow of Macbeth!" right after he murders his brother, Donalbain (16). Later, Siward describes Malcolm's continued sinister transformation as follows: "SIWARD. 'Tis as if Macbeth were resurrected" (76). *Macbeth II* also resurrects *Macbeth*'s female characters in its portrayals of its new female characters. Thus, Lady Malcolm, Syna and a nurse are character doubles of Lady Macbeth whereas Fiona is the character double of Lady Macduff.

Doppelgänger's modern definition describes the relationship between *Macbeth*'s Macbeth and *Macbeth II*'s Malcolm more precisely since "it simply refers to a person that is a look-alike of another person" (*Literary Devices*). Another feature of the *doppelgänger* is that "it may be used to show the 'other self' of a character, which he or she has not discovered yet" which can be a "darker" or a "brighter" side (*Literary Devices*). In Malcolm's case, this "other side" is his "darker side" which he never imagined he possessed as *Macbeth* proposes with the account he gives of himself in his dialogue with Macduff (IV.iii.125-130). In Lady Malcolm's case, however, the side she shows of Lady Macbeth is the "brighter" one (though she slips only once to the "darker" side, as will be explained later). The nurse also exhibits Lady Macbeth's brighter side. On the other hand, Syna epitomises and intensifies all of Lady Macbeth's darkness.

One final feature of the *doppelgänger* is that it "helps writers to portray complex characters" and "gives rise to a conflict in a story" (*Literary Devices*). *Macbeth II*'s portrayal of its protagonist, Malcolm, as a complex character relies mainly on the relationship between Macbeth and Malcolm as character doubles. Furthermore, these character doubles constitute *Macbeth II*'s main plot which develops through the conflict between Malcolm's following in Macbeth's footsteps or returning from such a bloody path and ends with Malcolm's death at Cawdor's hands which resembles Macbeth's death on Macduff's hands in *Macbeth*. In addition, by relying on character doubles in portraying its new female characters, *Macbeth II* endows these characters with depth and makes them essential to the unfolding of events in both major and minor plots. Hence, *Macbeth II* proves that a play can never dispense with female characters.

Divided into two subchapters, this chapter aims at exhibiting how, as a serialised pastiche, *Macbeth II* redefines tyranny as everlasting so long as ambition for more power exists and reassigns women to pivotal roles as opposed to *Macbeth* which ends with no

female characters in sight. This exhibition is done through a hypertextual analysis of its plotlines, including unresolved Shakespearean and new plotlines added in *Macbeth II*. The analysis also examines character doubles and sheds light on the works influencing it, including Shakespearean plays (other than *Macbeth*) and twentieth-century movies.

The first subchapter discusses tyranny by focusing on how Malcolm, tempted by power, gradually changes from good to evil until he resembles Macbeth. This change shows that both Macbeth and Malcolm are parts of the same eternal cycle of tyranny. The second subchapter is dedicated to exhibiting how *Macbeth II* criticises *Macbeth*'s elimination of women at its end through the myriad of female characters it portrays. Throughout both subchapters, *Macbeth II*'s "collective entity" and "multivocality" as a pastiche, which includes other varied works from different times and media (Shakespearean plays and modern movies) in addition to *Macbeth* which it pastiches, are explored as well.

IV. Redefining Tyranny

Attempting to be a serial for *Macbeth*, *Macbeth II* redefines the theme of the transformation of a monarch into a tyrant as endless. Just like Macbeth, Malcolm falls into the same cycle of ambition and hunger for power which turns him from a noble king to a bloody tyrant whose ruthlessness surpasses Macbeth's. In scrutinising *Macbeth II*'s plotlines and characters, this subchapter shows how this serialised pastiche expresses its perspective towards tyranny as a recurring theme.

i. Lukeman's Beginning: Polanski's End

Macbeth ends on the optimistic note of the return of peace and harmony to Scotland, now that the tyrant is dead and Malcolm is crowned as rightful king. Conversely, Roman Polanski "obscures Shakespeare's more optimistic resolution with a shadowy 'Lady or Tiger' uncertainty" and he does this "through ... visual interpolations and adaptations" and yet "without altering a [Shakespearean] line" in his 1971 movie whose screenplay he wrote with Kenneth Tynan (Deats 91).

Polanski's "interpolations" and additions to the Shakespearean ending of *Macbeth* begin with the scene of Malcolm's crowning. He has the same facial expression that was on Macbeth's face during his crowning. At this point, the camera focuses on the crown itself as the symbol of ambition for kingship. It is this crown which caused treason, murder and wars and Polanski suggests that it will continue to do so. To confirm such a cyclic effect of ambition leading to tyranny, Polanski follows this scene with a short visual ending sequence that is not part of Shakespeare's *Macbeth*. This sequence begins with Donalbain reaching the cave of the Witches to suggest that the Witches' web will trap him due to his ambition

In serialising *Macbeth*, Lukeman nurtures the seed which Polanski planted in his movie adaptation of *Macbeth*. Focusing on how ambition for more power can turn a monarch into a tyrant, Lukeman walks in Polanski's footsteps and recycles the ideas which Polanski proposes through the sequence at the end of his adaptation. However, Lukeman diverges from Polanski in choosing to associate Malcolm with violence and Donalbain with valiance.

Orson Welles also portrays Donalbain as the catalyst to the continuance of the cycle of violence after the end of *Macbeth* in his 1948 movie adaptation of *Macbeth*, twenty-three years before Polanski, yet with a different perspective:

> Both filmmakers indicate that the cycle of violence will continue as Donalbain, Duncan's other son and Malcolm's brother, makes a bid for the throne. Once again, however, Polanski stresses human factors as the cause of continued disorder, while Welles attributes the strife to the powers of darkness. ... Polanski thereby emphasizes human responsibility in voluntarily choosing and fostering evil. If there is a power outside Macbeth which shapes his destiny, it is a human not a superhuman one. (Harper 208)

Lukeman follows Polanski's line of thought about "human responsibility in voluntary choosing and fostering evil" in *Macbeth II*. However, *Macbeth II* shifts the focus to Malcolm rather than Donalbain. Through Malcolm's gradual decline towards tyranny, *Macbeth II* exhibits that the Witches are not solely responsible for his downfall. Aspiring for more power, Malcolm crafts his own doom and takes the first step on its road by seeking the Witches himself and, thus, allowing them to play him as they did Macbeth.

Following the traces which *Macbeth* gives about Malcolm's character in Malcolm's dialogue with Macduff (IV.iii.125-130), *Macbeth II* suggests that there are certain qualities which make him more likely to become a future Macbeth than his brother, Donalbain, who is ignored until the end of *Macbeth*.

ii. Key to *Macbeth II*'s Malcolm in *Macbeth*

Macbeth II depends on the ambiguous dialogue between Malcolm and Macduff in *Macbeth* (IV.iii.45-131) as the key to Malcolm's character and its features which it highlights, intensifies and divides into two types in *Macbeth II*. Firstly, there are features which make Malcolm unique and different from Macbeth, such as distrust and inexperience. Secondly, there are other features which make him similar to Macbeth, such as selfishness and dishonesty.

Malcolm is portrayed as a "Machiavellian in his distrust of other men till he is absolutely assured of their integrity" (Tillyard 317) and so he wants to test Macduff's loyalty. This quality of suspicion is foregrounded and intensified in *Macbeth II*, with Malcolm suspecting his brother, his friend, his wife and even himself. Once he suspects anyone, he eliminates the suspect without solid evidence of guilt.

Malcolm first tells Macduff that he fears for Scotland of the king who will reign after Macbeth (IV.iii.45-48). Then, he lies about himself, describing himself with negative qualities that do not befit a fair king like lust and greed (IV.iii.59-84) to see Macduff's reaction. Malcolm's "exaggerati[on] [of] the characteristics of tyrannous rule" and "willig[ness] [to] depict himself in such hyperbolic terms as a means of testing his subjects" (Lemon 79-80) as well as the ideal account he gives about "the king-becoming graces" which he recites as follows: "justice, verity, temperance, stableness, / Bounty, perseverance, mercy, lowliness, / Devotion, patience, courage, fortitude" (IV.iii.91-94) shows that

> [Malcolm puts] his scholarly book-learning into practice, testing out what he has learned from authorities in the real political world. (Hadfield 56)

His attempt to act according to such noble notions in the world of ruthless politics reflects Malcolm's inexperience and shows that he is more of an idealist than a politician. *Macbeth II* suggests that this inexperience remains essential to Malcolm's character despite the fact that he has ruled Scotland for ten successful years. For instance, he fears Norway's attacks and yet, at the same time, preoccupies himself with the Witches' prophecies.

In her article, "Sovereignty and Treason in *Macbeth*", Rebecca Lemon points out that

> Only when Macduff deems his father 'a most sainted King' (IV.iii.109) and his mother to have been 'oftener upon her knees than on her feet' (IV.iii.110) does Malcolm relent, suggesting how the future king participates in an idealization of his own origins: with his saintly parents acknowledged, Malcolm is able to reassert himself as equally virtuous and untainted. (80)

This supposition of inherited goodness underscores Malcolm's inexperience even when he tries to assume the role of a shrewd politician. He painstakingly smears himself with false bad qualities and then painstakingly makes himself innocent of them. Moreover, the fact that he waits until Macduff mentions his late parents to attribute his goodness to them (as their progeny) indicates his insecurity. Like Macbeth's sense at the beginning of *Macbeth*, such a sense is intensified in *Macbeth II*. Despite Malcolm's ten years of prosperous kingship of Scotland, mere prophecies from the past initiate his fear for his throne, spur him to stir trouble for himself and make him easy prey for the Witches. It is true that "he [does] not capitulated to [the] Witches nor los[e] command of his own desires" in *Macbeth* (Lemon 80), but *Macbeth II* suggests that he soon will and depicts how this happens.

After that, Malcolm gives an account of his self-perception to Macduff as follows:

> MALCOLM. I …
> […]
> never was forsworn,
> Scarcely have coveted what was mine own,
> At no time broke my faith, would not betray
> The devil to his fellow, and delight
> No less in truth than life. (IV.iii.125-130).

A first look at these qualities shows that "Malcolm is another claimant for Shakespeare's ideal king" (Hawkins 180) and that

> He is an entirely admirable and necessary type and he is what Shakespeare found that the truly victorious king, on whom he had meditated so long, in the end turned into. (Tillyard 317)

However, Malcolm's actions in *Macbeth II* are the exact opposite of the ideal account which he gives about himself in *Macbeth*. *Macbeth II* highlights Malcolm's darker side, which eventually leads him to slip into the same cycle of tyranny as Macbeth. This is the source of the function of character doubles since only through the resemblance between Malcolm and Macbeth does it become evident that selfishness and dishonesty are part of Malcolm's character.

Malcolm changes in *Macbeth II* from "scarcely ... covet[ing] what was [his] own" to murdering his brother to protect his throne, his friend, Macduff, to protect his marriage and, even, his beloved wife to secure his kingship. One quality which *Macbeth* proposes as the quality on which Malcolm prides himself so much that he mentions it twice is honesty. First,

he claims that he has never told a lie and then he later contends that he "delight[s] / No less in truth than life" (IV.iii.129-130). After that, he ironically negates his claim of total and complete honesty when he says: "My first false speaking / Was this upon myself" (IV.iii.130-131). It can be seen here that "even the eventual victor, Malcolm, makes a serious initial mistake" with the "ambiguity of the portrait" that he draws for himself (Hawkins 180). He is a king who begins his reign by lying to his subjects, even if it is to test their loyalty. Rebecca Lemon comments:

> This model of kingship is discomforting because his use of deception resonates with the equivocation of traitors and witches: his tactics of misrepresentation recall the Macbeths greeting Duncan into their deadly castle. Macduff acknowledges such discomfort in his initially silent response to Malcolm's trickery. (80)

Macbeth II further develops Malcolm's quality of dishonesty by relying on this sense of "discomfort" towards Malcolm. To say it differently, *Macbeth II* highlights Malcolm's dishonesty, as *Macbeth* portrays it, and makes it one of the reasons why he eventually turns into another tyrant like Macbeth. For example, Malcolm lies to his subjects on his first appearance in *Macbeth II* when he claims he does not care about the Witches' prophecies. At the same time, he secretly harbours them inside his heart, mind and soul and they constantly torment him (15). From that moment on, Malcolm keeps being dishonest with everyone, himself included.

iii. Malcolm and Macbeth: Major Resemblances and Minor Differences

In tracing the resemblance between *Macbeth*'s Macbeth and *Macbeth II*'s Malcolm as character doubles throughout *Macbeth II*, it is essential first to point out that both of them are driven to their doom by the same motivation: ambition. While Macbeth seeks to become a king, Malcolm seeks to remain one: "SIWARD. What greater ambition for a king? / SEYTON. Why, the safety of that kingship" (77). Malcolm is ready to do anything to ensure this safety. At one point, he contends: "There seems no end to the blood I must spill to keep my kingdom safe" (102). Similarly, the cycle of tyranny seems endless as *Macbeth II* argues.

Moreover, the prophecy about Banquo's "seed" becoming kings makes Macbeth and Malcolm share the same feeling of barrenness:

> MACBETH. *Upon my head they placed a fruitless crown*
> And put a barren scepter in my grip,
> Thence to be wrenched with an unlineal hand,
> No son of mine succeeding. (III.i.60-63 emphasis added)

Echoing Macbeth's feeling and quoting his words, Malcolm laments: "*A fruitless crown they have placed on my head*, teetering in the winds of prediction" (82 emphasis added). It is immaterial here that Macbeth's childless status ("MACDUFF. He has no children" (IV.iii.217)) differs from Malcolm's status ("MALCOLM. The land now lies in content, except in its need of an heir, which I will soon provide" (12)). This is because in both cases they know that no son of their own is destined to inherit the Scottish throne as it is already reserved for Fleance as in the Witches' prophecy.

Macbeth and *Macbeth II* suggest that both Macbeth and Malcolm can hide their real thoughts and feelings from others, and only when they speak to themselves do they expose these thoughts and feelings. After the fulfilment of the first of the Witches' prophecies with Macbeth given the title Cawdor, he does not express how he regards this fulfilment to his friend Banquo who knows everything about it. Later, he contemplates all of this in an aside through which the audience can spot the start of his foul plotting against Duncan:

> MACBETH. *(aside)* This supernatural soliciting
> Cannot be ill, cannot be good. If ill,
> Why hath it given me earnest of success,
> Commencing in a truth? I am thane of Cawdor.
> If good, why do I yield to that suggestion
> Whose horrid image doth unfix my hair
> And make my seated heart knock at my ribs. (I.iii.130-136)

Similarly, as *Macbeth II* commences, Malcolm is seen publicly declaring:

> MALCOLM. Let us declare our days of prophecy concluded. Scotland has prospered without such dark omens, and the Witches' words have proved false. (12)

Not only does he deceive his people, but he also deceives himself since all the Witches' prophecies are fulfilled in *Macbeth*. Hence, it is the fulfilment of the unfulfilled prophecy about the "seed" of Banquo which worries him. This prophecy cuts deep into his mind and soul and shakes his sense of security as king. He pretends to be strong and secure in front of his people while the truth is that he constantly feels that he is sitting on a precarious throne. He exposes his fears in the following soliloquy:

> MALCOLM. As king, I mock their prophecy; as man and witness, I cannot forget. I do fear Fleance, ... I am enthroned by right, not by fate – and fate is yet the stronger of the two. (15)

Continuing the soliloquy above, *Macbeth II* exhibits Malcolm's lack of perception:

> MALCOLM. Why then, I shall challenge fate. What's done can be undone; what's proclaimed, proclaimed again. What better way to quell a prophecy than with another? (15)

Macbeth II suggests that Malcolm did not learn anything from what happened to Macbeth. This proposition is because of Malcolm's belief that seeking the Witches will change his "fate" and "quell" the prophecy about the "seed" of Banquo while they will only lead to his end.

In aiming for the impossible, that is, changing the effect of the Witches' prophecies from evil to good, not only does Malcolm shows that he lacks perception, but that he is gullible as well. He expresses his strategy when he changes Lady Macbeth's "What's done is done" (III.ii.12) and "What's done cannot be undone" (V.i.70) into his "What's done can be undone" (15). In *Macbeth*, Lady Macbeth first tells Macbeth to stop feeling guilty about murdering Duncan because his sense of guilt will not undo the bloody deed. Later, she expresses her guilt for what she and her husband did and laments that no matter how guilty she feels, this will not undo their bloody crimes. On the other hand, *Macbeth II* exhibits that Malcolm has an opposite view. He believes in the possibility of change and thinks that the

Witches can help turn such a possibility into reality by new prophecies which undo their old ones.

Identifying Malcolm's lack of perception on their first encounter with him, the Witches pinpoint Macbeth's point of weakness as well:

> FIRST WITCH. You speak when you should listen.
> SECOND WITCH. You listen but hear not.
> THIRD WITCH. You look but see not. (16)

Although both Macbeth and Malcolm dub the Witches as "imperfect speakers" whose words are manipulative and multi-faceted in *Macbeth* (I.iii.70) and *Macbeth II* (17), they are both easily ensnared by the Witches. Furthermore, their misinterpretation of the Witches' prophecies gives them a false sense of security in the impossibility of the impossible: "MACBETH. That will never be" (IV.i.95) and "MALCOLM. Am I secure / in what can never be" (17).

Macbeth and Malcolm also feel guilt the same way; *Macbeth* and *Macbeth II* suggest that their conscience affects their senses and they start seeing things that nobody else can see. For instance, the spectacle which Malcolm makes at Lady Malcolm's inauguration scene in *Macbeth II* echoes the one which Macbeth makes at his inauguration scene in *Macbeth*, III.iv. Macbeth sees only the ghost of Banquo after he orders the Three Murderers to murder both Fleance and him. However, *Macbeth II* reworks this Shakespearean ghost motif and intensifies it to turn the inauguration into a "bloody feast" and increase Malcolm's suffering. Donalbain's ghost is not the only ghost which haunts Malcolm after the latter kills him. Other ghosts haunt Malcolm too. Duncan's ghost haunts him, suggesting that Malcolm fears the wrath of his father's spirit after murdering his brother. Moreover, the ghosts of Macbeth and his Lady haunt him, proposing that Malcolm senses his gradual change into being as bloody as them (69-70).

Showing that its Malcolm is not an exact copy of *Macbeth*'s Macbeth, *Macbeth II* depicts his reaction toward Donalbain's ghost in a way which differs from how Macbeth reacts toward Banquo's ghost. With Macbeth's superior strength of character, he shows hostility towards the ghost of Banquo and challenges it in a guiltless tone as follows:

> MACBETH. Thou canst not say I did it. Never shake
> Thy gory locks at me.
> [...]
> Avaunt, and quit my sight! Let the earth hide thee.
> Thy bones are marrowless, thy blood is cold.
> Thou hast no speculation in those eyes
> Which thou dost glare with! (III.iv.50-96)

On the other hand, Malcolm's hesitant character and pitying nature leads him to beg his brother's ghost for forgiveness in a sorrowful tone:

> MALCOLM. Speak, bother! Rebuke me, as befits.
> [...]
> MALCOLM. Speak, dear brother: chastise me in your rage. What? Not even this?
> Not a word for your former self? (70)

Macbeth II repeats this intensification of the Shakespearean ghost motif to depict the workings of Malcolm's guilty conscience. Murdering his brother to protect his throne from an

imagined threat, Malcolm exceeds Macbeth in guilt. Contemplating his heinous crime while looking at the statue of his brother (which he had erected as a memorial of his brother), he visualises what he calls a "parade of ghosts". First, the ghost of Macbeth appears to him to show how his deeds echo Macbeth's bloody past. Then, the ghost of Banquo appears to him to exhibit how Donalbain's innocence and loyalty echo Banquo's (81).

Another scene which demonstrates how Macbeth and Malcolm are similar, yet different, is when Malcolm is informed of Macduff's murder after he committed the crime. Echoing Macbeth's pretence that he knows nothing about Duncan's murder and shock upon hearing the fateful news in *Macbeth*, Malcolm does the same thing in *Macbeth II* (103-104). However, Macbeth can practice self-control which is apparent in the gilded words he uses to mourn Duncan's death:

> MACBETH. Had I but died an hour before this chance,
> I had lived a blessèd time, for from this instant
> There's nothing serious in mortality.
> All is but toys. Renown and grace is dead.
> The wine of life is drawn, and the mere lees
> Is left this vault to brag of. (II.iii.91-96)

Moreover, Macbeth is calculating since he completes his crime. He rushes into Duncan's chamber and stabs his guards (whom Lady Macbeth drugged and smeared with Duncan's blood so they would be the first suspects of his murder). The guards' testimonies would have opened a thorough investigation of Duncan's murder.

On the other hand, the sensitive Malcolm cannot continue in his play-acting:

> *Bell rings*
> VOICE. Murder! Murder! Macduff lives no more!
> *Enter Seyton, Siward, various Nobles and Attendants*
> ATTENDANT. My lord! Macduff has been slain!
> MALCOLM. Where?
> ATTENDANT. Where he slept. Three men, garments stained in blood, were spotted fleeing our castle. Suspicion falls on them.
> MALCOLM. Where is Macduff?
> ATTENDANT. My lord! He's slain.
> MALCOLM. But where is he now?
> ATTENDANT. Gone to heaven. I suppose.
> SIWARD. My king, we must pursue the murderers.
> MALCOLM. Pursue. (103-104)

Malcolm seems in a state of delirium at the fact that Macduff is dead and that he is the one who murdered Macduff. His solemn tone reflects his profound grief at losing his loyal friend after losing his dear brother.

One more Shakespearean motif from *Macbeth* is echoed in *Macbeth II* to emphasise how Malcolm's conscience visualises his guilt which is the unerasable-blood-spot motif. In *Macbeth*, Macbeth expresses his sense of guilt after murdering Duncan as follows:

> MACBETH. Will all great Neptune's ocean wash this blood
> Clean from my hand? No, this my hand will rather
> The multitudinous seas incarnadine,

Making the green one red. (II.ii.59-62)

Haunted by Duncan's blood, Macbeth feels that his hands will never be clean of it until his death. Though Lady Macbeth dissuades him from such feelings by saying that "a little water clears [them] of this deed" (II.ii.66), she gets to possess the same feelings of guilt as her husband towards the end of *Macbeth*. Her "[o]ut, damned spot! Out, I say!" (V.i.35) is "a compromise for self-reproach and repressed experiences" (Coriat).

Similarly, *Macbeth II* argues that Malcolm sees his guilt manifested in his brother's blood which he believes will stain his hands forever. In Lady Malcolm's inauguration scene, his sense of guilt makes him view a drop of wine as a symbolic drop of blood:

> MALCOLM. A drop has fallen on my cuff. It settles, see. It will not wash for all the world. [...] I shall never be well, so long as I wear this blood of Donalbain's. See, it won't come out. (69-71)

Later, Malcolm's guilt is further heightened after murdering Macduff: "MALCOLM. The blood has stained my arm entire – it shall not ever wash out!" (98). Intensifying the Shakespearean unerasable-blood-spot motif, *Macbeth II* endows its Malcolm with an exceeding sense of guilt which encompasses both that of both Macbeth and his Lady.

iv. Malcolm and Macbeth: The Company They Keep

Ambition for more power and the Witches' prophecies are not the only evil forces that drive both *Macbeth*'s Macbeth and *Macbeth II*'s Malcolm into the cycle of bloody tyranny. There is also the bad company which they both keep. While this company is represented by Lady Macbeth, who spurs Macbeth to take bloody action to realise his ambition, in *Macbeth*, Seyton's words fuel Malcolm's suspicions and lead him to commit bloody acts against Donalbain, Macduff and Lady Malcolm in *Macbeth II*. Ross explains to Donalbain that Malcolm is "flocked by men of little trust" who "do shame the underworld" (20).

However, Malcolm is better situated than Macbeth. Firstly, with his knowledge of the history of the evil Macbeths, Malcolm supposedly has experience and should not commit the same mistakes which Macbeth did. Secondly, since Macbeth murders his only close and loyal friend, Banquo, he has no good friends to guide him to the right path. Even when Lady Macbeth repents her evil deeds and tries to dissuade Macbeth from continuing his bloody path, she becomes insane and commits suicide. On the other hand, Malcolm is blessed with the good company of Macduff, who dissuades Malcolm from pursuing Fleance (11) and suspecting Donalbain's intentions with his long stay in Ireland (14), and Lady Malcolm, who tries to stop Malcolm from pursuing the Witches again (72).

Despite Malcolm's better situation, his ambition for more power drives him to commit even more vicious crimes than Macbeth and fall into the same cycle of tyranny. He even engages the services of the very same Three Murderers whom Macbeth hires to murder Banquo and Fleance in *Macbeth*. In other words, in *Macbeth II* he wants the Three Murderers to complete their unfinished mission from *Macbeth* by murdering Fleance (83).

v. Malcolm and Macbeth: A Tyrant's End

Both the once fearless warrior Macbeth and the once good king Malcolm experience a descent from nobility to tyranny. Like Macbeth, Malcolm re-seeks the Witches once more in the hope of knowing more about his future. In this second encounter, the Witches anticipate Malcolm's arrival using the exact quotation with which they anticipate Macbeth's arrival on his second encounter with them in *Macbeth*. They say: "By the pricking of our thumbs, / something wicked this way comes" (75). George Kittredge explains: "Sudden pains in the body were regarded as signs of the approach of an evil person or a strange event" (64). Hence, the Witches regard Malcolm as evil as Macbeth. Moreover, Amanda Mabillard adds:

> Note how the Witches refer to Macbeth as a thing instead of a person. The once-noble warrior is now subhuman, defined by his evil.

Thus, Malcolm too is degraded in the same manner as Macbeth. While Macbeth starts his bloody crimes with Duncan's murder and then Banquo's, Malcolm begins his similar, yet more heinous, crimes with Donalbain's murder and then Macduff's. To further emphasise that Malcolm is walking in the footsteps of Macbeth and echoing his actions, he hires the same Three Murderers, whom Macbeth hires to kill Banquo and Fleance in *Macbeth*, to rid him of Fleance (90).

Though *Macbeth II* begins with an inexperienced Malcolm who does not learn from Macbeth's pitfalls, it is suggested that Malcolm learns a valuable lesson towards its end. This lesson is expressed in the philosophical quote he utters after Macduff's murder is exposed. Contemplating his crime, he says: "To be safe, we must be safe from ourselves" (104). In Malcolm's loss of his brother and then his loyal friend, both of whom he murdered at his own prompting, *Macbeth II* suggests that at this point he realises that he is his biggest enemy. The evil that lies dormant within him destroys him even more than it destroys those close to him. Thus, he understands that his downfall is caused by his greedy ambition for more power rather than by the Witches. Malcolm's philosophical comment in *Macbeth II* can be considered a reply to the following quote by Macbeth in *Macbeth*: "MACBETH. To be thus is nothing, / But to be safely thus" (III.i.47-48). Contemplating the necessity of murdering Banquo and Fleance to secure his throne, Macbeth asserts that becoming a king is nothing if he cannot secure his place on the throne. Rectifying Macbeth's definition of safety, which entails eliminating anyone whom he considers a possible threat, no matter how close they are, Malcolm points out that one's safety comes from within.

Whether it is *Macbeth*'s Macbeth or *Macbeth II*'s Malcolm, the bloody tyrant is eventually abandoned by all who surround him. He feels helpless while surrounded by the army of his enemy. *Macbeth II* echoes the appearance of the ghost of the late King Hamlet in *Hamlet* (I.i.41-144) in the appearance of the ghost of Macbeth (111). Even though the tyrant King Macbeth is the opposite of the good King Hamlet, both of their ghosts appear at a time of confusion in Scotland and Denmark respectively. In the middle of Hamlet's confusion about his father's abrupt death, his uncle's leaping on the throne and marrying his mother, Horatio, Marcellus and Barnardo see the ghost of King Hamlet. They are left wondering about the warning he was about to utter to them. On the other hand, the ghost of Macbeth appears in *Macbeth II* at a time when, surrounded by Fleance's army, Malcolm is put in the same situation as Macbeth when surrounded by Malcolm's army in *Macbeth*. The ghost's

helplessness in his wish and inability to speak reflects Malcolm's vulnerability and refers to his predecessor's similar state of powerlessness at a similar point in *Macbeth*'s plot. Hence, though *Macbeth II* depends on the same motif of the late king's ghost from *Hamlet*, it recycles and presents it in a new way to suit its plotline.

Finally, Fleance mentions tyranny once more in his battlefield speech, which echoes William Wallace's in Mel Gibson's 1995 movie, *Braveheart*, written by Randall Wallace, and, thus, adds a sense of heroism to *Macbeth II*. Wallace's and Fleance's armies are outnumbered, yet they are motivated to forge into the heat of the battle with similar words by Wallace and Fleance. Wallace addresses his troops as follows:

> SOLDIER. Home! *The English are too many*.
> [...]
> WILLIAM. *Sons of Scotland*, I am William Wallace. ... And I see a whole army of my countrymen here in *defiance of tyranny*. You have come to fight as free men, and free men you are. What would you do without freedom? Will you fight?
> SOLDIER. Fight? Against that? No, we will run; and we will live.
> WILLIAM. Aye, fight and you may die. *Run and you'll live -- at least a while. And dying in your beds many years from now*, would you be willing to trade all the days from this day to that for one chance, just one chance to come back here and tell our enemies that they may take our lives, but they'll never take our freedom. (emphasis added)

While Fleance addresses his troops in the following way:

> FLEANCE. Men. On this day we fight to set wrongs right, to *oust a tyrant*, and restore *the throne of Scotland*. *Do you wish to live your years in Ireland,*
> *hiding as cowards?* Do you wish to live as exiles, banished from your homes, in order to appease a tyrant's ambition?
> ALL. No! Never!
> FLEANCE. Then ride with me this day. Hold high your swords, and ever after it shall be recalled that on this day *few fought against many*, and with valor *challenged tyranny*! (125-126 emphasis added)

Fleance's speech in *Macbeth II* echoes Wallace's in *Braveheart* and relies on the same ideas to boost the morale of their troops. Both Wallace and Fleance remind their troops of their noble cause, "def[ying] tyranny". They also point out that the upcoming war is their chance to prove their mettle. Moreover, they contend that if they run and lose this chance, they will regret doing so for the rest of their lives which they will live in fear and cowardice.

Integrating *Braveheart* into its plotline, *Macbeth II* makes good use of this metafictional device. Firstly, suggesting an allegorical resemblance between an actual historical figure in the form of Wallace and a dramatic fictional character in the form of Fleance, *Macbeth II* adds an extra touch of Scottish nationalism to the upcoming war between Fleance and Malcolm. Secondly, depending on the audience's visual memory of *Braveheart* as a movie, *Macbeth II* endows Fleance with additional heroism. Furthermore, echoing the scene of a hero defying a bloody tyrant underscores Malcolm's degradation from being such a hero in Macbeth to becoming the tyrant himself in *Macbeth II*.

Moving on from the exploration of *Macbeth II*'s redefining of tyranny as its first step in challenging *Macbeth* and criticising its ending, the next subchapter will explore its second step in this process, its reassignment of women.

V. Reassigning Women

Though *Macbeth* begins with women having a firm grip over men, as represented by the Witches and Lady Macbeth's control over Macbeth, its end witnesses the significant demise of this power. With its exclusively male domination, *Macbeth*'s end suggests that women are the root of all evil and that peace can never be established except when they are totally out of the picture. Significantly, it is even suggested that Macduff's success in murdering Macbeth is because he is "born of no woman". Therefore, *Macbeth* ends with all its female characters, including the Witches, Lady Macbeth and Lady Macduff (whose appearance is transient in the first place), neither appearing nor being mentioned. Being a pastiche of *Macbeth*, *Macbeth II* criticises Shakespeare's annihilation of female characters at the end of *Macbeth*. Writing back to Shakespeare, Lukeman fills his play with five lively, various and complex female characters that enrich *Macbeth II*'s plotlines. However, *Macbeth II* relies only on Shakespearean portrayals of female characters. Using character doubles, *Macbeth II* resurrects *Macbeth*'s female characters in its female characters. Lady Malcolm and a nurse are Lady Macbeth's character doubles who represent her brighter side whereas Syna represents her darker one. Moreover, Fiona is Lady Macduff's character double. Moreover, *Macbeth II* witnesses the Witches' comeback with new prophecies with which they connive to perplex Malcolm. This subchapter is dedicated to analysing these female characters and exploring the new vision that *Macbeth II* represents in their portrayals, despite their dependence on prior Shakespearean characters.

i. The Witches' Comeback

Despite their great cosmic power over Macbeth, the Witches are absent at the end of *Macbeth*. The addition of such an unexplained absence to the murder of the bloody Macbeth suggests that all evil is defeated, including that of the Witches, and that they will never dare to play their confusing games of multi-faceted prophecies again. On the other hand, *Macbeth II* portrays them as invincible, patient and calculating. They disappeared for ten years only to plan their second attack on Scotland's peace by making its king, Malcolm, restless. Thus, their silent absence at *Macbeth*'s end is reversed in their powerful comeback at *Macbeth II*'s beginning as follows:

> *Heath at sunset.*
> *Enter three Witches.*
> FIRST WITCH. Now that we three meet again,
> No thunder, lightning, absent rain.
> SECOND WITCH. No wars that rage, no plague that spreads,
> no envied crown, no sleepless beds.
> THIRD WITCH. The hurly-burly now is done,
> the battle has been lost and won.

ALL. Sink down, now, the setting sun.
FIRST WITCH. Invite a fog, let it rise,
bring for Malcolm slow demise.
SECOND WITCH. A lizard's eye, a drop of sage,
lend this Malcolm baseless rage.
THIRD WITCH. A tiger's claw, berries tart,
seal this king a blackened heart.
FIRST WITCH. An eagle's spine, a cup of sand,
spark new wars throughout the land.
ALL. Fair is foul, and foul is fair,
Hover in fog and filthy air.
Exeunt. (9)

The scene's intertextual references to I.i in *Macbeth* creates a sense of continuity which is essential to serialisation. *Macbeth II* suggests right from the start that the Witches do not finish their mission of destabilising Scotland's peace by *Macbeth*'s end. This mission continues in *Macbeth II* through the Witches' further fuelling of Malcolm's ambition for more power. On the other hand, the change of circumstances from Macbeth's to Malcolm's era leads to a change in the Witches' destructive strategy. Hence, they intend to play Malcolm in *Macbeth II* just like Macbeth in *Macbeth*, yet they use a different plan.

Feeling that ten years of truce with the powers of evil are enough for Scotland and craving to turn peace and prosperity into war and bloodshed, the Witches are now ready to stir trouble throughout the land once again. Hence, instead of first meeting at "a desert place" to agree upon the place of their meeting to plot against Malcolm the same way they did with Macbeth (I.i.1), they immediately meet upon the heath. Whereas they meet with thunder and lightning in the background in *Macbeth*, they lament the lack of these conditions during their meeting in *Macbeth II*. Such is a metaphorical gesture toward the peace spreading across Scotland during the ten years of Malcolm's rule and which irritates them tremendously. Their irritation resonates higher in "no wars that rage, no plague that spreads".

Then, they allude to how they used Macbeth's aspiration for kingship against him and condemned him to "[s]leep no more" (II.ii.35) due to his guilt in "no envied crown, no sleepless beds". Meanwhile, they harbour their secret wish to return to their game again, yet this time with Malcolm. *Macbeth II* suggests that peace is the Witches' greatest enemy since they mention that the "hurly-burly", that is, the war ended and the "battle" is over while they keep wondering when it would end in *Macbeth* (I.i.3-4). They even want to "sink down ... the setting sun" instead of waiting for "the set of the sun" (I.i.5) in another metaphorical gesture in which Malcolm is compared to a sun and so they express their deep desire to witness his demise.

After that, they more openly declare their vile intentions toward Malcolm and Scotland which are the same as what they intended toward Macbeth and Scotland in the past. They will "bring for Malcolm slow demise", "lend [him] baseless rage", "seal [him] a blackened heart" and "spark new wars throughout the land". They seek to turn the good-hearted Malcolm into another Macbeth and further extend the cycle of tyranny. Finally, they confirm the consistency of their destructive strategy through the famous direct quotation: "Fair is foul, and foul is fair, / Hover in fog and filthy air".

Throughout *Macbeth II*, the Witches' prophecies are endowed with much more power than the power they have in *Macbeth*. It is enough to say that *Macbeth II*'s major plot is based on the unfulfillment of their prophecy about the "seed" of Banquo becoming kings at *Macbeth*'s end. Additionally, the Witches' other prior prophecies in *Macbeth* are echoed in *Macbeth II*. For instance, Malcolm echoes the Witches' prophecies to Banquo in *Macbeth*: "FIRST WITCH. Lesser than Macbeth and greater. / SECOND WITCH. Not so happy, yet much happier" (I.iii.65-66) as follows:

> MALCOLM. O agents of darkness! Grant me a prophecy to slay Macbeth's. Speak for me a future, one greater yet more permanent; one grander yet more secure. (16)

Thus, Malcolm's gullibility is exhibited in how he specifies the kind of prophecy he asks of the Witches. He wants a tailored prophecy which comprises the gains of both Macbeth and Banquo in *Macbeth*.

Another reason why Malcolm's crimes are far more heinous than Macbeth's is that the Witches play him in a much fouler way than they did to Macbeth. In other words, they still employ their same "trickster component" to make Malcolm's fate resemble Macbeth's (Shamas 30). However, *Macbeth II* highlights, reworks and intensifies this "component" since the Witches naturally need to overcome the better situation in which they find Malcolm after ten years of peace and stable kingship. Hence, their spell: "Triple, triple, toil and trouble, fire burn, and cauldron bubble" (17) on their first encounter with Malcolm in *Macbeth II* suggests that their strategy in creating mischief in *Macbeth* is echoed in *Macbeth II*. However, they promise to "triple" instead of "double" (IV.i.10-11) their efforts to grant Malcolm his prophecies and, accordingly, mess up his life and craft his doom.

What the Witches do in *Macbeth* is that they endow Macbeth with knowledge of the future which makes him impatient to jump to the life to come (whether their prophecies are intended to be true or are just a means with which dark forces manipulate Macbeth). They toy with his dormant ambition, eventually leading him on the path of evil and blood. This blend of the temptation of kingship and knowledge of the future motivated Macbeth to adopt the easiest way to make his prophecy come true. Similarly, they toy with Malcolm's fears for his throne and aspirations to secure his kingship in *Macbeth II* and feed him more multi-faceted words, eventually leading to his downfall. Though the Witches' prophecies in *Macbeth* are the gateway to Malcolm's fears in *Macbeth II*, according to *Macbeth II*, again, the inevitable change from a noble king into a bloody tyrant in search of more power leads Malcolm to walk into Macbeth's footsteps.

There are many examples of *Macbeth II*'s recycling of the Witches' prophecies from *Macbeth* and integrating them into its plotlines and the "trickster component" which they improve to deceive and further confuse Malcolm, who always misinterprets their multi-faceted words. Malcolm's first misinterpretation of the Witches' prophecies leads him to murder his brother, Donalbain. The Witches prophesise:

> FIRST WITCH. Look to Ireland; from there will hail your sorrows. An army shall your brother march through the shades of Birnam Wood.
>
> [...]
>
> MALCOLM. O Donalbain! Would you march a troop 'gainst your other half? I will prepare. (17)

Here, *Macbeth II* echoes how "the shades of Birnam Wood" are an emblem of danger to Macbeth in *Macbeth* (IV.i.92-94). Malcolm's misinterpretation of the Witches' words echoes Macbeth's misinterpretation of the movement of Birnam Wood as the movement of the trees rather than troops disguised with tree branches**.** Recycling this image, *Macbeth II* suggests that Malcolm considers them dangerous too. Thus, it becomes clear how the weird sisters shrewdly induce Malcolm to connect Donalbain's army with danger. *Macbeth II* later reveals that Donalbain gathered this army to defend his brother against Norway's imminent attack.

Malcolm's second misinterpretation of the Witches' prophecies is related to Cawdor Jr., the son of the thane of Cawdor who preceded Macbeth and was executed for treason (123). Eventually, Cawdor Jr. turns out to be the "Cawdor" whom the Witches mean in their prophecy for he is the one who eventually slays Malcolm (135). Even before his first appearance as a character in *Macbeth II*, Cawdor Jr. is mentioned in the Witches' prophecies to Malcolm: "THIRD WITCH. No man can kill you but Cawdor" (17). The prophecy echoes the Witches' prophecy to Macbeth about the one who is destined to kill him: "SECOND APPARITION. none of woman born / Shall harm Macbeth" (IV.i.80-81). The resemblance between both prophecies is that Malcolm and Macbeth fall into the same trap of security in what "can never be" due to their misinterpretation of the prophecies. Malcolm initially comments on the Witches' prophecy: "Being Cawdor I shall not attack myself" (17). Similarly, Macbeth falls for the Witches' "obstetrical joke that quibbles with the meaning of 'born'" and remains content with "his false security" which "depends exactly on his common-sense assumption that everyone is born of woman" (Adelman, *Suffocating Mothers* 139-140). He remains so until he is surprised that Macduff was "from his mother's womb / Untimely ripped" (V.viii.45-46).

However, Macbeth's confusion and inability to identify his would-be killer despite being directly warned about Macduff in the same scene: "FIRST APPARITION. Beware Macduff. / Beware the thane of Fife" (IV.i.71-72) resonates and intensifies with Malcolm in *Macbeth II*. *Macbeth II*'s Malcolm spins on the wheel of doubt about this "Cawdor" identity far more than Macbeth in *Macbeth*. First, Malcolm begins suspecting his loyal wife, especially since she is, after all, the daughter of the Macbeths, and based on false accounts by Seyton:

> SEYTON. She was heard claiming her father's title. She 'magines she is Cawdor, and by this right can seize your throne and rule Scotland alone. (115)

which are further supported by the nurse who waits on her, he eventually sends her to the gallows. After that, he starts doubting himself: "MALCOLM. If half a man, I'd take my own life. I am Cawdor, after all: so who more fit?" (130) only to refuse to commit suicide just to defy the Witches' prophecies:

> MALCOLM. I, too, will mock. Cawdor shall not Cawdor take. I'll see myself slain to some other – any other – but by myself, and thereby prove their prophecy false. (132)

Ironically, Malcolm is unaware that his decision not to take his own life does not prevent the Witches' prophecy about the Cawdor who will kill him from being fulfilled. Little does he know that Cawdor Jr. is fighting in Fleance's army and that he is the one referred to in the Witches' prophecies and, therefore, destined to kill him.

Thirdly, on Malcolm's second encounter with the Witches, they warn him against Macduff as follows:

> THIRD APPARITION. Your union shall not last. Torn asunder it shall be, by man of no woman born.
>
> [...]
>
> MALCOLM. Shall not last? Why, 'tis false. Man of no woman born? Macduff only. But he would not – she would not – 'tis foolery. (75)

Just as they turn Macbeth against his dear friend, Banquo, in *Macbeth*, they succeed in turning Malcolm against his dear friend, Macduff, in *Macbeth II*. Moreover, they depend on Macduff's description, "man of no woman born", to puzzle Macbeth and Malcolm in a similar, yet different, way. While Macbeth is ignorant of the identity of his future killer until Macduff confronts him face-to-face by the end of *Macbeth* (V.viii.45-46), Malcolm knows the identity of the person who will steal his wife in the future. *Macbeth II* models the Witches as crafty figures since they employ Malcolm's knowledge similarly to Macbeth's ignorance. Based on his knowledge of Macduff's imminent treachery, Malcolm later murders Macduff. Thus, he loses both a good friend and a loyal ally. Then, he discovers that his addition of Macduff's murder to his previous bloody crimes prompts Lady Malcolm to part from him once and for all:

> LADY MALCOLM. To murder sweet Macduff! In this, he's torn our union asunder. I shall not sleep beside a murderer. (101)

Reversing *Macbeth*'s elimination of the Witches at its end, *Macbeth II* brings them back into the picture and intensifies the power of their words. However, *Macbeth II* ends with a similar silent absence of the Witches after Malcolm's death at the hands of Cawdor Jr. and Fleance's victory and crowning as King of Scotland. Still, *Macbeth II* teaches us that this absence does not necessarily reflect the Witches' defeat. It suggests that the Witches are planning their second comeback (perhaps in a *Macbeth III*) to exercise their confusing wordplay on Fleance and so the *Macbeth* serial goes on.

ii. Lady Malcolm: Lady Macbeth's Brighter Character Double

Highlighting Lady Macbeth's brief mention of a former child of hers (I.vii.54-55), *Macbeth II* serialises this loose-end plotline in *Macbeth* by revealing the gender and the whereabouts of this child. The Witches first prophesise her appearance in Malcolm's life: "Look to the black church: you will love Macbeth". Not knowing that the Macbeths left a daughter, Malcolm finds their words nonsensical (17). Later, mourning the death of his innocent brother whom he murdered, Malcolm finds love in the oddest place and with the most unexpected woman. Out of nowhere, in the graveyard, springs the daughter of the Macbeths who is mourning her parents' death. She says that her parents left her in the care of a monastery, "the black church. On the Isle of Iona", and the nuns there have recently revealed her parents' identity to her (31). She immediately captures Malcolm's heart with her goodness and piety, so he marries her. However, believing her to be the "Cawdor" who will cause his downfall as the Witches prophesise for him and Seyton insinuates to him, he executes her.

The absent child of the Macbeths has stirred critical debates and aroused much speculation. Before explaining *Macbeth II*'s version of the story about the child of the Macbeths, it is crucial to survey the highlights of those debates and this speculation to see how *Macbeth II*'s version resembles or deviates from them. The question about the child of the Macbeths first appeared in the title of an essay by L. C. Knights, "How Many Children Had Lady Macbeth?" (first published in 1933). However, this title does not reflect the content of his essay since it is meant as a mockery of Shakespearean criticism at his time. He views the attempts of critics to answer this irrelevant question as futile. He believes that they should rather preoccupy themselves with Shakespeare's "use of language to obtain a total complex emotional response" (20).

Other critics, however, regarded such an irrelevant question as crucial and believed that answering it is the key to understanding the relationship between the Macbeths as a couple and exploring their other hidden character motivations which lead them to commit their bloody crimes. For instance, in her essay, "The Servant to Defect", Julie Barmazel wonders whether this child is from a previous marriage and whether her child (or perhaps children) died while they were infants (121). Tina Packer takes those speculations a step further in her book, *Women of Will*. She underscores the gender of the child and suggests that its absence is one of the main motivations behind the Macbeths' greedy ambition:

> There is something amiss in the marriage [of the Macbeths]: Something Lady Macbeth thinks will be healed by their becoming king and queen. I think it's the loss of the child. He (and I'm sure it's a he) must have died recently, for Lady Macbeth still has milk in her breasts. Did he die while Macbeth was fighting the wars? Is Lady Macbeth unhinged by the absence of her husband and the loss of her child?

Lynne Dickson Bruckner agrees with Parker in her point of view. In her essay, "'Let Grief Convert to Anger'", she contends that the relationship dynamic between Macbeth and his Lady is based on the fact that they both lost their child. She also highlights that Macbeth's order: "Bring forth men children only" (I.vii.73) reflects how he envies other men for having sons while he lost his. In other words, he makes men childless since he is childless (196).

In his essay, "Lady Macbeth's Indispensible Child", Marvin Rosenberg proposes different speculation about the child of the Macbeths. He firmly claims that the child is very much alive and supports his perspective with the following argument:

> Of course Lady Macbeth has at least one child. ... Shakespeare begins with a loving pair, and tells us unequivocally – in a play full of equivocation – that they have had a child. I suggest that a sense of this Macbeth-child's felt presence in crucial scenes can enrich the tragedy and profoundly intensify our experience of Macbeth's inner and outer struggles.

He then stresses that if Macbeth has no children, then he does not have to worry about his being succeeded by Banquo's progeny. He views Macbeth's true ambition as the security of his son's future ascent to the throne rather than his kingship (14-15). After that, he imagines the child's presence in his cradle in every scene in the play, pointing out that "every allusion ... to innocence, babes, dynasty is enlarged by the proximity of the Macbeth child" (16).

Finally, Julie Shields reaches another conclusion about the child of the Macbeths in her essay, "Fair Is Foul". She explains that the child is Lady Macbeth's only and not Macbeth's

or else Macbeth would not lament: “Upon my head they placed a fruitless crown / And put a barren scepter in my grip” (III.i.60-61). Then, she claims that Lady Macbeth might have had an adulterous relationship with Banquo since he frequently visited the castle and that Fleance is their son. Hence, Macbeth is eager to depose them both (54).

Macbeth II, however, offers a different version of the story about the Macbeths’ child. In keeping with its serialisation of *Macbeth*, *Macbeth II*’s version maintains consistency with *Macbeth*’s plotline and Shakespeare’s portrayal of the Macbeths’ fiercely ambitious characters. Unlike prior speculations, *Macbeth II* proposes that the alleged child is a female, not a male, and offers two logical explanations of why she is kept out of the picture in *Macbeth*. The first one is in the following dialogue between Malcolm and her:

> MACBETH. I was delivered to the nuns newborn.
> MALCOLM. But why?
> MACBETH. I’ve wondered at this myself, but have not found the cause. Perhaps I was a hindrance on their road to ambition. Perhaps they had no love for children. (41)

Delivering the daughter of the Macbeths as a newborn to the nuns could be one of the main events in a prequel to *Macbeth*. After that, Seyton explains his point of view in this matter to Siward as follows:

> SEYTON. Why else would Lady Macbeth orphan her child?
> SIWARD. I hadn’t thought.
> SEYTON. To ensure the safety of the Macbeths. She knew her fatal games could bring her early death and thus stowed her seed in reserve, that it might sprout whene’er the time was right. (77-78)

Though both explanations are consistent with what Shakespeare depicts in *Macbeth*, *Macbeth II* does not eventually reveal which of them is true. It leaves this open to its audience to believe whichever reason they find more logical. Instead, *Macbeth II* focuses more on the character portrayal of the daughter of the Macbeths who plays an important role in its plotline.

The most prominent female character in *Macbeth II* is the daughter of the Macbeths (She might even be the title character), who is dubbed later as “Lady Malcolm” after Malcolm marries her. With her piety and good nature, Lady Malcolm is the antagonist to all the evil, both natural and supernatural, present in the sequel. Even when she is crowned as queen, power never tempts her. Conversely, she deploys her position to rectify her parents’ wrongs. Witnessing Malcolm’s gradual downfall, she does her best to dissuade him from the bloody path he chooses. Fascinated with Macduff’s love for his family, her sympathy towards him turns to love. Still, her piety prevents her from cheating on her husband. Despite her parentage, Lady Malcolm is the opposite of the Macbeths, especially her mother, in many aspects of her character. She is humble, loyal, selfless, generous and benevolent. In this sense, Lady Malcolm constitutes the brighter side of Lady Macbeth as her main character double in *Macbeth II*.

Macbeth portrays the Macbeths as strong believers in the power of prophecies. With the fulfilment of the Witches’ prophecy about Macbeth becoming the thane of Cawdor, the Macbeths are induced to commit their bloody crime of murdering Duncan since they believe in the inevitability of the Witches’ prophecy about Macbeth becoming king. Moreover, Lady

Macbeth is "a mortal assuming supernatural identity and aid" which is apparent in her "unsexing" scene (I.v.40-44) in which she sells out to the devil and "traffick[s] with the supernatural" (Sadler 13-14). Hence, she is described by many critics as the fourth witch of *Macbeth*. For example, Janet Adelman contends that "Lady Macbeth's power as a female temptress allies her in a general way with the Witches as soon as we see her" (*Suffocating Mothers* 134). On the other hand, Lady Malcolm's piety makes her detest the Witches and their prophecies: "LADY MALCOLM. Speak to me not of Witches. They are things of darkness" (43). She does her best to dissuade Malcolm from seeking them again to know more about his fate:

> LADY MALCOLM. Did you not vow to never see them again?
> […]
> LADY MALCOLM. I pray you, do not break your vow on our wedding night. (72)

The husband-wife relationship between the Malcolms in *Macbeth II* is the opposite of that between the Macbeths in *Macbeth*. With her strength of character, Lady Macbeth dominates Macbeth. After receiving the title of Cawdor, Macbeth sends a letter to her only to inform her in detail of his encounter with the Witches and relate their prophecies to her (I.v.1). Then, once he returns to her, she encourages him to murder Duncan to fulfil his destiny. Believing Lady Malcolm to be "the very mirror of her mother" (120), Seyton paints his black picture of her (to serve the goals of his daughter and himself). He contends to Siward: "SEYTON. Be sure, the queen doth stand behind Malcolm's descent. Morn 'til night she whispers in his ear, stirring him to greater ambition" (77). Conversely, despite his hesitant and insecure character, Malcolm stresses that he is not to be controlled by his wife: "MALCOLM. Kings control thrones, not queens" (48). Replying to Syna's trial to entrap her into her mother's image by the question: "Surely, our newfound queen, you can bolster your husband's words?", Lady Malcolm also openly declares: "A husband's words do not need bolstering, nor should a lady presume to amend" (69).

The opposite natures of both Ladies, Macbeth and Malcolm, play a role in how they treat their husbands. In *Macbeth*, the calculating and diplomatic Lady Macbeth reacts to Macbeth's public display of a fit of madness upon seeing the ghost of Banquo as follows:

> LADY MACBETH. Sit, worthy friends. My lord is often thus
> And hath been from his youth. Pray you, keep seat.
> The fit is momentary; upon a thought
> He will again be well. If much you note him,
> You shall offend him and extend his passion.
> Feed and regard him not. *(aside to* Macbeth*)* Are you a man? (III.iv.53-58)

Thus, she tries to contain the situation by clarifying to their guests that Macbeth's odd behaviour is one of his "fit[s]" so that no one suspects her husband later for the murder of Banquo. In addition, she chides him and urges him to control himself. On the other hand, Lady Malcolm reacts to Malcolm's similar fit upon seeing the "parade of ghosts" in *Macbeth II* with compassion. She seeks to soothe her husband in his vulnerable situation without claiming that he usually has similar fits. She also does not care how his fit sabotages her inauguration as Queen of Scotland: "LADY MALCOLM. I pray your patience. My lord is exceedingly tired" (70).

Contrary to the Macbeths' hunger for power, Lady Malcolm does not care at all about titles: "WOMAN [LADY MALCOLM]. Titles do not sway me. There sits a greater king than you. […] The Lord who has made you" (33). She is also not thrilled about becoming a queen: "MACBETH. I am not a queen my lord. I would not crave the title" (44). Even when she becomes queen, she uses her position to make amends for those hurt by her parents and restore their rights (63-64). However, the following scene, in which the nurse tries to tempt Lady Malcolm to be corrupted by power, shows that Lady Malcolm also possesses her mother's darker side:

> NURSE. Why, the very scepter of your mother. Borne for centuries by Scottish queens, it never left their side. 'Tis fit that you now brandish it, in display of regal privilege.
>
> LADY MALCOLM. My privilege lies only in God's good grace. I pray you, store this with the other.
>
> [...]
>
> *Exit Nurse*
>
> [...]
>
> LADY MALCOLM. O hideous crown! Stare not at me so. Pray God, let me look elsewhere; for whilst in such proximity it sits, I cannot ignore.
>
> *Lady Malcolm approaches and touches the crown*
>
> Thou dost feel like any other metal; yet thine elements run deep. Too deep, I fear for a novice queen. O! Macbeth! Can one simple jewel change thy nature? O! Iona! Where hast thou gone? (66-67)

Although Lady Malcolm resists temptation in front of the nurse, *Macbeth II* suggests that it does find its way to her soul. Feeling herself about to fall into the same pit of corruption by power as her mother, she calls herself "Macbeth" instead of "Malcolm". Nevertheless, she quickly recovers from this relapse by clinging to the image of her church to prove that she is not the same as Lady Macbeth. In other words, her brighter side overcomes her darker side as a character double of Lady Macbeth. This incident can be considered a minor plot that serves the same theme of the endless cycle of tyranny, which constitutes *Macbeth II*'s main plot. *Macbeth II* asserts that anyone is susceptible to corruption; even the pious Lady Malcolm was about to be tempted by power like her mother.

This applies even to their dreams, with Lady Macbeth's dark dreams reversed in Lady Malcolm's bright ones. Alluding to the famous sleepwalking scene of Lady Macbeth in *Macbeth* (V.i), the following scene shows how this reversal happens:

> *Dunsinane. Lady Malcolm's bedroom*
>
> *Lady Malcolm, sleeping*
>
> NURSE. I tell you, she is not well. I heard her cry out "murder." She plots some treachery, just like her mother.
>
> [...]
>
> DOCTOR. Your mother I also did attend.
>
> LADY MALCOLM. What was she like?
>
> DOCTOR. Far from your likeness. I am no man of spirit, but if I were, I would also point to this place where your mother lived, and dreamt as she slept, and walked as she dreamt. (99-101)

The doctor, whom *Macbeth II* imports as a character from *Macbeth* (since he is the same doctor who attended Lady Macbeth during her final days) can distinguish between the maladies of both Ladies. In *Macbeth*, Lady Macbeth is burdened with guilt since she is the one who encouraged Macbeth to continue his bloody path and satisfy their hunger for power. Therefore, she eventually breaks down and falls into fits of madness in which, haunted by the blood her husband spilt, she sleepwalks and laments the death of many innocent souls. In *Macbeth II*, Lady Malcolm remains sane and does not sleepwalk, yet it is suggested that the purity of her soul makes her dream of Macduff's murder at the hands of Malcolm while the crime is being committed. Though both Ladies might seem alike since they both dream of murder, they are different since Lady Macbeth's dream reflects her guilt while Lady Malcolm's dream reflects her innocence.

One bright moment from Lady Macbeth comes after her madness and repentance towards the end of *Macbeth*. She is compassionate towards Macduff's family, who are savagely butchered by orders of her husband: "LADY MACBETH. The thane of Fife had a wife. Where is she now?" (V.i.42). These feelings are foregrounded, serialised and intensified in *Macbeth II* through Lady Malcolm as her brighter character double. Lady Malcolm harbours similar feelings towards Macduff when he relates the sad history of his slaughtered family. However, her sympathy exceeds that of Lady Macbeth to the extent that it turns to love towards Macduff (56).

Despite Lady Malcolm's merits, *Macbeth II*'s serialisation of *Macbeth* makes it inevitable for her to be haunted by her parents' dark and bloody history. To say it differently, *Macbeth II*'s characters (including Lady Malcolm herself) mistake her for representing Lady Macbeth's darker character double instead of her brighter one. First, there is her perspective of herself. It is suggested that she feels guilty about her parentage during her first encounter with Malcolm: "MALCOLM. A child? Of Macbeth? / MACBETH. I wish that it were other" (34). Knowing the truth about her "unholy origin", she starts viewing herself as a sprout that deserves cutting because of its corrupt roots before it grows into an evil tree. Thus, when Malcolm is about to hang her first, she welcomes the execution (39).

Macduff also alludes to her parents' bloody history and the sight of Duncan's corpse, which he first finds in *Macbeth*, as a valid reason for anticipating that her nature must be evil by birth: "MACDUFF. No seed of such monster [Macbeth] can be pure" (48). Although Malcolm vouches for Lady Malcolm's virtuous character: "MALCOLM. Counsel me not on the nature of my Lady Malcolm" (49), he later alludes to her parents' bloody history. He starts seeing her as nothing but their likeness. Spurred by the Witches' prophecy about the Cawdor who will murder him, which is further supported by Seyton and the nurse's false claims, Malcolm ultimately turns against his Lady:

> MALCOLM. O excellent treachery! O practiced piety! Most true Macbeth! The grandest deceit saved for the grandest villain of them all.
>
> [...]
>
> If just one ounce of honor has descended this Macbeth line; but no – the next of kin have multiplied deceit. (117)

Another brighter character double of Lady Macbeth in *Macbeth II* is a vengeful and grudge-bearing nurse who hates Lady Macbeth for torturing her and lynching her daughter. Thus, she seeks to avenge herself and her daughter against Lady Malcolm, Lady Macbeth's

daughter, since Lady Macbeth is dead (59). However, after being touched by Lady Malcolm's goodness and seeing the image of her deceased daughter in her, the nurse gives up on her revenge. The nurse expresses her sympathetic feelings toward Lady Malcolm more than once:

> NURSE. Tis not possible. But yesterday I had been certain 'twas a just mission; now *in her I see the likeness of my own daughter*. (66 emphasis added)

For a second time, "NURSE. Leave you, I shall, but not 'til I finish my task. I thought it would be simpler, yet *she resembles too much my daughter*" (100 emphasis added) and, once more, "NURSE. I had supposed my actions would lead to her banishment only. My lord, I beg! *She resembles too much my daughter*!" (120 emphasis added). These expressions echo a similar one of Lady Macbeth's sympathetic feelings towards Duncan in *Macbeth*: "LADY MACBETH. Had he not resembled / My father as he slept, I had done 't" (II.ii.12-13). *Macbeth II* foregrounds and repeats a transient moment in which Lady Macbeth shows another bright side of hers to portray the nurse as another brighter character double of Lady Macbeth.

iii. Syna: Lady Macbeth's Darker Character Double

In *Macbeth II*, character doubles are present not only in the main characters but also in minor ones. Just as Malcolm is the character double of Macbeth, *Macbeth II* portrays Seyton and his daughter, Syna, as character doubles of Macbeth and his Lady. Like Macbeth and his Lady, Seyton and Syna (The unity of their purpose shows in their alliterative names) are driven by greedy ambition to aim for the Scottish throne; Seyton wants to grandfather kings while Syna seeks to marry Malcolm to become the queen. Hence, they design an evil plan which involves murder to execute their agenda. They plan to raise Malcolm's suspicions about his wife until he murders her to clear the way for Syna to replace her (51).

Determined and calculative, Syna is Lady Macbeth's darker character double. She even quotes Lady Macbeth's very same words about Duncan's taking leave from Macbeth's house the next day (I.v.60-61) to describe the day when Malcolm weds the daughter of the Macbeths: "SYNA. Never shall sun that morrow see" (51). On the other hand, Seyton is Macbeth's character double in his initial hesitation about murdering Duncan. In other words, *Macbeth II*'s couple of the uncertain father, Seyton, and the relentless daughter, Syna, is a character doubling of *Macbeth*'s couple of the hesitant husband, Macbeth, and the determined wife, Lady Macbeth. This character doubling is apparent in the following dialogue which echoes another one between Macbeth and his Lady in *Macbeth* (I.vii.58-61): "SEYTON. But, my daughter, if we should fail __ / SYNA. We fail? How your weakness sickens me!" (52).

Macbeth II's portrayal of Syna's ambition makes her a much darker character double of Lady Macbeth. Though Lady Macbeth spurs Macbeth to murder to secure their way to the Scottish throne, she repents later and it is suggested that her feelings of guilt eventually drive her insane and make her commit suicide. Conversely, Syna lacks both repentance and guilt. All she possesses is vicious hunger for power which is suggested by the cruel manner and the strong language with which she addresses her father. Syna calls her father a "fool" and describes him as "powerless" (50). Though Lady Macbeth challenges Macbeth's masculinity: "When you durst do it, then you were a man" (I.vii.49), she always has his best interests in

mind. On the other hand, Syna disrespects her father and contends that she is willing to sacrifice even him if he gets in her way:

> SYNA. You are Syna's father. Act in kind! Fail me again, and I shall tell Malcolm of all your machinations, and see you hang, e'en if my head rolls with yours. (52)

She is also more resolved than Lady Macbeth as she keeps stressing: "SYNA. I will be queen" (50) and "SYNA. The queen's throne lies in my grasp; I shall not rest until it's mine" (52).

Additionally, *Macbeth II*'s intensification of Lady Macbeth's evil ambition in the portrayal of Syna underscores his main theme about how the hunger for power is cyclic and endless. Accordingly, it serialises this theme from Macbeth and highlights it through repetition, as exhibited in Malcolm's main plot and in Seyton and Syna's minor plot. One way in which Syna exceeds Lady Macbeth is resolution since she continues her evil path until Malcolm stabs her (131). Though viciously ambitious and extremely cruel, Syna enriches this minor plot of *Macbeth II* as a female character which exhibits how varied portrayals of female characters are pivotal in any play.

iv. Fiona: Lady Macduff's Character Double

Fiona is Fleance's beloved who plays a pivotal role in moving *Macbeth II* towards its end. Her murder turns Fleance from a peaceful lover to a fearless fighter and kindles war fire between Fleance and Malcolm. Fiona is Lady Macduff's character double since they share identical features; their brief appearance, loyalty to their families, courage in facing death and the great impact of their murders on their beloved ones. Moreover, *Macbeth II* exhibits its use of Shakespearean and non-Shakespearean metafictional devices in its pastiche of *Macbeth* in Fiona and Fleance's minor plotline.

The introduction of Fleance and Fiona in *Macbeth II* makes the similarity between the two lovers and Shakespeare's Romeo and Juliet clear:

> FLEANCE. Would this day were as my love, for then 'twould never end 'twould keep its face turned to the sun, so that it never set.
> FIONA. My love would stop the sun entire, hold it in its place so that a day would ne'er again be marked by division.
> FLEANCE. Alas! Night falls slow but thick.
> [...]
> FLEANCE. While the tyrant Malcolm reigns, my days are marked by danger. (87-88)

This dialogue echoes the famous lark and nightingale dialogue between Romeo and Juliet:

> JULIET. Wilt thou be gone? It is not yet near day.
> It was the nightingale, and not the lark,
> That pierced the fearful hollow of thine ear.
> Nightly she sings on yon pomegranate tree.
> Believe me, love, it was the nightingale.
> ROMEO. It was the lark, the herald of the morn,
> No nightingale. Look, love, what envious streaks

Do lace the severing clouds in yonder east.
Night's candles are burnt out, and jocund day
Stands tiptoe on the misty mountain tops.
I must be gone and live, or stay and die. (III.v.1-11)

Although Fiona's wish for the Sun not to set is the opposite of Juliet's wish for the Sun not to rise and the contextual difference of the cause of the lovers' parting, both couples in *Romeo and Juliet* and *Macbeth II* resemble one another. Juliet does not want morning to come and force her to part with her beloved, Romeo, who, despite not wanting to part with her, must leave for Mantua after murdering Tybalt or he will be put to death. Similarly, Fiona does not want the night to come and force her to part with her beloved, Fleance, who, despite not wanting to part with her, must leave for Ireland or he will be murdered by Malcolm's assassins. As an example of *Macbeth II*'s employment of metafictional devices, this extra-Macbethian intertextuality with *Romeo and Juliet* heightens their romance. It prepares the audience for the rapid change in Fleance's character after he later loses his beloved.

Lady Macduff appears in just one scene in which she wonders about Macduff's careless attitude towards his family as he leaves them unprotected to answer the call of duty (IV.ii.6-14). On the other hand, she shows that her utmost loyalty is to her family and stays with them until they are all murdered. Similarly, Fiona appears in just two scenes, a romantic one with Fleance and her murder scene with the Three Murderers. Her loyalty to her family is shown in the difficulty she expresses in parting with them, even if it is with her beloved, Fleance: "FIONA. Would you force me to decide between abandoning my love and relinquishing my kin?" (88-89). This loyalty is depicted to further highlight Malcolm's disloyalty to his family which is shown in his murder of his brother, Donalbain.

Lady Macduff's murder takes place offstage and Ross reports it to Macduff in IV.iii. However, *Macbeth* proposes that a courageous woman who stands by her family in the absence of her husband, like Lady Macduff, will face death courageously. Such courage is suggested by her brave son who boldly confronts the Three Murderers despite his young age. However, *Macbeth II* depicts this offstage scene in Fiona's murder scene at the hands of the Three Murderers since she is Lady Macduff's character double. Seeking Fleance, the Three Murderers find Fiona instead, harkening back to their murder of Macduff's family when they cannot find Macduff. Fiona defies the Three Murderers bravely and convinces them that Fleance is a man of war and that he intends to rid Scotland of Malcolm and "the world of the stench of [their] humanity" (91). This makes them angry and they strike her dead.

Lady Macduff does not appear as a character in *Macbeth II*. Still, the words which she utters upon Macduff's departure to join forces with Malcolm against Macbeth in *Macbeth* resonate in Macduff's constant lament of losing his family throughout *Macbeth II*:

LADY MACDUFF. To leave his wife, to leave his babes,
His mansion and his titles in a place
From whence himself does fly? He loves us not;
He wants the natural touch. For the poor wren,
The most diminutive of birds, will fight,
Her young ones in her nest, against the owl.
All is the fear and nothing is the love,
As little is the wisdom, where the flight

So runs against all reason. (IV.ii.6-14)

After the Three Murderers slaughter Macduff's family, it is suggested that feelings of blame and guilt burden Macduff. Although Macduff avenges his family by murdering Macbeth at the end of *Macbeth*, *Macbeth II* suggests that these feelings keep accompanying him and become part of his character. Hence, they are serialised in *Macbeth II* which chronologically takes place ten years after the traumatic murder of Macduff's family.

Right from *Macbeth II*'s start, Macduff expresses his continuing sorrow as follows:

> MALCOLM. Macduff, you are silent.
>
> MACDUFF. Forgive, my lord. It is my language since the murder of the ones I loved. (10)

And then, when he first introduces himself to Lady Malcolm, he immediately identifies himself with his trauma:

> MACDUFF. I am Macduff, husband of the slain Lady Macduff, father of the boy Macduff: *all my pretty ones*, all butchered by your father's hands. (53 emphasis added).

In both instances, Macduff echoes and even quotes his grief-stricken reaction towards the news of his murdered family which Ross brings him in *Macbeth*:

> MACDUFF. *All my pretty ones*?
> Did you say all? O hell-kite! All?
> What, all my pretty chickens and their dam
> At one fell swoop? (IV.iii.217-220 emphasis added)

Then he further expresses his feelings, which are a blend of guilt and lack of faith, to Lady Macduff:

> MACDUFF. I stopped kneeling the day He took from me all that was dear: my whole life stole in one fateful missive. All I have left is a hardened heart, and guilt for my cowardice. O! Would that I had stayed! (55)

These feelings again echo his similar sentiments in *Macbeth*:

> MACDUFF. Did heaven look on,
> And would not take their part? Sinful Macduff,
> They were all struck for thee! Naught that I am,
> Not for their own demerits, but for mine,
> Fell slaughter on their souls. Heaven rest them now. (IV.iii.225-229)

Even at his last breath, after Malcolm murders him, all he can think about is his family and how his death reunites him with them: "MACDUFF. Rest now, Lady Macduff: thou art avenged. Rest now, boy: your coward father doth return" (98).

In her book, *Suffocating Mothers*, Janet Adelman points out that

> In insisting that mourning for his family is his right as a man, he represents family feeling as central to the definition of manhood; and yet he conspicuously leaves his family vulnerable to destruction when he goes off to offer his services to Malcolm. ... The play [*Macbeth*] never allows Macduff to explain himself. (143-144).

Through its serialisation, *Macbeth II* allows Macduff the chance (which *Macbeth* denies him) to explain himself and express his deep feelings for his family. Nevertheless, throughout Macduff's plotline (and especially towards its end), it becomes clear that Macduff rectifies

his previous way of thinking and reorders his priorities in life (which are the reasons behind the tragic loss of his family in *Macbeth*). *Macbeth* suggests that the number one priority of Macduff is loyalty to his sovereign. In other words, according to him, duty always comes before family and forsaking his duty is equivalent to cowardice. However, as exhibited in the quotes above, his definition of "cowardice" changes in *Macbeth II* to become a pastiche of its definition in *Macbeth*.

Macbeth II suggests that Macduff still believes that one should not be a "coward" when it comes to answering the call of duty: "MACDUFF. To protect him [Malcolm] is my sworn duty" (54). Nonetheless, he starts to believe that a true "coward" is the one who leaves his unprotected family behind and that bravery should be shown first at home and then on the battlefield. Unfortunately, this moment of illumination comes with his death when he gets stabbed by Malcolm, the one whom he sacrificed his family for: "MACDUFF. Am I stabbed by the one I loved the most?" (98). Right then, it becomes clear to him that his sacrifice was all for nothing. Meanwhile, Lady Macduff's quote above shows that she reached this moment of illumination long before Macduff. Through Macduff's plotline and how it ends in *Macbeth II*, Lady Macduff's far-sightedness, which enabled her to envision the fate of her family, herself and her husband, is exhibited.

Macbeth II depicts how Fiona's murder plays an essential role in doubling Fleance's vengeance on Malcolm. Sitting beside Fiona's corpse, Fleance laments:

> FLEANCE. 'Avenge, thou mayst, Fleance!' Would I had abided my father's cry – then though wouldst live, O sweet Fiona. (96)

Quoting Banquo's exact words, which he utters with his last breath in *Macbeth*, Fleance comments on them in *Macbeth II*. This comment shows how this serialisation employs quotation as an intertextual tool. Fleance's comment suggests how he scolds himself for not abiding by his father's last will by not avenging – or even planning to avenge – him until the moment the Three Murderers murder Fiona. He views the murder of his beloved as a consequence of his past disloyalty to his father.

Relying on intertextuality with Gibson's *Braveheart* as another example of *Macbeth II*'s employment of metafictional devices, *Macbeth II* recalls to its audience's visual memory the romantic relationship between William Wallace and his beloved, Murron, through the relationship between Fleance and Fiona. On their first appearance after growing up, Wallace and Fleance are portrayed as lovers, not fighters. They prefer to live in peace with their beloved ones and avoid the heat of the battle despite their duty to avenge their murdered fathers, who were great warriors. Wallace expresses this to his uncle:

> CAMPBELL. Your father was a fighter and a patriot.
>
> WILLIAM. I know who my father was. I came back to raise crops. And, God willing, a family. If I can live in peace, I will.

While Fleance expresses the same wish to Fiona:

> FLEANCE. I have no desire for the throne, and have no ambition for the walls of Dunsinane. Perhaps I would claim, if I felt the pull for kingly power or earthly gain. But I do not. I possess already all the jewels our earth can hold; for you have filled my desire for aught else. (88)

However, after the murder of their beloved ones, who instantly turn into symbols, Wallace and Fleance swear revenge and are ready to wage wars to attain it:

> WALLACE. Go back to England. Tell them Scotland's daughters and sons are yours no more. Tell them Scotland is free.

Meanwhile, Fleance contends: "I who gave my life to love shall learn the ways of war. I who worshipped Venus will turn my face to Mars" (96). Later, he also declares:

> FLEANCE. Revenge? Too light a word. It would have been a fitting term after the murder of my dear father. But with the death of my love, revenge shall learn new meaning. (109)

Hence, the development of Fleance's character after Fiona's death leads to an integration of *Braveheart* and, therefore, an additional metafictional effect in *Macbeth II* as a pastiche of *Macbeth*.

One final comment about Fiona is that despite her being a transient character, *Macbeth II* still portrays her as a complex female character who can comprise the characteristics of two opposite Shakespearean female characters namely, the two Ladies, Macduff and Macbeth. In her romantic scene with Fleance, Fiona spurs him to claim the Scottish throne because of the prophecy given to his father: "FIONA. Prophecy has run the course of this country since Macbeth did claim it as his crowning tool. It is as much a right as any". However, her spurring of Fleance differs from that of Lady Macbeth. While greedy ambition for power is Lady Macbeth's motivation in *Macbeth*, *Macbeth II* suggests that Fiona seeks to ensure her beloved's safety from Malcolm's assassins. Such safety can only be achieved by his "seiz[ing] [of] the throne" (88). Even if she wishes to see her beloved become king and pushes him into greater ambition, she does not encourage him to realise his ambition through bloody crimes, as Lady Macbeth does with Macbeth. Thus, in that sense, she can also be considered Lady Macbeth's brighter character double.

Through its major and minor female characters, *Macbeth II* establishes its critique of *Macbeth*'s female characterisation by showing that they have much more potential than what *Macbeth* would have us believe. They are not to be over-empowered until they turn into a caricature only to be suddenly dispensed with as in the cases of the Witches and Lady Macbeth. Hence, *Macbeth II* endows its female characters with power and agency, yet it portrays them as complex and varied, enriching its plotlines. *Macbeth II* relies mainly on character doubling with Shakespearean female characters; as in how one character, Lady Macbeth, generates three characters, Lady Malcolm, the nurse and Syna. However, the female presence in Macbeth II is overwhelming in quantity and quality compared to Macbeth.

VI. Conclusion

In his book, *Proust, Pastiche, and the Postmodern*, James Austin points out that "pastiche has the power to redefine literary works of the past" (71). As a pastiche of *Macbeth*, *Macbeth II* challenges and redefines two aspects related to *Macbeth*'s end. The first aspect is the infinity of the cycle of tyranny due to the temptations of more power. Through its Malcolm, *Macbeth II* argues that the cycle of noble monarchs who turn into tyrants due to the temptations of power does not stop at *Macbeth*'s Macbeth but continues forever.

The second aspect is related to *Macbeth*'s total obliteration of female characters as the only means to restore peace and order to Scotland. Being filled with several varied female characters, *Macbeth II* reverses *Macbeth*'s silencing of the Witches and Lady Macbeth.

Macbeth II allows the Witches to re-emerge and manipulate a noble monarch once more. It also revives Lady Macbeth in three (or even four) other female characters who are her character doubles, each representing a different side/aspect of her character.

In his *Palimpsests*, Genette contends that:

> The hypertext must constantly remain continuous with its hypotext, which it must merely bring to its prescribed or appropriate conclusion while observing the congruity of places, chronological sequence, character consistency, etc. The 'continuator' works under the constant supervision of a kind of internalized script girl, who sees to the unity of the whole and the invisibility of the seams. (162-163)

Viewing *Macbeth* as still unfinished, Lukeman writes *Macbeth II* to serialise the Shakespearean original and bring it to what he suggests as its "appropriate conclusion". This conclusion is achieved by resolving *Macbeth*'s three unresolved plotlines. These plotlines are the prophecy about the "seed" of Banquo, Donalbain's prolonged stay in Ireland and the Macbeths' child. In doing so, *Macbeth II* remains consistent with the original setting, that is, Scotland/Dunsinane. *Macbeth II* also further develops Dunsinane's significance to become this haunted place which affects its inhabitants in *Macbeth II*'s present due to its dark past in *Macbeth*. Chronology is another element which *Macbeth II* does not ignore. The ten years relapse between *Macbeth* and *Macbeth II* allows Fleance, the daughter of the Macbeths and Cawdor's son to grow up. Furthermore, *Macbeth II* can be considered a "successful pastiche" since

> [It] recreates (or enacts) an already existing literary context and space, giving to that literary time and place an additional level of realness. [It also] calls into existence a literary reality open to new developments. (Austin 91)

Consistency with *Macbeth* can also be seen either in characters which *Macbeth II* imports from *Macbeth* like Malcolm and Macduff or within what additional characters relate to *Macbeth*'s characters like the nurse and what she relates about Lady Macbeth's evil history. This consistency contributes to the unity between *Macbeth*'s first part by Shakespeare and its second part by Lukeman and affirms the serialisation relationship between both plays.

Macbeth II's unique dramatic identity as a serialised pastiche is reflected in all its dramatic aspects. While its unresolved plotlines exhibit its serialisation, its new plotlines, especially those based on foregrounding and highlighting *Macbeth*'s minor or transient characters, exhibit its pastiche quality. Whereas its character doubles show its serialisation, its additional characters show its pastiche quality.

Austin also gives the following account of the style of the pastiche:

> Pastiche imitates an existing, known style. To some extent that is correct. But pastiche also creates the style it is ostensibly imitating. There is in fact a double movement present in pastiche: define or posit a style as being that of the imitated text, and then create a text that emulates that style. The two moments are intimately and necessarily intertwined. … A text is being written, but more importantly a style, supposedly known, is being posited, and performed. (76)

This pastiche is what *Macbeth II* does as it imitates Shakespearean Elizabethan language and iambic pentameter in *Macbeth*. However, its style differs from *Macbeth*'s due to the different

modern context in which it is presented and the simpler metaphors that it offers to its contemporary audience to become more appealing to them.

As a pastiche, *Macbeth II* employs echoes, quotations and allusions as intertextual tools in its hypertextual relationship with *Macbeth*. Nevertheless, *Macbeth II* uses echoes more than quotations and allusions to avoid copying word-for-word from *Macbeth*. *Macbeth II*'s use of echoes gives its audience numerous *déjà-vu* moments. Its "inferences" make the audience feel that they saw certain scenes before and that they conveyed similar meanings then, yet in a different "spatio-temporal" context and this creates the paradoxical feelings that *Macbeth II* is "within and outside its [Shakespearean] origin and heritage" (Orr 139). This partnership between *Macbeth II* and its audience proves the importance of the role of the reader whom the sequel writer must bear in mind while writing his sequel.

Macbeth II uses quotations in two ways. The first one is by putting Macbeth's words in Malcolm's mouth to highlight their relationship as character doubles. This way is a typical case in which "quotation energizes the future of a very old script to say again the same, yet other words" (Orr 135). Malcolm indeed changes throughout *Macbeth II*'s events until he becomes a copy of Macbeth. Secondly, some quotations are directly cited, with references to their original utterers in *Macbeth* and then commented on by *Macbeth II*'s characters. This method, again, exhibits *Macbeth II*'s pastiche quality of commenting on *Macbeth*, the text it pastiches.

Macbeth II's "collective entity" and "multivocality" are the pastiche qualities in which its innovation is displayed by employing metafictional devices. *Macbeth II* creates a mosaic of Shakespearean plays and modern movies and succeeds in integrating various media from various times to serve its vision. Polanski's *Macbeth* and Gibson's *Braveheart* influenced Lukeman's *Macbeth II*. Similarly, *Macbeth II*'s resolutions of *Macbeth*'s unresolved plotlines resonated in Justin Kurzel's cinematic adaptation of *Macbeth* (2015), written by Todd Louiso, Jacob Koskoff and Michael Lesslie.

Kurzel begins his movie with the Macbeths attending their child's funeral to show that they substitute the traumatic loss of their only child with their ambition for the throne and hunger for power. The child's image reappears in Lady Macbeth's famous "out damned spot!" scene, V.i, in which Lady Macbeth imagines that her dead child is sitting in front of her and addresses him: "To bed, to bed, to bed!". Hence, Kurzel also seeks to highlight Lady Macbeth's brighter side as a character. He argues that she was once a loving mother, yet the loss of her child seems to have hardened her heart. Indeed, the child's imagined appearance, which accompanies her repentance and insanity, reflects her inner innocence and softer nurturing side.

Moreover, the movie does not end with Malcolm's optimistic speech after he vanquishes Macbeth. Instead, the ending sequence includes the child Fleance visiting the battlefield after Macbeth's defeat, picking up Macbeth's sword and running with it. Meanwhile, Malcolm is at Dunsinane looking at his crown and sword, picking up his sword and running out of the throne room. Such a gesture hints at the possible future clash between Malcolm and Fleance due to the prophecy about the "seed" of Banquo. Therefore, Kurzel subscribes to Lukeman's redefinition of the cycle of tyranny as endless and suggests its continuance and, as a result, the ruining of more noble monarchs.

To conclude, Lukeman's serialisation attempt is based on "connect[ing] parallels that take meaningfulness forward, and differently" with an aspiration to "create a new entity greater than any of its constituent parts" (Kellett 13). I believe that *Macbeth II* succeeds in creating this greater entity by combining serialisation and pastiche to present a new challenging vision which comprises both parts of the *Macbeth* serial and succeeds in redefining tyranny and reassigning women.

Chapter IV

David Greig's *Dunsinane*: Rewriting Scottish History and Investigating War Trauma

> Refashioning a reputation is most immediately necessary for political reasons, even if the results become part of a nation's cultural identity once the facts of the matter have fallen by the wayside. (Watson, *Macbeth: A True Story* 242)

With Raphael Holinshed's *Chronicles of England, Scotland and Ireland* as his historical source, Shakespeare wrote his *Macbeth*, which tainted the reputation of the Macbeths with an everlasting stigma around the world. The Shakespearean version of their story is of a bloody and usurping tyrant and his monstrously cruel queen. In her book, *Macbeth: A True Story* (2010), academic, historian, broadcaster and author Fiona Watson acknowledges the pivotality of Holinshed's work to Shakespeare's *Macbeth*:

> Holinshed must take some of the credit for being the first to propel Macbeth out of the febrile arena of domestic myth-making into the wider world. Without his *Chronicles*, Shakespeare might never have picked up on the story, and the playwright would have looked for something different to form the basis of his 'Scottish play', presuming he would have written one at all. (257)

However, she dedicates chapters of her book to revealing that Holinshed's *Chronicles* are not an accurate historical source to rely on in the first place since they are biased against the Macbeths for political reasons back from tenth- to thirteenth-century Scotland. She contends: "[Macbeth's] contemporaries … could find nothing bad to say about him, whereas subsequent writers found it necessary to blacken his name" (241).

Jacobean socio-political context also plays a pivotal role in their Shakespearean depiction which intentionally avoids any positive account of Macbeth in Holinshed's *Chronicles*. This context includes the four usurpations England suffered from during the six hundred years between King Macbeth's reign in Scotland and King James I's reign in England. Then, there was Queen Elizabeth I's constant fear of Mary of Scots leaping onto the throne. After that came public anxieties from the Anglo-Scottish union under the rule of King James I. Finally, it is historically alleged that King James I survived two assassination attempts which aimed at replacing him with his cousin Arabella Stewart. Watson comments on such a context: "Shakespeare certainly knew what he was doing when he used Macbeth to expose the perils of 'vaulting ambition' among royal relatives" (182).

Relying on Watson's book[2], David Greig's *Dunsinane* rereads ancient Scottish history from a perspective which differs from the Shakespearean version of the story of the Macbeths (McGlone). It challenges this version by offering a pro-Scot one which is proposed as fairer to the Scottish nation. To say it differently, *Dunsinane* reclaims the history of the Macbeths as a means of national self-expression (Jones, *Chicago Tribune*). Greig describes *Dunsinane*

[1] In her book, Watson, in turn, relies on historical sources other than Holinshed's *Chronicles*. Among these sources which she consults are *Anglo-Saxon Chronicle*, *Annuals of Tighernach*, *Annuals of Ulster*, *Early Sources of Scottish History*, *Proceedings of the Society of Antiquaries of Scotland*, *Scottish Historical Review* and *The Statistical Accounts of Scotland* (275).

as "a play that takes the same fragment of Scottish history and tells a different chunk of it" to clear the name of Macbeth and his Lady (Greig qtd. in Jones, *Los Angeles Times*). Moreover, the new context of Shakespearean intertexts in *Dunsinane* "invite[s] audiences to question history's truth claims" by offering a version of the history of the Macbeths which differs from the Shakespearean version (Botham 96).

This chapter argues that *Dunsinane*, as a non-chronological sequel, challenges three aspects in its original, *Macbeth*. The first aspect is Macbeth's portrayal which *Dunsinane* changes from that of a bloody and usurping tyrant to a fair king. On the other hand, Malcolm's portrayal is further developed from being morally ambiguous in *Macbeth* to tyrannical in *Dunsinane*. Secondly, *Dunsinane* scrutinises Lady Macbeth's character in more depth than *Macbeth*. Not only does her portrayal change from a hard-hearted woman to a noble queen, but *Dunsinane* also highlights other features of her character, making *Dunsinane* a feminist refutation of *Macbeth*. Finally, *Dunsinane* challenges the notion of the Shakespearean tragic hero by offering a modernised version of a realistic hero suffering from war trauma in a way which makes the twenty-first-century audience empathise with him.

Dunsinane's redefinition of heroism is part of its investigation of its concurrent "War on Terror" in Afghanistan and Iraq through political allegory[3]. Such an investigation entails the causes and effects of wars and among these effects are war casualties on both sides including soldiers and civilians. War casualties are foregrounded in *Dunsinane* since "the play … exercises a 'revisionist' shift from the biographical/individual to the epic/collective" (Botham 95). Hence, rather than telling the story of one hero (as Shakespeare tells the story of Macbeth in *Macbeth*), it tells the collective story of all those who suffer the consequences of war like Siward, his inexperienced young troops, Macduff and Scottish civilians.

This chapter argues that *Dunsinane* challenges *Macbeth* by emphasising the voices of youngsters which *Macbeth* silences in relation to the three aspects mentioned above. While Lulach, Lady Macbeth's son, does not exist as a character in *Macbeth*, he is reintroduced as a character in *Dunsinane*. His presence in *Dunsinane* opens the way for investigating his relationship with Macbeth, his father-in-law, and, therefore, highlights Macbeth's good side. His relationship with Lady Macbeth, his mother, is also explored to assert her maternity and shrewdness. Whereas Macduff's son appears briefly in IV.ii and then is brutally murdered by Macbeth's murderers in *Macbeth*, Macduff's loss of his family is foregrounded in *Dunsinane* as the main cause of his war trauma. Similarly, the death of Siward's son is eclipsed in *Macbeth*, yet it is focused on in *Dunsinane* as the start of Siward's psychological deterioration. In addition to these two examples of heroes suffering from war trauma, this chapter contends that *Dunsinane* lends voices to the anonymous young English troops. These troops become the play's central focus through which it inspects war trauma and loss of innocence.

As this chapter will reveal, not only is *Dunsinane* a sequel to *Macbeth*, but it is also sometimes a midquel and, at other times, a prequel. The events of the midquel happen in the *background* of the events of the original. In other words, they occur "within temporal gaps of the original, or at the same time but with a spatial difference". The events of the prequel take place "before the events of the original, thus revealing the fictional past or '*back story*' which

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[2] This is another approach to *Dunsinane* which this chapter will not focus on.

led to the events described in the original" (Berninger and Thomas 183 emphasis added). Greig once unintentionally admitted that *Dunsinane* is a prequel and a midquel of *Macbeth*:

> This was like a double chance – I get the best character, and all the scenes, monologues and *backstory* that aren't in the original. (*Herald Scotland* emphasis added)

Victoria E. Price highlights the significance of this switch in *Dunsinane*'s hypertextual identity from sequel to midquel and prequel as follows:

> Notably, this is something that takes place offstage in Shakespeare's playtext. The fact that Greig chooses to present this onstage signals to the audience from the outset that his version of the Macbeth story is going to present that which Shakespeare fails to – it is going to show the things that happened behind the scenes in Shakespeare and to present an alternative or revised history of Macbeth. (22)

Before delving into *Dunsinane*, it is important to survey the main features of Greig's theatre to view how they are reflected in *Dunsinane*. Greig writes back to previous, prominent playwrights. Just as *Dunsinane* is a response to Shakespeare's *Macbeth*, *Europe* (1994) is a response to Brecht and *The Architect* (1996) and *Victoria* (2000) are responses to Ibsen (Greig qtd. in *Contemporary Theatre Review* 93). However, these responses are "destabilising and dialogic rather than a matter of mere priority or homage" (Wallace, *Cosmotopia* 211). Greig always has something to say in his interaction with another play, for instance the way he reflects upon nationalistic and political issues in *Dunsinane*. Moreover, he modernises *Macbeth* while sequelising it in *Dunsinane* by tackling *Macbeth*'s characters and themes from a different perspective and reworking them to become relevant to his modern audience. He explains this playwriting strategy in an interview as follows:

> My guiding principle in adaptation [or sequel, for that matter] is to try to discover the effect which the original author was hoping to achieve and then to bring that effect to a modern audience in such a way that they don't notice it has come from the past at all, but simply experience it directly, as new. (*New Theatre Quarterly* 10-11)

In her book, *The Theatre of David Greig*, Claire Wallace contends: "History and place are at the forefront of Greig's theatrical project" (92). Moreover, his approach to history is "a rich combination of research and imagined circumstances" (Botham 93). *Dunsinane* shows how he focuses on Scotland, as a country which resists invaders, and its history which he seeks to reclaim. That reclamation required research on Greig's behalf. Watson's book influenced such research greatly. Finally, he came up with his version in *Dunsinane* which he claims to be "operating in Shakespeare's world" despite the presence of "some of 10th century Scotland" in it (Personal Interview).

Greig calls his theatre "Rough Theatre" to which he gives the following definition:

> '[R]ough draft' – something done quickly, … 'not smooth'– something with texture, a form whose joins and bolts are visible. ... 'Rough approximation' – not exact or precise but near and useful. 'Rough' ... [means] dislocated from time and place, hung over. (*Cool Britannia?* 213-214)

Dunsinane exemplifies this kind of theatre. The idea began with Greig attending many theatrical productions of *Macbeth* concurrent with the surrounding circumstances of wars in

the Middle East. Hence, he initially planned to write a sequel to a version of *Macbeth* which he had in mind in which the castle at Dunsinane is replaced by a palace in Iraq and Macbeth's troops roaming an Arabian desert instead of Scottish moors. Then, feeling out of place, Greig returned to *Macbeth*'s setting to continue his sequel.

In shedding light on Greig's perspective towards and relationship with Shakespearean drama, it is important to point out that both Watson and Greig share the same view towards Shakespeare (I suggest this is why the influence of Watson's book can be seen in Greig's *Dunsinane*). They both regard Shakespearean drama with respect and admiration. However, they do not take everything that is written in Shakespearean (historical) drama for granted. They always tend to hold a dialogue with this drama and pose essential questions concerning it. In the introduction to her book, Watson contends:

> Thanks to William Shakespeare, there can be few places in the world where the name Macbeth is unknown, and few societies untouched at some point in their histories by the kind of reign of terror over which he supposedly presided. For some, the fact that there was actually a Scottish king of that name who lived and died six hundred years before he was immortalized by the Bard will come as a surprise. (1)

Nevertheless, in a clear hint toward Shakespeare's manipulation of historical facts to come up with his version of the story of the Macbeths, she ends her introduction by asserting that

> So far as our [Scottish] history, as opposed to our literary life, is concerned, it is only fair to acknowledge that 'No legacy is so rich as honesty'. (8)

Moreover, towards the end of her book, Watson expresses her admiration of how the Shakespearean depiction of Macbeth sheds light on "the flaws in human nature" which can change a valiant warrior and a nobleman into a tyrant obsessed with power. She also frankly admits:

> Few could do it half as well, and it would be a fool's errand indeed even to consider trying to excise this Macbeth from humanity's conscience.

However, she reveals that compared with other versions of the historical Macbeths, Shakespeare's *Macbeth* is a "tangled web of deceit, slander" which is based on "the flimsiest of evidence". She wishes for a "more real" Macbeth who "stand[s] alongside his [Shakespearean] alter ego" (270).

In an interview he gave to *Herald Scotland*, Greig openly expresses his high esteem for Shakespeare and admiration of the universality of his works and characterisation as follows:

> Shakespeare has played a massive role in my life. Long before you get to him as a playwright, he embodies the way you think about who and what you are. Then, when you're a playwright you see a fundamental uniting of the principles of drama and the stage. His stories are always incredibly strong, powerful and universal, and open to endless interpretation. You find a character in every play – even the weaker, weirder ones – that somehow embodies a human conflict we all experience.

This "universal[ity]" and "endless interpretation" are apparent in Greig's view of *Macbeth* which he interprets in *Dunsinane* as a drama about tyranny and invasion, recurrent themes which apply to all times and places. Moreover, it seems that he found the potential in Siward, a minor Shakespearean character in *Macbeth*, to become the protagonist of his *Dunsinane*.

Such a protagonist embodies the suffering of real war heroes in the middle of a bloody war. Greig further explains his relationship with Shakespeare as follows:

> Every play that I write is some type of a rewrite of a Shakespeare play. Every play idea I have, part of the process of making it real is that I think to myself: 'Which Shakespeare play is this?' (*Herald Scotland*)

He also affirms that he views Shakespeare as a "toolbox" to which he always returns whenever he starts writing a new play (Personal Interview).

Shakespeare influenced Greig's career as a playwright from early on. Prominent critic and professor of Renaissance Studies at the University of Glasgow, Willy Maley, explains:

> I can only imagine that the shadow of Shakespeare looms large in the imagination of just about every English-language playwright. Greig clearly embraced this relationship early on and feeds off it; his first play, *A Savage Reminiscence*, written in 1990, was [a] Shakespeare follow-up, this time to *The Tempest*. (qtd. in Greig, *Herald Scotland*)

A Savage Reminiscence tells the story of Caliban and Ariel after everyone left the island and went home to Milan. The Shakespearean influence continued in Midsummer (2011), which has much of Shakespeare's *A Midsummer Night's Dream* in it. The same goes for *Dunsinane* which Greig wrote because of "the sheer energy of *Macbeth*" (Greig qtd. in *Joyce McMillan – Online*), viewing his whole attempt at sequelising *Macbeth* as "fun". He contends that he "wanted to be in dialogue with Shakespeare" and answer the question: "What if?" which opens new areas of interpretation of the original in his sequel (Personal Interview). Therefore, *Dunsinane* can be considered a "creative response" to *Macbeth*, transcending being mere "homage" to "actively writ[ing] back to Shakespeare" (Maley qtd. in Greig, *Herald Scotland*).

Dunsinane begins with the English army camouflaging themselves in Birnam Woods in preparation for the final attack on Dunsinane. *Dunsinane* also envisions the aftermath of deposing Macbeth and installing Malcolm. However, the action focuses mainly on English general Siward, his young soldiers and their interaction with the Scots as they try to maintain peace in a foreign country, a mission which seems impossible. Moreover, Lady Macbeth, dubbed "Gruach"[4] (Her maiden name, as mentioned in Watson's book, is used to assert her portrayal as a strong independent woman and avoid mentioning the name "Macbeth"), is still alive. She also has a son who is the legitimate heir to the Scottish throne. She is unlike *Macbeth*'s bloody and heartless Lady Macbeth. However, she surpasses Lady Macbeth in cunningness. Hence, between Malcolm's shrewdness and Gruach's guile, Siward swings on the threads of the game of politics they are playing throughout the events of *Dunsinane*. Despite his good intentions of bringing peace to Scotland and protecting the English borders, Siward eventually turns from a brave warrior into a deranged murderer. Finally, Siward dissolves into Scotland, a country which is and will always be invincible to invaders.

Dunsinane includes some Shakespearean characters from *Macbeth* like Siward, Lady Macbeth / Gruach, Malcolm, Macduff and Siward's son, dubbed "Osborn". However, he introduces a myriad of new characters such as Egham, who is one of Siward's lieutenants, Lulach, who is Gruach's son, the English soldiers, the Scottish lords and locals and Gruach's

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3 Greig spells the name "Gruach" in *Dunsinane* while Watson spells it "Gruoch" in her book.

ladies-in-waiting. Minor characters in *Dunsinane* are key players just like major ones and contribute to the themes it seeks to convey.

Siward changes from a minor transient character "who[m] directors and dramaturgs often edit out of productions of *Macbeth*" (Price 22) into not only the protagonist of *Dunsinane* but also a multidimensional and complex character. As an army commander, he is brave, firm and a role model to all the soldiers under his command. As a father, he is keen on making a man out of his son, Osborn, whose death – unlike in *Macbeth* – is not ignored. The impact of Osborn's death is highlighted as the beginning of Siward's series of war traumas from which he suffers in Scotland. As a lover, he is easy prey for Gruach's feminine charm, but he refuses her love for the sake of peace. As a straightforward thinker, he despises Malcolm's game of politics which he plays with the chiefs of the Scottish clans.

Just as Lady Macbeth dominates over Macbeth in *Macbeth*, Gruach dominates over the Scottish public in *Dunsinane*. Despite being a prisoner at Dunsinane, she can communicate through secret messages with her people, who view her as their saviour from the tyrant, Malcolm. However, she has her agenda of keeping the Scottish throne and crown reserved for her bloodline. She sacrifices her son and is ready to sacrifice her grandson for that purpose. She manipulates the rumours propagated around her association with witchcraft in the English camp for her own good. Such an alleged association endows her with a much more fearful image. Though she intends to bewitch Siward with her feminine charm as one step toward controlling Scotland, she communicates with him on a much deeper level. She respects his straightforward character and sympathises with his war trauma.

Dunsinane unveils Malcolm's ugly face and takes the moral ambiguity surrounding his character in *Macbeth* to the next level. Between blaming himself for his expected vices as a future monarch and turning out to be lying about all of that to test Macduff's loyalty, Shakespeare's portrayal of Malcolm is an ethically vague one (IV.iii). *Dunsinane* portrays Malcolm as a character who cares for nothing except becoming a king. He is ready to sacrifice anything, including the blood of his people, to satisfy his avarice. He is also a key player in the game of politics played throughout *Dunsinane*. He manipulates Siward to serve his political ends and mocks his straightforward thinking, which he believes to be out of place in the world of politics.

"*Dunsinane*" as the title of Greig's play is mentioned in the following prophecy from Shakespeare's *Macbeth*:

> THIRD APPARITION. Macbeth shall never vanquished be until
> Great Birnam Wood to high *Dunsinane* Hill
> Shall come against him. (IV.i.92-94 emphasis added)

However, by "alter[ing] the focus of the source text, directing us away from Shakespeare's tyrant to the site of his demise", Greig "suggest[s] the precedence of place over personage" (Wallace, *Theatre* 92). Choosing a title for his play, Greig avoids the name "Macbeth". Not only does Greig try to avoid the bad luck associated with "the Scottish play", but he also seeks to assert that he sequelises the story of a country rather than that of Macbeth himself. He sequelises the story of Scotland and its people after the English invasion on account of freeing them from tyranny and bringing them peace.

The epigraph to the play: "What wood is this before us?", which is quoted from *Macbeth* (V.iv.4), and is spoken by Siward, functions in *Dunsinane* in three ways. Firstly, it

highlights *Dunsinane*'s temporal setting as a sequel whose events take place right on the heels of *Macbeth*. Secondly, since the young English troops themselves become Birnam Wood, highlighting the "wood" at the start of the play foreshadows its foregrounding of these young troops. *Dunsinane* explores war trauma through their characters and investigates how the atrocities they experience throughout the war add more years to their actual age. Adding the war trauma of these young troops to that of Siward is how *Dunsinane* amplifies its challenge of the Shakespearean tragic hero and reconstruction of the concept of heroism according to the twenty-first-century context of his play. Thirdly, starting the play with a quote by a Shakespearean minor character, Siward, again foreshadows how Siward changes from a minor character in *Macbeth* to a major one in *Dunsinane*.

Dunsinane is divided into four parts/acts which are unequal in length. Each part is subtitled with a season of the year to reflect the idea of change since characters, as well as their stances and views, change throughout the play. For instance, the changing seasons chart "Siward's growing disillusionment and brutalization in an environment that becomes more, rather than less, alien as time proceeds" (Wallace, *Theatre* 92). Over time, Siward wakes up from his dream of quick peace and reverts to imposing peace with violence. The seasons also symbolise how the young troops transform into brutalised men after what they witness throughout the war.

The Royal Shakespeare Company first produced *Dunsinane* in 2010 and then The National Theatre of Scotland revived it in 2011. From 2013 until 2015, it went on a long international tour which included Stratford-upon-Avon (among a UK tour), Beijing, Shanghai, Hong Kong, Taiwan, Moscow and then the U.S. Many critics hailed it from different perspectives during this tour. Despite Macbeth's absence from it and the differences between Shakespeare's Lady Macbeth and Greig's Gruach, some critics considered that

> [*Dunsinane* is a] magnificent 'sequel' to Shakespeare's version of the life and death of the Celtic warrior-king and his 'fiendlike' queen. (McGlone)

Highlighting Greig's daring sequelisation of a Shakespearean play while posing the thought-provoking question: "What if?", other critics believed *Dunsinane* to be an "audacious" attempt on his behalf (Cooper 677). Finally, since *Dunsinane* is a blend of 10th century Scotland, Shakespearean dramatic fiction and contemporary political and cultural issues, other critics focused on its unique mixture by describing it as "imaginative and ferociously topical" (Pressley). In other words, *Dunsinane* is "a cleverly spun tale of political intrigue and culture clash" (Johnson).

This chapter is divided into three subchapters. The first subchapter explores how *Dunsinane* deconstructs the Shakespearean myth of Macbeth as an unlawful usurper and a bloody tyrant. *Dunsinane* depicts Macbeth as a fair king who ruled peacefully for fifteen years, a courageous warrior who spent more of his time on the battlefield than on his throne and a kind guardian of his stepson. It also explores the qualities of a true tyrant through its depiction of Malcolm's character.

The second subchapter monitors *Dunsinane*'s transformation of the ruthless Lady Macbeth into the honourable and respectful Queen Gruach. Her femininity, maternity and shrewdness are among the characteristics *Dunsinane* adds to her arsenal. *Dunsinane* proposes a portrayal of Lady Macbeth as the typical strong independent woman as a feminist refutation of how *Macbeth* does not allow her the chance to express herself as Macbeth.

The third subchapter shows how *Dunsinane* criticises *Macbeth*'s focus on Macbeth as a Shakespearean tragic hero rather than scrutinising the status of other characters, even minor ones, amidst the bloody war between Macbeth and Malcolm. *Dunsinane* argues that these characters deserve more attention than kings and decision-makers since they are the casualties of war and the real sufferers of its consequences. Their stories are the ones worthy of being immortalised in plays. Therefore, *Dunsinane* dramatises these stories in detail by offering characters that seem realistic by contemporary standards. *Dunsinane*'s characters are human beings of flesh and blood with feelings to which we, as an audience, can relate. *Dunsinane* traces Siward's transformation from a valiant commander, who has the strength of his convictions, to a hesitant man, who loses his ability to empathise due to the amount of blood he had to spill. Similarly, the innocent young soldiers eventually become grown-ups after suffering throughout their war in alien territory. Other changes which befall Macduff, as well as the Scottish civilians, are also highlighted. Offering all these examples of different types of heroes, *Dunsinane* reconstructs the concept of heroism to fit its twenty-first-century context.

I. Macbeth: From Bloody Tyrant to Fair King

Greig expresses the strategy behind his choice of the characters around which his plays revolve as follows:

> I like approaching characters who have mythologies about them, characters that you can't quite get to the bottom of ... [and] I try to explore them further. (qtd. in McGlone)

Dunsinane argues that Macbeth and his Lady exemplify such characters who are worthy of a second chance of redemption offered to them in *Dunsinane*.

Holinshed's *Chronicles* describes Macbeth as "tall, golden-haired and generous" (qtd. in McMillan, *Scotsman*). The *Chronicles* also give the following detailed account of his efforts to set the Scottish kingdom to right and punish evildoers once he sat on the Scottish throne:

> He set his whole intention to mainteine iustice, and to punish all enormities and abuses, which had chanced through the féeble and slouthfull administration of Duncane. And to bring his purpose the better to passe without anie trouble or great businesse, he deuised a subtill wile to bring all offendors and misdooers vnto iustice, soliciting sundrie of his liege people with high rewards, to challenge and appeale such as most oppressed the commons, to come at a day and place appointed, to fight singular combats within barriers, in triall of their accusations. (269)

Moreover, the *Chronicles* enumerate his good deeds as king like ensuring that the Scottish people enjoy "the blissefull benefit of good peace and tranquillitie" with the "manie holesome laws and statutes" which he made "for the publike weale of his subiects". He defended the innocent and encouraged "yoong men to exercise themselues in vertuous maners". His piety also shows in his extra attention to clergymen and his endeavours to make them "attend their diuine seruice according to their vocations". Finally, the *Chronicles* assert

that Macbeth's era was one of "vprightnesse of iustice" from its beginning and until its end (270).

However, *Macbeth* deviates from the *Chronicles* in its portrayal of Macbeth as follows:

> The play is careful to suggest that he is hardly in office before he is overthrown. The years of successful rule specified in the chronicles are erased. … The action rushes along, he is swept away as if he had never truly been king. … For the Jamesian reading it is necessary for Macbeth to be a complete usurping tyrant in order that he shall set off the lawful good king, and also, at the same time, for him not to be a ruler at all in order that he may properly be deposed and killed. (Sinfield, *Critical Quarterly* 67)

Shakespeare made "amendment[s]" to the *Chronicles* to show that the "*whole* of Macbeth's reign" was "one of terror" (Hawkins 160). King James I's publications on kingship played an important role in such "amendments".

In 1598, King James I published his essay about the theory of kingship. It was entitled "The Trew Law of Free Monarchies" in which he contends that a king has absolute power. This makes him above any judgment from his people no matter how badly he rules:

> James challenged the idea that kings were elected by their people, were subject to the law, or that even tyrants could be removed. For James VI, monarchy was a form of government that 'approacheth nearest to perfection', and for a people's subject to a tyrant, there was no alternative but patience and prayer. (Brown 199)

To legitimise any act of violence on the state's behalf against its people, King James I delineates the difference between "a lawfull good King" and "an usurping Tyran" in his *Basilikon Doron* (1599) as follows:

> The one acknowledgeth himself ordained for his people, having received from God a burthen of government, whereof he must be countable: the other thinketh his people ordained for him, a prey to his passions and inordinate appetites, as the fruites of his magnanimitie. (qtd in Sinfield, *Critical Quarterly* 66)

In other words, he encourages his people to accept whatever violence he commits against them since he is "a lawfull good King" and not "an usurping Tyran". Moreover, he shuns away from the idea that a lawful King can also be tyrannical and that the possibility of "structural malfunctioning in the system" exists. Such ideas found their way into Shakespeare's *Macbeth*, where they used to show that Macbeth's violence is evil primarily because his kingship lacks legitimacy (Sinfield, *Critical Quarterly* 66-67). Moreover, *Macbeth* provides various examples of kings, the patriarchal Duncan, the tyrannical Macbeth and the ambiguous Malcolm, as a reflection of these ideas.

Though Shakespeare might be accused of "uprooting" the Macbeths from their Scottish past and presenting them from his perspective in the fictional context of his play (Price 24), Stephen Greenblatt points out that

> Though it gestures towards history, *Macbeth* is a self-conscious work of theatrical fiction, an entertainment in which nothing needs to be taken as real, in which everything can be understood, as Shakespeare suggested elsewhere, to be 'shadow' or 'dream'. (*Shakespeare and Cultural Traditions* 20)

As apparent from the title of her book, Watson promises her readers the "story" of the Macbeths, not their "history". According to her historical research, her book merely suggests

another version of the story of the Macbeths which she views as closer to the truth. She asserts in the introduction to her book:

> This period of Scottish history can be head-bangingly frustrating. Loose ends so often refuse to be tied up, and the range of potential interpretations of the scanty evidence can reduce the historian (or, at least, this one) to a dithering wreck. … Piecing together the life of a Dark Age king about whom there is little written evidence is a different proposition from that of a historical figure from the more recent past. Such difficult material cannot provide a detailed portrait. (6)

However, she points out that

> The Macbeth portrayed by Shakespeare bears no resemblance to the king who ruled Scotland between 1040 and 1057/8. Indeed, it is difficult to exaggerate how great an injustice history has inflicted on him. (2)

She adds:

> Careful use of a wide and diverse range of sources does allow this remarkable man and the times he lived in to emerge, even if we cannot draw firm conclusions about him. (6)

Similarly, Greig contends: "We know so little about Macbeth and my play represents just a view. It's a reply to Shakespeare" (Personal Interview). He also contends that "the whole story is ripe for speculation" and that is why he rewrites it in *Dunsinane*, yet "from a Scottish perspective" (Greig qtd. in *Joyce McMillan – Online*). Therefore, both *Macbeth* and *Dunsinane* present the story (Some would call it "pseudohistory" (Nostbakken 25)) rather than the history of the Macbeths, each from a different perspective.

Macbeth portrayed Macbeth as an illegitimate usurper and bloody tyrant and his Lady as cruelty incarnate since she spurred him to follow his ambition even if he had to spill blood. *Dunsinane* challenges this portrait; its Macbeth is a brave warrior and an able king who maintained a stable and peaceful kingship for many years. Moreover, its Gruach is an honourable Lady with a noble lineage and a shrewd politician with an excellent public image. "I am really not being cheeky to Shakespeare", contends Greig, adding that dubbing *Macbeth* as "The Scottish Play" is what annoys him (Greig qtd. in Jones, *Los Angeles Times*). This annoyance is because Greig views that "[Shakespeare] reduced the great King Macbeth" whom Scots know to be much better than his Shakespearean portrayal. Being Scottish and knowing all the places Shakespeare has never been to like Birnam Wood and Dunsinane, Greig believed that he was eligible for the task of "writing a response" to *Macbeth* (Greig, *Oxford Times*). In his book, *Macbeth: Man and Myth*, Nicholas Aitchison gives the following description of all sorts of modern rewritings of *Macbeth* which can be applied to Greig's sequel as well:

> This historical revisionism was intended to expose a perceived miscarriage of justice, right a historical wrong and exonerate Macbeth from the charges levelled against him over the centuries, thus enabling him to occupy his proper place in history. But behind this attempted rehabilitation sometimes lay a thinly veiled nationalism, attempting to restore the blackened reputation of a good Scottish king from the libels of an English dramatist. (134)

Hence, many critics in the Scottish media viewed *Dunsinane* as a "patriotic refutation of *Macbeth*" (Jones, *Los Angeles Times*). Furthermore, Watson herself speculates that Macbeth's story will keep being rewritten:

> The early seventeenth century cannot, of course, be the end of our story and even the definitive, all consuming version of Macbeth penned by William Shakespeare has not succeeded in putting an end to further reworkings. (257)

In her book, Watson points out that "the real Macbeth is still larger than life, a tried and tested warrior, but also a man who understood the benefits of peace" (27). Therefore, after establishing a strong "military reputation … against both Duncan and his father", he "seems to have felt neither the need nor the desire to go chasing popularity with raids into England" (199). Watson contends that Macbeth wanted his people to live in peace and indeed, compared to the reign of Duncan, his predecessor, Macbeth's reign was one of "fertility", "peace" and "prosperity" (194). She also adds that Macbeth was "conventionally pious but shrewdly aware of the advantages to be gained by aligning himself with the power of the Church" (27) and that he was known for his generosity (193). One of the pieces of evidence she provides about Macbeth's piety and generosity are the reports recorded by the Irish monk, Marianus, about Macbeth's charity in a chronicle which he wrote in 1050. The monk says: "The king of Scots, Macbethad, scattered silver like seeds on the poor of Rome" (qtd. in Watson 210).

In an interview, Greig echoes and adds to these findings by Watson:

> There's … something that most Scots know about the real King Macbeth, which is that he probably wasn't a tyrant, he was probably quite a good king. He ruled for about 15 years at a time in Scottish history when the turnover in kings was something like one in every six months, so he must have been doing something right. He also embarked on what, at that time, was an epic six-month journey to Rome; if you had been an unpopular tyrant that would have been insane – you'd have lost your kingdom. So he must have been very confident that his kingdom would be there when he got back. (*The Arts Desk*)

Therefore, *Dunsinane* poses the following question: "What if the stories of Macbeth being a tyrant turned out to be propaganda?" (Whitney qtd. in Wallace, *Theatre* 93). Seeking to find an answer to it, the play clears Macbeth's name through Gruach's account about him since the king himself is dead and so he cannot defend himself. Greig's above view is reflected in Gruach's lament of her husband's murder as she mourns in front of the casket holding his corpse:

> GRUACH. He was a good king. He ruled for fifteen years. Before him there were kings and kings and kings but not one of them could rule more than a year or so at most before he would be killed by some chief or other. But my king lasted fifteen years. My king was strong. (32)

This account suggests that Macbeth's kingship was strong, stable and peaceful, which could never have been the case if he had been a bloody tyrant hated by his subjects. Indeed, upon his encounter with the Scottish side, Siward discovers that Malcolm has been feeding him false information to induce him to fight on Malcolm's behalf and win Malcolm the Scottish throne. From the beginning of the play, the name Macbeth is replaced by "the tyrant" to show

how freeing the Scottish people from tyranny occupies the minds of Siward and his troops. However, it is later revealed as a false pretext and a mere lie by Malcolm.

In her book, Watson also talks of the several battles which Macbeth had to fight at the beginning of his reign to ensure his grip on the Scottish throne:

> As for the new king, Macbeth would have been well aware that getting to the throne, however difficult and traumatic the journey, was not the end of the road. From now until he breathed his last, however long God is willing to grant him he could never rest easy in some naïve belief that his enemies had forgotten about him. (192)

Dunsinane highlights Macbeth's portrayal as a brave warrior in how Gruach describes him to Siward: "GRUACH. He was a soldier. He liked tents and fires and fields. He didn't like courts or kings" (67). Hence, the years of Macbeth's constant struggle on battlefields to further secure his kingship, which Shakespeare omitted from *Macbeth*, are foregrounded in *Dunsinane*.

Watson thoroughly investigates the reasons why Macbeth married Gruoch. She contends:

> For Macbeth, this unlikely union with Gruoch made political sense. … In the first place, he must have hoped that taking on the grieving princess and, more specifically, her fatherless child, might put an end to the bloodfeud that he himself helped to perpetuate. Lulach would surely think twice in later life about plunging a knife into the man who, on the one hand, had killed his father, but had also brough him up. Secondly, Macbeth's marriage to Gruoch united the royal lines of descent from both Aed mac Kenneth (his own) and Constantine mac Kenneth (his wife's). There was a clear purpose to this match, one which Scotland's nobility, and its king, would have understood. No-one … could be in any doubt about the strength of the potential rights it represented, though it remained to be seen whether Macbeth would – or could – make anything of them. Claims to the throne were one thing; putting on the crown was quite a different matter. (169)

Hence, Watson proposes that the match between Macbeth and Gruoch was governed by the interests of Macbeth in particular and Scotland in general but what about the interests of Lulach, the stepson and rightful heir to the Scottish throne?

According to the *Oxford Dictionary of National Biography*, Lulach, who is omitted from *Macbeth* and reintroduced in *Dunsinane*, is

> Lulach mac Gille Comgáin (d. 1058), king of Scots, was son of Gilcomgan, mormaer of Moray. His mother, a daughter of Boadhe, of the house of Kenneth I, was probably Gruoch, the wife, after Gilcomgan's death, of Macbeth. Lulach was the representative of the house of Kenneth and was brought up under Macbeth's guardianship. On the death of Macbeth in 1057 he succeeded to the mormaership of Moray, and was set up as king by the people of Alban; but he had no real power, and after a nominal reign, said to have begun on 8 Sept., was slain by craft by a son of Malcolm, son of Duncan, at Essy in Strathbolgy, on the border of the present Aberdeeenshire, on 17 March 1058, and was buried in Iona.

Watson gives a similar account about Lulach and his relationship with his stepfather, Macbeth, in her book:

> Since the rules of the succession were already in a state of flux, it is likely that Macbeth always intended that his own sons by Gruoch or, failing that, his stepson, Lulach, would follow him on the throne. (192)

She also adds that Macbeth started to earnestly consider the twenty-year-old Lulach his heir in 1045, ten years after his marriage to Gruoch. They both had no children and he was most probably the cause. Therefore, Macbeth started preparing Lulach to sit on the Scottish throne by entrusting him to rule when needed in the south (197) and during his annual pilgrimage to Rome (203). Watson contends that "despite the catastrophically bad start to their relationship" upon Macbeth's murder of Lulach's father, they eventually bonded like father and son (98).

Abiding with Watson's findings concerning Lulach, *Dunsinane* suggests that Macbeth was the powerful protector of Gruach and the guardian of Lulach until the young prince grows up to become the King of Scotland. The sequel turns into a prequel when Macduff explains to Siward that Macbeth murdered Gruach's first husband, married her and adopted her son (31)[5]. However, deviating from Watson's findings, Gruach later reveals her side of the story to Siward as follows:

> SIWARD. Your king murdered your first husband.
> GRUACH. Yes.
> SIWARD. You don't seem to mind.
> GRUACH. I asked him to do it. (32-33)

Hence, *Dunsinane* portrays a Macbeth who is peaceful. Even when he murdered Gilcomgan, he was acting upon Gruach's wish and not because he wanted to sit on the Scottish throne. It can be seen here that just as Shakespeare deviated from what is written about Macbeth in Holinshed's *Chronicles* to depict a horrific portrayal of Macbeth, Greig deviated from what is written about Macbeth in Watson's book to depict an idealistic portrayal of Macbeth.

Finally, Watson writes about Macbeth's burial in her book as follows:

> In a public show of respect and continuity, [Malcolm] allowed the dead king to be removed to the ancient royal burial ground on Iona, the island's Norse rulers still apparently willing to acquiesce in this important Scottish ritual. This final act is testament to the place Macbeth occupied in Scotland at the time. Here was no tyrant, but a ruler of great skill and fortitude, a man willing and able to give his people peace and prosperity without losing either popularity or support. 'I shall be joyful in him', says his poet. There is no better epitaph. (240)

Though *Dunsinane*'s Malcolm does not respect the dead king, he allows him to be buried in Iona: "SIWARD. My men will take your husband's body to Iona. They will bury him there" (35).

The overall portrayal that Gruach's words paint of the late Macbeth suggests that he was a warrior rather than a politician and that she was the mind behind any action he executed. On the other hand, *Dunsinane* portrays Malcolm as the total opposite of Macbeth in this regard. In his article, "History, Politics and Macbeth", Michael Hawkins points out that

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[4] This prequel will be discussed in detail in Gruach's subchapter.

> Shakespeare, like other Jacobean playwrights, recognised the political jungle: this was necessary on both realistic and dramatic grounds. The relationship between political intrigue, political morality and political success was complex: he refused to make simplistic judgements that political success was achieved by the exclusion of either morality or intrigue. (179)

The manner with which Malcolm's character is developed in *Dunsinane* further highlights this concept of "the political jungle". Indeed, *Dunsinane*'s Malcolm can be dubbed as a "true tyrant", not just a shrewd king.

Macbeth's Malcolm has brief appearances. The most significant one of these is his dialogue with Macduff in IV.iii in which he is depicted as an ambiguously positive character:

> The whole conversation takes off from the specific and incomparable tyranny of Macbeth, but in the process succeeds in suggesting that there may be considerable overlap between the qualities of the tyrant and the true king. (Sinfield, *Critical Quarterly* 71)

Dunsinane takes such moral ambiguity one step further by showing that it conceals negative rather than positive characteristics. *Macbeth* portrays Malcolm as a probably positive character. He is the young heroic prince who overcomes Macbeth. *Dunsinane* challenges this portrayal. Its Malcolm is an amalgam of corruption, deception, greed, mercilessness and lustfulness. Hence, the more the audience hates and despises Malcolm, the more they love and respect Macbeth and regard him as a good ancestor compared to his predecessor.

Malcolm's corruption is first exhibited when he expresses his wish for Gruach's death to remove her as his rival for the Scottish throne to Siward as follows: "MALCOLM. I wondered if she might eat something. / SIWARD. What? / MALCOLM. A sick eel. A bad hen. Some glass" (49). After that, it becomes more vivid in the shameless speech he delivers in front of the clan chiefs. This speech summarises Malcolm's portrait as *Dunsinane*'s true tyrant and outlines the corrupt policy which he intends to follow in ruling Scotland in the following manner:

> MALCOLM. I will govern entirely in the interests of me. In so far as I give consideration to you it will be to calibrate exactly how much I can take from you before you decide to attempt violence against me. I will periodically and arbitrarily commit acts of violence against some or other of you – in order that I can maintain a more general order in the country. I will not dispose my mind to the improvement of the country or to the conditions of its ordinary people. I will not improve trade. I will maintain an army only in order to submit you to my will. As far as foreign powers are concerned I will submit to any humiliation in order to keep the friendship of England (80)

When Malcolm's future policy in *Dunsinane* is compared to Macbeth's past policy in the *Chronicles* in ruling Scotland, it turns out they are the exact opposite. While Macbeth ruled for the benefit of the ordinary people, fought corruption and maintained peace, Malcolm intends to rule entirely for his own benefit and is ready to use violence to get what he wants. Finally, Siward confronts Malcolm: "You are corrupt, Malcolm. Depthless. Weak. You wallow in your own venality" (109).

Though *Macbeth*'s Malcolm contends that he "never was foresworn" (IV.iii.126) and "delight[s] no less in truth than in life" (IV.iii.129-130), *Dunsinane*'s Malcolm is indeed

"artful in his management and distortion of information" (Wallace, *Theatre* 96). For instance, after Siward confronts Malcolm with all the lies Malcolm has been feeding him, Malcolm replies as follows:

> SIWARD. You lied to me.
>
> MALCOLM. ... If a person in Scotland says 'It seems a person has died' we tend to hear that word 'seems' – 'seems' – and of course that word makes a difference. Isn't that infuriating? It's silly and of course it means that every discussion is fraught and people have to pussyfoot around when obviously one simply want to cut through the nonsense and describe the facts of the world as they are. ... I suppose what I'm asking you – Siward is – really – and this is just for clarification – are you calling me a liar?
>
> SIWARD. No.
>
> MALCOLM. Well, that's a relief.
>
> SIWARD. I understood that the Queen was dead.
>
> MALCOLM. It turns out that was a mistaken understanding.
>
> SIWARD. It would seem so.
>
> […]
>
> SIWARD. I thought you said the chiefs were simply waiting for you to arrive and establish yourself before they would pledge their allegiance and crown you king.
>
> MALCOLM. Siward – do you mind if I ask – are you going to continue with this insistent literalness? 'You said' – 'He said' – you sound like a child.
>
> SIWARD. I'm sorry. It seems I was mistaken in my understanding about the Queen. ... Is there anything else in Scotland about which my understanding may have been mistaken? (28-29)

Portraying Malcolm as the ultimate equivocator who deludes Siward and hinders him from knowing the truth of the situation in Scotland before invading it with his troops, *Dunsinane* alludes to the Porter scene in *Macbeth*. *Dunsinane*'s Malcolm serves as the perfect example of the "equivocator" described by the drunk Porter as follows:

> PORTER. Here's an equivocator, that could swear in both the scales against either scale; who committed treason enough for God's sake, yet could not equivocate to heaven. (II.iii.6-8)

The word "seems" is the main weapon in Malcolm's arsenal of "equivocality" and "ambiguity". Using this word helps him tell the other person only that part of the truth that serves his purpose while hiding anything else that would be contrary to his well-being. It also allows him to evade responsibility for providing false information. Though Siward initially accuses Malcolm of lying, Malcolm eventually convinces him that the problem lies in his misinterpretation of Malcolm's words rather than the falsity of those words in the first place.

Malcolm exhibits further semantic manipulation in the above speech which he gives to the clan chiefs about the policy of his upcoming reign. Though he affirms that he is speaking with "total honesty" and what comes in the speech is unsatisfactory, the chiefs regard it as a mere joke. Macduff explains Malcolm's false lucidity to Siward, the outsider, as follows:

> SIWARD. He's not made himself popular.
>
> MACDUFF. It's fine. Most of the chiefs don't speak English. The ones that do know he's joking.

SIWARD. Why would he joke about his own kingship?

MACDUFF. So we understand he's telling the truth.

SIWARD. What is it – a joke or the truth?

MACDUFF. Both. (81)

With Malcolm's constant deception, the legitimacy of his kingship which *Macbeth* asserts becomes questioned and challenged in *Dunsinane*. It is suggested that *he* is the usurper and not Macbeth. First, he claimed that Macbeth has no son and, therefore, there is no rightful heir to the Scottish throne, but he reveals to Siward later that Macbeth has a son. Then, he claimed that all the clans accept him, yet it turns out they are divided in this regard; some want him as king while others are strong allies of Gruach (30).

In *Macbeth*, Malcolm describes himself to Macduff in a negative way to test the latter's loyalty to Scotland rather than to its future king as follows:

MALCOLM. With this there grows
In my most ill-composed affection such
A stanchless avarice that, were I king,
I should cut off the nobles for their lands,
Desire his jewels and this other's house.
And my more-having would be as a sauce
To make me hunger more, that I should forge
Quarrels unjust against the good and loyal,
Destroying them for wealth. (IV.iii.76-84)

Though Malcolm later points out that he is not like that at all and that he "[s]carcely ha[s] coveted what was [his] own" (IV.iii.127), his very first words are the exact description of what *Dunsinane*'s Malcolm does. Malcolm's greed is apparent in the following scene in which Siward makes an inventory of all the goods he found in the castle at Dunsinane to place them in Scotland's treasury:

Soldiers bring treasure. Malcolm looks at the goods.

MALCOLM. Is this *mine*?

SIWARD. It belongs to the treasury.

MALCOLM. *My* treasury.

SIWARD. Scotland's treasury.

MALCOLM. *Mine*. I'm still Scotland. Aren't I? (48 emphasis added)

And in this other scene in which Malcolm talks to Siward about the matter of a poor farmer whose barn was the hiding place of some of Macbeth's armed lieutenants, who were preparing an ambush for the English soldiers:

MALCOLM. Is he one of *mine*?

SIWARD. I don't know.

MALCOLM. Mmm. Only - if he's one of *mine* he probably ought to have sacrificed himself for *me* when the tyrant's men came – oughtn't he? Rather than hiding them in his barn.

SIWARD. They probably threatened him. He probably had no choice.

MALCOLM. Yes. Still. If you're one of *mine* ... that carries with it certain obligations.

SIWARD. He's an old man.

[…]

MALCOLM. If one of *mine* doesn't defend me to death – well – and as it happens I hate this aspect of things – but there it is – that man has to die. (50-51 emphasis added)

Malcolm believes that he owns Scotland, its wealth and its people. His repetition of the first-person pronouns: "mine", "my" and "me" highlights his possessiveness.

Furthermore, Malcolm deals with his subjects with utter ruthlessness as apparent in the punishment he intends for this poor old farmer. Despite showing Siward that he accepted his pleading for this farmer's life, Malcolm orders his men immediately after Siward leaves: "Send out two men. Find this man. Kill him and his family and divide his possessions amongst the villagers" (52). In addition to exhibiting that deception is a well-established quality in Malcolm's character which continues from *Macbeth* to *Dunsinane*, such brutal orders show that "Malcolm's brutality is strategic" (Wallace, *Theatre* 96). This brutality is suggested by how he wants to make an example of those who betray him so that others would never think of doing so. Malcolm's ruthlessness is further exhibited by his contention: "A settled kingdom is a kingdom in which everyone is dead" (49). This contention underscores his image as a self-centred king who does not care about his people. He will rather have them all dead if their presence is contrary to his well-being.

Continuing the above-mentioned scene between Malcolm and Macduff from *Macbeth*, again, in terms of his relationship with women, Malcolm first wrongly describes himself as follows:

MALCOLM. There's no bottom, none,
In my voluptuousness. Your wives, your daughters,
Your matrons, and your maids could not fill up
The cistern of my lust, and my desire
All continent impediments would o'erbear
That did oppose my will. (IV.iii.60-65)

However, he later admits that he is still a virgin: "I am yet / Unknown to woman" (IV.iii.125-126). Once more, *Dunsinane*'s Malcolm is as lustful as he first describes himself to Macduff in *Macbeth*:

The Great Hall. Malcolm entertains two Scottish chiefs with drink and food. A girl sings a Gaelic song, maybe she plays the harp

[…]

MALCOLM. Isn't she beautiful? She's from Ireland. Luss brought her. He knows my tastes.

[…]

Malcolm dismisses the singer

MALCOLM. Here – take some wine. Go to my bed and prepare another song. Something about love. Make sure it's got plenty of verses. (103)

Moreover, whereas *Dunsinane* depicts Macbeth as the kind of king who does not care about the luxuries which come with kingship, its Malcolm seeks to live a carefree and luxurious life. This shows in what Malcolm relates about how he spent his time in England after fleeing Scotland upon Duncan's murder (which is an instance in which *Dunsinane* turns from a sequel to a midquel):

> MALCOLM. Lovely England. I would have like to have stayed in England. I like the way people speak in England. I liked hunting in those broad oak woods. I liked the dogs there and the horses. (49)

Certainly, these tales are not expected from a fleeing prince who is traumatised by the brutal murder of his father as *Macbeth* would have us expect. Therefore, *Dunsinane* deconstructs *Macbeth*'s portrayal of Malcolm as the traumatised prince.

One quality Malcolm possesses, which can help him rule Scotland, is shrewdness. This quality is exhibited in his knowledge of Scotland and its politics. His following statement reflects this shrewdness: "The thinking in this country is so full of traps, you have to walk around in such circular paths" (52). Moreover, he understands "the complex network of interweaving alliances that he has to negotiate if he is to remain in power" (Patti 25). He explains this to Siward, the outsider:

> MALCOLM. There are patterns of loyalty between us – there are alliances – there are friends who say they're friends but work against us and others who say they're enemies but quietly help us – there are networks of obligation between us – there are marriages and births between us – there are narrowly balanced feuds between us – feuds that only need the smallest breath of the wrong word spoken to tip them into war. (108)

He also knows that he has to maintain the appearance of a "weak" king to remain in power (even if he really is weak, as Siward frankly tells him): "MALCOLM. My weakness is my strength" (110). Otherwise, the clan chiefs will seek to overthrow him since they do not need a firm and fair king to end their corruption.

A further display of Malcolm's knowledge of his people and their capability of fabricating legends is in his comment on Siward's murder of Lulach as follows:

> MALCOLM. I think it's more likely that by killing this boy you have given him eternal life. He will come back. He'll be seen in Orkney, or in some hall in Norway, he'll come back from slavery in Ireland, or be found on the islands. As long as I'm on the throne, the Queen's son will haunt me until one day death takes me and even if I die alone in my bed there will be people who will say – the Queen's son did it. Scotland does not accept his death. (125)

Here, *Dunsinane* reworks the haunting ghost motif, which is present in many Shakespearean plays, *Macbeth* being one of them. Instead of Banquo's ghost haunting Macbeth (be it supernatural and the ghost does appear or psychological and a mere reflection of Macbeth's guilty conscience), *Dunsinane* presents a symbolic haunting in relation to politics. Malcolm's knowledge of his people leads him to believe that Lulach will remain alive so long as people keep believing in him and fabricating tales about him. Malcolm knows that Lulach's legitimacy will remain a thorn in the side of his kingship. Once more, not only does *Dunsinane* reintroduce Lulach, but it also continues to empower his presence even after his murder.

Dunsinane reveals another side of Macbeth and Malcolm through its portrayals of them. While Macbeth's good side as a brave warrior, fair king and kind stepfather is exhibited, Malcolm's foul one as a corrupt, deceptive, greedy, hard-hearted and lustful tyrant is highlighted. Hence, in addition to clearing Macbeth's name and restoring his reputation,

Dunsinane explores the detailed qualities of a true tyrant in dealing with his subjects through the character of Malcolm whose portrayal challenges *Macbeth*'s.

II. Lady Macbeth: Feminist Refutation and Pro-Scot Retelling

In her book, Watson points out that Gruoch is a woman "who has perhaps been wronged by history even more terribly than Macbeth himself" (203). Watson takes it upon herself to look more into this woman's story. However, throughout her historical research process, she was surprised by Gruoch's absence from the *Chronicles* and the sources she used. Watson comments on this absence, saying "It would be tempting to interpret Gruoch's absence from the sources as indicative of a submissive personality" (204). On the other hand, she advises her readers against thinking that Gruoch was a weak queen living in her husband's shadow. Her advice is based on one of her findings of Gruoch; Gruoch's name was mentioned with her husband's in ancient documents indicating that they bestowed a gift of land upon the Culdee monastic community of St. Serf's, an island in Loch Leven, Fife (Watson 144,202). Watson explains the significance of this finding as follows:

> [Gruoch's] actions occasionally speak far louder than words and, though [she] usually had to subvert the system to achieve [her] own ends, [she] should not be underestimated. Indeed, the very uniqueness of Gruoch's only recorded foray into public life gives it enormous significance, an undeniable hint that this doubly royal woman played an active role both in her marriage and in public life more generally. (204)

Accordingly, *Dunsinane*'s portrayal of Gruach suggests that Macbeth never overshadowed her. She was always a woman of character and a public figure loved and respected by the Scottish public. Such a portrayal is the exact opposite of Lady Macbeth's portrayal in *Macbeth*.

Watson describes Gruoch as "doubly royal" since her royalty was before and after her marriage to Macbeth. She explains the circumstances of her marriage to Macbeth as follows:

> [W]ho knows what [the bride] felt on the day she married her first husband's murderer. She knew that Macbeth was capable of great cruelty, that he would not shrink from any of the responsibilities expected of a warrior. … Sisters and daughters all served a useful purpose in furthering their family's interests in marriage, but we should not necessarily see Gruoch as a voiceless pawn in these negotiations. As a widow, she had her own lands, giving her much more clout in any future relationship. We might even imagine that she ignored her own family's wishes in allying herself with the new power in Moray. What Gruoch and her son, Lulach, needed was a strong protector. In the circumstances, Macbeth fitted the bill perfectly. (169-170)

Accordingly, *Dunsinane* reveals Gruach's royal ancestral line in the following dialogue between Macduff and Siward:

> MACDUFF. The Queen is from Moray. The tyrant was from Mull. ... It meant the tyrant came from nowhere. His power belonged to the Queen. The Queen is the eldest princess of Moray. It's she who holds the allegiance of the clan and it's *her power* that she's keeping for her son.

> SIWARD. The tyrant was a usurper. He was from nowhere. He stole the throne by murder. Surely the son of a usurper has no legitimate claim.
> MACDUFF. Yes – except the tyrant's son isn't the tyrant's son.
> SIWARD. What?
> MACDUFF. The tyrant's son belongs to the Queen's first husband. Her father married her first to a prince of Alba with the aim of unifying Scotland under one crown. Gruach bore the prince a son – the rightful heir. But then the tyrant came from Mull and murdered the boy's father. The tyrant married Gruach and he became king. He adopted the boy as his own. The boy is the rightful heir. (30-31 emphasis added)

Hence, *Dunsinane* suggests that Gruach's marriage to Macbeth was a calculated political match. Just as Macbeth gained a much more powerful claim to the Scottish throne through it and united the royal lines of both his wife and his, Gruach also secured her son's claim to the Scottish throne with him being under the protection of this powerful guardian.

Proposing that Gruoch's marriage to Macbeth was not against her will and that she decided to do so to secure the future of both her son and herself, Watson suggests such a portrayal of Gruoch as a decision-maker in a social context where women resorted to passive silence. Watson's proposition about Gruoch made Greig "rethink" the role Gruach should play in *Dunsinane*, as he contends (qtd. in McGlone). She is indeed more than the tyrant's wife. When asked how he took a classical Shakespearean character like Lady Macbeth and appropriated her as his own in *Dunsinane*, Greig replied:

> I didn't take Shakespeare's queen at all. She dies at the end of *Macbeth*. My Gruach is based on all the knowledge I could find about the real queen, Gruach. (*National Theatre of Scotland*)

He explains the strategy behind his portrayal of Gruach in *Dunsinane* as follows:

> I … wanted her [Gruach] to have her own story. … I wanted to reclaim a bit of our history, and that's how I feel about Gruach. I'm reclaiming her, too. (Greig qtd. in McGlone)

Thus, *Dunsinane* can be considered a feminist refutation and a pro-Scot retelling of *Macbeth*. While *Macbeth*'s Lady Macbeth comprises one part of Macbeth's story, *Dunsinane*'s Gruach is viewed as the play's "gravitational force" (Johnson). Some would even believe that *Dunsinane* should have been entitled "*The Strange Undoing of Lady Macbeth*" (Jones, *Los Angeles Times*). The feminist refutation is apparent in *Dunsinane*'s deconstruction of all the Shakespearean "misogynistic stereotypes typically attributed to Lady Macbeth" (Price 25). Unlike Lady Macbeth, Gruach is portrayed as a strong, independent woman who embraces both her femininity and maternity and views them as additional sources of her power.

In *Dunsinane*'s pro-Scot retelling, Gruach has nothing to do with *Macbeth*'s horrid portrayal of an ambitious, bloody queen. Greig explains his version of the Scottish Queen as follows:

> Once you take another point of view of Macbeth himself from Shakespeare's, then you have to think again about this woman, who has been painted as monstrous. You have to recognize that she may have been behaving not only rationally but with honor. I'm not saying that Gruach is a good woman. She's in a complex situation – and she's a queen. (qtd. in McGlone)

This perspective shows in *Dunsinane*'s allusion to *Macbeth*'s portrait of her bloody hands: "Out, damned spot! Out, I say! ... What, will these hands ne'er be clean?" (V.i.39-42) in McAlpin's words: "This woman has blood on her hands of countless of our people" (81). Still, *Dunsinane* later counters this image when Gruach holds out her open but spotless hands to Siward so that he can read her palms and Siward confirms that all he can see there is "White. Snow" (68). Moreover, *Dusinane* compares its Gruach to *Macbeth*'s Lady Macbeth in relation to witchcraft. Though Lady Macbeth is "not revealed to be a witch" throughout *Macbeth*, "the witches subsist as a tenebrous filament to which [she] is obscurely but palpably linked" (Greenblatt, *Shakespeare and Cultural Traditions* 34). On the other hand, Gruach has nothing to do with witchcraft. She mocks her association with witchcraft yet manipulates such an association to empower herself further.

i. Gruach: Deconstructing Shakespearean Narrative Authenticity

Gruach is first introduced to the audience when Siward storms into the castle at Dunsinane Hill:

> SIWARD. What is your name?
> GRUACH. Gruach.
> SIWARD. Gruach. Gruach, what work do you do here in Dunsinane?
> GRUACH. Work?
> SIWARD. What is your place here?
> GRUACH. My place here is Queen. (27)

The first thing *Dunsinane* restores to the Scottish Queen is her name, Gruach, which she is denied in *Macbeth*. Since she is no longer "Lady Macbeth", she is identified as an independent entity who can speak for herself instead of being overshadowed by her husband. She is also endowed with more power upon her affirmation: "My place here is Queen". The contradiction between Gruach's affirmation in this scene and Malcolm's sitting on the Scottish throne in the next scene highlights how *Dunsinane* counters the Shakespearean version of the story of the Macbeths and rectifies it. *Dunsinane*'s Macbeths are legitimate monarchs whom Malcolm, an illegitimate usurper, overcomes.

In this next scene, Siward confronts Malcolm with the false nature of all the information with which Malcolm provided him regarding Gruach as follows:

> SIWARD. *You told me* she was dead.
> MALCOLM. Did I?
> SIWARD. *You told me* she went mad and died.
> MALCOLM. Mmm.
> SIWARD. *You told me* that the tyrant had lost the support of the chiefs and he had no son and his queen had died of madness and so there would be no resistance to you. (27-28 emphasis added)

Dunsinane is alluding to two scenes from *Macbeth*. The first scene is Lady Macbeth's famous sleepwalking scene, V.i, in which she suffers from a fit of madness. The second one is the one in which Macbeth is told that his Lady is dead as follows:

> *A cry within, of women*
> […]

MACBETH. Wherefore was that cry?
SEYTON. The queen, my lord, is dead.
MACBETH. She should have died hereafter. (V.v.16-18)

The contradiction between Siward's discovery of Gruach's sanity and survival in *Dunsinane* and the claims about Lady Macbeth's madness and suicide in *Macbeth* "trouble[s] *Macbeth*'s narrative authenticity" (Price 25). Accordingly, it invites the audience from the very beginning of the play to reassess the Shakespearean version of Gruach's story and consider the possibility that another version exists. From another angle, *Dunsinane* is bound to provide its audience with a logical explanation for Gruach's revival. Such an explanation is needed since, in terms of the hypertextual relationship between a sequel and its original, "discrepancies between texts have to be integrated by narrative explanations or they remain as (highly undesirable) breaks in continuity" (Berninger and Thomas 183). Hence, rereading *Macbeth*, *Dunsinane*'s audience will notice that Lady Macbeth's death is off-stage so she is never seen dead. Furthermore, with Siward's constant repetition of "you told me", Greig alludes to the unverified manner with which Malcolm conveys Lady Macbeth's death in *Macbeth*: "his fiendlike queen, / Who, *as 'tis thought*, by self and violent hands / Took off her life" (V.viii.98-100 emphasis added). *Dunsinane* suggests that Gruach's alleged madness and suicide are nothing but mere rumours.

ii. Gruach: Pro-Scot Accounts about Femininity, Maternity and Witchcraft

In *Macbeth*, "Lady Macbeth consciously attempts to reject her feminine sensibility and adopt a male mentality" (Asp 153). In one of her memorable speeches, she aspires to strike a deal with the spirits to turn her into a man so that she gains more power: "Come, you spirits / That tend on mortal thoughts, *unsex* me here" (I.v.40-41 emphasis added). Conversely, *Dunsinane*'s Gruach embraces her femininity and skilfully utilises it as one of her secret weapons which she uses to manipulate Siward. At first, she acts as a sympathetic and affectionate companion to Siward who seems to take refuge in her companionship away from war and its recurrent images of blood and death:

SIWARD. Each boy dies on whatever side, I feel it.
GRUACH. I know.
SIWARD. Do you?
A moment
SIWARD. I am sorry. I shouldn't have disturbed you. Please ... forgive the intrusion.
Siward goes to leave
GRUACH. Siward, Stay. Talk.
SIWARD. No – it's best if I go.
GRUACH. Why? You've talked with all the rest of Scotland. Talk with me. (64)

Later, their relationship develops until she sleeps with him (68-69). In other words,

> [She] us[es] her sexuality and sensuality ... in order to make Siward feel like a man, which is considered in turn as measure of dominance and power. (Kurtuluş 71-72)

And Siward realises and admits that he stands no chance against Gruach's feminine power: "Look at you smiling. … Which of us is really the conqueror here and which of us the conquered?" (77).

One of Lady Macbeth's most memorable speeches in *Macbeth* happens to include her feelings about maternity and it goes as follows:

> LADY MACBETH. *I have given suck, and know*
> *How tender 'tis to love the babe that milks me*.
> I would, while it was smiling in my face,
> Have plucked my nipple from his boneless gums
> And dashed the brains out, had I so sworn as you
> Have done to this. (I.vii.54-59 emphasis added)

This speech plays an important role in *Dunsinane*. Firstly, after this reference to Lady Macbeth's progeny, *Dunsinane* reintroduces Lulach as that "babe" mentioned in *Macbeth*. Secondly, while *Macbeth* portrays Lady Macbeth as childless and capable of committing atrocities against children, *Dunsinane* portrays Gruach as a mother with children who endow her with more power. Gruach is not the tyical nurturing type of mother since her son and grandson are merely the aces up her sleeve in her grand scheme to keep the Scottish throne for her bloodline. On her first appearance, she is seen helping Lulach to escape (13). Later, it is revealed that she is not doing this out of pure motherly love. Lulach is her assurance of maintaining a firm grip on the Scottish throne. This assurance can be felt in her repeated emphasis "my son" in the following dialogue between her and Siward:

> GRUACH. What do you want from me?
> SIWARD. I want you to renounce your son's claim to the throne.
> GRUACH. *My son* doesn't *claim. My son is* the King. It's not a matter about which he has choice. *My son* is *my son*. *My son* is the son of his father. *My son's* father is dead. *My son* is the King.
> […]
> GRUACH. The moon could rise at daytime and we would call it night. The sun could rise at night time and we could call it day. *My son* would still be king. (34 emphasis added)

By the end of the play, she does not bat an eyelid when Siward brings her Lulach's dead body:

> SIWARD. Your son is dead. I've brought him back so you could bury him. Take him to Iona … Where the kings are buried. You said that was your custom.
> GRUACH. How did he die?
> SIWARD. I killed him.
> GRUACH. Lulach. He was never a bold boy. Startled by noises. He would have been a careful king. (131)

Instead of grieving for her son's death and mourning it as any mother would, Gruach talks of the kind of kingship Lulach would have had, had he been given a chance to sit on the Scottish throne. Furthermore, emphasising that all she cares about and fights for is for the Scottish throne to remain in her family, she reveals to Siward her new winning card, her grandson whose father is Lulach (133-134). Even when Siward threatens to kill that baby if she does not give up the Moray claim, she responds with utter zeal and lack of concern for her

grandson's life: "Kill the child, Siward. Scotland will find another child" (135). *Dunsinane*'s Gruach is a mother and a grandmother, yet her strength of character makes her utilise her maternity to serve her political ends.

In that same "unsexing" scene, Lady Macbeth even asks the spirits to replace the milk in her breasts, which is the ultimate symbol of maternal nurturing, with gall (I.v.47-48). Incidentally, describing Siward's good intentions, Gruach alludes to that image of Lady Macbeth's gall-drinking and brain-smashed dead babies as follows: "Look at you clinging onto them [his good intentions] even now. Like dead babies at your breast" (135). However, this horrid image is associated with Siward this time because it resembles the atrocities he committed against Scotland and its people.

Challenging *Macbeth*'s portrayal of Lady Macbeth, *Dunsinane* starts deconstructing any association between Gruach and witchcraft in the following scene which is considered one of *Dunsinane*'s scenes of comic relief:

> *In Gruach's rooms the women prepare a drink over a cauldron. As they work, they sing. The Boy Soldier watches.*
> BOY SOLDIER. Is it true that you eat babies?
> GRAUCH. Babies?
> BOY SOLDIER. They say you eat babies.
> GRAUCH. They say the Scots eat babies?
> BOY SOLDIER. Oh – no – I mean –
> GRUACH. What do you mean?
> BOY SOLDIER. I was asking if it's true that *you* eat babies?
> GRUACH. Me?
> BOY SOLDIER. Yes.
> GRUACH. They say that?
> […]
> BOY SOLDIER. Yes.
> GRUACH. What they say –
> BOY SOLDIER. Yes.
> GRUACH. It's true.
> BOY SOLDIER. Jesus.
> GRUACH. Have you never eaten baby meat in England?
> BOY SOLDIER. No – not in Kent, anyway.
> GRUACH. You should try it.
> BOY SOLDIER. I don't think so.
> GRUACH. It's delicious. Very tender.
> BOY SOLDIER. That's nice singing. They do nice singing, don't they? Your ladies. Lovely. What's it? ... What's the song?
> GRUACH. It's not a song.
> BOY SOLDIER. What is it?
> GRUACH. It's a curse.
> BOY SOLDIER. On who?
> GRAUCH. You.
> BOY SOLDIER. Oh.

GRUACH. Drink it and you'll turn into a bird.
BOY SOLDIER. Right.
GRUACH. Fly away home.
Gruach offers a cup of the hot drink to the Boy Soldier.
What's the matter? Don't you want to go home?
[…]
GRUACH. The women have heated some wine. Drink.
[…]
BOY SOLDIER. Sir – that drink is a curse. It'll turn you into a bird.
SIWARD. What are you talking about?
BOY SOLDIER. She told me.
GRUACH. It's a magic potion. I eat babies.
She drinks the wine.
GRUACH. Mmm. Blood. (59-65)

The cauldron which appears as a prop at the beginning of the scene "carr[ies] an important symbolical meaning" and is "part of an overall design" (Esslin 75-76). Gruach's women chant around it (in Gaelic, which the Boy Soldier does not understand) while their mistress is sitting nearby. Such an image revises and ironically comments on the beginning of *Macbeth*, the Three Witches working on their curses: "Double, double toil and trouble / Fire burn, and cauldron bubble" (IV.i.10-11). *Dunsinane* here "show[s] [its audience] the myth-making process at work" since a simple image of some women heating wine in a cauldron can easily be associated with witchcraft, given the Shakespearean background of *Macbeth* (Price 25). Hence, it is suggested that the Boy Soldier views Gruach and her woman in this scene from *Macbeth*'s Shakespearean perspective.

The scene also challenges the Shakespearean construct of the witch. Gruach plays a joke on the naïve English Boy Soldier and toys with him when he innocently tells her about the rumours propagating around her in the English camp. These rumours allude to her Shakespearean association with witchcraft in *Macbeth*. Gruach makes fun of her horrid portrayal as a remorseless witch who uses the blood of dead babies to prepare the spells she casts (that is, after dashing their brains out (I.vii.58)). Thus, she invites the audience to laugh not only at the Soldier's naivety but also at the exaggerated Shakespearean portrayal of Lady Macbeth as such a twisted villain. Greig harks back to Shakespeare here with regards to the smears about the Scottish Queen and reclaims her by criticising Shakespeare's association of Lady Macbeth with witchcraft. Hence, Gruach light-heartedly claims that she eats babies and that the chanting of her women is nothing but a curse that will turn the Soldier into a bird. Siward, who knows better, gets Gruach's joke so she playfully laments to him later: "I'm bored of being a witch" (66).

On the other hand, the shrewd Scottish Queen takes advantage of this vile portrayal. She exploits her infamy to endow herself with magical powers which will help her further manipulate the English side. In addition to her confirming rather than negating what the Boy Soldier relates about her in the above, there is another scene in which her mythical witchcraft becomes a source of power to the Scottish side. When the English troops catch Lulach, Macduff translates the confession he utters in Gaelic as follows:

> MACDUFF. I am *the Queen's son*. ... *My mother's* women are witches. They cast spells. They use plants to make spells which we drink to give us secret powers. When we drink one drink, then arrows can't break our skin. We drink another drink, then swords can't cut us. When we drink another drink we're made invisible on the hillside. We have charms which poison lochs and charms which bring mist and charms which cause dreams to make the English soldiers sicken. *My mother* can turn me into a bird. *My mother* can make my blood run so hot it burns you. *My mother* has spells that will bring down this castle's walls. Tomorrow there will be a storm and *my mother* will bring it. Snow will come and she will bring it. (121-122 emphasis added)

Once more, *Dunsinane* reintroduces Lulach as part of the history of the Macbeths which *Macbeth* intentionally ignores. However, Lulach's young voice is heard in this scene to confirm Gruach's motherhood of him further. His repeated emphasis "my mother" suggests that this motherhood empowers him as much as it does his mother. He clings to his mother as a last resort to save his neck from Siward and his men. In relation to witchcraft, Lulach's confession confirms the rumours propagating among the young English soldiers about his mother. Moreover, Gruach and her women's alleged magic gains more power when Lulach depicts it as one with nature. It is as if Scottish nature and landscape unite with this magic to rid Scotland of Malcolm and the English troops.

iii. Gruach: Shrewd Politician

Although *Dunsinane* clears Gruach's name of the taint of witchcraft, the play endows her with another kind of magic, namely her political shrewdness. Given her situation as a captive queen, she has to be shrewd to save her neck, making her craftier than a witch. Actress Siobhan Redmond, who played the role of Gruach in all the theatrical productions of *Dunsinane*, highlights this quality of Gruach. She claims that the way *Dunsinane* depicts it makes her mind instantly allude to Lady Macbeth's words in *Macbeth*: "Look like the innocent flower, but be the serpent under 't" (I.v.65-66) since these are the perfect words to describe Gruach (*Chicago on the Isle*). Despite her femininity and maternity, critics also describe her as "the lion and the fox mixed in one person" (Kurtuluş 80).

Gruach is a great politician who is capable of shrewdly conducting negotiations even while she is in a dire situation as a prisoner of war. She will go as far as possible to have her son sit on the Scottish throne. Her shrewdness is apparent in the deal she cuts with Egham which entails that he protects her son in return for safe trading (54-55). Even Malcolm, her worst enemy, acknowledges her power over the Scottish clan chiefs: "MALCOLM. They're flies in her web. Nothing is spoken in Scotland without her knowing about it" (49).

She is also "a woman who inspires great loyalty from her supporters" (Price 25). The way the Scottish soldier stands alone and with little armour in front of a group of English soldiers to ensure the safety of his Queen suggests this loyalty (13-15). *Dunsinane* also suggests that she maintains a good public image (one which is at least better than Malcolm's). Although she only "wants to maintain a royal line" and is definitely "no liberator" (Greig, Personal Interview), she is capable of convincing the public that she is a patriotic Queen and a symbol of Scottish nationalism. The public seems convinced by such an image since her

son keeps moving from one Scottish house to another while being protected by poor peasants who view him as their last hope. One of the English soldiers narrates how resilient the Scottish peasants were in their protection of Lulach as follows: “No one speaks. […] No matter how hard we make it for them” (91).

Gruach’s shrewdness also shows in her calculating seduction scene with Siward in which she works her powerful “magic” both ways. She promises him herself as a woman as well as her throne as a queen:

> GRUACH. We don’t need to be enemies, Siward. You said yourself there is no quarrel between us. Malcolm is a weak and venal man. He’s no king. Why can’t England’s ally in Scotland be me? Put your power together with mine.
> SIWARD. How?
> GRUACH. You have no woman, Siward. You have no home. Marry me.
> SIWARD. *Maybe you really are a witch*.
> GRUACH. *I am not a witch but I am the Queen of Scotland*. And if you marry me. You can be king. (70 emphasis added)

Once more, *Dunsinane* challenges Lady Macbeth’s Shakespearean association with witchcraft through Gruach’s rejection of such an association, even if it is a joke (Siward describes her with it to express his mesmerisation at her plotting abilities and powerful persuasion). She also reclaims her place as Queen and the power which comes with it. This reclamation makes her offer of kingship to Siward more authentic. Siobhan Redmond comments on this scene as follows:

> Gruach is very good at reading people. She’s interested in Siward. They don’t really fall in love. It’s almost an archetypal thing. [She] know[s] he’s important not because he’s a general or because he has [her] life in his hands, but because he’s someone who could be king. He’s made of king material. And he knows himself that he’s capable of that. (*Chicago on the Isle*)

Thus, Gruach is portrayed as a wise and far-sighted Queen and a good judge of character. She even spots the resemblance between Macbeth and Siward early on: “GRUACH. You’re like my husband” (66). Her wisdom can be seen in her preference for safe choices, resembling her past successful choices. For example, her marriage offer to Siward here is the exact offer she made to Macbeth in the past: Title in exchange for protection for her son and herself while the real power remains in her hands.

Gruach’s guile is further exhibited in how she baffles the English and escapes from them while pretending to yield to her forced political marriage to Malcolm:

> No one saw how the Queen’s men entered Dunsinane. The doors opened silently and afterwards we found that all our sentries had been cut at the throat – but however her men came the mysterious thing was her leaving, how calmly she walked towards them – these blood-covered men – and whether their coming came of *witchcraft* or of treachery or some combination of the two – as the great hall filled up with fire and blood one thought filled the room like smoke. She knew – she knew – she knew. (86-87 emphasis added)

Once again, it is not witchcraft which she employs but rather cunningness which is one of her main qualities. In the scene previous to this one, Gruach sends a coded message to her men right in front of Siward who ironically does not notice at all:

SIWARD. The song they're singing. What is it?
GRUACH. A wedding song.
SIWARD. What does it say?
GRUACH. It calls out to the relatives of the bride. It tells them there is a wedding. It says she needs attendants. It asks them to come. In great numbers. (85)

In the final confrontation scene between Siward and Gruach, it is apparent that Siward finally acknowledges Gruach's nature. He now believes her to be much more powerful than a witch:

SIWARD. What are you, Gruach? *A witch?* A woman? Ice? Ice – yes – that's close to it. But not enough – Imagine a village – a village in a valley, say – and this valley is fertile and green and young and then one day a cloud descends on it – Gruach – a black cloud that sucks the life out the ground and leaves it frozen and hopeless. That's what you are, Gruach – you are winter. (135 emphasis added)

Gruach's heartless insistence on using her grandson to follow up with the Moray claim to the Scottish throne, even after her son's murder, makes Siward describe her as a cold, icy "winter" which kills everything around it. Hence, he warns Gruach that her further following of this claim will bring further destruction to Scotland and its people. However, Gruach replies by "release[ing] invective upon [Siward], which feels like a curse" (Greig qtd. in McGlone):

GRUACH. When you're back in your empty castle, Siward, and one of mine is on the throne again in Dunsinane, I'll send parties of men raiding into your beloved Northumberland to take cattle and women and burn villages and kill your knights. For as long as I reign I'll torment you and when I die I'll leave instructions in my will to every Scottish Queen that comes after me to tell her king to take up arms and torment England again and again and again until the end of time. (136)

Not only is she resilient in realising her plan and keeping the Scottish throne for her bloodline, but she is determined to haunt Siward forever, not in the way Banquo's ghost haunts Macbeth in *Macbeth*, but as bloody wars. She curses Siward with a "war [that] is embedded and … will not go away" (Greig qtd. in McGlone).

In her book, *Film Sequels*, Carolyn Jess-Cooke asserts that "the sequel taps into a particular cultural urgency to … interact with and perhaps alter the past" (9). Such is the case with the story of the Macbeths. Deviating from Holinshed's *Chronicles*, *Macbeth* presents a distorted portrait of the Macbeths as a bloody tyrant and a cruel queen to suit Jacobean socio-political context. Centuries after, *Dunsinane* interacts with this Shakespearean portrait by investigating its authenticity with the help of Watson's book. It challenges the Shakespearean portrayal of the Macbeths and argues that there are other interpretations of their story. *Dunsinane*'s interpretation of the story of the Macbeths alters it in accordance with Scottish culture which views Macbeth as a valiant king and his Lady as a strong and noble queen. Furthermore, *Dunsinane*'s deep and complex character portrayal of Gruach as a seductive female, an unusual mother and a wise queen is a feminist refutation which challenges the Shakespearean portrayal of Lady Macbeth.

III. Redefining Heroism through Modern War Trauma

Heroes constitute an important part of all genres of literature. They are “not only enjoyable, they are necessary” (Calder ix) and we, as an audience, can never be enthusiastic about following a story “without heroes of some sort” (Folkenflik 16). However, the concept of the hero happens to be “not fixed”, but rather “dynamic”. There are “ongoing processes of *heroization*” which causes the concepts of heroes and heroism to be in a constant state of reconfiguration and reconstruction according to their political, cultural and social contexts. However, it is essential to point out that this reconfiguration and reconstruction of heroes must “fulfil specific functions” (Korte and Lethbridge 2).

Despite its medieval Scottish setting, *Dunsinane* is also a modern political allegory of the “War on Terror” in Afghanistan and Iraq. Such an allegory foregrounds war trauma as a main outcome of wars. Accordingly, Siward and his young troops “fulfil [their] specific function” as *Dunsinane*’s accidental heroes who do not seek heroism but rather have heroism thrust upon them. They represent the average everyday man who suddenly finds himself in a situation in which he acts courageously or dies. Greig asserts: “There’s an element of looking at the military” (*Scotsman* 678) for it is the military that pays the price for politicians’ decisions. Siward and his troops are not the only people suffering as a result of the war; Scottish civilians are also war casualties. They are denied a peaceful existence in their homeland, and their life becomes filled with recurrent killings and burning scenes.

In a personal interview, Greig contends:

> If you read about the history of Scotland, everybody is fighting. It seems like everyone is fighting all the time, but that can’t be right because we can’t take that amount of violence. Only psychopaths can cope with that amount of adrenaline. I can’t believe that they can cope with that amount of violence without going nuts. So I thought the way we read about it is not reflective of the ordinary guy.

This is how Greig explained the starting point which led to his portrayal of ordinary heroes in *Dunsinane*. Rather than focusing on one tragic hero like *Macbeth*, *Dunsinane* is the story of many unknown heroes with much more “emotional appeal” (Korte and Lethbridge 5). Moreover, *Dunsinane*’s heroes challenge the notion of the Shakespearean tragic hero since they possess neither nobility nor greatness (Though Siward is an Earl, he still is a minor character). His troops and Scottish civilians are silenced in *Macbeth*. Hence, whereas it is expected that *Macbeth*’s Macbeth wins the audience’s sympathy due to his tragic flaw, the audience supposedly empathises with *Dunsinane*’s heroes. *Dunsinane* redefines heroism through a modern prism by exploring the characters of Siward, Macduff, the English troops and the Scottish civilians. This exploration entails further reintroduction of more voices of youngsters like Siward’s son, Macduff’s son, the young English troops (especially the Boy Soldier) and even the Hen Girl.

i. Siward: From Sympathetic Commander to Irrational Butcher

Through the character of Siward, *Dunsinane* sheds light on the effect of warfare on the individual who eventually loses his ability to sympathise and turns from a good commander to a cruel murderer. Siward’s trauma starts right after he sets his foot in Scotland and defeats

Macbeth with the death of his only son. This event breaks Siward's heart and marks the beginning of his gradual emotional and psychological deterioration in Scotland. Malcolm can foresee this and warns Siward: "You lost a son in Scotland. Be careful you don't lose your mind here as well" (112). *Dunsinane* reintroduces *Macbeth*'s Young Siward as "Osborn". Identifying this transient character endows him with more dramatic significance. Such significance serves *Dunsinane*'s argument which is that any young man who dies at war deserves such attention. Osborn makes his first appearance with his father in a scene which reflects the nature of their father-son relationship as follows:

> *Siward and his son walk through the forest.*
> SIWARD. Look, Osborn.
> […]
> Here – Take a branch. Put mud on your face, take my sword. If these boys are old enough to fight then so are you.
> *Siward gives Osborn his sword*. (12)

Even though Osborn is his only son, *Dunsinane* shows how Siward wants to make a man out of him. He boosts his courage and self-confidence and instils the importance of answering the call of duty in him. Filling in some gaps in *Macbeth* regarding the relationship between Siward and his son, *Dunsinane* turns from a sequel to a midquel in this scene. Accordingly, this scene complements another scene which chronologically comes after it in *Macbeth*. It is the confrontation scene between Macbeth and Young Siward in which Macbeth slays the latter:

> YOUNG SIWARD. What is thy name?
> MACBETH. Thou 'lt be afraid to hear it.
> YOUNG SIWARD. No, though thou call'st thyself a hotter name
> Than any is in hell.
> MACBETH. My name's Macbeth.
> YOUNG SIWARD. The devil himself could not pronounce a title
> More hateful to mine ear.
> MACBETH. No, nor more fearful.
> YOUNG SIWARD. Thou liest, abhorrèd tyrant. With my sword
> I'll prove the lie thou speak'st.
> *They fight and Young Siward is slain.* (V.vii.2-11)

Dunsinane suggests that Young Siward/Osborn faces Macbeth with this significant amount of courage in *Macbeth* only because of Siward's upbringing and teachings which is witnessed in *Dunsinane*.

Highlighting Osborn's death, *Dunsinane* argues that Young Siward's death in *Macbeth* is a fleeting event that passes quickly in the background of the play though it deserves more scrutiny. Moreover, it proposes that the manner with which *Macbeth*'s Siward receives the sorrowful news of his son's death does not reflect the everyday man. This scene from *Macbeth*, which is between Siward and Ross, is as follows:

> ROSS. Like a man he died.
> SIWARD. Then he is dead?
> ROSS. Ay, and brought off the field. Your cause of sorrow
> Must not be measured by his worth, for then

It hath no end.
SIWARD. Had he his hurts before?
ROSS. Ay, on the front.
SIWARD. Why then, God's soldier be he!
Had I as many sons as I have hairs,
I would not wish them to a fairer death.
And so, his knell is knolled.
[…]
He's worth no more.
They say he parted well and paid his score.
And so, God be with him! (V.viii.72-87)

Macbeth's Siward asks about the place of his son's wounds, receives the news of his son's death with complete and utter acceptance, mourns his death with dazzling words about martyrdom and then decides not to ponder too long on it.

Though the same scene from *Macbeth* is imported in *Dunsinane*, it is changed to be more befitting of *Dunsinane*'s portrayal of Siward as a father and not just a courageous commander, an ordinary man who reaches a breaking point. Following is *Dunsinane*'s version of this scene:

SIWARD. Osborn is dead.
MACDUFF. I'm sorry.
SIWARD. Where's the wound?
MACDUFF. On the chest.
SIWARD. Can it be a mistake?
MACDUFF. No.
SIWARD. Thank you. You can go. Go.
Macduff exits. A moment.
BOY SOLDIER. Sir ... do you want me to go as well?
SIWARD. No. Stay.
The Boy Soldier sits next to Siward. The Boy Soldier observes, perhaps attempts to comfort Siward. Siward holds the boy. (25-26)

Dunsinane argues that this scene is so full of intense emotions that there is neither room nor need for words. Hence, Shakespeare's embellished words are replaced with simple and brief ones. Siward's reaction is more relatable to the contemporary audience and evokes their empathy. For instance, though Ross' long expression of condolence to Siward expresses what Siward as a father must be feeling after losing his son in *Macbeth*, Macduff's simple apologetic words feel more real at this point in *Dunsinane*.

Despite asking the same question which *Macbeth*'s Siward asks about the position of his son's wound, *Dunsinane*'s Siward does not comment further. He is just a father who wants to know where his son is wounded and does not look for any grand significance regarding the place of the wound, unlike *Macbeth*'s Siward. Furthermore, confirming that the news of his son's death is real, *Dunsinane* suggests that its Siward is in a state of denial since the sorrow caused by this news is too much for him to bear.

After Macduff leaves, Siward and the Boy Soldier experience a father-son moment. The Boy Soldier sympathises with Siward's sorrow as a father who lost his son and regards

him as a father figure in addition to a strong army commander. At the same time, Siward views the Boy Soldier as his lost son and orders him to stay so as not to be killed like Osborn. This moment marks how Siward starts seeing Osborn's face in the faces of all the young soldiers.

Once again, to further foreground the effect of Osborn's death on Siward, *Dunsinane* adds the following scene in which Siward takes one final look at Osborn's dead body before its burial:

> SIWARD. Where is Osborn?
> ENGLISH SOLDIER. There, Sir. We put him specially there.
> *Siward walks among the rows of bodies. He finds the body of his son.*
> SIWARD. My son. I should have stayed with him.
> MACDUFF. He's with you now.
> SIWARD. Thank you.
> MACDUFF. Siward. Osborn died in a good cause.
> […]
> SIWARD. Boy! ... Take my son away. Bury him with the others. Mark the place with a stone so I can find it later. (36-37)

Siward's regret that he did not stay with his son suggests his confusion about the validity of his decisions; maybe he should have protected his son instead of raising him to be a man. This confusion foreshadows the confusion he suffers later between his good intentions and foul actions. In other words, it marks the beginning of him taking further bad decisions. In addition, burying his son with the rest of the soldiers confirms that he views all young soldiers as his sons, not just Osborn.

The war goes on in Scotland and the more Siward gets involved, the more killings and blood he witnesses. Moreover, the young soldiers dying in front of him daily on both sides are constant reminders of Osborn's death. He expresses this to Gruach: "Each boy who dies on whatever side, I feel it" (64). Getting used to the sight of blood, Siward is traumatised by war which numbs all his senses and turns him from "a sympathetic and yet lost commander to a blood-thirsty and irrational butcher" (Walker) who is obsessed with winning the war:

> SIWARD. I only have bone and flesh and mud and bog and metal. That's the world my power's in and that's the world I'll fight in, and that's the world in which I'll win. (112)

This lack of compassion and obsession with winning become apparent when he burns men alive and explains why he did it to Egham as follows:

> EGHAM. It's a bit Scandinavian, isn't it?
> SIWARD. Every man had a chance to speak. One of those boys is the Queen's son. If even one of those men had spoken they could all be alive now.
> […]
> EGHAM. Well, do we have to be quite so ruthless in the pursuit of peace?
> SIWARD. Every day one or other of our boys comes back to us laid out on a cart and marked with wounds which come from *her* arrows – cuts which come from *her* knives. She is ruthless. So we have to be ruthless. (94-95)

The brutality which Siward exercises against the poor Scottish peasants to challenge Gruach calls for a comparison between this Siward and the Siward who previously blamed Malcolm for doing the same thing to the poor old farmer and his family:

> MALCOLM. If one of mine fails to defend me and I don't punish him then I appear weak.
> SIWARD. You appear merciful.
> […]
> SIWARD. He is a farmer, who is alive, with a family who will now be able to work for you and serve you and pay taxes and –
> MALCOLM. Is he mine?
> SIWARD. I will not kill a man for doing a reasonable thing. (51-52)

This comparison reveals how Siward becomes disturbed and traumatised by war. He starts killing the same people to whom he intended to bring peace, stability and prosperity. However, he cannot maintain with this role as a ruthless butcher, as seen in his inability to murder Gruach's grandson by the end of *Dunsinane* to end the Moray claim of the Scottish throne for good (137). The status of Siward towards the end of the play is not that of an army commander anymore, but "more like a beggar – a monk in his black robes and hood", as described by the Boy Soldier (128). This description reflects how traumatised he is by war. He is so confused and disturbed that he loses himself and his identity as an army commander in Scotland. With what can be read as a *King Lear* moment, the play ends with Siward as an aimless wanderer with numbed senses and lost orientation who dissolves into Scotland:

> BOY SOLDIER. Where, Sir?
> SIWARD. We walk.
> BOY SOLDIER. I'm tired, Sir.
> SIWARD. We walk.
> BOY SOLDIER. It's late.
> SIWARD. We walk.
> BOY SOLDIER. Where, Sir?
> *Siward turns and walks away.*
> *He walks into the snow.*
> *He disappears.* (138)

ii. Macduff: Vengeance as an Everlasting Motive

Macduff's above sympathetic words to Siward after losing his son are not just for mere condolence. *Dunsinane* argues that, in *Macbeth*, Macduff once felt the same feelings that Siward is experiencing, and still feels them in *Dunsinane*. Macduff's family has a brief appearance in *Macbeth*. Lady Macduff blames her husband for lacking patience, wisdom and familial love since he left his family in a dangerous situation (IV.ii.1-14). After Ross leaves them, Lady Macduff has a quick dialogue with her son, revealing how witty Macduff's son is despite his young age (IV.ii.38-63). It is suggested that this wittiness is there to evoke more sympathy for the little boy who is murdered shortly afterwards by one of Macbeth's assassins. The boy meets his death with utter courage while calling his murderer a "shag-ear'd villain" and screaming at his mother to run away (IV.ii.84-87).

Later, Ross reports the bad news of Macduff's butchered family to him and Macduff reacts to it as follows:

> ROSS. Your castle is surpris'd; your wife and babes
> Savagely slaughter'd. To relate the manner
> Were, on the quarry of these murder'd deer,
> To add the death of you.
> […]
> MACDUFF. My children too?
> ROSS. Wife, children, servants, all
> That could be found.
> […]
> MACDUFF. He has no children. – All my pretty ones?
> Did you say, all? – O hell-kite! – All?
> What, all my pretty chickens, and their dam,
> At one fell swoop?
> MALCOLM. Dispute it like a man.
> MACDUFF. I shall do so;
> But I must also feel it as a man:
> I cannot but remember such things were
> That were most precious to me. – Did Heaven look on,
> And would not take their part? Sinful Macduff!
> They were all struck for thee! Naught that I am,
> Not for their own demerits, but for mine,
> Fell slaughter on their souls. Heaven rest them now!
> MALCOLM. Be this the whetstone of your sword: let grief
> Convert to anger; blunt not the heart, enrage it.
> MACDUFF. … Bring thou this fiend of Scotland, and myself;
> Within my sword's length set him; if he 'scape,
> Heaven forgive him too! (IV.iii.206-236)

Macduff grieves over his family and later fulfils his promise to avenge them by murdering and decapitating Macbeth in *Macbeth*:

> MACDUFF. Tyrant, show thy face:
> If thou be'st slain, and with no stroke of mine,
> My wife and children's ghosts will haunt me still. (V.vii.14-16)

However, *Dunsinane* argues that it is not over for him at this point since it alludes to this terrible massacre as follows:

> MACDUFF. My children are dead. My wife is dead. When I rode back to my castle and found black smoke hanging above the halls I thought about riding hard away. I knew that if I went through the gates to see what was left for me a door would close behind me and it would never open again. I went in. I saw. I could walk and walk not and until the end of time, Siward, but I'll never find the end of that room. (121)

As part of portraying war trauma, *Dunsinane* further highlights this massacre by adding more events to it and invoking the young voice of Macduff's brave and witty son and his chiding

wife. Though *Macbeth* only shows Macduff's initial reaction upon hearing the news of his murdered family, it never reveals how Macduff felt when he returned home and saw that massacre with his own eyes. This is the gap which *Dunsinane* fills as a midquel rather than a sequel to *Macbeth*. *Dunsinane* delves deeper into Macduff's psyche as a husband and a father who returns to his home to find his family slaughtered and how this traumatises him for the rest of his life. Macduff's words show how the image of his butchered family will keep haunting him for the rest of his life.

Macduff's misinformation about Lady Macbeth's death and Macbeth's childlessness in *Macbeth* changes into being correctly informed about Gruach's survival and Macbeth's son (even if he is a stepson) in *Dunsinane*. As a result, Macduff claims that until Gruach and Lulach die, "the cause [of war] is unfinished" and expresses his wish to carry out both assassinations. However, his bloody history with the Macbeths suggests that the matter is personal rather than political to him. It is proposed that he wants to avenge his family so they can rest in peace by murdering Macbeth's family and not just Macbeth himself (36-37). Macduff is another example which *Dunsinane* gives of those who suffer from war trauma which comes in the form of losing their beloved ones, feeling guilty about it and living the rest of their lives trying to make up for this.

iii. The English Troops: Manifestation of PTSD

Whereas the English troops appear only once at the background of the battlefield scene at the end of *Macbeth*, they "steal the show" (Walker) in Greig's "squaddie" play, as he likes to call it (*Joyce McMillan – Online*). *Dunsinane* is depicted through their eyes and zooms in on them since

> It is the soldiers who are faced not with good intentions and diplomatic maneuverings and strategic initiatives but with living or dying on the battlefield. (Greig qtd. in Minton)

This stance is reflected in Siward's scolding of Malcolm: "You disgust me. Wine. Ease. Song. Silk. While out there my boys are dying on your behalf" (108-109). Director Roxana Silbert adds:

> The fact that the soldiers are basically large numbers of young men and that what you're seeing is large numbers of young men die. Whether it's worth the loss of those young men and the tremendous responsibility of the people who decide their fate. (qtd. in Wrench)

Dunsinane manifests these "large numbers" in front of the audience. Dead soldiers' bodies are brought from the battlefield and into the castle at Dunsinane and laid in rows to count and identify them. The cart, which brings these bodies, is then taken out to "bring another load" of dead bodies from the battlefield (35-36).

Dunsinane "preserves key elements … [as a] modern history play" by "focus[ing] on ordinary people as agents … of the historical process" (Botham 96). These young soldiers become our contemporaries. Not only because they are ordinary people but also because they are recognisable as modern soldiers with post-traumatic stress disorder (PTSD) (*Herald Scotland*). For instance, turning from a sequel to a midquel, *Dunsinane* adds more details to the scene in which the English troops disguise themselves as Birnam Wood in *Macbeth*

(V.iv.2-5). Such details are an allegory of modern war tactics which require lots of planning and effort (10-12). In fact, "every depiction of their military formation ... is very similar to modern, guerilla freedom fighters" (Kurtuluş 78). Hence, the young troops become more relatable to modern audiences and are not viewed as eleventh-century troops. Language is also another element that *Dunsinane* employs to make its modern audience identify easily with the young troops. Victoria E. Price contends:

> Rather than replicating Shakespeare's seventeenth-century verse as spoken in *Macbeth*, Greig's playtext employs modern language that is direct and unpoetic. (22).

The soldiers yell and swear: "Fuck" (14) and "Fucking bastard" (16).

It is unclear who delivers the speeches that begin each of the four parts of the play which are titled with the names of the four seasons of the year. However, the speeches' content, tone and perspective suggest that they are delivered by one of those young novice English soldiers, perhaps the Boy Soldier. The fact that he lacks a specific name makes this Soldier the voice/representative of all the troops traumatised by war and foregrounded in *Dunsinane*. These troops are young teenagers who are wavering between childhood and manhood as apparent in many scenes. One of them is how they fantasise about the Hen Girl, imagining her as a princess dressed in a blue gown (97).

Starting the second speech, it becomes apparent that these speeches are letters from the Boy Soldier to his mother. Hence, part of the teenage Soldier is still attached to his innocent childhood and invites the audience to sympathise more with these troops. The speeches delve deep into the psyche of these troops and explore their war trauma. These young soldiers were taken away from their homeland and families to an unknown land and thrown into the heat of a battle which they are fighting for a reason they do not understand. Tracing the four speeches throughout *Dunsinane* reveals the deterioration of the Boy Soldier's state of mind until he experiences PTSD.

The Boy Soldier delivers the first speech while the young troops are still on a boat from England to the Scottish shores. It expresses the Boy Soldier's inexperience: "I have not been on a boat before, not a boat like that on a sea like that" (9), perplexity and fear of death:

> BOY SOLDIER. Some of us new and eager for a fight and others not so sure but all of us both knowing and not knowing what lay ahead of us. … War. And that some of us would die in it. (9-10)

In addition, it is shown how the insecure Soldier looks up to Siward and clings to him as the figure of the courageous and strong commander who makes all crucial decisions:

> BOY SOLDIER. At last he came to us – Siward our commander – and he told the sergeants it was time to prepare us for the fight. (10)

The long-awaited arrival of Siward, felt in these words, reflects how the Soldier also views Siward as his saviour and that staying under his command is his only way to survive in this unknown land.

Giving his second speech, the Boy Soldier and the rest of the young troops have already spent some time in Scotland after winning the war against Macbeth. He delivers it while the troops are touring Scotland with Siward while negotiating peace with the clan chiefs. The overall feeling that the Boy Soldier expresses in this speech is alienation. Everything seems

strange to him; the people, the weather and the landscape. He innocently comments on the inexplicable hostility of the Scottish civilians towards the English troops as follows:

> BOY SOLDIER. In every place we'd get sharp glances and we'd smile back – you know – for the children, offer out our hands to them with nuts or something but always the children leaving our hands alone and then always one child hiding behind some woman and the woman's eyes burning at us. (39)

Based on what he hears from his commander, the Boy Soldier is of the view that the English troops are in Scotland to help the Scots and bring them freedom, peace and prosperity. However, he does not seem to understand that the Scots see them as invaders and, therefore, want them out of their country. The young soldiers' treatment of the Scottish children suggests their identification with them. Since these teenage soldiers bid their childhood farewell only a couple of years ago, they view these children as their peers.

The weather and the landscape are also totally strange to him. He can sense the tremendous change in this alien country's simplest things: "This is what you learn here – nothing is solid" (39). Further "vulnerability and … insecurity about what norms might pertain in this hostile and unfamiliar land" (Wallace, *Theatre* 95) can be seen in how Gruach toys with this poor Soldier by confirming the horrid rumours propagating about her in the English camp (59-61). Later, when Gruach asks this poor Soldier: "How do I look?", he innocently answers: "Magical" (85) which reflects how he still sees the same fearful aura around her despite Siward's negation of it (65).

The third speech marks the increase of the Boy Soldier's fear. Death, whose notion he feared in the first speech, becomes manifested in front of him as he witnesses the burial of his friends: "We buried Tom and John the Cook and Henry and Harry and Dan the Falconer" (88). Hence, everything around him takes a more fearful image in his eyes. For instance, the hills can only be found in "either Hell or Scotland" and his childish imagination is manifested in his following description of the landscape: "Like black ships on a sea of watery moors" and "like the backs of beasts" (88). The more afraid he is, the more he clings to Siward. Siward is now his only guide in this fearful country:

> BOY SOLDIER. Walking behind our commander who goes ahead of us always – marching on into the mist – the sound of his armour sometimes is all we hear. (89)

He also starts adopting Siward's point of view and acting upon it: "Siward says we must insist on understanding this country even if its people insist on resisting us" (89). Even when Siward becomes obsessed with winning, the Boy Soldier follows through (though partly he does because he is afraid to die): "We win because if we don't win – we lose – and if we lose – then what?" (89).

The fourth and final speech suggests that war made the Boy Soldier more mature and left him with an everlasting scar and a loss of innocence:

> BOY SOLDIER. Me still very much a soldier looking by the way – by the way, I think you'd be surprised to see me now, Mother – My young face gone and my body twice as thick as it was and I think it's true to say men back down from me now. When I approach them they cast their eyes down – They mumble and hold their breath – as you should for a soldier. (128)

The PTSD appears in the nightmares he keeps having, whenever he can sleep, which contain horrible images of death and mutilation:

> BOY SOLDIER. I lie awake and if I ever do close my eyes I feel I'm falling down toward the blackness inside me and I see Edward or Eric or Tom or all the other ones dead or I see my sword taking off that man's arm or I feel the sick fear that I'm about to die myself. (129)

The final lines of the speech: "The question I can never ask: 'Why are we here?' 'Why are we here?' 'Why are we here?'" (129) reflect the Soldier's critique of the futility of such a war in which too many lives were lost in return for nothing. The repetition of the question sounds like an echo since the question will keep being repeated with regards to all wars and not just this war.

There is, however, one last scene which proposes that the Boy Soldier's innocence is not lost and that the PTSD still did not get the best of him. It is how he reacts towards Gruach's grandson, who is a baby, when Siward orders him to grab him from Gruach's women:

> BOY SOLDIER. Sir. … The baby, Sir – … It's shitted, Sir.
>
> *The Boy Soldier tries to calm the child. The baby cries.*
>
> Sir, I think it's hungry. … Sir, I think it's hungry. … Are we going to kill it? … It's annoying, Sir. … Why don't we just kill it? … Shhh … shhh … Shhh, little one. It's all right. Everything's all right, little man. … Shall I try rocking it, Sir? Rocking it in my arms?
>
> *The Boy Soldier tries to calm the child.*
>
> I think it would be easier if we killed it. … It seems to go quiet if I bounce it on my shoulder. … Bouncy bouncy bouncy.
>
> *The baby stops crying*. (136-137)

The Boy Soldier's perplexed and sympathetic reaction towards the baby suggests that war trauma might have stolen part of his innocence, yet it did not disfigure his humanity. He still sees himself as this baby who cries when deprived of his mother.

Finally, the Soldier does not seek refuge in the figure of Siward anymore since Siward himself is lost (128). The grand image of the invincible commander evaporates as much as the noble purpose of this war does from the Soldier's mind. However, the commander's dissolving into Scotland is followed by the Soldier's dissolving too as indicated by stage directions:

> *Siward turns and walks away.*
> *He walks into the snow.*
> *He disappears.*
> *[…]*
> *The Boy Soldier walks.*
> *Everything has disappeared.*
> *There is only the Boy and white.*
> *And then there is only white.* (138)

After spilling too much blood for nothing, the only sense that is left is the sense of loss.

iv. Civilian Casualties: Other Sufferers of War Trauma

Scottish civilians also suffer the consequences of war. Being an insider, Macduff explains this to Siward, the outsider, in the following way:

> MACDUFF. There wasn't always war here, Siward. Once there were harvests and markets and courts and monasteries. When I was young you could look down at glen and know the names of everything in it. The names came from colours or the trees that stood there or whose house it was that lived there. Red hill. birch grove, Alistair's house. But when war comes it doesn't just destroy things like harvests and monasteries – it destroys the names of things as well. It shadows the landscape like a hawk and whatever name it sees it swoops down and claws it away. Red hill is made the hill of the slaughter. Birch grove is made the grove of sorrow and Alistair's house is made the place where Ally's house once was. We don't know where we are any more. We are not mysterious people, Siward, we're just lost. (120)

The change which befalls a country after a war makes its people feel more alienated from it, even more than the invading troops themselves. Wars leave destruction behind and eradicate the identity of any invaded country. Hence, its people feel lost and ready to do anything to regain their land and identity. That is why the Scottish people fight the English troops fiercely. These feelings show in how the brave young Hen Girl ambushes the English soldiers and kills one of them before she gets killed herself (118-119) and in Gruach's following statement: "We had peace. Until you came along. Go home. Don't waste any more of your English lives here" (34).

Atrocities committed against the Scottish people are manifested in other examples throughout *Dunsinane*. There is the poor old farmer and his family whom Malcolm orders killed for hiding Scottish soldiers (52). There are also the men whom Siward burns alive for not surrendering Lulach (93). Finally, there are the young boys whom Siward gathers to look for Lulach among them. After Egham chooses one of them, he orders his soldiers to sell the rest of them as enslaved people and take their prices as a reward (102). Though Siward promised the Scottish people freedom, peace and prosperity, his troops as well as himself murder and humiliate them.

Redefining the concept of heroism as a quality which any ordinary man can attain based on how he acts in a life-or-death situation, *Dunsinane* gives military as well as civilian war heroes and casualties the attention they deserve. This redefinition challenges *Macbeth* since, contrary to the Shakespearean tragic hero, it presents heroes who are neither noble nor great. Moreover, it reintroduces the voices of youngsters which *Macbeth* either silences or ignores like Siward's son, Macduff's son and, mainly, the English troops.

IV. Conclusion

Since it is set in Scotland, Joyce McMillan would call *Macbeth* "a Scottish play". Nevertheless, she utterly refuses to call it "the Scottish play" since it offers a tailored version of the story of the Macbeths. This version contradicts the historical findings about this period in Scottish history (*Scotsman*). *Macbeth* presents a version of the story of the Macbeths

which ignores important facts in Holinshed's *Chronicles* to reflect its Jacobean socio-political context. Hence, *Macbeth* portrays Macbeth as a conniving traitor and a bloody usurper, and his Lady as a cruel woman.

Dunsinane challenges such a portrayal with its pro-Scot version of the story of the Macbeths which is based on Fiona Watson's findings in *Macbeth: A True Story*. *Dunsinane* portrays Macbeth in retrospect as a fair, brave and fearless warrior king, loved by his people who lived in peace and stability throughout his reign. Through its portrayal of Macbeth and Malcolm, *Dunsinane* can also answer a crucial political question pertaining to all times and places: Who is a true tyrant? With the juxtaposition it displays between Macbeth as an imaginary tyrant and Malcolm as a real one, *Dunsinane* points out that a true tyrant is the one who places his welfare above the welfare, peace, stability and prosperity of his people.

In a refutation of *Macbeth*'s portrayal of Lady Macbeth, Gruach is portrayed in *Dunsinane* as a noble queen, a public figure and a shrewd politician. She is also a strong independent woman who embraces what comes with her womanhood. Her femininity constitutes a big part of her guile. Despite having her agenda of maintaining the Scottish throne for her bloodline, she is capable of having a good public image which makes the Scottish people cling to her. They view her as their saviour from the tyrant Malcolm who assisted the English in invading their country. Her cunningness is stressed as her leading quality in practising politics, a quality whose power surpasses that of magic. Gruach's shrewdness even appears in how she uses her infamous Shakespearean association with witchcraft. She confirms this association to maintain a much fearful image in the eyes of her enemies though she secretly mocks it.

Lulach, whom Shakespeare omits from *Macbeth*, is reintroduced as a young voice in *Dunsinane* as proof of Macbeth's goodness as a stepfather and Gruach's maternity. However, his presence reveals how everything can be sacrificed for power's sake. Gruach, the queen, outdoes Gruach, the mother, as she sacrifices her son and is ready to sacrifice her grandson to follow the Moray claim to the Scottish throne.

With the version of the Macbeths presented in *Dunsinane*, the sequel revises all Shakespearean allegations about this royal couple in Macbeth. It offers a different interpretation of them as a means of national self-expression. Greig even contends that staging *Dunsinane* brings good luck to the theatre that stages it since "the king [Macbeth] knows that he's getting his reputation back" after "he has been reduced" in Shakespeare's *Macbeth* (Personal Interview).

Tackling war trauma through its depiction of modern war heroes, *Dunsinane* challenges the Shakespearean tragic hero by shifting the focus to minor and transient characters, who are brought to the forefront of the play and presented as contemporary heroes the audience can relate to. Hence, *Dunsinane* reformulates the concept of heroism to represent its modern context. War trauma is explored through the characters of Siward, Macduff, the young English troops and the Scottish people. Siward loses his only son and his sanity as scenes of killings and blood gradually dehumanise him until he turns from a noble commander to a brutal murderer. The memory of his own slaughtered family haunts Macduff who continues living only to avenge them. The Boy Soldier represents the innocent young English troops. His speeches throughout *Dunsinane* reflect how these troops suffer from PTSD. Once he experiences war and death, he can never be the same again. The Scottish people are also

severely brutalised throughout the war which proves the falsity of the claims that this war was to bring them freedom, peace, stability and prosperity.

Once again, *Dunsinane*'s reintroduction of more voices of youngsters plays a major role in its depiction of war trauma. Minor characters with rarely heard or silenced voices in *Macbeth* are given a chance to speak for themselves in *Dunsinane*. The death of their sons fuels the war trauma of both Siward and Macduff. *Dunsinane* shows Osborn and Siward's father-son solid relationship and reveals Macduff's constant thinking about his murdered family (including his son) by alluding to them. The most resonating young voice, which keeps echoing from the beginning of *Dunsinane* until its end, is that of the Boy Soldier, the mouthpiece of all the young English troops. Finally, the young Scottish boys who are either killed or sold as enslaved people and the brave Hen Girl are also voices of youngsters representing the Scottish civilian resistance to the English foreign invasion.

David Patti describes *Dunsinane*'s sequelisation of *Macbeth* as follows:

> *Macbeth* narrows to a point; the disparate plot strands come together in Dunsinane which, at the play's end, comes to represent the matter of Scotland. Greig's *Dunsinane* starts from that point and fans out into empty, undefined space. (26)

Indeed, though he starts his play in Shakespeare's world, Greig employs sequelisation to reflect his interpretation which pertains to national self-expression, feminist refutation and redefining of heroism. Therefore, he exhibits how Shakespeare, as an author, has no exclusive claim on *Macbeth*. Once the work becomes public, it belongs to everyone, including other playwrights, who can reinterpret and rewrite it according to their perspective and context.

The constant shifting in *Dunsinane*'s hypertextual relationship with *Macbeth* can be seen in how the sequel turns once into a prequel and many other times into a midquel. In all three cases of the sequel, prequel and midquel, the audience is invited to view *Dunsinane* and *Macbeth* as one entity. They add to one another despite how the sequel challenges its original.

Siward and Gruach are viewed as "two magnificent stage figures, equally matched in strength and charisma, utterly divided by culture and history" (McMillan, *Scotsman*). They also complement one another: "If Gruach is the soul of the play, Siward is its beating heart" (Riefe). The Boy Soldier and his lamentations about the horrors he has witnessed at war also cannot be erased from memory. The portrayal of real sufferers of war through the young English troops will remain a manifesto against war and violence worldwide, not just in tenth century Scotland.

Shakespearean keys and "a good sprinkling of Shakespearean in-jokes" like the one Gruach plays on the Boy Soldier are scattered throughout *Dunsinane* (Carpenter 167). Moreover, one characteristic that *Dunsinane* imports from *Macbeth* is ambition. Macbeth aims to become King of Scotland, even if this is by murdering Duncan after the Witches prophesise for him. Likewise, Siward aspires to spread peace all over Scotland to protect England's northern borders even if he has to wage war and terrorise a whole country and its people. Interestingly enough, the Shakespearean spirit in *Dunsinane* is not just present through its hypertextual relationship with *Macbeth*. *Dunsinane* also alludes to Shakespeare's *Antony and Cleopatra*. The exotic Scottish Gruach plays the role of the alluring Cleopatra for

the English Siward, who is, in turn, her Mark Antony. As Greig often contends, Shakespeare dominates over his artistic creativity.

Finally, despite *Dunsinane*'s commentary on *Macbeth* and its challenge of the story of the Macbeths in *Macbeth*, it is still a non-chronological sequel to it. Mixing the Scottish past with current (or rather recurrent) issues of war trauma and casualties, *Dunsinane* focuses more on following the collective destiny of a country and its people rather than the destiny of Macbeth, the protagonist of its original, as a chronological sequel would do. However, I believe that this bridging between the past and the present is what makes *Dunsinane* more than just a mere spin-off of *Macbeth*. This is what endows *Dunsinane* with its unique identity as a modern Shakespearean dramatic sequel.

Conclusion to Part II:

Macbeth II* versus *Dunsinane

Tyranny is a theme used in both *Macbeth II* and *Dunsinane* to challenge *Macbeth*. However, *Macbeth II* employs tyranny by redefining it as cyclic rather than terminable as *Macbeth* argues. This redefinition is done by displaying how Malcolm changes after becoming King and his gradual transformation into another Macbeth. *Dunsinane*, on the other hand, tackles tyranny to provide a profile of a true tyrant who rules totally in his favour as depicted by the character of Malcolm – again – as opposed to the fair King Macbeth whose name the sequel seeks to clear by challenging *Macbeth*'s version of his story.

Both *Macbeth II* and *Dunsinane* happen to be feminist refutations, yet each in its own way. Arguing that female characters are equally important as male ones, *Macbeth II* challenges *Macbeth*'s silencing and annihilation of female characters at its end by presenting a myriad of complex female characters: Lady Malcolm, Syna, Fiona and the Nurse. Challenging the villainous and patriarchal Shakespearean portrayal of Lady Macbeth in *Macbeth*'s version of her story, *Dunsinane* challenges *Macbeth* with its Gruach who is portrayed as a noble, mighty Queen and a shrewd politician.

This brings us to the issue of marginalisation which is challenged in both *Macbeth II* and *Dunsinane*. Nevertheless, with its focus on reassigning women, *Macbeth II* amplifies and multiplies their voices. *Dunsinane*, though, foregrounds voices of youngsters who are ignored in *Macbeth* like: Lulach, Macduff's son, Osborn and, most importantly, the young troops whom *Macbeth* marginalises and *Dunsinane* portrays as the real heroes whose stories of war trauma are worthy of being told.

Three plotlines of *Macbeth* happen to be extended in both *Macbeth II* and *Dunsinane*. Still, each sequel extends the original play differently to match its plotlines, character portrayals and themes. Firstly, the identity of the lost child of the Macbeths is revealed in both sequels. However, the child turns out to be a girl in *Macbeth II* so that Lady Malcolm becomes Lady Macbeth's character double and serves the sequel's reassigning of women. The lost child is a boy in *Dunsinane* since the sequel seeks a more authentic version of the story of the Macbeths and, according to historical sources, Lulach is Gruach's son and Macbeth's stepson.

Secondly, both *Macbeth II* and *Dunsinane* highlight certain negative aspects of Malcolm's character which are suggested by the ambiguous dialogue between Macduff and him in *Macbeth* (IV.iii.45-131). Still, these aspects differ according to how Malcolm's character portrayal is extended in each sequel. For example, the lack of experience and self-confidence of *Macbeth*'s Malcolm are the main foundations upon which his character portrayal as a hesitant king sitting on a shaky throne stands in *Macbeth II*. Such features make him easy prey for the Witches' ambiguous prophecies and become part of the chain of tyranny. On the other hand, the deceitful, greedy and lustful Malcolm (as he first claims at the beginning of the dialogue in *Macbeth*) is revealed to be just such a person throughout the events of *Macbeth II*. Naturally, these happen to be the characteristics of a true tyrant.

Thirdly, Macduff's murdered family is another minor, yet pivotal, plotline on which both *Macbeth II* and *Dunsinane* depend in different ways in their sequelisation of *Macbeth*. Relating this bloody crime to Lady Malcolm, Macduff evokes her sympathy and initiates a possible romance between them. Eventually, this leads to Malcolm's murder of him, just as Macbeth murders his dear friend, Banquo, in *Macbeth*. Hence, this plotline is employed as one step in the way of Malcolm's gradual transformation into another Macbeth. *Dunsinane*, though, uses this plotline as part of its depiction of war trauma and to show how such a bloody scene changed Macduff's life forever and made him live only to seek vengeance for his family from Macbeth's bloodline.

Again, in comparing *Macbeth II* and *Dunsinane* as modern sequels to *Macbeth* to one another, it can be seen that though each two rely on the same themes (and sometimes plotlines) to challenge their hypotext. However, they do this differently in order to reflect their vision of how the story continues, each in its own way. While *Macbeth II* is a conservative sequel which is invested in regenerating *Macbeth*, *Dunsinane* deconstructs *Macbeth* as a political play in favour of Scottish nationalism.

Conclusion

With its in-depth analysis of the hypertextual relations between Shakespearean plays as "hypotexts" and their modern sequels as "hypertexts", this thesis exhibits the unique nature of the sequel as a popular genre of creative response to classical literature. It shows how it combines three elements – the author of the hypotext, the sequel writer and the reader/audience – into one entity. Moreover, as examples of "post-scripting", the four modern Shakespearean dramatic sequels in focus reflect on the Shakespearean plays they sequelise since they prove that "Shakespearean theatrical creativity is by definition collaborative and co-dependent" (Prescott 24).

The sequel does not merely borrow or copy from its hypotext but rather adds to it according to the "cultural moment" of the sequel. Hence, the sequel is the engine behind the continued "generation and circulation of all stories" (Budra and Schellenberg 17). The sequel's addition to its hypotext is part of its dynamic nature, making it constantly change across different times and places. Since the sequel and its hypotext are one entity, such a change includes the hypotext as well as the sequel.

As revealed through the sequels analysed in this thesis, sequels are a form of fictional literary criticism. Not only does the sequel extend and continue its hypotext and move beyond its ending, but it also changes, rereads and reconstructs it by challenging it. This challenge comes in many forms: Criticism of the dramatic logic or technique of the hypotext or amplification and foregrounding of certain dramatic elements in its background. It might also comprise defying and rectifying certain themes or concepts or seeking closure by ending plots that the sequel writer views as having loose ends. The sequel writer might even rewrite a hypotext's ending in his sequel to achieve a better sense of justice according to his perspective.

Comparing the chronological sequelisation strategy of *Shylock's Revenge* and *Macbeth II* with the non-chronological sequelisation strategy of *Overtime* and *Dunsinane*, I reached two conclusions. My first conclusion is that the chronological sequel engages in more intertextual relations with its hypotext than the non-chronological one. For example, *Shylock's Revenge* includes allusions and quotations. It even engages intertextually with the whole Shakespearean dramatic legacy, and not just *Merchant*, through quotations since it quotes from *Othello*, *Hamlet*, *King Lear* and *Macbeth* as well. *Macbeth II* is also filled with echoes, allusions and quotations from *Macbeth*. Moreover, it includes two types of quotations: direct and indirect. Direct quotations are put between quotation marks, attributed to the character who uttered it in *Macbeth* and then commented on by another character in *Macbeth II*. Indirect quotations are put on the tongue of a character in *Macbeth II* who utters it in a different context from that of *Macbeth*.

On the other hand, *Overtime* relies more on allusions to *Merchant* than on quotations. The only long quotation, which is from *Merchant*'s closure scene, appears in its opening scene only to exhibit *Overtime*'s sequelisation of *Merchant* by linking *Merchant*'s end to *Overtime*'s beginning. *Dunsinane* also scarcely alludes to *Macbeth.* It does so only to defy and rectify the event it alludes to since the sequel originally negates the Shakespearean version of the story of the Macbeths.

Secondly, the analysis of the two chronological sequels focused on here suggests that the writer of the chronological sequel aspires to write a successful sequel which rises to the level of the original text and becomes one with it. While this "integration" and attempt to form a unity with the hypotext is admitted frankly in *Macbeth II* as a doubly hypertexual serialised pastiche, it is also attempted by *Shylock's Revenge* in a unique serialisation in which modern sequels become incorporated with Shakespearean plays. In addition to *Shylock's Revenge* being a sequel to *Merchant*, it is also a prequel to *Othello* since it features a younger Othello and Iago as Shylock's expected grandchild. Moreover, the story of the serial, *Merchant*, *Shylock's Revenge* and *Othello*, continues in a fourth part namely, Wilson's *Iago, the Villain of Venice* (Fig. 4). Placed as protagonist of this part, the devious Iago turns the table around, deconstructs the bases of his incrimination in *Othello* and becomes free to make further mischief. However, his crimes are eventually revealed.

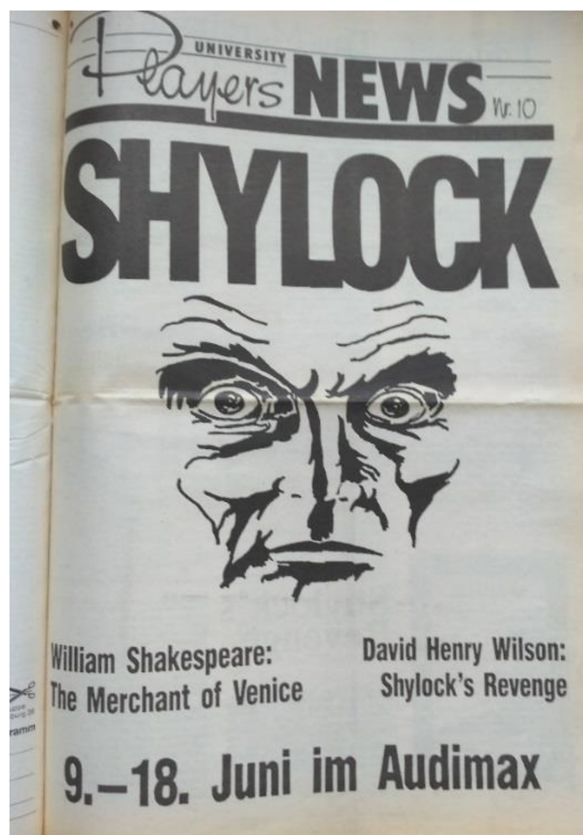

Fig. 4. Program leaflet of *Shylock's Revenge*'s production at The University Players, Hamburg
The original, *Merchant*, and the sequel, *Shylock's Revenge*, are performed back-to-back which assures their reliance on one another.
© Reproduced courtesy of The University Players, Hamburg

Despite maintaining their relationship as sequels with their hypotexts, non-chronological sequels like *Overtime* and *Dunsinane* focus more on modern issues as the former portrays a caricature of WASPs and the latter explores war trauma. However, chronological sequels are also keen on connecting with modern issues (or at least recurrent issues pertaining to all times and places) despite focusing on the formerly explained integration with the hypotext through serialisation. Chronological sequels are bound to

present something with which modern audiences can identify to appeal to them. Hence, *Shylock's Revenge* includes anti-Semitism and modern banking corporations and *Macbeth II* discusses tyranny and marginalisation of women.

From the four sequels I have examined, I have derived eight general conclusions about sequelisation:

- The sequelisation mechanism usually comprises sequels, prequels and midquels. For instance, *Shylock's Revenge* turns once into a midquel, *Overtime* turns into a prequel three times, *Macbeth II* turns once into a prequel and *Dunsinane* turns once into a prequel and four times into a midquel. Hence, sequelisation possesses flexible temporality since it connects the past, the present and the future.

- As part of challenging its hypotext, the sequel changes its protagonist rather than sequelising the story of the hypotext's protagonist. For example, instead of Antonio, *Shylock's Revenge*'s protagonist is Shylock and *Overtime*'s protagonist is Portia and, instead of Macbeth, *Macbeth II*'s protagonist is Malcolm and *Dunsinane*'s protagonist is Siward.

- Despite sequelising Shakespearean plays, modern sequels are keen on using modern English rather than blank verse to appeal to modern audiences. Out of the four sequels examined, only *Macbeth II*'s language imitates Shakespearean blank verse. On the other hand, *Dunsinane*'s language includes American youth slang which is used by the young troops to ensure more identification and empathy with them on the part of modern audiences. As indicated by stage directions, Scottish Gaelic also appears three times throughout *Dunsinane*'s events to enhance the sense of Scottish nationalism related to the sequel's pro-Scot version of the story of the Macbeths. Similarly, African American and Latina accents and Spanish are occasionally heard in Overtime as the means the "Other" uses to assert his or her identity in the face of WASP hegemony.

- Modern Shakespearean sequels engage with both modern culture and Shakespearean dramatic legacy. Modern culture appears mainly in how one way or another movies influence these sequels. While *The Godfather* and *The Third Man* are mentioned by characters in *Overtime*, Polanski's 1971 cinematic adaptation of *Macbeth* and *Braveheart* are echoed in some scenes of *Macbeth II*. Even *Dunsinane*'s perspective is affected by the English soap opera "The Archers" (1950) and *The Lord of the Rings* trilogy (2001-2003) (Greig, Personal interview). In addition to sequelising a certain Shakespearean play in the first place, there are echoes from other Shakespearean plays in each sequel. For instance, *Romeo and Juliet* is echoed in Antonio's homosexual love for Bassanio in *Overtime* and the romance between Fleance and Fiona in *Macbeth II*. Since both *Merchant* and *Othello* are set in Venice, *Shylock's Revenge* and *Overtime* involve *Othello* in their plotlines through Iago's character; he is Shylock's grandson in *Shylock's Revenge* and Salerio's uncle in *Overtime*. *Antony and Cleopatra* is echoed in the romance between Siward and Gruach in *Dunsinane*.

- The original Shakespearean text is not the sole source upon which the sequel stands. Shakespearean criticism also plays a major role in the sequelisation process. For example, views of Shakespearean criticism regarding Shylock being unfairly treated and Antonio's homosexual love to Bassanio cast their shadows on *Shylock's Revenge* and *Overtime*. Similarly, the input of Shakespearean criticism about the absent child of the Macbeths and the ambiguity of Malcolm's character are echoed in *Macbeth II* and *Dunsinane*. Hence, I contend that Shakespearean criticism has established itself all over the years as an integral part of Shakespearean dramatic legacy. Such criticism even imposes itself forcefully on any sequelisation attempt of such legacy.

- Shakespeare invests a lot in the endings of his plays. Some critical views contend that these endings are designed to please his monarch. Hence, the Jewish Shylock is villainised in *The Merchant of Venice* after Dr. Lopez's incident in Elizabeth I's era. Similarly, being the murderer of James I's alleged great grandfather, Banquo, Macbeth is portrayed as a bloody tyrant in *Macbeth*. One possibility, which modern sequel offers, is digging under the Shakespearean original and relativising Shakespeare's sourcing. *Dunsinane* provides a good example of this possibility since it shows how Shakespeare manipulated Holinshed's *Chronicles* to serve his biased portrayal of Macbeth. Thus, with the sequel's power to remove the Shakespearean closure, it can be considered a powerful political tool which deconstructs Shakespeare's political plays like *Macbeth*.

- Part of the power which the sequel writer can impose on the original text is exhibited in the way the sequel takes a position on the original, boxes it in and exposes or reduces its ideological position. However, it seems that in some cases such power cannot be attained unless the sequel writer attaches an additional text to his sequel in which he explains such ideological position, the way Wilson does in the essay and foreword he attaches to *Shylock's Revenge* and Lukeman does in his introduction to *Macbeth II*. This phenomenon reflects the low effectiveness of these two sequels since they cannot stand on their own and need a direct explanation of their stance vis-à-vis their originals.

- Lastly, I believe that out of all the sequels on which this thesis focuses, *Dunsinane* is the most effective one. *Dunsinane*'s popularity, multiple restaging and academic and scholarly celebration attest to its effectiveness. It also happens to be the least intertextual sequel compared to its original and it does not attempt to imitate Shakespearean verse. Therefore, it can be concluded that the less the modern Shakespearean dramatic sequel rides Shakespeare's coattails, the more effective and successful it becomes.

The study of the modern Shakespearean dramatic sequel has endless potential since these sequels keep being produced and every production provides a new interpretation from a

new perspective to its Shakespearean hypotext. This continued reinterpretation, in turn, further shows Shakespearean dramatic legacy's capability to mutate to cope with the concept of modern franchise. Among more recent modern Shakespearean dramatic sequels which I recommend as topics for further studies are: Barbara and Carlton Molette's *Fortunes of the Moor* (2002), Joan Silsby's *The Devil's Bride* (2004), David Lariscy's *Hamlet II King of Denmark* (2012), M. W. Priestley's *Aftermath* (2014), John Kerry's *After Twelfth Night* (2016) and Bev Clark's *After the Dream* (2017).

"One [final] lesson is that to be second is not to be secondary or inferior; likewise, to be first is not to be originary or authoritative" (Hutcheon xiii). Sequels deconstruct the traditional notions of authorship and originality. However, they add to their hypotexts as much as their hypotexts add to them and neither of them has the upper hand over the other. They are both viewed as one unity which guarantees the continuation of the story for generations to come. It is true that the sequel rebels against its original, yet it cannot help but embrace it simultaneously.

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Appendices

I. Personal Email Interview with Noah Lukeman

NL. First, I would like to say that this is an original play, a work of fiction. I did not use scholarly sources to write it—it was an act of my imagination. Of course, I studied carefully the original text of Macbeth so as to try to capture the voice, language, rhythm, etc. so that this could truly feel like a sequel.
NI. Were there any book reviews that was written back in 2008 about your play? I have been looking, but could not find much so I thought your press archive might be of help in this matter?
NL. I worked harder on this piece of writing than anything I had written in my life.
And yet, ironically, it was met with a near total silence. Those review snippets you see online are all there is. Almost no one reviewed it, sadly. Not sure why. I think there is just no space devoted to reviewing published plays these days, since they are a rarity.
We had a staged reading in New York City, which I produced, for one night—and which was great. There was a small theater company in the UK that put on a staged reading for one night in a church in England. Somehow they stumbled upon it. That was years ago. And that was it! I have sent it off to probably 100 theaters over the years. All seem to love it. And yet no one will dare to produce it.
NI. You chose to start your play ten years after *Macbeth* ends, that is, ten years after Malcolm has been crowned as King of Scotland. Why is that? I mean, why did Malcolm wait ten years to start worrying about the prophecy of the seed of Banquo being next in line for kingship and about his brother's fleeing to Ireland and not coming back?
NL. Good question. Many reasons. I felt that paranoia and power need time to build. For this similar set of circumstances to come immediately on the heel of the old set, didn't feel right. I felt that all had to calm down and settle in the land, and he'd have to reach a place of calm and content. Part of this is a nod to the fact that it's easy to rise and easy to fall—but the hardest part of a reign (or life) is remaining static. When everything is good and there is nothing to worry about. Then it is human nature to cook up something to worry about. To look for something. Because there is something in human nature that just will not allow us to be happy with everything as it is, to be happy unless we find some problem to grapple with. So it is this stasis and contentment itself that is the real enemy—that is so unbearable for him to deal with. It is a nod to human nature. Why, as human beings, is it so hard for us to be content when everything is fine and static? I don't want to label it boredom. It is more profound than that. Maybe, as human beings, we know we are mortal, know we have the ticking clock towards death, and that ticking is what keeps us on edge. Maybe it is meaning we are search for. It reminds me of the saying "War is a force that gives us meaning." i.e. in a part of our hearts, we need war. We need change. We need meaning. Even if destructive and dark.
Also, re the 10 years: Fleance needs time to grow up. As does the daughter.

NI. How did Malcolm know about the prophecy of the seed of Banquo in the first place when, according to *Macbeth*, the only three who knew about it were Macbeth, Lady Macbeth and Banquo?

NL. We don't know whom those 3 may have whispered to. It is never explicit. And something like this is rarely kept to one's chest.

NI. To capture the essence of *Macbeth*, you use allusion in a way that makes the scenes of your play like a *deja-vu* of other scenes from *Macbeth* (You know what I mean) whereas you rarely use direct quotations from *Macbeth.* Why is that?

NL. Because I never set out to copy or plagiarize Macbeth. I never use direct quotations or the exact language. In the same way that Shakespeare would not quote his own prior plays. It was to create, language wise, something entirely new and ground-breaking. And yet, vision wise, to evoke the same scenes that made Macbeth what it was, and to make the two plays feel as connected as possible. Like a true sequel might. The same way that Shakespeare's sequels heavily allude to one another (nearly a continuance)—without quoting directly.

NI. Haven't you thought it risky that your play embarks heavily on alluding to *Macbeth* in the sense that your audience/readers must have read *Macbeth* to enjoy your play and appreciate the effort you spent writing it? I mean, I understand that it's meant to be a "sequel" to *Macbeth*, but then I guess as it's playwright, you must have wanted it to stand on its own as well, right? (Something like how one can't watch *Back to the Future II* without watching *Back to the Future I* but can watch *Back to the Future III* without watching either *I* or *II*).

NL. Yes, this was a risk. But it was meant to be a sequel, and that risk is inherent in all sequels. That said, I also set out for *Macbeth II* to have its own arc, its own beginning, middle and end, its own feeling on new characters, conflict and resolution. So I do think one can appreciate it without being steeped in *Macbeth*.

NI. Your play highlights general issues in relation to humanity at large and which are unbounded by any sort of context (cultural, geographical or temporal) - just as Shakespeare did in his plays "for all time" - and these issues can be easily spotted in your play (e.g. P.65: "O royalty! How well thou sits when not driven by base desire"), but haven't you thought of alluding to any current political issues which were happening at the time you were writing your play to make it more relevant to modern life as well?

NL. I wanted the play to be timeless, as Shakespeare's were. I did not want to make them timely or dated. I wanted someone reading in the year 2,500 to not feel this was specific to my time only—but to hers as well.

NI. Writing your play, were you influenced by anything else other than *Macbeth*? Like another Shakespearean play? Another work of art of any kind?

NL. Yes. By ALL of Shakespeare's plays. I am especially influence by *Caesar*, *Lear*, *Othello*, *Hamlet*….all the tragedies.

II. Personal Zoom Interview with David Greig

NI. I would like to know more about your perspective towards Shakespearean drama because I'm working on *Dunsinane* and looking more into this, I knew that there were other plays which you wrote in relation to Shakespeare. Your work in general has to do with other

previous texts. It is like writing back to them or adapting them or referring to them, but I know now after reading *A Savage Reminiscence* and looking at *Midsummer* and now *Dunsinane*, I feel that there is this kind of development or change in your perspective towards Shakespeare throughout your career so I would like to know more about your take on it. Was there like some sort of counter argument which developed throughout the years or it is just mere influence?

DG. You're very correct in your saying that it's always been a thread in my work to look at Shakespeare and, in fact, I have an exercise that I do with writers or people pitching projects to me where I ask them a number of questions about their work in order to help develop it and understand it. One of the questions I ask is: "Which Shakespeare play are you rewriting?" because I have a sort of theory, which I wouldn't hold it completely, that every play is rewriting a Shakespearean play some way. Whenever I'm writing, I'm always aware of Shakespeare at the back of my head and that he probably has done the story that I'm looking for doing. My son recently asked me: "Who is the most underestimated playwright?" to which I replied: "I think it's Shakespeare" because even though everybody thinks Shakespeare is really good, they don't really understand how good he really is because, as a playwright, most people experience Shakespeare as a kind of cultural icon. He's like cliffs or mountains or rivers. He's just there. I also believe that people experience endless bad productions of Shakespeare. I suppose, particularly in English, Shakespeare is written in this language which is a little bit opaque when you're young and can seem impenetrable. There are thirty-three Shakespearean plays and let's say that out of these thirty-three at least ten of them can be called classics. You can put them on theatres anywhere in the world and they work. The story works. I don't think any playwright I can think of has got ten that can be called classics. There are playwrights like Lope de Vega who has four hundred plays and they are all stageable, but they are sort of all the same play or Molière who has only four plays that are good and could be done, but ten or twenty as Shakespeare, this is amazing. I honestly think that his body of work contains almost everything that we need as playwrights, as a toolbox. Whenever a playwright is faced with a problem, there will be a scene, a moment, or an idea that solves it. As a playwright, when you encounter Shakespeare, you also see his technical skills and you also see where his less good skills, like not everything works, some of his plays are very good or have problems. He's a great poet which I think disguises his technical skills as a playwright. In English, his phrasemaking is extraordinary. Though he is a great poet, I only think that what makes him special is being a playwright. The way you know he is a playwright is when he sometimes makes mistakes or things go certainly wrong. Only then you feel that he is human; he's a playwright trying to solve problems; he could do it at times and he couldn't do it at times. So I think of Shakespeare as a toolbox that you can go to of understanding dramatic story telling and he can give you the answer to questions that puzzle you. The last thing about Shakespeare is that he operates in two universes that are very important. Some of his work was done for the royal court and some was done for the Globe Theatre and I think it's really interesting that he straddles both of these worlds. He can write works that is popular. I don't want to seem patronizing, but I think we could do a production of *Macbeth* in a street, a big open square in Cairo, and audience, who are not necessarily fully educated, will really get it. And similarly, you can do a production of *Macbeth* for the absolute highest crowd of artists you can imagine and it would stand up and they wouldn't be

bored. There is something about the way he found his way in drama, it's an illusive thing. He is talking down to anybody and everybody can understand you. *Dunsinane* comes later of course. I wanted to be in dialogue with him. In *A Savage Reminiscence*, I do a sequel, but it's my first play that I have written. It's cheeky and similar to *Dunsinane* in a way. It asks the question of: "What if?".

NI. This is what I felt. There is this "What if?" There has always been this "What if?" It's more like obvious in *Dunsinane*. Again, it has to do with history as well. It has to do with national identity. Again, being a Scottish playwright is always at the back of the issue. In *Dunsinane*, there is this kind of counter argument in relation to history, but I didn't feel that it's much about *Macbeth*, but rather about the source from which *Macbeth* came, the *Chronicles* because again the historical errors were in the *Chronicles* themselves.

DG. This is one of the cheeky things about *Dunsinane*. It always made me smile that the play which is literally called "the Scottish play" is written by an English playwright. Having said that, I didn't feel angry or repressed by it. I just thought it would be fun and I guess you're well aware that it's as much about Afghanistan as it's about Scotland. It's partly about what happens when you overthrow a tyrant. What I was also interested in is Tony Blair. Siward is some sort of a Tony Blair character. It occurred to me that the worst damage happens when people try to do good and that was at the time of writing, bad consequences happening because of people who try to do good. I suppose I was also interested in Malcolm who made me think of Afghanistan's Karzai who understands his people. I like the argument that it can be very self-indulgent to have a principle. I thought that it is quite interesting that you can follow your principle without really noticing that people are dying because of this principle. There is a thing about Scotland in it, but again it was more prompted by what was going on back then. We were talking about clans. There are clans in Scotland and Afghanistan too. It is part of the national culture. And Gruach when she plays games with Gaelic reflects that there's something about the power of language.

NI. So when you started writing it, were you thinking more of Iraq and Afghanistan and international politics or of Scottish national identity and this kind of revisionist writing? Or both of them simultaneously? What came first?

DG. Truthfully, when I conceived of the idea of a follow-up, I just thought it would be funny. I thought that's a sort of an arrogant thing to do. At first, what was set in my head was much more like a production of *Macbeth* that would have been happening at that time. You could imagine Macbeth will be wearing army fatigues and living in a royal palace a bit like those in Iraq with the desert as a sort of background. So when I was conceiving of it, it was a bit as you would imagine that play and write a follow-up to that play. But I couldn't really get it off the ground. It wasn't flying. I wrote bits of it and I had quite interesting sense of it, but it wasn't really going anywhere and then I met a dramaturg from the RSC and she was asking: "What are you working on?" I said: "I'm working on a follow-up to *Macbeth*, but the thing is I kind of can't imagine having a bunch of actors in Medieval costume with swords while having it set in the desert." And she said: "But we're the RSC. That's what we have. We have hundreds and hundreds of costumes". I was writing for the Traverse in Edinburgh which is a very modern small-scale studio theatre so, suddenly, she offered me a bigger stage which had actors who would be believable standing in chainmail and carrying swords which would have seemed ridiculous if we have done that on the stage of the Traverse. That freed me up.

Suddenly, that was interesting, and the play started to fly because I was setting the play in Scotland. And weirdly (This is when it gets complicated) I began wanting to write something about colonialism, depression, invasion and occupation, but once I set it in Scotland, I was on safe ground. Instead of me being the writer on the side of an invading occupier, I was suddenly being able to write from the other perspective. The next thing was trying to find which language to write the play with. That was helped by a great playwright called Howard Parker, who I admired as a student, who writes a very muscular sort of poetic English that mixes high and low very close to each other and I found that was the right language for this.

NI. How can you reconcile the two ideas of clearing up Macbeth's name on the one hand and comparing Macbeth to modern tyrants like Saddam Hussein?

DG. All we have is Gruach saying that he was good. We don't know whether he was good or not. Malcolm, on the other hand, said that he was a tyrant and killed people and now you're telling me that it was more complicated than that. I suppose maybe the way to reconcile it is that it does take place in Shakespeare's world. It's not literally set in tenth century Scotland although there's a little bit of tenth century Scotland in it, but it is mostly set in Shakespeare's world. I suppose my thought would be the toppling of Saddam Hussein and what came after caused me to think that the interesting moment is what will happen next and, thereafter, I am writing a play about what would happen next. In a way, if that's a political allegory, I'm trying to make it complicated. I think if I want to say that it's bad to invade countries, I don't need to write a play. If I want to say what happens if you invade a country, I need to write a play because some things are good and other things are bad. My play operates in Shakespeare's world, not in the real world and that means that people can take whatever they want and interpret it.

NI. There is no real history. History has many versions and is written from many perspectives. What do you think of that?

DG. I totally agree with this. Plus when it comes to Macbeth, there is so little that we know about him. Funny enough, since I wrote the play, I've become more and more interested in Scottish history generally and going back to that period of time. I've made a study of it for ten years. I visited the archaeological sites where the scenes of the play take place. What I can tell you now is my play just represents another view and a reply. The creative act for me or the enjoyable thing is to reply to Shakespeare. That's where it gets interesting. There's a joke I tell now that I call Siward English, but what he actually is is Anglo-Saxon. He is the kingdom of Northumbria which was not what is now England; it is the east of England, into Scotland actually and around this time the English lived in Edinburgh. There were people in Glasgow who call themselves the British; they were Britons. The Irish called themselves Scots and they came over from Scotland to Ireland. Macbeth was actually one of the first kings of Scotland under which all these groups were unified. But I think what my play wants to explore is the way history is made or mythologised. Though the play is a follow-up to *Macbeth*, it was definitely seen as commenting on Iraq at that time. But it was also seen as commenting on Scotland as there was this building up to the independence referendum. So I think I was very lucky that at the moment I wrote it, it had so many references. Even when it went to Russia, it was seen as being about Ukraine.

NI. Were historical references, scholarly work, Shakespearean criticism and audience reception of *Macbeth* at the background of your writing of the play?

DG. Only so far as I needed them, but nearly every Scottish kid knows that Macbeth was badly represented by Shakespeare. And nearly every drama student knows that Shakespeare wanted to please King James. I didn't do research into it. I just knew that stuff. So it was happy to play with this idea. And there are other jokes, like the thing at the beginning where they say: "Be a tree". It's a joke about how drama exercises are. So from the beginning, the audience knows that they are in a play and they should enjoy every layer of it. Another joke is related to this soap on the radio I was listening to called "The Archers". It was about the Archer family and they live in the country town in England. It's a very English soap which follows up the life of this family for seventy years. So one day I was sitting down, struggling to write some scenes so I wrote a list of English things, one of them was "The Archers". That made me write a scene where the young soldiers fire their arches. There are playful things in the play and jokes which I expect the audience to see and laugh about.
NI. I like very much how you depict Siward and the young soldiers as post-traumatic heroes. Did you mean at that time to challenge the typical tragic hero?
DG. Yes, I did. I remember before or after this I was watching *The Lord of the Rings* trilogy and I remember there was this scene in which a soldier at the front of a boat carrying soldiers to the battle field was saying loudly and boldly something like: "How long have I yearned to see the towers of Minas Tirith!" And I just switched off. I was just fed up because I thought the thing is people on that boat, their legs are tired. They are soldiers and sort of frightened so they wouldn't be thinking as that one at the front was saying. A soldier in this situation would rather say: "Does anybody have a cup of tea?" or "Do you think they will stab us in the eye?" They will just be speaking in a different way. So I didn't want the soldiers in my play to be speaking this high and fluent language. I wanted them to speak normally.
NI. This also makes the audience identify and sympathise with them.
DG. And the thing you said about trauma is interesting. If you read the history of Scotland, it seems that everybody is fighting all the time. But that can't be right because we are human beings. We can't take that. Only psychopaths can cope with that amount of adrenaline. This thing was so powerful because we see history as battles and reports of battles and men talking about battles and I sometimes think we're getting it wrong. I know there are battles, but I just can't believe that they can cope with that amount of constant violence without going nuts. So I felt like the chances are that they way we read about this is probably not reflective of the ordinary guy. I was trying to make the audience more comfortable and familiar with them soldiers.
NI. Yes, and one can sense this in the way Siward is confused. He is defending people and trying to protect them and maintain peace. He seems one-track-minded with his obsession about establishing peace at any cost and this eventually leads him into committing bloody atrocities.
DG. Yes, this comes down to doing the right thing. However, this makes him even more dangerous than evil people. You can do violence thinking that this is right. Because if you know you're doing wrong, there is some part of you which will always hold back. Because even though you're doing it for selfish reasons and you want what you want, a part of you kind of knows that you're not doing the right thing. But if you think it's right, you can go on with it. You can kill a family thinking that this is right. I was trying to say that actually the most dangerous people are the people who are thinking they are doing the right thing, but if

they know that they are doing the wrong thing, they might hold back. And some of that is represented in Siward who knows there is something wrong, but he can't handle it. I don't hate him at all. In fact, I can easily see myself in this position. It's like in order to create peace, I just have to burn that village down. It's terrible. I don't want to do it, but I just got to do it. I can sort of see how it happens. That's why it's fun to write because I think Siward has got a lot of things on his side and so does Gruach. She is also angling for what she wants. She is just trying to maintain a royal line. She is not a liberator. She also has power. They are almost like gangs.

NI. After you finished writing the play and after many years now after it has been staged, when you look at it now, do you believe that it's a modern Shakespearean sequel in the literally sense?

DG. No, because you can watch *Dunsinane* without having seen *Macbeth*. Even the name *Macbeth* is never mentioned throughout the play, that's another joke because it's thought that it brings bad luck. The other thing is that I have argued is that *Dunsinane* has lots of good luck. Whenever *Macbeth* is staged, it brings bad luck because the spirit of the dead king Macbeth knows that he is being reduced every time *Macbeth* is staged and so it causes trouble. On the other hand, *Dunsinane* regains his reputation back and so when it is staged, his spirit brings it good luck.

III. Abstract

Modern sequels are one of the most prominent creative responses to classical literature nowadays. Not only do they comprise the two concepts of legacy and franchise, but they also challenge the traditional notions of authorship and originality and highlight the role of the reader. However, one question remains: Why do sequels keep being written? This thesis attempts to answer this question via a hypertextual analysis of four modern Shakespearean dramatic sequels written with varied sequelisation strategies to *The Merchant of Venice*, a Shakespearean comedy, and *Macbeth*, a Shakespearean tragedy. *Merchant*'s two sequels are David Henry Wilson's *Shylock's Revenge* (1989) and Albert Ramsdell Gurney Jr.'s *Overtime: A Modern Sequel to The Merchant of Venice* (1995) while the two sequels to *Macbeth* are Noah Lukeman's *The Tragedy of Macbeth Part II: The Seed of Banquo* (2008) and David Greig's *Dunsinane* (2010). This thesis argues that despite their acknowledgement of Shakespearean influence and universality, modern sequel writers challenge Shakespearean originals in their sequels by criticising various dramatic and thematic aspects. Though their sequels tamper with Shakespearean dramatic legacy, modern sequel writers seek to unite their sequels with this legacy. They also want to prove that Shakespearean originals and their modern sequels complete one another; while Shakespearean originals are the solid base upon which those sequels are built, those sequels update their Shakespearean originals to keep speaking to upcoming generations. The thesis exhibits how each of the four sequels challenges its original in its own way. *Shylock's Revenge* devises modern compromises which resolve the feud between Christian mercy and Jewish legalism and present usury as equivalent to modern banking. In addition, it allows Shylock his revenge, gives him the upper hand over the Christian Venetian community and highlights his human side as a family man. Portraying its Portia as a caricature of an imbecilic WASP full of many foibles pertinent to

her 1960s New York context, *Overtime* mocks her portrayal in *Merchant* as a wise and intelligent lady. The play also features Shylock as a savvy businessman who reconciles with Antonio and unites with Portia, Lorenzo as a philo-Semite and Antonio as a courageous homosexual who stands up for his sexual identity. *Macbeth II* argues that tyranny does not end with Macbeth's death. It will keep emerging as long as the lust for more power exists. Hence, *Macbeth II* portrays Malcolm as Macbeth's replica. It also comprises a myriad of complex female characters who are given more space to express themselves as opposed to *Macbeth*'s Lady Macbeth who is eclipsed towards *Macbeth*'s end. *Dunsinane* rewrites the history (or rather story) of the Macbeths from a pro-Scot perspective to clear the name of both Macbeth and his Lady. Moreover, it probes into war trauma by making Siward – *Macbeth*'s minor character – its protagonist and foregrounding his young English troops by presenting them as the true sufferers of the consequences of war.

Keywords: Sequel – Serial – Continuation – Prolongation – Hypertext – Genette – Challenge – Shakespeare – Macbeth – Merchant – Venice – Lukeman – Seed – Banquo – Greig – Dunsinane – Wilson – Shylock – Revenge – Gurney – Overtime

IV. Zusammenfassung

Moderne Fortsetzungen sind heutzutage eine der wichtigsten kreativen Reaktionen auf die klassische Literatur. Sie umfassen nicht nur die beiden Konzepte des Vermächtnisses und des Franchises, sondern stellen auch die traditionellen Vorstellungen von Autorschaft und Originalität in Frage und heben die Rolle des Lesers hervor. Eine Frage bleibt jedoch offen: Warum werden immer wieder Fortsetzungen geschrieben? Die vorliegende Dissertation versucht, diese Frage anhand einer hypertextuellen Analyse von vier modernen dramatischen Shakespeare-Fortsetzungen zu beantworten, die mit unterschiedlichen Fortsetzungsstrategien zu "The Merchant of Venice", einer Shakespeare-Komödie, und "Macbeth", einer Shakespeare-Tragödie, geschrieben wurden. Die beiden Fortsetzungen zu "The Merchant of Venice" sind David Henry Wilsons "Shylock's Revenge" (1989) und Albert Ramsdell Gurney Jr.s "Overtime: A Modern Sequel to The Merchant of Venice" (1995), während die beiden Fortsetzungen zu "Macbeth" sind Noah Lukemans "The Tragedy of Macbeth Part II: The Seed of Banquo" (2008) und David Greigs "Dunsinane" (2010). In dieser Dissertation wird die These vertreten, dass moderne Fortsetzungsautoren, obwohl sie den Einfluss und die Universalität Shakespeares anerkennen, in ihren Fortsetzungen die Shakespeare-Originale in Frage stellen, indem sie verschiedene dramatische und thematische Aspekte kritisieren. Obwohl ihre Fortsetzungen am dramatischen Erbe Shakespeares rütteln, versuchen moderne Fortsetzungsautoren, ihre Fortsetzungen mit diesem Erbe zu vereinen. Sie wollen auch beweisen, dass die Shakespeare-Originale und ihre modernen Fortsetzungen sich gegenseitig ergänzen; während die Shakespeare-Originale die solide Grundlage bilden, auf der die Fortsetzungen aufbauen, aktualisieren die Fortsetzungen ihre Shakespeare-Originale, um auch die kommenden Generationen anzusprechen. Die Dissertation zeigt, wie jede der vier Fortsetzungen das Original auf ihre eigene Weise herausfordert. "Shylock's Revenge" ist ein moderner Kompromiss, der die Fehde zwischen christlicher Barmherzigkeit und jüdischem Legalismus auflöst und den Wucher mit dem modernen Bankwesen gleichsetzt. Darüber

hinaus erlaubt es Shylock seine Rache, gibt ihm die Oberhand über die christliche venezianische Gemeinschaft und hebt seine menschliche Seite als Familienvater hervor. Die Portia wird als Karikatur einer schwachsinnigen WASP mit vielen Marotten aus dem New York der 1960er Jahre dargestellt, während sich "Overtime" über ihre Darstellung als weise und intelligente Dame in Merchant lustig macht. Das Stück zeigt auch Shylock als klugen Geschäftsmann, der sich mit Antonio versöhnt und sich mit Portia vereint, Lorenzo als Philo-Semit und Antonio als mutigen Homosexuellen, der zu seiner sexuellen Identität steht. "Macbeth II" argumentiert, dass die Tyrannei nicht mit Macbeths Tod endet. Sie wird immer wieder auftauchen, solange die Gier nach mehr Macht besteht. Daher stellt Macbeth II Malcolm als Macbeths Replik dar. Er enthält auch eine Vielzahl komplexer weiblicher Charaktere, die mehr Raum erhalten, um sich auszudrücken, im Gegensatz zu Macbeths Lady Macbeth, die gegen Macbeths Ende in den Hintergrund gerät. "Dunsinane" schreibt die Geschichte (oder besser gesagt die Geschichte) der Macbeths aus einer pro-schottischen Perspektive um, um den Namen von Macbeth und seiner Lady reinzuwaschen. Darüber hinaus wird das Kriegstrauma erforscht, indem Siward – Macbeths Nebenfigur – zum Protagonisten gemacht wird und seine jungen englischen Truppen in den Vordergrund gerückt werden, indem sie als die wahren Leidtragenden der Kriegsfolgen dargestellt werden.

Stichworte: Fortsetzung – Serie – Verlängerung – Hypertext – Genette – Herausforderung – Shakespeare – Macbeth – Kaufmann – Venedig – Lukeman – Greig – Dunsinane – Wilson – Shylock – Gurney