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Shakespeare's *Macbeth* rewritten through James Hartley's *The*

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DEDICATIONS

We dedicate this thesis first and foremost to our families, who have been there since our childhood, helping us, encouraging us, and especially not letting us fall. Secondly, it is for the few true friends with whom we spent all this time away from home, people who have become like a second family and have been a source of inspiration and courage during our academic career.

Ghiles , Ibrahim

ABSTRACT:

In this study, entitled Shakespeare's Macbeth Rewritten through James Hartley's *The Invisible Hand: A tragedy then and now*, the analysis engaged with the similarities between various works to clarify the nature of their literary connection. For this purpose, Bakhtin's intertextual dialogic theory is applied. At the heart of our discussion was the exploration of how Hartley's modern story connected with Shakespeare's *Macbeth*. Our objective was to untangle the intricate connections between the two works by carefully examining the dialogue between them. Through punctilious examination and nuanced interpretation, we sought to shed light on how the texts interacted with each other, thus illuminating the mutual influence between the past and present, tradition and innovation. This work is divided into two chapters. The first chapter explores how Hartley's work serves as an overt polemic against Shakespeare's characters and the theme of ambition, presenting a stylized reinterpretation of the original play's characters and themes, such as fate and free will, identity, and the supernatural. The second chapter examines female agency within a modern narrative, reimagining female power through Leana's character as a hidden polemic element that resonates with contemporary readers. This research contributes to a broader understanding of how classic texts can be dynamically re-envisioned to reflect modern societal values and concerns.

Key Words: Intertextuality, Dialogic Theory, Polemics, Female Power, Ambition, Tragedy.

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Introduction:

Shakespeare is universal not because he captures the essence of any one culture or period, but because he transcends them, speaking to the common human experiences and emotions that resonate across time. In the memory of one of the best Playwrights of all time. William Shakespeare (Bloom, 1998, Pp.4-5)

Intertextuality is a literary concept that explores the intricate relationships and connections between different texts, illustrating how they influence, reflect, and relate with one another. This phenomenon has been significant throughout literary history and remains current in both classical and contemporary works. Many modern authors incorporate intertextual links with classical texts, enriching their narratives with deeper meanings and wide perspectives.

Our research examines the Intertextuality and dialogue between James Hartley's *The Invisible Hand* (2017) and William Shakespeare's *Macbeth* (1606) through Bakhtinian intertextual dialogism. The above epigraph, one way or another, captures some of the motives behind our choice of *The invisible hand*, which is a contemporary work, that addresses themes such as ambition, power, morality, and gender, which resonate strongly with those in Shakespeare's *Macbeth*. Shakespeare's tragedy, written in the early 17th century, tells the story of Macbeth, a Scottish nobleman whose unchecked ambition leads to his ultimate destruction, serving as a powerful portrayal of the corrupting influence of power and ambition. *The Invisible Hand*, a book written in the early 21st century is a prime example of a modern piece that adapts and interconnects with Shakespeare's *Macbeth*. Hartley's work stands as both an adaptation and a testament to the profound intertextual bond between these two texts. Through his unique approach, Hartley renews Shakespeare's tragedy, presenting it with a fresh perspective and contemporary talent. Hartley revisits the themes of power, ambition, and morality in *The Invisible Hand*, setting them against a modern background. The metaphor of "The Invisible Hand" symbolizes the latent or hidden power and ambition driving his characters' actions. This invites readers to reflect on how the moral dilemma and conflicts in Shakespeare's tragedy remain relevant today.

The intertextual connection between *The Invisible Hand* and *Macbeth* enriches the reading experience by offering new interpretations and understanding. It encourages readers to examine human values and morals across different eras, demonstrating their universal nature. Hartley's narrative highlight the continuous relevance of Shakespeare's themes and offers a fresh reinterpretation of *Macbeth* in light of current societal concerns.

By weaving his modern narrative with the essence of Shakespeare's work, Hartley creates a dialogue between the past and present, showcasing the enduring impact of classical literature on contemporary storytelling. This innovative retelling exemplifies the dynamic nature of literary adaptation, where classical themes are continually reimagined by new contemporary audiences. Through this linkage, Hartley pays homage to Shakespeare while reinforcing the persistent relevance of universal themes like ambition and its consequences in the modern society. This intertextual approach improved the comprehension and appreciation of the both literary works. And it allows readers to view *The Invisible Hand* through Shakespeare's insights and revisit *Macbeth* with contemporary issues and view. Thus, Hartley's engagement with Shakespeare's work highlights the enduring influence of classical themes on contemporary storytelling. Besides, it opens a discourse on how literature can serve as an area across time, connecting the ethical and philosophical problems of different eras. In doing so, Hartley highlight the timeless qualities of Shakespeare's work and invites the ongoing reflection and dialogue about its nowadays relevance. This continuous reinterpretation enriches the literary landscape, demonstrating the power of intertextuality in creatxng vibrant, and meaningful connections between texts.

The Review of Literature:

Based on our readings and analysis of previous literature on examination of James Hartley's novel in relation to *Macbeth*, we have come to the conclusion that *The Invisible Hand* has been written for the purpose of providing Shakespeare's play and tragedy with a fresh perspective. Even though it is the first time to shed light on *The Invisible Hand* and its relation with Shakespeare's *Macbeth*, it has to be signaled that many other modern writings deal with *Macbeth*'s adaptations and modernizations. These are devices used and followed to make such a text more accessible to diverse audience. Thus, Shakespeare's works continue to influence the current state of literature, theatre and art in general.

To begin with, Harold Bloom, the American literary critic through his writings, seems a well-known admirer of Shakespeare's literature. Under the headline, *Shakespeare, the invention of the human* (1998), Bloom never stops praising and portraying this literary genius, his life and his works. As it was published in The New York Times Book Review "Harold Bloom finds that after 400 years [...] that the Complete Work of William Shakespeare is a secular scripture from which we derive much of our language, our psychology and our mythology, [...] Shakespeare remains so popular and his memorable characters feel so real" (Bloom, 1998, p.03).

According to Bloom Shakespeare's works provide the reader and audience with rich language, sweet feelings and unique perspective. He also endorses the idea of Intertextuality and dialogicity between the nowadays works and previous texts. Bloom expresses in his work to which extent Shakespeare influences the universal literature; his works remain a revival of literary heritage to the future generations. They attract the interest of many writers, poets, playwrights, theorists and critics across different eras. This aligns with the idea of Mikhail Bakhtin that literature is a continuum, and then, the interaction and influence between different texts continues. Shakespeare's works influence modern works in their characters, their themes, culture and the way authors shape their works.

From a cultural and anthropological view, there is a debate about Shakespeare's works and harmonization with modern culture. They have to be adapted to fit new cultural context. *Marjorie Garber* has another opinion. She supports the main ideas and headlines of our research in her interesting book, *Shakespeare and modern culture* (2008). She points out to a reciprocal relationship between Shakespeare's classical works and modern culture. In her words, she states, "Shakespeare makes modern culture; modern culture makes Shakespeare. The reciprocal relationship between the playwright and the world we live in now is both testament to his power and description of its terms" (Garber, 2008, pp.66-70). It shows the influence of Shakespeare's works on modern culture and vice versa. It translates interaction of different texts, dialogues and cultures over time. Shakespeare's works are a source of inspiration and ideas and the modern culture and literature uses, interprets, adapts and reanimates Shakespeare's works, making them fresh. Reciprocally, Shakespeare's classical writings would be an endless source and basic knowledge for the modern works. These modern texts which are related to previous texts, and then, inevitably, they unveil an existing relation between different texts and voices.

In her valuable book *Adaptation and appropriation* (2016). She dealt with one aspect of Intertextuality and dialogicity between different literary texts. Among the literary works that attracted her interest, we might refer to Shakespeare's literary works. They are subjected to different adaptations, appropriation, translations and they are still a source of inspiration over time, despite the difficulties authors face while adapting them. Shakespeare's difficult language and vocabulary that the contemporary readers can not understand easily and the difficulty of transforming one literary work from one genre to another are some challenges facing whoever would have the desire to adapt his works. From historical perspective, Julie Sanders argues,

As long as there have been plays by Shakespeare, there have been adaptations of those plays, dramatic adaptation of Shakespearean play texts had become routine by as early as the Restoration period in England. From 1660 to nowadays, playwrights added scenes

and characters, and set aspects to music and it does not stop at plays: poetry, novels, films, animations, television advertisements and computer games have all engaged with Shakespeare as both global icon and author and through specific texts. (Sanders, 2016, p.58)

Shakespeare's works remain always generative and a source of inspiration. *The invisible hand* is one of the modern novels that shows a deep influence from Shakespeare's *Macbeth*. It offers a fresh adaptation. Shakespeare's characters in his different works translate, explain and interpret the human life experiences and human psychology. They enhance our understanding of human behaviour. As Bloom said, "Shakespeare's characters have become the prototype, for countless other literary characters. His dramatic creations are the basis for much of our understanding of human psychology and behavior" (Bloom,1998, pp.662-664). In *The invisible hand*, the novelist has succeeded in using new characters while adapting *Macbeth*, depicting the characters and feelings authentically just like real life.

In addition, William Carroll has shown a great interest for studying the works of Shakespeare and their influence across time. In his notable work *Adapting Macbeth: Cultural History*(2023), and from a linguistic, cultural and historical perspective, he shows and argues how *Macbeth* and other works still influence modern writings, indicating in one of his main chapters: titled, *Novelising Macbeth* , the difficulties they are facing in this operation; the first difficulty and challenge is the language and how to simplify it. Shakespeare's English with its poetics and Elizabethan vocabulary seems difficult and is not easily accessible to the modern readers or listeners, that is, to simplify it without losing the meaning and essence of the original text, then, to see how to make it fresh and true. Secondly, how the text will be adapted and support the new cultural context that is to go with contemporary values without losing the originality of the play. So, until the writer overcomes the challenges of adaptation and rewriting the work, the

author can bring the timeless stories to new audiences and readers. Carroll tried to show that in his words; he said,

The process of turning any play into a novel is fraught with technical difficulties but also advantages. Several novelizations of *Macbeth* make use of prose's ability to explore inner consciousness through free indirect discourse, omniscient narrators or first-person voices, and to provide often elaborate descriptions of characters' physical features, battle scenes, and more. (Carroll, 2023, p.151)

Reading those words, we can understand that this writer tries to explain that while the transition from play to novel involves overcoming certain technical difficulties, it also provides novelists with the tools to enrich and deepen the story in ways that are unique to prose. By exploring inner consciousness, utilizing varied narrative perspectives, and employing detailed descriptions, novelizations of *Macbeth* can offer a fresh and compelling take on Shakespeare's classic, making it resonate with new audiences while preserving the essence of the original play. Thus, adaptation of Shakespeare's works is not easy, challenging yet beneficial. On the other hand, we remind that this strengthens the meanings of the text and asserts the dialogic relationship between texts over time. William Carroll himself spoke about Hartley's role and efforts to mark something new in his modern writing especially through his novel *The invisible hand* (2017).

With his modern perspective, Hartley rewrites Shakespeare's plays into novels, to simplify them and make them amazing for the younger readers. Thus, Carroll states, "Hartley wanted to make real use of the novelist's ability to represent more than dialogue, and to do so in a language readers would find more approachable than Shakespeare's, but he also did not want to simply render a pale imitation of the play. He wanted to make the story not the play, but the story our own" (Carroll, 2023, p.151). According to him, these modern writings have been appreciated by the new audience on Amazon site; The author gives the example of Alan Cumming says and comments, "This *Macbeth* as you have not heard it before: fresh, edgy, and vital. It is a story of valour in battle, whispering in shadows, witchcraft in the hollows of an ancient

landscape and the desperate struggle of flawed people to do what they think is right” (Ibid., p.152). This new way of writing attracts more readers to Shakespeare’s literature.

Shakespeare’s works have a significant impact on Hartley’s writings, to a great extent; in *The invisible hand*, he has succeeded to weave and create strong intertextual relation and clear dialogicity with *Macbeth*’s original texts. The events and story or plot can be translated into human life realities and motivational stories; they are suitable for all ages, stages and generations. They reflect global, old and current political, social and individual issues.

Issue and Working Hypothesis:

From the above review of literature, it is noticeable that many critics, writers, poets, and theorists have shown a great interest in studying, perhaps, one of the best writing and dramatic works of Shakespeare, *Macbeth*. Therefore, it is selected as one of his tragedies upon which studies are still written about. It will be used as material and as a sample for our research with James Hartley’s *The invisible hand*, the contemporary novel that is less known. Thus, in our research, we have encountered a significant lack of data and documentation regarding James Hartley’s writings, particularly his novel *The invisible hand*. There are no books or articles specifically addressing the intertextual dialogic relationship between *The Invisible Hand* and *Macbeth*. Despite this, driven by curiosity, we embarked on uncovering the nature of this intertextual relationship, firmly believing that literature is a continuum, we analyze *Macbeth* in relation to *The invisible hand* by applying and using Michael Bakhtin’s theory of intertextual dialogism. Wherein, our purpose and interest in the research is to examine the intertextual dialogic relationship in the texts and scripts in both works; this involves conducting a detailed and precise close reading of the two writings to understand how their dialogues interact with each other.

Methodological Outline:

This study will follow a structure, comprising a broad introduction, materials and methods, results, and discussion sections. The discussion section will be split into two chapters.

The initial chapter will examine James Hartley's *The Invisible Hand* and William Shakespeare's *Macbeth* through the lens of intertextual dialogism, while the second chapter will analyze how women are portrayed and the image given to them in the two books. This research aims to identify the connections between the chosen novel and Shakespeare's play by scrutinizing the various elements of the works using Bakhtin's concepts of dialogism, polemics in addition to stylization and pastiche at the level of characters and themes as presented by both authors in their books.

I. Methods and Materials:

1. Methods:

1.2 Theoretical Framework:

This section aims to elucidate our theoretical framework for the research. To ensure relevance, we have chosen to adopt Bakhtin's theory of intertextual dialogism as the cornerstone for examining the connections between the selected novel and Shakespeare's text focusing on stylization, polemics and pastiche aspects within *The Invisible Hand*. Additionally, we will try to show the female voice in the two books, focusing particularly on themes like ambition, supernatural, and the ongoing debate between fate and free will. By grounding our analysis in these theoretical perspectives, we aim to examine both works from multiple angles. Our approach will involve two main components: firstly, an exploration of intertextual dialogism and pastiche to uncover the parallels between the chosen novel and *Macbeth*, and secondly, an examination of the portrayal of woman by James Hartley in a different temporal context.

1.1. Intertextual Dialogism:

Intertextuality is like a big web of connections between different stories. It comes from the Latin word *intertexto*. It is like weaving threads together. The term Intertextuality first appeared in the French language in Julia Kristeva's early work of the middle to late 1960s. In essays such as *The Bounded Text* (1980) and *Word, dialogue, novel* (1980). Kristeva introduces

the work of the Russian literary theorist M. M. Bakhtin to the French speaking world. Bakhtin's work is, today, extraordinarily influential within the fields of literary theory and criticism, and in linguistics, political and social theory, philosophy and many other disciplines (Allen, 2000, pp.14-15). Intertextuality is about understanding the relationships between different texts. It is a literary device that connects two or more texts, showing how they influence and relate to each other.

Kristeva said that stories are not just one thing. They are made up of many pieces, like a puzzle (Kristeva, 1941, p.36). Authors take bits and pieces from other stories and mix them together to make something new. It is like cooking a new recipe using old ingredients. A text is not an isolated object but a combination of many cultural elements. This means that texts are made up of various social and cultural influences, including the different beliefs and struggles present in society.

Mikhail Bakhtin, who influenced Kristeva's ideas, said that stories can have different voices, like people talking and it is shown when he said,

What unfolds in his works is not a multitude of characters and fates in a unified objective world, illuminated by a single authorial consciousness; rather a plurality of consciousnesses, with equal rights and each with its own world, combine but are not merged in the unity of the event.

(Bakhtin, 1929, p.06)

Sometimes, these voices argue or disagree with each other. He particularly addressed this idea in his work *Problems of Dostoevsky's poetics* where he introduced the concept "dialogism". For Bakhtin, intertextual dialogism involves these key concepts: stylization and hidden and overt polemic and pastiche. Dialogism in the eyes of Mikhail Bakhtin is the concept that language and meaning are shaped through interaction and dialogue between different voices, perspectives, and contexts. Rather than seeing texts as singular entities, in his book *The Dialogic Imagination* published in (1984), Bakhtin argued that the term dialogue usually means a conversation between people, but for Bakhtin, it also refers to human actions and thoughts. For him, dialogue happens when two voices either agree or disagree with each other. A single

voice or existence alone has no meaning because it does not get a response. According to him, “every word is directed towards an answer and cannot escape the profound influence of the answering word that it anticipates” (Bakhtin, 1994, P.280). Bakhtin also uses the term dialogue to describe the ongoing agreements and disagreements that happen within a language as he says, “Language lives only in the dialogic interaction of those who make use of it” (Ibid,P.183). Bakhtin sees individual languages as utterances. He believes that human existence is shaped by the dialogic expression and reception of these utterances, in his words, “Any utterance is a link in a very complexly organized chain of other utterances [...] Any utterance is a link in the chain of speech communication”(Ibid,P. 84). Meaning is formed through dialogue, where it is shaped, understood, and acknowledged in relation to cultural discussions and Traditions.

Polemics involves engaging in contentious debates to critique opposing viewpoints, aiming to persuade others of one's perspective or challenge the validity of opposing arguments, on another words. It means an intervention or a debate that criticizes or refutes a particular issue, topic or belief. Overt Polemic examines how different ideas clash within a text. It aims to surprise and engage readers by showing how authors refer to and reinterpret other texts. This creates new meanings that can be different or even opposite from the original texts. Meanwhile, Bakhtin's theories suggest that explicit arguments and critiques are crucial in dialogues. His concept of dialogism shows how different voices openly express conflicting views in texts, enriching literary and cultural discussions. In contrast, the second type of polemics which is Hidden polemics explores how underlying conflicts and disagreements are lightly embedded within a text. Rather than overtly confronting opposing ideas, hidden polemics involve a more differential approach, where authors embed critiques and alternative viewpoints in less direct ways. This can include subtext, irony, or subtle allusion to other work. The aim is to provoke thought and encourage readers to uncover the deeper levels of meaning and critique that are not immediately apparent. While hidden polemics do not explicitly present arguments or critiques, they contribute to the richness of literary discourse by allowing readers to interpret and engage with the central tension and contradiction within a text.

Speaking about stylization, Mikhail Bakhtin refers to the deliberate artistic shaping or molding of language, discourse, or cultural forms. It involves the conscious use of specific linguistic and expressive techniques to create a particular effect or aesthetic in literary or artistic works. Stylization can encompass various aspects such as language usage, narrative structure, character portrayal, and thematic emphasis, aiming to highlight certain aspects of social, cultural, or ideological significance within a text or discourse. Bakhtin's concept of stylization emphasizes the creative and intentional manipulation of forms and genres to convey deeper meanings and engage with broader cultural and literary Traditions.

In essence, intertextual dialogism emphasizes how texts are interconnected and continually engage with one another. By exploring these relationships, it enhances our understanding of a text and reveals that literature is constantly evolving. This approach highlights that texts do not exist in isolation but are part of a broader, interactive literary landscape.

1.2 Pastiche:

Bakhtin's contention is that language, whether spoken or written, is essential dialogic in nature. Each utterance or word is a response to previous discourse. Writers, particularly novelists, do not employ language in isolation; rather, their language is imbued with the voices of other writers who have utilized that language before them. In *Problems of Dostoyevsky's Poetics*, Bakhtin claims that fiction writers provide the reader with alternative ways and languages to understand the message. According to him, dialogue is different from monologue. The former is a double voiced discourse, whereas the second is a single voiced discourse. Bakhtin posits different meanings for dialogism. According to him, “The nature of human life itself, in dialogue a person participates wholly and throughout his whole life: with his eyes, lips, hands, soul, spirit, with his whole body” (Bakhtin, 1984 p.293). Bakhtin thinks that when we talk

or write, we are not just saying or stuff. We are also thinking about what other people might say or write in response. It is like having a little conversation in our heads while we talk or write. This inner conversation is what Bakhtin calls dialogism.

Pastiche, a term originating from the French word *pasticcio*, which itself derived from late Latin, began to find regular usage in English during the 1880s and 1890s (Collins English Dictionary, 2010). The idea as a general idea of pastiche started in 18th century France and was about imitating another artist's way of doing things. Pastiche is a way of creating something new by mixing and imitating different styles, genres, or works from the past. Unlike parody, which makes fun of or criticizes its sources, pastiche simply celebrates and honors them without any mocking intent. Pastiche is when you copy and mix different styles or genres without trying to criticize or make fun of them. It is about blending old styles together in a new way, rather than mocking or joking about them. Bakhtin's discussion on imitation in *The Dialogic Imagination* does not explicitly mention the term "pastiche", but his concepts provide a framework to understand it. Bakhtin distinguishes between different forms of imitation, such as parody and stylization. In his exploration of parody, he notes that it functions as a double-voiced discourse that carries a critical or ironic view toward the original text, he states, "Parody is a discourse with two meanings. The second meaning ridicules the first, as if placing a quotation mark around it" (Bakhtin, 1981, p. 193). In contrast, Bakhtin describes stylization as a neutral imitation, where one reproduces another's style without critical distance, noting that a stylization is a reproduction of another's style, a recreation of a socially typical and relatively stable manner of expression" (Ibid, p. 362). This idea comes close to what the others would call pastiche, he also refers that the concept of pastiche would align more with stylization as shown when he said, "There are various forms and degrees of the 'objectification' of another's discourse, various forms of 'discourse about discourse': stylization, parody, recasting, in various forms and degrees, and so forth." (Ibid, p. 189). Thus, Bakhtin's work helps us understand pastiche as a form of stylization an imitation that lacks the critical or ironic distance found in parody.

2. Materials:

1. Biography of the Authors:

1.1 William Shakespeare:

William Shakespeare (1564–1616) was an English playwright, poet, and actor, widely regarded as one of the greatest writers in English language. Born on April 23, 1564, in Stratford-upon-Avon, Warwickshire, England, Shakespeare's contributions to literature have left an enduring legacy in the world of drama and poetry.

In the late 1580s, Shakespeare moved to London, where he began his career as an actor and playwright. His early works include a mix of comedies, tragedies, and histories, reflecting his keen understanding of human nature and societal dynamics. His plays were performed at the Globe Theatre and other prominent London venues. The works of the playwright are divided into several categories such as Tragedies as *Macbeth*(1606) and *Hamlet*(1603), comedies as *A Midsummer night's dream* (1596) and *As you like it* (1600), Histories as historical plays, such as *Richard III* (1593) and *Henry V* (1600), then Sonnets and Narrative Poems: in which we see that Shakespeare also penned 154 sonnets and two long narrative poems, *Venus and Adonis* (1593) and *The rape of Lucrece* (1594). Shakespeare was the company's regular dramatist, producing on average two plays a year, for almost twenty years. The Dramatist's influence extends beyond his literary achievements. His works have been translated into every major language and performed more often than those of any other playwright. His innovative use of language, character development, and dramatic structure has had a profound impact on literature and theatre.

1.2 James Hartley:

Hartley was born in England in 1973 and had a diverse upbringing, living in Singapore and Scotland before attending a boarding school similar to St Francis de Sale. Later, he studied at a university in London. In his twenties, James traveled through Ireland, France, Germany, and Thailand, learning about different cultures and lifestyles. He worked various jobs, including making sandwiches and teaching English, which broadened his understanding of the world.

During his travels, Hartley discovered a love for storytelling, inspired by the people he met and the places he visited. This led him to write his first book, *The Invisible Hand*, set in a fictional school similar to St Francis. The book introduces readers to intriguing characters and explores themes of ambition and the supernatural. Its success led to two more books in the Shakespeare's Moon series: *Cold Fire* (2018) and *The Unexpected* (2019). In Hartley's books, he still gets ideas from Shakespeare's stories. He mixes old stories with new ones. His writing takes us on adventures and helps us imagine new things. It shows how stories can bring people together and make us feel connected.

2. Synopsis of the two works:

2.1 Synopsis of *Macbeth*:

Macbeth is a famous play written by William Shakespeare. It tells the story of a brave soldier named Macbeth who receives a prophecy from three witches that he will one day become king. This prophecy gave birth to a feeling of ambition within Macbeth, and with the encouragement of his wife, Lady Macbeth, he takes extreme steps to make the prophecy come true. Driven by his ambition, Macbeth kills King Duncan and takes the throne. But the guilt of his actions starts to bother him a lot. He becomes really scared that people will find out what he has done. To stay in power, Macbeth keeps killing people, even his friend Banquo. Lady Macbeth, initially the driving force behind Macbeth's actions, begins to suffer from overwhelming guilt and descends into madness, ultimately leading to her tragic death. While

Macbeth is being a very harsh ruler, people start fighting against him. The real king's son, Malcolm, and other important people stand up against him. Finally, there's a big battle where Macbeth fights against Macduff, who wants revenge for his family's murder. In the end, Macbeth is defeated and killed by Macduff. The play serves as a cautionary tale about the dangers of unchecked ambition and the consequences of immoral actions. It explores themes of power, guilt, and the corrupting influence of ambition on the human soul

2.2 Synopsis of *The invisible hand*:

The book is first and foremost a tale penned by the writer James Hartley in 2017. It is a story aimed at middle school students, dedicated to captivating young minds. This tale, named *The Invisible Hand* transports us between two different worlds: the contemporary world we live in and the age of Macbeth, who was once king of Scotland. It's the inaugural installment of a trilogy titled 'Shakespeare's Moon'. The main character, Sam, is a student at St. Francis, a boarding school in England. His father, an archaeologist, is often away for work, and his mother, a writer, is also ill. But St. Francis is no ordinary school. Sam discovers that when he falls asleep on certain occasions, he embarks on vivid journeys into his dreams, where he finds himself immersed in the ancient landscapes of Scotland. During the war period that Sam experienced in this place where he found himself, it was at the moment when the king would be killed. Sam is not himself but an entirely different character, a soldier. Here, he meets the pretty Leana, who has a mysterious past herself. This girl becomes the enigma that Sam must solve and by magic, Leana too can, at times, enter Sam's world and have a real existence there. The two characters are caught in the middle of two conflicts in parallel worlds: the treachery of Macbeth's world and something mysterious in Sam's world. They have to confront obstacles and dangers that could even threaten their survival. This book has a cool idea, mixing time travel with themes from Shakespeare. That's what makes us curious and makes us want to study it more. We will look at it with a new perspective, which is why it's at the center of our research

II. Results

In this part of our dissertation, we have discussed the results of our analysis of Hartley's *The Invisible Hand* and Shakespeare's *Macbeth*. Our research demonstrates that James Hartley drew significant inspiration from Shakespeare's original play. Hartley has modernized seventeenth-century literature, honouring Shakespeare in the process. We have observed that Hartley used *The Tragedy of Macbeth* as a foundation for *The Invisible Hand*. This similarity aligns with Bakhtin's idea of intertextual dialogism, which suggests that a text is made up of references to other texts and can connect with both earlier texts and the broader social and cultural context. This suggests that a text is composed of references to other texts and can link to both previous works and the larger social and cultural context. So texts are not isolated entities but are intricately woven into a broader intertextual network. Even though Hartley and Shakespeare wrote in different eras, they effectively bridge their works across time. Hartley's work and *Macbeth* exemplify the intertextual connection between two works by combining and interpreting the major theme and setting that can be found in the original text. Hartley shows his engagement with Shakespeare by writing a book which is a polemic against, stylization and a pastiche *Macbeth*. Our research on *The Invisible Hand* and *Macbeth* gives us a deep understanding of intertextual dialogism and highlights the influence of the playwrights masterpiece over contemporary works.

Chapter One:

Shakespeare's *Macbeth* and James Hartley's *the Invisible*

***Hand* (2017): A Dialogic Study**

Discussion:

Introduction:

In this section, we will apply Bakhtin's concept of "Intertextual dialogism" to James Hartley's *The Invisible Hand* in relation to William Shakespeare's *Macbeth*. We will first examine Hartley's work as an overt polemic and then look at it as a form of stylization of Shakespeare's work, by focusing on the different components of the novel and the play such as characters, themes, text, and setting; we will demonstrate how Intertextuality is manifested in Hartley's writing. In the second chapter, we will explore how women's voice and power are portrayed in both novels, focusing on the cultural and historical backgrounds; we will identify and discuss these points as presented by the two authors.

I. *The invisible hand* : An Overt Polemic against Shakespeare's *Macbeth* :

Overt polemic in Bakhtin's ideas means openly arguing or debating with a text. In a dialogical work, characters or voices might openly disagree with each other, discuss different opinions, or directly challenge each other's views. James Hartley's *The Invisible Hand* has a strong connection to William Shakespeare's *Macbeth*. Instead of telling the usual tragic story of *Macbeth*, Hartley turns it around and tells it from the viewpoint of the protagonists, Sam and Leana, who are the main characters. This allows Hartley to have a conversation with Shakespeare's play, offering a fresh take on the classic tale. He does not just retell the play; he gives it new life by blending his own storytelling with Shakespeare's plot. This combination makes the story more interesting and complex. Hartley's book is not fixed and unchanging; it is lively and interacts with the original play. When readers dive into the novel, they find a story that is full of energy and layers. It does not stick to one single meaning but keeps discussing and exploring events from *Macbeth*. The novel talks about, explains, and argues with the

original text. This method helps Hartley to penetrate deeper into the characters and story, offering new insights and a better understanding of the themes in *Macbeth*. Hartley does not only honor Shakespeare but also gives something new and significant to the world of literature.

1. Hartley's Text: A Polemical Approach to Shakespeare's Characters:

1.a) An Overt Polemic of Ambition in *The Invisible Hand*: Sam versus Macbeth:

Before looking into the work of Hartley, let us look at the original story of William Shakespeare's *Macbeth* (1606) and how it shows that ambition can destroy a person. The main character, Macbeth, starts as a brave soldier. When he hears that he could become king, his wife, Lady Macbeth, pushes him to act, and his ambition takes over. He kills King Duncan and becomes king himself. As Macbeth gains power, he becomes more paranoid and guilty. His ambition drives him to commit more murders, like those of his friend Banquo and the family of Macduff. Each crime erodes his morals and alienates him, serving as Shakespeare's warning about the dangers of ambition without moral limits. Overall, *Macbeth* tells us that unchecked ambition can lead to a person's downfall. Macbeth's story shows how ambition, when not guided by ethics and morals, can lead to tragedy and ruin. Harold Bloom, a distinguished literary critic, provides a nuanced interpretation of Macbeth's ambition, viewing it through a psychological perspective. According to him, Macbeth's ambition is not merely a superficial craving for power but a profound psychological feeling that comes from feeling very insecure and scared about life. Bloom suggests that Macbeth's ambition arises from a fear of meaninglessness and obscurity, driving him to pursue greatness at any cost. He said, "all of us possess, to one degree or another, a prophetic imagination; in *Macbeth*, it is absolute. He scarcely is conscious of an ambition, desire, or wish before he sees himself on the other side or shore, already having performed the crime that equivocally fulfills ambition"

(Bloom, 1998, p.517). This interpretation aligns with Shakespeare's portrayal of Macbeth as a character whose unchecked ambition leads to his moral degradation and eventual isolation.

Macbeth's unstoppable desire for power destroys him. His ambition drives him to paranoia and madness, causing him hallucinations and lose touch with reality. This tragic spiral culminates in his death during a fight with Macduff. The play's conclusion highlights the consequences of ambition unchecked by morals and ethics. Bloom compares Macbeth to other tragic heroes like Hamlet and Othello, emphasizing that Macbeth's ambition is particularly potent and harmful (Ibid, p.518). This comparison underscores how Macbeth's story ends in a more catastrophic manner than those of other tragic figures, illustrating the perilous outcomes of unbridled ambition.

At the beginning of the play, Macbeth is described as a brave and honorable Scottish general. He is highly respected and admired for his courage in battle, where he fights valiantly for King Duncan against rebellious forces. The captain's account of Macbeth's bravery on the battlefield emphasizes his prowess and loyalty to the king, painting him as a heroic figure worthy of praise and admiration. Initially, Macbeth is depicted as a noble and virtuous character, loyal to his king and dedicated to defending Scotland from its enemies. His bravery and skill in combat earn him accolades and the admiration of his peers,

As two spent swimmers that do
cling together And choke their art.
The merciless Macdonwald
(Worthy to be a rebel, for to that
The multiplying villainies of
nature Do swarm upon him) from
the Western Isles Of kerns and
gallowglasses is supplied; And
Fortune, on his damnèd quarrel
smiling, Showed like a rebel's
whore. But all's too weak; For
brave Macbeth (well he deserves
that name). (act1Sc2013,P.09)

At the start, Macbeth meets witches who say he will be king. This makes him want power a lot, when his wife hears about that, she pushed him to kill King Duncan and others to become king as seen in act 1 scene 7 of the play,

If it were done when 'tis
done, then 'twere well
It were done quickly. If th'
assassination Could trammel
up the consequence and
catch With his surcease
success.

(Act1 Sc 7, 2013, P.09.)

But as he does more bad things, he gets scared and guilty. In the end, Macbeth's ambition destroys him. He rules with fear and does not care about being good. He said "To be thus is nothing, but to be safely thus" (act 3 sc1, 2013, P.85). This leads to his downfall, and he dies fighting Macduff, showing how his ambition led to his own end.

Julia Kristeva has shown that no text in an isolation on itself but it is shaped and contributed to network of other texts, and speaking about overt polemics which is direct discourse where texts directly quotes other texts, we can see that Hartley narrates the exact events from Shakespeare's work. The novelist added characters who shared events of the story with Macbeth and his wife. In *The Invisible Hand*, Hartley described his main character Sam as the hero of the story. Sam is a character who can travel through time, go back to the past, and relive events from the period of Macbeth. As shown in the novel, "A Single Event Can Awaken within Us a Stranger Totally Unknown to Us" (Hartley, 2017, p.08). If we take a closer look at him in the light of Shakespeare's work, we can find that there are common points and also differences between Sam and Shakespeare's Macbeth. They are similar in terms of ambition, but with totally different images. Sam is described as a student in a school where he had to be alone, away from his family, to study well at St. Francis. Suddenly, his life is completely turned upside down one night when he falls asleep and finds himself in the age and period where Macbeth was the king of his realm. Sam faced difficult trials that even threatened his life, but his ambition to understand the reality of what he was living in both times was very strong. Sam is depicted as

a survivor in James Hartley's story. However, the author engages in an overt polemic by not following Shakespeare's path and by not presenting him as a character with an unchecked ambition that leads to the downfall of a hero.

Sam's ambition is very different from that of Macbeth. In *The Invisible Hand*, Sam is like a light to follow in order to know the reality of things as they are. He is portrayed as a highly ambitious and pragmatic man as shown in his speech when he said, "What I don't know is exactly how this is all happening but there has to be an explanation; there has to be rules. There always is. We just need to find the answer, that's all. Everything is rational, even things we can't understand yet" (Ibid, p.38). Hartley treats his character fairly and gives him the best appearance of an ambitious human. This is done to shock readers who notice the intertextual connection between these two works, as Sam and Macbeth are similar in some traits. However, what we discover later on is that they are largely different in important characteristics: one is the protagonist and embodies light and goodness, while the other is almost the villain of the story.

1. b) Ambition and Discovery: Hartley's Overt Polemic against Shakespeare's Masterpiece:

In literature, the themes of ambition and the consequences of power and the unknown have been explored through various narratives across different eras. Two prominent works that delve into these themes are William Shakespeare's *Macbeth* and James Hartley's *The invisible hand*. Despite their differing contexts, the former is set in medieval Scotland and the latter in a contemporary setting with a supernatural twist—both works provide a profound commentary on the nature of ambition and the struggles it entails.

In *Macbeth*, Shakespeare presents ambition as a force that leads to self-destruction. Macbeth himself acknowledges the perilous nature of his ambitions when he states, "I have no spur to prick the sides of my intent, but only vaulting ambition, which o'erleaps itself and falls on the other" (Act 1, Scene 7, 2013, p.26). His desire to become king drives him to commit

regicide, setting off a chain of violent events. Macbeth's ambition, unchecked by moral considerations, spirals into tyranny and madness, ultimately leading to his downfall. His ambition is a destructive force that engenders chaos and bloodshed. The pursuit of power leads to moral and psychological decay. After seizing the throne, Macbeth is consumed by guilt and paranoia. His reflection on the futility of life saying, "To-morrow, and to-morrow, and to-morrow, creeps in this petty pace from day to day, to the last syllable of recorded time" (Act 5, Scene 5, 2013, P.90) reveals his profound despair. The power he sought so desperately brings him no peace, only a sense of emptiness and doom. His brief candle symbolizes the fleeting nature of power and the inevitable darkness that follows its misuse.

Hartley's overt polemic in *The invisible hand* portrays ambition through the characters of Sam and Leana, whose drive to uncover the mystery of their interconnected lives propels the narrative. Sam, who finds himself living in two worlds-his contemporary life and the past during the time of Macbeth with the name of Robbie Cauldhame embarks on a quest to understand this phenomenon. Similarly, Leana, traveling from the past to Sam's world, seeks to make sense of her situation. Unlike Macbeth, their ambition is driven by a desire for knowledge and understanding, rather than power or wealth. In *The invisible hand*, the characters face significant challenges in their quest for understanding. Sam's dual existence causes confusion and physical exhaustion for him and for the people who live with him. Many of his teachers and family believe that he has started to become paranoid; he himself even said, "I'm going mad, he thought. I'm actually mad. I see things and hear things that I think are real. I have a girlfriend who is not real" (Hartley, 2017, p.50).

Leana's journey through time brings her into a world that is completely foreign to her. Their struggles are not only external but also internal, as they grapple with the implications of their unique situations. The difficulties they encounter underscore the complexity and hardship of their ambitious quest as seen when the writer Hartley illustrate, "After three hours riding, climbing slowly into the highlands, they hit banks of fog which reduced their visibility and speed. At nightfall, because Leana said she wanted to go as far as possible, they rode up to a wider road

pocked with inns whose lantern lights stretched out into the darkness like lights across a midnight sea”(Hartley,2017,p19). Unlike Macbeth, their journey is marked by hard work, bad living conditions and perseverance, highlighting a positive portrayal of ambition which is not tainted by moral corruption as a force for discovery and enlightenment.

Both *Macbeth* and *The Invisible Hand* have main characters who change a lot because of their ambitions. Macbeth transforms from a loyal and honorable soldier to a paranoid and ruthless tyrant. This shows how unchecked ambition and power can corrupt a person. His downfall into tyranny and madness involves increasing violence and a loss of morals. On the other hand, Sam’s and Leana’s transformations in *The Invisible Hand* show personal growth and learning. Sam, who starts as a student, gains a deeper understanding of both his modern life and the past through his nightly travels. Leana, who comes from medieval times, learns to handle the challenges of the modern world with strength and determination. Their experiences demonstrate the positive sides of ambition improving themselves, gaining knowledge, and connecting different times.

Symbolism in both works underscores the themes of ambition and the unknown. In *Macbeth*, blood symbolizes guilt and the consequences of ambition. Macbeth’s hallucination of the blood-stained dagger and Lady Macbeth’s obsessive hand-washing—“Out, damned spot!” (Act 5, Scene 1,2013,p.83) reflect their inability to escape the moral repercussions of their actions. Blood becomes a haunting reminder of their crimes and the irreversible impact of their ambition. In *The Invisible Hand*, the titular Invisible Hand, “The Sybil’s book. The School Book! ”(Hartley,2017,p.77) symbolizes the unseen forces that connect Sam and Leana across time. It represents the mysterious and supernatural elements guiding their actions and ambitions. This metaphor highlights the complexity of their journey and the positive potential of their quest for understanding. *The Invisible Hand* driving their actions symbolizes the intertwining of fate and ambition, leading them towards a greater comprehension of their lives and the worlds they inhabit as said in the book.

Through the examination of *Macbeth* and *The Invisible Hand*, we see a timeless look at ambition and its effects. Both Shakespeare and Hartley demonstrate how ambition can lead to vague and significant changes in people. Macbeth's violent rise to power ends in tragedy, revealing the moral and personal costs of unchecked ambition. In contrast, Sam and Leana's quest for understanding in *The Invisible Hand* results in a positive outcome, highlighting how ambition can be beneficial when directed toward gaining knowledge and self-discovery. These stories offer a powerful message about human desire, showing how these themes continue to be relevant across different times and contexts.

II. A pastiche in James Hartley Text's of Shakespeare's Play:

Despite the wide range of differences between Hartley's work and Shakespeare's source text, There are many similarities between them that lead us to question whether literary works belong to just one person or are solely the result of their unique creativity, as Julia Kristeva believes, it is the domain where different texts co-exist, communicate, engage in a dialogue, and convey cultural and historical dimensions. One sign for instance in Hartley's work is that the novel on itself is a pastiche of the Shakespearean play *Macbeth* , and the use of this phenomenon by James Hartley brings us to what Mikhail Bakhtin said about pastiche,

There are various forms and degrees of the 'objectification' of another's discourse, various forms of 'discourse about discourse': stylization, parody, recasting, in various forms and degrees, and so forth. (Bakhtin, 1981, p. 189)

With these words, Bakhtin, addresses how one discourse can reference, adapt, or transform another. In this context, stylization refers to the respectful and creative imitation of a particular style from a previous work. It often preserves the original voice or essence but subtly adapts it for new purposes as pastiche which often imitates the style of previous works but not necessarily with parody or mockery, thus, that makes it more a reinvention rather than critique. In a pastiche, stylization is a method that preserves the original work's tone and structure while integrating it into a new context or narrative. The key connection is that pastiche often uses stylization to strike a balance between copying and creating something new. It combines imitation and

originality in a way that both respects and reimagines the original work. For example, in *The Invisible Hand*, Hartley uses stylization to keep important themes from Shakespeare's *Macbeth* but adapts them to a modern context, creating an intertextual link between the two works. Thus, we can talk about the borrowing of speeches between the two works.

James Hartley's *The Invisible Hand* serves as a modern pastiche of William Shakespeare's play, cleverly reimagining the themes and narrative of the classic tragedy within a contemporary and supernatural framework. A pastiche is a work that imitates or borrows from another, often to pay homage or to explore the original's themes in a new context. Hartley's novel accomplishes this by blending elements of Shakespeare's play with innovative storytelling techniques; thus, creating a unique narrative that both honors and reinvents the original. In other words, the writer pays homage to the play of Shakespeare by introducing a series of books on purpose to present Shakespeare to modern audience in more reachable, and applicable way, but with keeping the original version of the story. As we can see, the book contains the concept of pastiche which refers to a creative work that imitates the style, form, or content of another author as way of paying respect or homage to great works of the past. Hartley shows Intertextuality between *The Invisible Hand* and *Macbeth* by using the same events and having direct quotations from the ancient play of Shakespeare as we see when he wrote,

Sam became aware of Lady Macbeth's voice directly above him at the window. He closed his eyes, sure she would look down and catch him. "Ah, infirm of purpose!" she was hissing. "Give me the daggers!" A moment later Sam felt what he thought was rain against his face. Looking up he saw two glinting knives against the face of the moon: some kind of liquid from the knives had dripped onto his face. Sam became dizzy again. The conversation he'd overheard, the goo he was examining on his hand –blood! Blood! (Hartley, 2017, P.23)

It is evident that the phrases "Give me the daggers and blood!" are a direct quotation taken from the original work; thus, these words can affirm to the readers that Hartley renders homage to Shakespeare's play.

At its heart, *The Invisible Hand* keeps the main idea of ambition from *Macbeth*. In

Shakespeare's play, *Macbeth*'s unchecked ambition leads him to kill King Duncan and take the throne, causing a cycle of violence and moral downfall. This ambition eventually destroys him and his sanity. Hartley reflects this theme through his characters Sam and Leana, who are eager to uncover the mysterious link between their lives and the world of *Macbeth*. Sam's and Leana's temporal journeys show a similar strong drive for knowledge and understanding, though in a more abstract and less violent way. Additionally, the supernatural elements in *The Invisible Hand* which also serve as a pastiche of Shakespeare's use of the supernatural in *Macbeth*. The witches in the play provide prophetic visions that drive Macbeth's actions and heighten the play's sense of foreboding. Similarly, Hartley's novel employs the concept of an "invisible hand" guiding the characters through time and space, creating a parallel supernatural force that influences their ambitions and actions. This modern twist on the supernatural reflects the original play's themes while introducing a fresh perspective. Then by analyzing *The Invisible Hand*, we found James Hartley's passage,

O' hurry hard, O' hurry see
She fades as fast as night
To where o' where the dreamer's dream
To where the sleepers sigh. (Hartley, 2017, P.76)

This demonstrates intertextuality with Shakespeare's writing through its thematic and stylistic elements. Shakespeare frequently employed such imagery to explore themes of reality and illusion, dreams, and the passage of time. The use of vivid imagery and rhythmic language mirrors Shakespeare's poetic techniques, evoking a sense of lyrical quality similar to that found in his plays as seen in the passage named "Extract from Leana: The Lost Princess", Hartley said,

Destined for worlds of war and peace
Love and hate
A witch's gift
Time's portal wide
The future waits
The past behind
A prince is born
A curse waylaid
Good and Evil
Thrice betrayed. (Ibid, 2017, p.78)

By incorporating such Shakespearean elements, Hartley creates an intentional connection to

Shakespeare's literary Tradition, engaging in a dialogue that reflects and reinterprets his thematic concerns and stylistic choices. This intertextual approach enriches Hartley's writing by aligning it with the enduring qualities of Shakespeare's work.

Hartley revisits a classic of literature, not just in English but universally, taking his time to develop Shakespeare's characters in a more intricate and human manner. He focuses on themes like ambition, social issues, free will, and gender, as Shakespeare did centuries ago, which remain relevant today. Hartley effectively communicates these themes not only through his own writing but by weaving together various texts that enrich and complicate their meanings. Thomas Stearns Eliot; describes how artists works are enriched by their connections to those who came before them, forming a poetic tradition that spans across time,

No poet, no artist of any art, has his complete meaning alone. His significance, his appreciation is the appreciation of his relation to the dead poets and artists. You cannot value him alone; you must set him, for contrast and comparison, among the dead. I mean this as a principle of aesthetic, not merely historical, criticism. (Eliot, 1919, p.01)

In Hartley's work, Shakespeare's influence is evident but transformed, offering a fresh interpretation of *Macbeth* that challenges and critiques the original. Hartley aims to provoke readers with his reimagining of *Macbeth*, creating a reinterpretation that highlights both similarities and significant differences between his version and Shakespeare's, sparking debate and discussion about these enduring literary themes.

III. Hartley's Novel: Intertextuality and Dialogue with Shakespeare's

Text:

a) Styziation of Macbeth in James hartley's The Invisible Hand : Sam in relation to Macbeth:

After one year (2017) for the 400th anniversary of the death of William Shakespeare (1564-1616), James Hartley decided to revive the voice of Macbeth through his new novel entitled *The Invisible Hand*. It is a modern version of one of Shakespeare's original texts, *Macbeth*.

The situation of the main character, however, is not the same. He is, now, portrayed as a Sam who can travel through time as he sleeps. He narrates when he found himself at the past, “What grim place is this? Why am I dreaming I’m here?” Then “This is some kind of battlefield, Sam thought. I’m dreaming. That’s all it is. I’m dreaming” (Hartley, 2017, p.08). Hartley’s novel is a re-telling of William Shakespeare’s play. The tale shows intertextuality by many aspects with *Macbeth*. By Intertextuality, it is shown that the text on itself is not original, but it is made up from other texts. Roland Barthes describes the text as, We know that a text does not consist of a line of words, releasing single "theological" meaning (the "message" of the Author-God), but is a space of many dimensions, in which are wedded and contested various kinds of writing, no one of which is original: the text is a tissue of citations, resulting from the thousand sources of culture (Barthes, 1967, p.04). These words from Barthes emphasize the concept of intertextuality, highlighting that Hartley’s *The Invisible Hand* is a reimagining of Shakespeare’s *Macbeth* rather than an original text, aligning with the idea that Hartley revives *Macbeth*’s voice through Sam’s character, this quotation supports the argument that storytelling is collaborative, revealing how literature evolves across contexts and time.

Hartley's work is a tightly woven drama of ambition and free will, focusing on the hardships of life and the ambitions of its main characters. Essentially, it serves as a modern reinterpretation or retelling that engages in a dialogue with Shakespeare's tragedy, *Macbeth*, written in a different period of time. The question to ask is how does Hartley’s novel stylize Shakespeare’s original text? We will search for the answers to these questions by analyzing the novel’s characters, plot, setting and themes in relation to Shakespeare’s *Macbeth*.

By reading *The Invisible Hand*, we are introduced to the main character who has crucial role in shaping the narrative of the novel. Sam, the student in St. Francis School, is the narrator of the story. He is overturned by the author in the modern interpretation of the famous tragedy. A student in his first days at school, trying to understand what is going outside his little circle. He says,

So I've been here at St Francis's for almost a month now and I think I'm starting to get the hang of things. I'm in a boarding house called St Nicholas, which is built in the shape of a cross. Some of the boys say that's because it's on the site of an old graveyard but who knows? There are stories about everything here and I don't know what to believe yet. (Hartley, 2017, P.06)

Sam can be considered as a noble hero who fights against bad living conditions and was ambitious as Macbeth in the tragedy of *Macbeth*. This is demonstrated through the words of Sam as he speaks in the beginning of the novel; he says, "I decided I Must Be Lots of Different People inside my Brain" (Ibid, p.12). The curious student is searching for the understanding of events, with much energy expended on maintaining the conceit that he can detect what is happening in the outside world using his power of going through time. The King Macbeth in Hartley's text is the same as the one in the tragedy; we can obviously see the relation between the Shakespearean Macbeth and the one of James Hartley. Both characters are ambitious. Hartley claimed that the only person who could think of as more trapped than Sam was King Macbeth; as shown when he said, "I don't know why I'm here but if I keep coming back there must be some reason, some reason I don't know about." (Ibid, P.13). Those words written by James Hartley shows that the protagonist Sam counts himself an adventurer; he realizes that he is a part of a plot, a plot of war caused by the King Macbeth because of his ambition for power.

Sam started to question himself about which side he should take, and he decided to take his own side, thinking that it would help him understand how those events were happening to him, as it was shown when he said, "A man's gotta do what a man's gotta do" (Ibid, P.56). As he said, he continued his road in order to discover the real meaning of his dreams. The ambition of the main character Sam was huge for the understanding of what **was** happening to him. Macbeth, the King of Scotland, was similar; he was cruel in his actions as a murderer because his ambition for royalty was selfish; he wanted more power and even went further to take his king's place in the Kingdom by murdering him. Macbeth was obsessed with the prophecies that were given to him by the witches. It might be argued, accordingly, that James stylized the English band's famous tragedy to a great extent and made it clearer with the narration of the main themes, having entered the setting of Macbeth with a new style of writing

and new characters that could be in two parallel worlds.

1. c) Hartley's Waters: A Stylization of Shakespeare's Hecate:

Speaking about the witches and supernatural power in *Macbeth*, Issac Asimov in his book *Asimov's Guide to Shakespeare* (1978) wrote, "There were three common goddesses of the moon in the later myths: Phoebe, Diana (Artemis), and Hecate. All three might be combined as the "triple Hecate" and Hecate was therefore frequently portrayed with three faces and six arms" (Asimov, 1978, p.50). Hecate is a powerful goddess of witchcraft Greco-Roman mythology and theatre "her enchantments and magic made her sink further in Christian times until Hecate finally became a kind of queen of witches, and she appears in this guise in *Macbeth*" (Ibid.). This is illustrated in the following passage where she recites her mystical words,

Have I not reason, beldams as you are? Saucy
and overbold, how did you dare To trade and
traffic with Macbeth
In riddles and affairs of death, And I, the
mistress of your charms, The close
contriver of all harms,
Was never called to bear my part (Act 03 Sc 05, 2013, P.111).

As the queen of the witches, she represents supernatural power and manipulation. She scolds the Weird Sisters for involving Macbeth without her approval, showing she was in charge. Hecate planned to trick Macbeth with illusions and misleading predictions, leading him to his tragic end with clever strategy. A.C. Bradley, in *Shakespearean Tragedy*, argues that the witches and Hecate play a crucial role in *Macbeth*, representing supernatural manipulation and devil forces. They affect Macbeth's fate greatly, showing how ambition and moral decay unfold. Bradley suggests they are agents of chaos and temptation, guiding Macbeth to his tragic end. This interpretation highlights how they drive the play's themes about ambition and the consequences of giving in to uncontrolled desires (Bradley, 1904, Pp.5-8).

In another scene, Shakespeare shows how the witches interact with Macbeth and try to modify his destiny, thus, it can be considered as the source of villain ambition that Macbeth have,

All hail, Macbeth! Hail to thee, Thane of
Glamis! All hail, Macbeth! Hail to thee, Thane of
Cawdor!

All hail, Macbeth, that shalt be king here after! (act 01 SC 03, 2013, P17).

In Hartley's novel *The invisible hand*, Mrs. Waters mirrors Hecate in Shakespeare's *Macbeth*. As the headmistress of St. Francis School "She was a prim, tidy, black-eyed English woman with old-fashioned clipped good manners and short, bobbed hair"(Hartley,2017,P.27). She projects an outward image of kindness and responsibility to students and faculty alike. However, behind this facade lies a character of profound complexity and hidden motives. Throughout Sam's journey, which spans between his contemporary world and a return to the era of Macbeth, startling revelations emerge. Sam and Leana uncover truths suggesting that Mrs. Waters, far from the kindly figure she appears to be, is actually a formidable witch capable of manipulating time itself as shown in the book when the narrator said, "Waters is Hecate, Sam thought. He remembered Leana's words" (Ibid,P.69). She had existed in Sam's time and place to seek out a legendary artifact: The Book of Destiny, a tome rumored to grant its possessor control over reality merely by inscribing its pages. But the protagonist sam who was ambitious to discover the real events fought until he discovered who she really was.

In the end, Hecate the chief of the witches reveals herself as shown in the book, "Water's eyes were glowing red and her face, which Sam knew only he could see, had taken on a terrible aspect, as though she were hundreds of years old. Finally she reveals herself! And you have the power, Sam. Use The Book. End Hecate's reign."(Ibid, P.87) This revelation underscores Hartley's exploration of parallels and Intertextuality between the two narratives, each offering a distinct examination of power, deception, and the consequence of supernatural influence

2. *Macbeth* and *The Invisible Hand* : Stylization of the Main Themes:

This thematic analysis revolves around an examination of the themes to demonstrate

textual affinities of both *Macbeth* and *The Invisible Hand*. After reading William Shakespeare's and James Hartley's respective works, we have noticed that ambition, freewill, supernatural and love are the apparent and shared themes that both works deal with. *The Invisible Hand* and *Macbeth*, indeed, are concerned with the same themes, through the characters and the undergoing of story.

2. a) Ambition:

Ambition is a key theme in both William Shakespeare's *Macbeth* and James Hartley's *The Invisible Hand*. In both stories, ambition pushes characters to reach their goals; this analysis will compare how ambition is shown in both works, looking at how different writing styles emphasize the theme and its effects. In *Macbeth*, ambition is depicted as a relentless and destructive force. Macbeth's ambition is initially sparked by the witches' prophecy, which suggests he will become king. This prophecy plants the seed of ambition in Macbeth's mind, leading him to consider the possibility of power and glory. However, it is Lady Macbeth's manipulation and encouragement that truly ignite his ambition. She challenges his masculinity and resolve, pushing him to take action and murder King Duncan. Macbeth's unchecked ambition isolates him, driving a wedge between him and Lady Macbeth. As he becomes more ruthless, she is consumed by guilt and madness, leading to her tragic end. Meanwhile, Macbeth becomes increasingly desensitized to violence and death, seeing them as necessary means to maintain his power. In his soliloquy, Macbeth reveals his inner turmoil and despair when he reflects,

To be thus is nothing;
But to be safely thus. Our fears in Banquo
Stick deep, and in his royalty of nature
Reigns that which would be fear'd. 'Tis much he dares,
And, to that dauntless temper of his mind,
He hath a wisdom that doth guide his valor
To act in safety. There is none but he
Whose being I do fear: and under him
My genius is rebuked; as, it is said,

Mark Antony's was by Caesar. He chid the sisters
 When first they put the name of king upon me,
 And bade them speak to him: then prophet-like
 They hail'd him father to a line of kings:
 Upon my head they placed a fruitless crown,
 And put a barren sceptre in my gripe,
 Thence to be wrench'd with an unlineal hand,
 No son of mine succeeding. If't be so,
 For Banquo's issue have I filed my mind;
 For them the gracious Duncan have I murder'd;
 Put rancors in the vessel of my peace
 Only for them, and mine eternal jewel
 Given to the common enemy of man,
 To make them kings, the seed of Banquo kings!
 Rather than so, come, Fate, into the list,
 And champion me to the utterance!
 Who's there?
 (Act 3, Scene 1, 2013, P.46)

Macbeth's short soliloquy has two purposes: It reminds the audience of the details of the Witches' prophecy in Act I, and it reveals his fear about the suspicions of his old friend Banquo about the murder of the king Duncan. Ironically, his tone also recalls the ambitious tone of Macbeth in earlier scenes. Macbeth's ambition manifests in his desire to eliminate any threats to his rule. He fixates on Banquo, who, according to the witches' prophecy, will father a line of kings. This prophecy haunts Macbeth, as it suggests that his efforts to become king will ultimately benefit Banquo's descendants rather than his own. This realization exacerbates Macbeth's paranoia and sense of vulnerability. Thus, as a solution for this, he resolves to kill Banquo and his son, Fleance. This decision marks a significant moral decline; whereas his first murder was driven by external influences and ambition, his plot against Banquo and Fleance is driven by his own deep-seated fears and relentless ambition. He no longer needs the encouragement of Lady Macbeth or the witches; his ambition has taken on a life of its own, consuming his thoughts and actions.

James Hartley, in a similar vein, shares and stylizes the same theme in *The Invisible Hand*, which is an attempt to question the nature of the events he is living. In the story narrated by Sam in St Francis School, the narrator exists in two different worlds in one time; it was imaginary but realistic at the same time. He questions himself whether he was imagining or all of that was a reality and real life. "I think I'm dreaming. But it was been three nights now, so

maybe I'm not. It seems to happen when I'm asleep, so that's why I think I am. But I go back in the middle, you see. Back to normal" (Hartley, 2017, P.20). Through the novel, the narrator shows how the characters Sam and Leana exhibit ambition driven by a desire for discovery and positive outcomes.

Their journey is not marked by a desire for dominance but by a determination to uncover the mysteries of their dual existence. Unlike Macbeth, whose ambition leads to moral degradation, Sam's and Leana's ambition is rooted in curiosity and a quest for understanding. Sam's ambition is expressed through his persistent quest to understand why he experiences these dual realities and what it means for his identity. This is particularly evident when he reflects on the nature of his experiences, questioning whether they are mere dreams or something more significant,

What I don't know is exactly how this is all happening, but there has to be an explanation; there have to be rules. There always is. We just need to find the answer, that's all. Everything is rational, even things we can't understand yet. (Hartley, 2017, p.38)

Their ambition is also evident in their perseverance and courage, as highlighted in the line, "One foot in front of the other and follow your nose" (Hartley, 2017, p.39). This simple yet profound statement reflects their determination to continue their quest despite uncertainties. The repeated exhortation to "Be brave, Sam, be brave" (Ibid, p.46), along with Sam's acknowledgment of his efforts to "make sense of nonsense" (Ibid, p.51), further illustrate their resilience and commitment to uncovering the truth behind their unique situation.

The way ambition is shown in *Macbeth* and *The Invisible Hand* highlights its complexity. In Shakespeare's play, ambition is seen as something dangerous that can corrupt and ruin people. In Hartley's novel, however, ambition is shown as a positive force that helps people grow and become stronger. This contrast shows that ambition can have very different effects depending on what drives it and how it is expressed. Ultimately, both works provide rich explorations of ambition, illustrating how it can shape characters' lives and destinies.

2. b) Fate and Freewill : A Stylized Duality:

The themes of fate and free will are central to both William Shakespeare's *Macbeth* and James Hartley's *The Invisible Hand*. In *Macbeth*, fate is introduced through the prophecies of the three witches. These supernatural predictions set Macbeth on a path that seems preordained. Macbeth's belief in the inevitability of these prophecies drives his actions, suggesting that his destiny is controlled by forces beyond his control as shown when Macbeth said, "If chance will have me king, why, chance may crown me, without my stir."(act 01 sc04, 2013 , P.18). His attempts to master his fate only lead to his downfall, highlighting the destructive nature of his ambition and the inescapability of his fated end. Macbeth's free will is evident in his choices to act on the witches' prophecies with the push of his wife lady Macbeth when she said "We fail? But screw your courage to the sticking place And we'll not fail "(act 1 sc07, 2013;P27). While the predictions suggest a predetermined fate, Macbeth's decisions, driven by his unchecked ambition propel him toward his tragic end. His actions, spurred by Lady Macbeth's manipulation and his own desires, show the interplay between fate and free will, ultimately leading to his moral decay and death.

Fate.
The willing leads
The unwilling
it drags along, (Hartley,2017,P.59)

this quote said by Mr. Chipping in Hartley's work shows the contradiction that we can see, In contrast, *The Invisible Hand* presents fate in a more complex manner, Hartley suggests that those who embrace their fate, or the path set out before them, can guide their destiny in a way that aligns with their desires and ambitions. Hartley stylized fate and freewill to serve his own ends and fit them for 21st Century readers. Sam's and Leana's journeys through time are influenced by an unseen force, "*The Invisible Hand*". Sam and Leana's willingness to understand their connection and navigate their extraordinary circumstances demonstrate how embracing fate can lead to positive results. Unlike Macbeth who is the unwilling, whose fate leads to ruin,

Sam's and Leana's destiny is tied to their quest for knowledge and self-discovery. This pursuit is not marked by the same sense of doom but by a constructive journey towards enlightenment. In *The Invisible Hand*, Sam and Leana, just like Macbeth, exercise free will in their pursuit of answers. Their determination to understand their connection across time shows a proactive approach to their fate. Sam and Leana seek knowledge and understanding. Their free will is exercised through perseverance and curiosity, resulting in enlightenment.

Macbeth and *The Invisible Hand* discuss fate and free will in a conversation with each other. Shakespeare shows fate as something unavoidable that leads to disaster, while Hartley's stylized version presents fate as something that helps guide people toward enlightenment. Macbeth's choices, driven by his harmful ambition, cause his ruin, but Sam and Leana's choices lead them to self-discovery and positive results. Fate and free will in *Macbeth* and *The Invisible Hand* have shown how these themes remain relevant across time. Both works provide the reader with deeper insights into how destiny and choice interact, shedding light on human ambition and the forces that shape our lives.

2. c) Identity and Transformation: Stylized in Hartley's novel:

The themes of identity and transformation are pivotal in both William Shakespeare's *Macbeth* and James Hartley's *The Invisible Hand*. In *Macbeth*, identity is deeply connected with the protagonist's actions and ambitions. Macbeth begins as a respected warrior with a noble identity. His initial sense of self is defined by loyalty and honour, but this identity is soon challenged by the witches' prophecies. The witches predict his rise to power, sparking an internal conflict between his existing identity and his growing ambition. As Macbeth's ambition takes hold, his identity undergoes a profound transformation. Driven by the desire to become king, he commits regicide and takes the throne. This pivotal act marks the beginning of his moral and psychological decline. Macbeth's identity shifts from that of a loyal subject to a tyrannical ruler consumed by guilt and paranoia and that can be shown when he said "My way

of life, Is fall'n into the sere, the yellow leaf ” (Act 5 Sc3, 2013, P.87). Macbeth is feeling hopeless and resigned. He knows that his once-great position and ambition have brought him to a place where his life is now falling apart and nearing its end. This line shows that he realizes his past successes and power are disappearing, and he is left facing the results of his own actions and choices. His transformation is marked by increasing violence and a loss of his previous self, culminating in a tragic end where he is a shadow of his former self, defined only by his ambition and moral decay.

The Invisible Hand presents identity and transformation through the experiences of its protagonists, Sam and Leana. Sam begins as a student leading a normal life but is thrust into extraordinary circumstances where he can travel to the past while he sleeps. This unique ability challenges and transforms his sense of self and makes him think that he has something to accomplish instead of living a normal student's life. As he delves deeper into the mystery, his identity shifts from a passive observer to an active seeker of truth. He becomes more self-aware and introspective as shown when he said “Believe that life is worth living and your belief will help create the fact” (Hartley, 2017, P.83). His journeys to the world of Macbeth lead to a deeper understanding of his role and identity within both his world and the historical realm he visits. As Sam explores the mystery, he has to face his fears and adjust to new situations. By the end of the story, he changes from just dealing with odd events to becoming a strong and clever person who has grown from his experiences and challenges. Similarly, Leana, who starts as a medieval woman full of fear, must navigate the complexities of the modern world in which she found herself without having any explanation. Her transition from her historical context to the present world requires her to adapt and redefine her identity before she went another time and became the girl she was once and fight for her survival in her real world. Her resilience and determination illustrate a transformative journey from being a foreign figure in a new world to an integral part and major character with Sam's quest for understanding. Identity and

transformation in *Macbeth*, is largely driven by unchecked ambition and external influences, leading to a tragic loss of identity. Hartley stylized rewriting entitled *The Invisible Hand* portrays transformation as a constructive process driven by curiosity and a quest for knowledge. Sam and Leana's journeys, while challenging, result in positive consequences and self-discovery.

2.d) The Supernatural:

Hartley's book *The Invisible Hand* has stylized the theme of the supernatural in William Shakespeare's *Macbeth*. The novelist mainly deals with a theme which influenced the characters' fates. Firstly, in *Macbeth*, the supernatural is introduced early in the play, setting the tone for the entire play. The appearance of the Weird Sisters immediately creates a sense of mystery and apprehension. These witches not only predict Macbeth's rise to power but also his eventual downfall, as they act as agents of fate who manipulate and guide the actions of the main characters. We can see that the supernatural in *Macbeth* serves as a motivation for the protagonist's ambition, as seen when Macbeth says, "If chance will have me king, why, chance may crown me, without my stir." (*Macbeth*, 2013, p.18). However, as Macbeth became increasingly obsessed with their prophecies, he decided to take fate into his own hands, leading to his moral and psychological descent as we see it in the end of the play. Then also we noticed the apparition of the ghost of Banquo when Macbeth spoke to this shadow, "Thou canst not say I did it. Never shake Thy gory locks at me." (*Ibid*, p.55). This scene is not only foreshadowing events but also symbolize the internal turmoil and guilt that Macbeth experiences. These elements reflect his inner conflict, as he struggles with his ambitions and his sense of morality. The supernatural forces in *Macbeth* drive him to commit heinous acts, ultimately leading to his tragic end. At the end we see that the supernatural serves to highlight the consequences of seeking power through unnatural means, with Macbeth becoming a figure consumed by fear and paranoia.

Secondly, in *The Invisible Hand*, the supernatural is also a driving force but is portrayed in a multifaceted way. The ability of the protagonists, Sam and Leana, to travel through time introduces a supernatural element that connects different worlds and timelines, creating a direct link between Sam's modern world and the medieval world of *Macbeth*. This time travel is a means of exploring deeper themes of fate, destiny, and the impact of the past on the present. Unlike the supernatural elements in Shakespeare's play, which are largely malignant, the supernatural in Hartley's work is portrayed as a tool for discovery and understanding; thus, that shows that it enables the characters to gain insights into their own lives and the nature of reality. Another point of our analysis of the novel is Sam's ability to converse with the dead, such as his interaction with Mr. Chipping in the part of the novel which is called by Hartley "The Key to the Abyss" (Hartley, 2017, P.40-42). The ancient headmaster of St. Francis School, highlights the theme of communication between different realms of existence, which reveals to us that this ability symbolizes the ongoing influence of the past and the importance of learning from history. Furthermore, the character of Mrs. Waters, the headmaster of Sam's college and one of the witches from *Macbeth* which is Hecate, gives us another layer to the supernatural theme. Her quest for the Book of Sybil, a magical book capable of making anything written on its pages come true, mirrors the witches' desire to control and manipulate fate; this book represents the ultimate supernatural power, the ability to change reality itself. Mrs. Waters' pursuit of the book reflects her ambition to achieve absolute control, similar to *Macbeth's* ambition driven by the witches' prophecies. However, *The Invisible Hand* presents a more nuanced view of the supernatural. While the supernatural can be dangerous and lead to obsession, as seen with Mrs. Waters, it also offers the potential for growth and self-discovery.

3. Shakespeare's Text and Hartley's: A Stylized Setting :

Both *Macbeth* and *The Invisible Hand* plays a critical role in reinforcing the themes of ambition, power, and the supernatural, creating a dark and ominous atmosphere that

drives the characters' actions. Dunsinane, from its real name Dunsinane Hill, is the name given to the town and the name of Macbeth's castle which represents his desire to become king, leading him to kill King Duncan. Instead of Dunsinane, *The Invisible Hand's* setting is divided into two place and set between two worlds: the medieval time of King Macbeth and the present day at St. Francis School in Scotland, where Sam's journey happened. In the novel of Hartley, the protagonist Sam can be seen metaphorically as a King over his school holding secret knowledge that gives him power, just like Macbeth gains the throne through ambition and betrayal. The atmosphere in the two works which is a dark and ominous atmosphere creating a feeling of danger and mystery, the icy surroundings St. Francis School and the way in which it is illustrated reflect the struggles he faces, much like the violent environment in Macbeth's time. We can notice that all those elements in the setting play a major role reinforcing the themes of ambition, supernatural and power, the play and story locations and environments reflect the bleak world in which the characters operate.

Chapter Two:
**Female voice between Shakespeare's *Macbeth* and James
Hartley's *The invisible hand***

I. The Invisible Hand: A Hidden Polemic against Female Voice in Shakespeare's Macbeth:

Bakhtin emphasized the significance of hidden polemic in his literary theory. This concept involves an underlying presence of someone else's view in a text, which is not directly stated but is implied. Essentially, hidden polemic is a method where an author indirectly challenges or opposes a particular belief through subtle language. It often appears in literature when an author uses characters or storylines to hint at criticism of a certain viewpoint, without making it explicitly obvious.

Shakespeare's *Macbeth* is known for showing prominent themes like ambition, fate, and the fight for power. But the point that we will discuss in this part is about gender, female voice and power; a key part of these theme is the character of Lady Macbeth, whose ambition and influence push Macbeth to kill the King. Her powerful voice and manipulative ways give her strength but also lead to her tragic end. In contrast, James Hartley's novel, *The Invisible Hand*, shows a different view of female ambition and voice. Through the character of Leana, the novel presents ambition as a positive and helpful force, challenging the negative view of female power seen in *Macbeth*. While not overtly polemical, Hartley presents a subtle critique of this representation by offering an alternative depiction of female ambition and voice through the character of Leana. Hidden polemics surrounding the female character in *The Invisible Hand* focuses on critiques of how these female characters challenge and deal with the social norms and the traditional social view to the issue of gender. These polemics criticize the ideology of patriarchal society. Through his diverse portrayals for Leana, Mrs. Waters, in Sam's world, in comparison to Lady Macbeth and the witches in the world of *Macbeth*.

In *Macbeth*, the playwrights describe Lady Macbeth as a powerful and ambitious woman who aims to manipulate so as to achieve her goals. Her ambition drives the events

forward, pushing Macbeth to commit murder and to make the throne his own. For instance, when she challenges Macbeth's resolve, by calling into question his manhood as shown in the play when she says, "When you durst do it, then you were a man" (act 01 Sc07, 2013, p. 43). These words highlight her manipulative tactics, using Macbeth's sense of masculinity against him to spur him into action. However, Lady Macbeth's ambition also leads to her downfall, as guilt and madness consume her, eventually results in her death. Her strong voice and influence have been initially seen as assets, ultimately become her greatest weaknesses, leading to her isolation and ruin.

On the other hand, Leana in *The Invisible Hand* serves as a counterpoint and a total contrast to Lady Macbeth. Leana's ambition is not based on a desire for power or control but on a genuine quest for understanding and knowledge. Her ambition is positive and constructive, seeking to uncover and discover the truth about the mysterious realities she and Sam face. Unlike Lady Macbeth, Leana's ambition does not lead to destruction; instead, it drives her to work in collaboration with Sam and giving him the help he needs, finding solutions and surviving challenges together. For example, while nursing the soldiers, Leana is portrayed as soft and kind, treating the ill Sam with mercy, here, "The girl offered him her bentelbow and helped him up off the hard bed" (Hartley, 2017, p. 19). Then, we can see that the role of Leana is giving compassion and being kind with the protagonist of the novel Sam, for instance, when she asked him, "Can you stand? Your knee was much damaged. Step slowly, now" (Ibid,p. 19), kindly, speaking in a softer accent than the men, concerned about Sam's well-being

Hartley's *The Invisible Hand* serves as a hidden polemic against the representation of female voices in Shakespeare's *Macbeth*, offering an alternative narrative where female ambition is not equated with evil or destruction. Hartley suggests that evil women must

be silenced or punished. In contrast, Leana's ambition is positive, leading to growth, understanding, and positive change. By showing Leana as a character whose ambition, when aligned with understanding and partnership, can be a force for good; so, by writing *The Invisible Hand* Hartley challenges the negative portrayal of female ambition in Shakespeare's *Macbeth*. He suggests that female power and ambition can lead to positive outcomes and reimagined female voice that is empowered, respected, offering a more balanced and fair view of women's roles and influence. We can understand that in this novel and this point is a hidden polemic of Shakespeare's *Macbeth*. This aligns with Bakhtin's views when he said, "in the hidden polemic, however, discourse is directed toward an ordinary referential object, naming it, portraying, expressing, and only indirectly striking a blow at the other's discourse, clashing with it, as it were, within the object itself" (Bakhtin, 1963, p.196). This means that a hidden polemic involves a subtle, internal debate within the text that is not immediately obvious to the reader; one must read between the lines to uncover the deeper meaning.

II. Reimagining Female Power: A Dialogic Study of *Macbeth* and *The Invisible Hand*:

1. Leana versus Lady Macbeth:

When we look at the way female characters express their ambitions and power, contrasting Lady Macbeth from Shakespeare's *Macbeth* and Leana from James Hartley's *The Invisible Hand*, we can provide a valuable analysis. Their speeches and dialogues reflect different attitudes towards female ambition and influence, showing how each character's voice interacts with and challenges Traditional gender roles.

Firstly, we deal with Lady Macbeth's dialogue in *Macbeth* and we can see that it highlights her intense ambition and her desire to transform traditional female roles. In one of

her most famous lines, when she wanted to be more than a normal female, she called the evil and said,

Come, you spirits
That tend on mortal thoughts, unsex me here,
And fill me from the crown to the toe top-full
Of direst cruelty. Make thick my blood.
Stop up th' access and passage to remorse,
That no compunctious visitings of nature
Shake my fell purpose, nor keep peace between
Th' effect and it (Act01 Sc05, 2013, P.22).

By asking to be filled with cruelty and stripped of her feminine qualities which are seen as a weakness, the real aim of Lady Macbeth is rejecting the phenomenon of gender roles. Those words show her belief that traditional femininity is a barrier to achieving her goals. She associates femininity with weakness and seeks to adopt a more ruthless and masculine behaviours, to pursue her ambitions. Further demonstrating rejection of the traditional female roles, Lady Macbeth wishes for her nurturing qualities to be replaced with bitterness which make her more aggressive and having a violent approach. Thus, she says, “Come to my woman's breasts, And take my milk for gall” (Ibid, P.23).

One of the biggest roles that Lady Macbeth shows in the play is also the manipulation of her husband by questioning his manhood to spur him into action. When she says, “That made you break this enterprise to me? When you durst do it, then you were a man; And to be more than what you were, you would Be so much more the man” (Ibid,P.27), she equates bravery and action with masculinity, using this to pressure Macbeth into committing the murder of his King Duncan. Her use of shockingly violent imagery demonstrates her willingness to challenge traditional gender expectations, to achieve her goals and make her husband see himself as not a man, if he does not pursue their first plan. However, Lady Macbeth’s ambition ultimately leads to her downfall. Her earlier resolve crumbles under the weight of guilt, as seen in her sleepwalking scene where she cries,

Out, damned spot, out, I say! One. Two.
Why then, 'tis time to do't. Hell is murky.
Fie, my lord, fie, a soldier and afeard? What
need we fear who knows it, when none can
call our power to account? Yet who would
have thought the old man
to have had so much blood in him? (Act05 Sc01,2013,P.83)

This moment of vulnerability shows her inability of escaping the consequences of her action and those words that refer to traditionally females full with emotion and vulnerability contrasts sharply with her earlier ruthlessness and highlights how her ambition and actions have driven her to madness.

Secondly, the protagonist Leana from *The Invisible Hand* represents a different type of female ambition. Her actions and dialogue reflect courage, leadership, and a supportive role of discovery rather than manipulation and violence. As we can see it when the novelist wrote, "The woman m began slipping the rings off the man's fingers and searching the pockets of his coat. Sam was startled by her violent attempts to tear out one of the dead man's earrings. As soon as she hadher booty, the woman's face changed" (Hartley, 2017, p.13). Those lines from Hartley's text showthe ability of Leana to survive in a harsh environment, reflecting a pragmatic approach to survival, and highlight Sam's wondering at Leana's behaviour. This gives another image to thefemale gender or a woman and it demonstrates that she is decisive when necessary. Then, positively, Leana influences Sam. Her presence in his life represents a guiding force that helpshim grow. When Sam reflects on his feelings about Leana, he acknowledges her significant impact on him, even though she initially seemed like a figment of his imagination, as we can see when the narrator said "He wasn't sure if he was happy to be back at school or sad because the girl he'd dreamed of was just a figment of his imagination" (Ibid, p. 15). This highlights that Leanahad an influence on Sam; she is representing something extraordinary and magical to him. Thismoment drops Sam to an emotional attachment to Leana and hints at the possibility that his dreams hold more truth or significance than he initially realizes.

Leana's leadership is evident when she firmly instructs Sam to keep quiet and avoid drawing attention to themselves, showcasing her seriousness and protective nature as portrayed when she murmured, "Not another word until we're alone. Watch your tongue, eh, boy? Or do you want to have us both hung?" (Hartley, 2017, p.19). This image of brave women shocked Sam and then in another passage, she said "I lead" (Ibid, p.19). Those words said directly by Leana show that she clearly took control of the situation. Emphasizing the importance of discretion, her direct language is her commitment of keeping both herself and Sam safe. This female language reinforces the leadership role of the woman, demonstrating that she is not only reliable but also assertive in taking charge; these quotes show Leana a strong decisive figure who challenges traditional gender roles by assuming a position of authority. We can see this also in another scene where Leana played the role of a protective women to her companion. Her frustration with Sam's actions, as seen when she scolds him for getting them into danger is apparent and stated, "And do you know what? I'm sick of saving you." and "Do you know how dangerous that was? Do you know what I had to do to protect you afterwards? They thought it was you who had murdered the King. Someone had seen a body jumping or falling from the castle. They thought it was the murderer escaping" (Ibid, p. 33). This is a combination of anger with genuine concern and advice which highlight her commitment to their shared mission.

Leana's affectionate and loyal side is evident in her concern for Sam's well-being. She insists that a doctor must attend to him as shows when she replied "You will attend to my husband," (Ibid, p.55) and when she was alone and thinking about Sam, she remembered what she said, Leana became happy when refers to him as her other half and this is demonstrated as she whispered "Yes, my Husband" (Ibid, p. 56). These moments reveal her deep attachment and support for Sam, contrasting with Lady Macbeth's manipulative approach.

The way Lady Macbeth and Leana talk shows different views of female ambition and power. Lady Macbeth's dialogue show a harmful and manipulative ambition, where trying to

break away from traditional roles ends up causing her downfall. On the other hand, Leana's words show care and supportive ambition, where her strength and leadership lead to good results for herself and the people around her. By contrasting these two characters, we see how they reveal contrasting attitudes towards female power: one is marked by ruthlessness and manipulation, while the other is characterized by courage, leadership, and care. This highlights how different portrayals of female ambition and power can offer diverse perspectives on women's roles and influence.

III. Female Gender's Position in The Past and The Present:

Women and gender is always an issue of discussion and a recurring topic in the past and present. What about position the of women in the past and present? What about women's representation in literature? English Literature has been accompanying evolution of Western society over time, so, obviously, a position of women and their representation in literature depends on the social view of female gender, influenced by social, cultural and political changes. Thus, we cannot talk about women's representation in literature, without talking about the position of women in society in the past and present.

In Elizabethan England, even though the country is governed by a queen, the role of women is always limited by some social norms. They had very clear expectations of women; they were housewives or mothers. Sometimes, they are allowed to access religious works or in medical cares. However, the women of the noble and royal families who have had more advantages, facilities, they have had an abundance of material and prosperity with relatively more freedom and authority.

In William Shakespeare's writings, particularly, in his tragedies, for example, *Macbeth* which translates the position of women in that era, the author provides a diverse group of female characters, as Lady Macbeth that translates strength, manipulation and ambition of woman. She plays a crucial role in encouraging Macbeth's rise to power but unluckily, when she has tried

to break the social norms, she leads him to a tragic end, that is, however, the female characters operate and act within the constraints of their society. They are limited with social norms, legal rights, education and work; their free actions and fate are what reflect, and determine expectations of the female gender. Through our readings of *Macbeth*, we can see certain cases, dialogues that translate and show us the position and role of women in Elizabethan period. Lady Macbeth in most of the scenes shows over-ambition, greed and manipulation, these cases and strong words highlight this: in Act 1, scene 5,

Look like the time. Bear welcome in your
eye, Your hand, your tongue. ,Look like the
innocent flower,
But be the serpent under 't. (Act1 SC 5, 2013, P.23)

Here, Lady Macbeth is advising Macbeth to appear innocent and welcoming while hiding his true, murderous intentions. This quote showcases her cunning ability to manipulate Macbeth into deceiving others and masking his true feelings and intentions, pushing him further down the path of treachery. Then, Lady Macbeth calls the manhood and courage of Macbeth, with her mocking, devilish and soft words and power of persuasion. She urges Macbeth to prove his masculinity and power and to listen to his ambition, blindly. He comes to commit a crime, without thinking about the consequences. This endorses the idea that she is manipulative, greedy and thirsty of power; she believes in her Machiavellian view which is noticeable in her words in Act 1, scene 7:

What beast was 't,
then,
That made you break this enterprise to me?
When you durst do it, then you were a man;
And to be more than what you were, you would
Be so much more the man. (Ibid sc7, P.27)

But dramatically, Lady Macbeth is the first factor that goads and encourages Macbeth to commit this big mistake. She regrets and feels guilty but what happened has happened; she becomes hallucinated, and the nightmares are pursuing her, everywhere, even in her dreams.

She is seeing scenes of murder and blood. She leads Macbeth to chaos and havoc. Everything has reversed brutally, from a noble man with a high rank in the army to a tragic downfall: madness and death. Her over-ambition makes him do what he did. Neither regrets, complaints nor wailing can repair this. She and her husband become crazy.

Thus, we can also notice another type of characters, the three Witches that reflect another aspect of English history, It is another aspect of manipulation of the female characters. The other influential character that is by using of supernatural power and their fake prophecies, they lead Macbeth going astray and fomenting his ambitions. This is shown in the following quotation During the second encounter with the witches showing Macbeth a series of apparitions that further manipulate his sense of invincibility and fate in Act 4, Scene1 that urges him to act it,

Be bloody, bold, and resolute;
Laugh to scorn the power of man,
For none of woman born shall harm
Macbeth. (Act4 sc1,2013,P.65)

This prophecy give Macbeth a false sense of security, leading him to believe he is invulnerable. The witches manipulate him by making him overconfident, which ultimately contributes to his downfall. Thus, all those situations from Macbeth are sufficient to prove that women's words were the source of evil.

Shakespeare's *Macbeth* has shown women, like Lady Macbeth, as manipulative and driven by dangerous ambition, often depending on their husband's power. Women in this time were mostly seen as secondary characters, with limited roles in society. In contrast, the contemporary writer of *The invisible hand* presents a modern view of women and shows his character Leana as the evolution of women's roles from traditional, from passive figures to modern, empowered individuals. Through her actions, words, and relationships, Hartley illustrates a contrast between the historical portrayal of women which is seen in Shakespeare's *Macbeth*, and the modern depiction of women as leaders, adventurers, and equals.

Hartley uses the female Character Leana to show the difference between the past and the present. Her superiority and leadership are evident from the start; as shown in the novel, she is frequently “a stride or two ahead of Sam” (Hartley, 2017, p. 19). This reflects the modern perception of women as equals, even leaders, in contrast to historical representations where women were often relegated to secondary roles. Leana’s physical endurance and determination to travel further despite Sam’s exhaustion underscore her strength and drive, those are qualities that were not given to women in the early age and literature. Hartley further contrasts Leana with traditional female characters through her voice and agency. In the past, especially in the era of *Macbeth*, women were often silenced or constrained, as reflected in Leana’s higher voice in the past and that is shown when the writer said “I don’t know what I’m saying sometimes. Words seem to come out of my mouth.” Leana’s voice was higher than it was in the other place” (Ibid, p. 32). However, in the modern period, Leana speaks with confidence and courage, asking direct questions and challenging others, such as when she asks Sam, “Are you sure?” (Ibid, p. 33). This represents the modern woman’s agency, as opposed to the submissive roles women played in earlier times and gives us an image of a women which is courageous. Leana’s concern for Sam’s safety, as seen when she warns him, “We shouldn’t be in the school... It’s not safe” (Ibid, p. 37), portrays her as a protector. This is in sharp contrast to Lady Macbeth, who manipulates and drives her husband toward violence. Leana’s nurturing and protective nature embodies the modern ideal of women as equal partners in relationships, rather than sources of evil or manipulation.

Another characteristic that Hartley shows is Leana’s intelligence and cleverness which are also central to her character. She is not just a passive figure but actively engages in critical thinking, such as when she asks about the location of a hidden book, Leana smiled and said, “Do you think the book is buried somewhere under the school, Mr Chipping?”(Hartley, 2017, p. 43). This portrayal of a smart, resourceful woman contrasts with older depictions where women’s knowledge was often viewed suspiciously or linked to evil, as seen in *Macbeth*’s witches. We can notice that Leana’s intelligence reflect the modern view of women as

contributors to intellectual progress. Moreover, Leana's adventurous spirit, exemplified in her desire to explore secret tunnels when she said, "Can we stay out of the school for a while?" Leana asked when they were alone again on the cold, foggy path. "Let's go up to the church and see if we can find any secret tunnels" (Ibid, p. 44), breaks away from traditional roles that confined women to domestic spaces. In past literature, women were often portrayed as passive bystanders, while men took on the adventurous roles. Hartley's portrayal of Leana as an explorer reflects a modern understanding of women as equals in experiencing and shaping the world. In our research we saw also that Hartley highlights Leana's hard work and survival skills in the section *Castle in the Air* (Ibid, P.p. 53-55). Her strength to keep going and succeed through effort represents the modern woman, who no longer relies on men for survival but creates her own path with resilience and determination. This is different from older portrayals of women, who were shown as relying on men for their survival and status.

In conclusion, Leana's character in *The Invisible Hand* shows how the portrayal of women in modern literature has changed compared to their roles in historical works like *Macbeth*. Hartley uses Leana to show how women have evolved from being passive, secondary characters to becoming strong, intelligent, and equal partners. Leana represents the qualities of modern women, standing in clear contrast to the silenced and submissive women of the past. Through Leana, Hartley highlights the progress that has been made in the roles of women in both personal relationships and society.

IV. General Conclusion

Throughout this dissertation, we attempted to make an intertextual dialogic study of *Macbeth* by William Shakespeare and *The Invisible Hand* by James Hartley. We explored the intricate ways in which Hartley's novel both reflected and transformed Shakespeare's original tragedy. Divided into two chapters, our research initially dealt with the dialogic study, and secondly, it continued with the study of the female voice and power in the above-mentioned works. By applying Mikhail Bakhtin's theory of dialogic intertextuality, we analyzed how

Hartley engaged with Shakespeare's text to create a nuanced reinterpretation of classic themes and characters.

Firstly, our examination began with the identification of Hartley's work not solely as an overt polemic and a pastiche, but also as a stylization of *Macbeth*. Hartley's novel mirrored Shakespeare's play through its reimagining of key characters, Macbeth and Lady Macbeth, and themes such as ambition and the supernatural, but it also challenged and subverted the original play's messages. Through the characters of Sam and Leana, Hartley introduced a contemporary perspective that contrasted directly with Shakespeare's portrayal of ambition and fate. Sam's journey from a passive student to an active seeker of truth, interconnected with Macbeth's tragic descent into tyranny, highlighted a significant shift in how ambition was framed in each work. Hartley's portrayal of ambition as a positive force for discovery stood in stark opposition to the destructive ambition of Macbeth. The study also delved into the stylization of themes such as fate and free will, identity and transformation, and the supernatural. In *Macbeth*, the supernatural elements, including the witches and Banquo's ghost, served to underscore the moral and psychological consequences of Macbeth's unchecked ambition. Conversely, in *The Invisible Hand*, supernatural elements like time travel and talking to the dead were shown as ways to explore and learn. These elements presented a more positive view of how the supernatural could help with personal growth and self-discovery.

Secondly, the exploration of female voices in both works revealed a critical dialogue between past and present. Hartley's reimagining of Lady Macbeth through the character of Leana not only challenged the traditional portrayal of female power but also reflected on the evolving roles of women across different historical contexts. By positioning Leana as a central figure, the novelist critiqued and reinterpreted the dynamics of female agency and power as presented in the playwright's play.

Finally, Hartley's *The Invisible Hand* engaged with Shakespeare's *Macbeth* through a complex interplay of critique, homage, and stylization. By incorporating Bakhtin's dialogic intertextuality, Hartley both revered and reconfigured the original text, offering a fresh perspective that both honored and challenged the legacy of Shakespeare's tragedy. This study underscored the enduring relevance of *Macbeth* and the innovative ways in which contemporary literature could reinterpret and converse with classical texts. Other approaches could have been applied to these works, such as Freud's psychoanalytic theory, offering new insights into the characters' inner motivations and psychological complexities. This paved the way for further research using different theoretical frameworks to deepen the understanding of these texts.

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