Chronotopes of Hell in Two Film Adaptations of *Macbeth*

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Abstract: Representations of Hell and the journey to and from it in literature and film tend to follow the katabatic scheme, i.e. they present narratives of a descent and return made by a living human being. In the present paper, I discuss another technique: the presentation of Hell on a horizontal plane. I focus on images and structures of evil space in two film adaptations of Macbeth *(Welles 1948 and Goold 2010) that both rely on juxtapositions of images of Heaven and Hell, light and dark, confined vs. open spaces, and vertical vs. horizontal crossings.*

My contention is that, similarly to the existential Hell in Marlowe's Doctor Faustus, *Hell in* Macbeth *(both in the play-text and in the selected film adaptations) is a state of mind: it is within us. Crossing the threshold on a horizontal plane is different from taking a deliberate downward turn, such as taking an elevator to the basement or wilfully sinking to the level of beasts. A horizontal trespass can materialise almost imperceptibly, "stealthily," so gradually that one almost does not notice that one has transgressed, as numerous examples from the films will testify. Using horizontal images of Hell in these adaptations is, therefore, a more refined, albeit perhaps less spectacular, means to underline the basic theme of the drama: the gradual process of self-damnation.*

Representations of Hell and the journey to and from it in literature and film tend to follow the katabatic scheme, i.e. they present narratives of a descent and return made by a living human being.[1] In the present paper, I discuss another technique:

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1   Cf. Falconer's definition ("Shape-Changing in Hell" 1).

the presentation of Hell on a *horizontal* plane. I focus on images and structures of evil space in two film adaptations of *Macbeth* (Welles 1948 and Goold 2010) on the basis that they both rely on juxtapositions of images of Heaven and Hell, light and dark, confined vs. open spaces, and vertical vs. horizontal crossings. My contention is that, similarly to the existential Hell in Marlowe's *Doctor Faustus*, Hell in *Macbeth* (both in the play-text and in the selected film adaptations) is a state of mind: it is within us. Crossing the threshold on a horizontal plane is different from taking a deliberate downward turn, such as taking an elevator to the basement or wilfully sinking to the level of beasts. A horizontal trespass can materialise almost imperceptibly, "stealthily,"[2] so gradually that one almost does not notice that one has transgressed, as numerous examples from the films will testify. Using horizontal images of Hell in these adaptations is, therefore, a more refined, albeit perhaps less spectacular, means to underline the basic theme of the drama: the gradual process of self-damnation.

In her seminal book, *Hell in Contemporary Literature,* Rachel Falconer refers to Bakthin, according to whom "literary genres are defined by their chronotopes, their distinctive representations of time and space and the human image within that timescape" (42). Although Bakhtin primarily focused on narrative genres when he formulated his idea, the concept of the chronotope can be useful not only in the study of other literary genres, such as drama, but in that of film as well, as testified by numerous recent studies. In *Bakhtin's Theory of the Literary Chronotope* (2010), Bart Kenuen calls attention to "the polysemic nature of the concept of the chronotope," but still defines it as "the elementary unit of literary imagination" (35). Falconer, in the same collection, observes that "recent extensions of Bakhtin's theory have sought to define the chronotopes of new and emergent genres such as the road film, the graphic novel, and hypertext fiction" ("Heterochronic Representations" 112).

In her book, Falconer proposed that "Hell" itself is a chronotope whose most familiar inherited temporal and spatial features include: narrow constraints on spatial movement, an absence of future orientation, experienced by an individual both separate and alienated from his or her environment and from other people, despite often being crowded into close proximity with others in an undifferentiated mass (*Hell* 42). She distinguishes as many as sixteen different images or motifs in any western katabatic narrative (*Hell* 43), adding a further one: the surprising rapidity and ease of the hero's return from Hell despite all warnings (if he/she does return).

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2   Cf. Macbeth's dagger scene soliloquy (2.1.51–56).

Investigating Hell in two film adaptations of *Macbeth* with special attention to horizontal imagery, I find especially important Falconer's motif no. 5 (threshold-crossing), no. 14 (distortions of time), and no. 16 (distortions of space). To these, I will add another one: the distortion of space-time, because after Einstein and Bakhtin, the two cannot be efficiently separated from each other.

In the literary artistic chronotope, according to Bakhtin, "spatial and temporal indicators are fused into one carefully thought-out, concrete whole. Time, as it were, thickens, takes on flesh, becomes artistically visible; likewise, space becomes charged and responsive to the movements of time, plot and history" (84). This is undoubtedly applicable to film as well; one could simply replace *novel* with *film*, and the following description would still hold: "the chronotope, functioning as the primary means for materialising time in space, emerges as a centre for concretising representation, as a force giving body to the entire novel" (Bakhtin 250). Hell can be seen as one such concrete centre in the *Macbeth* adaptations; it materialises time in space and functions as a centre for concretising representation: a force giving body and shape to the entire film. It is represented in various ways but I will now focus on the horizontal images of Hell following the three categories introduced by Falconer above.

In Rupert Goold's *Macbeth*, threshold-crossing is mostly symbolised by the vertically mobile image of the lift. According to Víctor Huertas Martín, this infernal lift turns "*katabasis* into the production's defining feature." The image is indeed a captivating one, a well-chosen metaphor for the gradual damnation of the couple, perfectly in tune with their katabatic experience. Yet, it could appear as too literal a translation for moral sinking.[3] The scheme is complicated by images of horizontal threshold-crossing, including the long eery corridor taken first by Macbeth and then by the Porter,[4] suggesting a borderline between time before and after the murder, between the *here* and the *there* (of sinful thoughts and sinful deeds). Crossing the line, i.e. sliding from inertia to action, from imagining the deed or seeing visions to using an actual weapon to kill the king, is almost imperceptibly easy: Macbeth

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3   The imaginary dagger might not be such an all too easy special effect as, for instance, a "transparent projection" (cf. Kliman 125) for the presentation of a ghost. The difficulty of creating the device can be seen in some Shakespeare adaptations, e.g. in Polanski's, the dagger looks as if the target audience of the film were teenage Disney-fans. (N.B. there is no such thing before Stewart in Goold's adaptation at 0:37:59).

4   The Porter is played by the same actor who also plays Seyton, his name unmistakably and emphatically pronounced /ˈseɪtn/ in this production (e.g. at 2:17:03).

smoothly walks over to the other side with an imaginary dagger materialising into a real murderous weapon in his hand in no time.

Another example of horizontal threshold-crossing can be seen in the sleepwalking scene. Set in the catacombs representing the deepest circles of Hell and the buried subconscious of both perpetrator and instigator, in this scene the lady repeatedly re-enacts the murder. She faces the doctor played by the same actor as Duncan, so the lady might indeed, for a second, believe that the deed can still be undone and that Duncan may come out of his grave.[5] Yet, the lady is not scared; she beckons to him trustingly, "Come, come, come, come, give me your hand" (2:10:11). This can again be seen as the horizontal translation of the previously seen vertical passage between the subnatural and the supernatural, the borderline between this world and the otherworld, between normality and madness, reality and illusion. The shoulder-level camera angle used in the scene confirms the horizontal connection.

Thus, it is by no means just the katabatic, vertical descent that marks the route to Hell, but horizontal images signifying various acts of transgression also abound in the 2010 film. My contention is that there is, in fact, a whole structure of horizontal images of threshold-crossing in both film adaptations. Two scenes from the play-text describing such a passage—whose filmic representations, therefore, offer themselves for such analysis—are the Porter scene and the scene where Banquo and Fleance leave the castle, but for want of space, only the first is to be analysed in this paper.

In film in general, but especially in *film noir*, settings are just as important as people.[6] As observed by both Cocteau and Bazin,[7] in Welles's 1948 adaptation of *Macbeth*, the Porter, a barbarous Scot, crosses a large, circular horizontal space to open the gate, surrounded by cardboard sets trickling with water. This depiction corresponds to Falconer's motif no. 10, a Lethean lake of forgetfulness paralleling the Porter's drunken stupor; or motif no. 6, a river crossing; or indeed no. 11, "regions of Hell/Hades subdivided into circles or compartments by different kinds

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5   Cf. the lady's recollection in her somnambulist state of her own comforting words to her husband about Banquo: "he cannot come out on's grave" (5.1.53–54).

6   "*Film noir* is most easily identified in terms of its visual style and camera strategies: low key lighting, shadows and fog; a *mise-en-scène* that makes settings as important as people; canted camera angles (expressing subjectivity), tight framing (showing entrapment), and slow tracking shots (suggesting the unravelling of mystery). Conditions of entrapment and moral ambiguity abound in noir films; taboos are tested and broken; a sense of destiny reigns" (Keyishian 75).

7   See Cocteau in "Profile of Orson Welles" (26) and Bazin's chapter, "Around Europe: Obstinacy and Uncertainty," in *Orson Welles* (66–67).

of threshold boundaries" (Falconer, *Hell* 43). This last image is also recognisable in the semi-circular steps of a cave-like structure in Welles' film, which is all the more relevant as the Porter in this adaptation does not have a speech; thus, there is no mention of Hell's gate, Beelzebub, or the other devils; Hell is only presented visually.

In Goold's 2010 film, in contrast, the Porter does make his speech, visually and verbally dominating the two parts of the scene. First, as the murderous couple leave the catacombs in a lift holding each other's blood-stained hands, the camera cuts to the Porter sitting in his own closet holding an empty bottle in his hand delivering the first half of his speech (0:48:15−30). Then he gets up to approach the gate as the camera shows a car entering the gates (of Hell), with Macduff, Lady Macduff, and their children. In the meantime, the Porter is shown taking the same tunnel that Macbeth had taken earlier (0:48:39−45, 0:48:52−0:50:21) reiterating the idea and image of the borderline between time before and after the murder or, to appropriate De Quincey's words, the *awful parenthesis* (389ff.). Finally, at 0:51:38, Macbeth appears from around the kitchen, which is on the same floor, thereby confirming the horizontal idea of threshold-crossing.

It is not only space but time as well that is transgressed repeatedly in the play. Falconer lists the following types of distortions of time: accelerations, mythic arrests of time, regression to primal scenes, traumatic repetitions, schizophrenic split, or multiplied realities (*Hell* 43). Such distortions, I argue, start early in the play, with Lady Macbeth's "Thy letters have transported me beyond / This ignorant present, and I feel now / The future in the instant" (1.5.54−56). Braunmuller finds an arch, an overall frame in the play, constituted by this condensation of the future into the present, hinting "how time and human experience in time will be compressed and squeezed later in the play, so squeezed and compressed that the be-all will be the end-all, and time itself a syllable" in 5.5.18−20 (19).

For distortion of time, my chosen scene is the night of the murder when Duncan's horses eat each other and "darkness does the face of earth entomb / When living light should kiss it," which might be called, in Falconer's terms, a *mythic arrest* of time (*Hell* 43). The passage itself is about the strange alterations in the order of natural time. Ross and the Old Man converse: the former observes that "By th'clock 'tis day / And yet dark night strangles the travelling lamp…," to which the other replies, "'Tis unnatural, / Even like the deed that's done." They both confirm how wild Duncan's horses turned, finally eating each other (2.4.6−18).

"By the clock it's day," says Lady Macduff in Welles's film, to which the Holy Father, a Wellesian invention,[8] replies, "it's unnatural even like the deed that's done." Duncan's horses are not even mentioned. Macduff stays in the background, not commenting upon the events, busy planning his flight, leaving behind his wife and children. The frame at 0:36:51 shows high-contrast lighting, with sharp and distinct shadows and lighting from the sides. As Bazin observes, "Welles preferred chiaroscuro lighting, that is, lighting that is harsh and subtle at the same time; he wanted large areas of semidarkness penetrated by rays of light with which he and the actors could skilfully play" (*At Work* 10). Rippy adds that Welles uses "an expressionist visual style in the film—what Rothwell calls a 'chiaroscuro lighting of German expressionism' (2004, 73)—as he attempts to convey the psychological state of the protagonist through extreme camera angles juxtaposed with light and sound" (Rippy 16). As this technique is used in all parts of the film, it cannot clearly separate this scene from the previous ones; therefore, day being night(like) does not seem a convincing point here. Another way of seeing it, however, is that this has been the case from the beginning, and it will not change even after Time is liberated by Malcom, either. Thus, it might be an example of a technical limitation taking on additional meaning.

As Bazin recalls, the film was shot in the studio of Republic Pictures—a small company specialising in third-rate Westerns—for the modest budget of $75,000 (Bazin, *Welles* 66).[9] Welles had promised to shoot *Macbeth* in twenty-one days, after four months of rehearsals on a converted stage (Bazin, *Welles* 66). Therefore, presenting an outdoor scene where two horses are shown eating each other would have been a problem. The verbal mention, however, would have been most useful to include as this powerful image is connected to one of the main themes of the play: the disorder of both the human and the natural world, the contrast between what is natural and unnatural. We are all familiar with the strong Shakespearean principle of chaos within—chaos without, or disorder in the human sphere replicated

8   A controversial figure, as can be seen in the short survey on this character's critical assessment by Jeff W. Marker. His character derived partly from Ross but developed during the filmmaking, and finally, he appears more a military man than a priest, hovering over the film as prevalently as the Weird Sisters. He was perhaps originally intended to embody a grotesque caricature of the Christian sanctity (cf. Marker citing Kliman, Mullin, and Anderegg, 120).

9   "For a budget of $700,000 (modest even at that time), Welles agreed to make the movie in three weeks" (France 34). The translators of Bazin's book note that Peter Noble reports the cost as £75,000; Charles Higham as $800,000; Joseph McBride writes that the film was finished in twenty-three days "for less than $200,000" (90).

in the macrocosm. According to this rule, when the rebel violates the natural order of time by killing the order figure, he upsets not only the human sphere but nature as well. This basic principle of the Renaissance world-view can clearly be seen in the above passage but by omitting one half, Welles, one fears, only presents a fraction of the full picture.

Goold's technique is more successful at producing diffused low lighting, blurred shadows, and a general greyness similar to what we experience at partial eclipses of the sun. I believe this is very much in tune with the Shakespearean atmosphere, present not only in *Macbeth* but in *King Lear* as well, for instance in Gloucester's line, "These late eclipses in the sun and moon portend no good to us" (1.2.91–92). In Goold, it is Ross and Seyton/Porter talking outside the castle about the dreadful and strange happenings of the night. The Porter in his characteristic diabolically menacing style concludes, "'Tis unnatural, / Even like the deed that's done." Even though the discussion ends here before they could converse about the unnatural happenings of the night in the animal kingdom, the point has been clearly made.

Another example of the distortions of time in the play, Macbeth's speech, "Tomorrow, and tomorrow, and tomorrow" (5.5.18–27), delivered upon hearing the news of his wife's death, might be cited to illustrate traumatic repetition, schizophrenic split, or multiplied realities listed by Falconer in this category (*Hell* 43). As this is one of the greatest soliloquies of the play, replete with abstract images and concepts, filmmakers must energise all their creativity to make it work on screen. Traumatic repetitions abound in the play in general, manifested in the actions and speeches of both Macbeth and his wife. As Braunmuller notes, "for Macbeth, repeated syllables ("Tomorrow, and tomorrow, and tomorrow") represent time's slowing and, at "the last syllable," time's end" (19).

Welles presents a Macbeth who looks drunk from the time of the first murder, thereby suggesting that this is his way of coping. It is also shown how Macbeth's mind is fogged, how he is gradually falling into apathy, and how meaningful change promised to him at the beginning by the word, *hereafter*, collapses into mere repetition devoid of all meaning and purpose, deepening the split within himself. If only Welles had opted for a frame like the distorted mirror-image of himself used in his earlier revelation, "To be thus is nothing, / But to be safely thus" (0:42:29). But as usual, he frustrates his viewers' expectations and presents the greatest speeches

of the play as voiceovers,[10] often with the actor's face replaced by some inanimate scenery. Here we see fog and cloud formation during the speech, which visually demonstrates how Macbeth's perceptions are becoming increasingly dim.

Although Goold's Macbeth occasionally drinks too, in this scene he is far from being in a drunken stupor. A scream cuts through the hasty male world of preparation for war (2:20:22), in effect stopping time. Female space embraces this halt: it is the sisters who bring in the body of Lady Macbeth.[11] Macbeth here effectively carves out a chunk of time in an effort to pay due attention and respect to his partner in crime. Once again, he calls attention to the impossibility of any synchronisation between action and speech: "She should have died hereafter; / There would have been a time for such a word" (5.5.16–17) As Braunmuller comments, "Macbeth's last phrase, 'a time for such a word,' joins time with language, timing with speech, and directs us to the characters' recurrent failures to synchronise their words with events" (56). Seyton/Satan is onstage all through this scene, providing context for the evil surrounding the events. The corridor is an appropriate setting: its horizontal linearity suggests the passage of time, and when Macbeth stops the gurney here, we might be reminded of the earlier image of *the bank and shoal of time*, his momentary pause in the flow of events. This time, however, he is no longer hopeful to be able to jump over it and arrive in the future unscathed, as all days to come hereafter will be just leading to dusty death.[12]

As space is also recurringly manipulated in Shakespeare's *Macbeth*, it is worth considering what Falconer's list includes under *distortions of space*: among others, compression and contraction (*Hell* 43). In the play-text, the murderers confess that Fleance has escaped, which triggers in Macbeth what he calls a fit:

> Then comes my fit again: I had else been perfect;
> Whole as the marble, founded as the rock,
> As broad and general as the casing air:
> But now I am cabined, cribbed, confined, bound in
> To saucy doubts and fears. (3.4.21–25)

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10   According to Rippy, Welles "often plays with the audience expectation of conventional monologue delivery by having characters turn away from the camera, mumble or speak while in motion" (16).

11   An excellent recent study by Natália Pikli examines the weird sisters in the context of early modern witchcraft literature and dramaturgical traditions.

12   Note how this last image again presents the passage between life and death on a horizontal plane. In Welles, this was a matter of below and above.

The passage is replete with spatial references; therefore, it might be easier to translate for the screen—being too literal, however, as we have seen earlier, might backfire too.

Welles is closer to being literal and his setting is rather claustrophobic, in tune with the cabined, cribbed, chained images of the Shakespearean passage. Macbeth should be otherwise perfect, i.e. as hard as marble; as fixed (firm) as a rock; or as free as the air.[13] But he is *cribbed*, i.e. shut up, hampered; *bound in*, i.e. kept fast and chained to saucy doubts and fears; cabined and confined not only in words but visually too, inside the caverns of his strangely built castle. Braunmuller in his gloss calls attention to the alliteration of near-synonyms in line 24 (176), which makes Macbeth's words sound like witch-language. It is remarkable how Welles visually repeats this connection: the figure of Macbeth is hard to distinguish from the rocks behind and around him (0:54:15), just as it was hard to make out the sisters at the beginning of the film when they looked as if they were one with the "natural" scenery, i.e. the rocks and the fog and filthy air (0:02:55). Here, it confirms Macbeth's distorted vision of space, while also conveying his entrapment within a confined space, with his giant ambition and enormous hope and confidence in his future—all this is very well captured in Welles's frame which makes Macbeth look one with the rocky interior.

In Goold, there are no cramped cave-like interiors; therefore, spatial compression and contraction are less discernible in the scene of Macbeth's meeting with the murderers. In the spacious dining room (1:22:57–1:24:15), confinement is only hinted at metaphorically: the previous frame showed the weird sisters serving food and wine at the table (1:23:29). As Macbeth utters the words, "There comes my fit again," the witches can be seen passing in the background (1:23:40), virtually drawing a circle around Macbeth, thereby visually confining him and emphasising the limited nature of his free will. He is only free within limits.

If distortion of time and distortion of space can each characterise the chronotope of Hell, then the same should be true of a combination of the two. So, as a synthesis, distortion of time and space is to be discussed next through the image of the *bank and shoal of time* upon which Macbeth imagines to be momentarily standing and stranded in the great soliloquy at the beginning of 1.7. The metaphor itself is a literary chronotope, i.e. "a distinctive representation of time and space and the human image within that timescape" (Falconer, *Hell* 42). The speech is so complex and complicated in imagery, meaning and syntax that—as I have tried to show elsewhere—there

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13   Note the much more unique phrasing of Shakespeare than the commonplace similes glossed by Braunmuller above (176).

are at least three markedly different contexts in which the passage and its leading metaphor can be understood: first, time as a river presenting Macbeth momentarily halting "time's flow by standing on a shoal or by grasping the bank"; second, meaning "bench and school," an educational metaphor for a "dusty classroom with Macbeth seated upon a 'bank' or bench"; and third, a legal reading where "bank" (bench) is the seat of justice (cf. glosses by Braunmuller 131). The question here is how the cameras suggest the rebel's violation of time, and what spatial context is provided to effectively replace or suggest the original idea of space-time, i.e. the image of the bank and shoal of time.

In Welles, the soliloquy is cut in two and is heavily truncated and in parts rephrased as well. What we witness here could be called another "Wellesian ballet, as the characters of Shakespeare's text merge into and separate from each other" (cf. Rippy 20, on condensing 1.4–1.5). The second half comes first: starting at 0:15:09 when Macbeth, in voiceover, contemplates that King Duncan is his kinsman, and how pity over his death would, like a naked babe, stride the blast, and how tears will drown the wind, closing at 0:15:40. All this is progressing in parallel with people listening to the mass delivered by the Holy Father, asking for St. Michael the archangel to be safeguard against the wickedness of the devil that seeks the ruin of souls. Finally, the whole congregation stands up to renounce Satan and all his work. The first half of the original soliloquy comes later: after the service is over, and after Duncan and Malcolm discuss the death of the traitor Cawdor—nicely displaying the dramatic irony in "There's no art / To find the mind's construction in the face" (1.4.11–12) and especially its immediate connection with "but where Macbeth the thane of Cawdor?" (not in the play-text) as Lady Macbeth is pouring the poison into the chamberlains' goblets—and even after Duncan and Malcolm enter the castle praising the delicate air (another famous instance of dramatic irony). Only after all of these comes "If it were done when 'tis done, then 'twere well It were done quickly" (1.7.1–2) between 1:18:30–1:19:15.

The delivery and framing of this part of the speech seems to be in line with my understanding of the soliloquy, where line 5 ends in "here," and line 6 starts with "But here," as if the two *heres* were not referring to the same space:

> that but this blow
> Might be the be-all and the end-all—*here,*

But here, upon this bank and shoal of time,
We'd jump the life to come. (1.7.4–7, emphases added)

In Welles' adaptation, as Macbeth delivers the first half of the soliloquy, we see the Lady descending the stairs to come face to face with her husband. The background image is that of a tower snapping the scene in two halves: the *here*—but *here*, the before and after, the undone deed and the one done. As this will be the background for their subsequent meeting after the murder as well, it holds the future in the instant: "that which is to come in the present moment, the here-and-now," at 0:18:52 (Braunmuller 19).

The justification for such a deconstruction and reconstruction of the original soliloquy is questionable, but the cutting in two—of the speech, of the screen (diagonally), and of the couple (horizontally) by the Porter who crosses the courtyard squeezing through the Macbeths—follows the logic of the split between the here and the there: Macbeth before and after the fall. Thus, Macbeth emerges as a split personality, a divided self, with the two halves drifting further and further apart. His double nature, his two selves are externalised in the play-text all along: first in the figure of Banquo (see the Captain's description of them in 1.2.35–41 where the lines can easily be interpreted as suggestive of their being each other's doubles), and then in the Lady's character. Both knots are broken by death (murder/suicide), and this untying, this breaking of union or divorce by death can perhaps also recall the Biblical definition of Hell: a place divided against itself.[14] This is very well captured by Welles, who cuts the soliloquy in two, splits the screen diagonally and unties the union of the couple by the Porter (of Hell's gate).

This hellish aspect of division is much less obvious in Goold's film where the soliloquy is delivered in an almost completely deserted kitchen. Preceding the scene, there are glimpses of the royals paying a visit (0:25:40). Then the camera slows down to linger more leisurely on the figure of Macbeth, entering the now almost completely deserted kitchen with two bottles of wine in hand (0:27:19), pausing for a second to choose between them. He makes his choice easily, opting for the one in his left (sinister) hand, symbolically siding with evil. Fumbling with the knife to cut the foil, he lifts the knife and starts his speech: "If it were done … here but here … ." There

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14 "Every kingdom divided against itself, shall be brought to naught, and every city or house divided against itself shall not stand. So if Satan cast out Satan, he is divided against himself; how shall then his kingdom endure?" (*The Geneva Bible*, Matt 12.25–26).

is nothing visually special to mark any fissure at the moment of uttering the phrase *here−but here*, only maybe his gun belt running diagonally across his shoulder, yet the brief hesitation over the bottles prefigures the choice Macbeth is soon to make. He holds up the knife as he utters, "If it was done when it is done," in a way not dissimilar to how he will soon hold up the imaginary dagger.

The ordinary kitchen utensil, the knife is used with such ease and comfort in this scene that we wonder if this is the same man who fights like hell on the battlefield. Our impressions and foreknowledge of Macbeth and his deeds confound us, just as when he makes sandwiches for the murderers in the same kitchen a bit later (1:06:00−1:11:17). The visual connection between the two scenes—the same setting, the knives, and Macbeth feeling very much at home in the kitchen—makes us aware of his different personalities, his two incompatible selves merged in one body. This twoness surfaces in his words of menace contradicted by his action of smoothly spreading butter on bread, or when he puts everything back in the fridge while casually dropping the name of Fleance, who should also be killed, which makes even the older, more experienced and more hard-hearted murderer wince. Macbeth strokes their cheeks and pretends to be choking them in one smooth movement. The viewer, like the two murderers, might feel that the bread knife could be transformed into a murderous weapon any moment, just as an imaginary dagger can become real in no time.

Domestic man can change into bloodthirsty murderer any minute because he is both, and the inner contradiction between his two selves will tear him apart. His Hell is this inner split, when one does not recognise his own self, as he himself diagnoses it right after the murder: "To know my deed, 'twere best not know my self" (2.2.76). This recognition will haunt him until the very end, and can be assumed to have started here, in the great soliloquy in 1.7.[15]

In the scene of delivering the "bank and shoal" soliloquy in Goold's film, the mathematical, horizontal progression of time is stopped, and takes on a shape as if the kitchen island—prefiguring the horizontal image of the dead body of the Lady on the gurney in the later scene—was indeed his *bank and shoal of time*,

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15 Cf. Braunmuller's gloss 76: "To know... my self i.e. consciousness of murder could best be borne if I lost my identity (a quibble, perhaps, on Dent K175, 'Know thyself'). Upton (p. 177) paraphrases: 'To know my deed! No, rather than so, 'twere best not know myself.' The implicit claim is that Macbeth as he was and murder are psychologically incoherent; awareness of murder will require a new 'self.' DeFlores asserts that Beatrice-Joanna, having ordered a murder, is recreated by her action: 'Y'are the deed's creature' (*Changeling* 3.4.137)" (147).

where he can be by himself and his own self for a moment longer, still hopeful of being able to jump into the future.

In conclusion, having examined five selected moments of the play-text and their filmic counterparts, it can perhaps be safely stated that, although they use very different styles and techniques (black and white vs. colour; *film noir* and German expressionism vs. horror genre features; highly stylised sets vs. realistic or naturalistic images), both films are successful at providing a valid and consistent interpretation of the Shakespearean play, visually foregrounding numerous chronotopes of Hell. There are many memorable scenes in both films—how could one forget the titanic stature of Macbeth played by Orson Welles, "cabined, cribbed, confined, bound in / To saucy doubts and fears" in the cavern-like interior that can hardly contain him, or Stewart's flawless delivery of the *Tomorrow* soliloquy in the downstairs corridor, a perfect threshold-crossing between life and death, perpetuating Macbeth's living Hell after the death of his wife. It might appear futile to compare and measure one decision made by a director in the middle of the twentieth century with another one made 60 years later. Yet, it is clear that both made choices corresponding not only to vertical images of Hell but also to horizontal ones, and consequently, their interpretations seem to be in alignment with the thesis of this paper that crossing over to the other side is all too easy, and can be made most naturally and almost imperceptibly.

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