

**DEVELOPMENT OF ‘LEADING MAN’ IN TWO MODERN PLAYS:
COMPARATIVE STUDY**

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Abstract

In order to recognize the development in twentieth century western theatre, one needs to explore how certain procedures and techniques have been changed to suit the new norms of theatre requirements. The term ‘leading man’ is no more been used to address robust, handsome, debonair, at least 6’ in height, and alluring man. Through the twentieth as well twenty first century’s emergence of new communication and advanced technology. The positions of men in society have been completely changed and simultaneously the male actors and male characters have been completely likewise changed. This study examines how did George Bernard Shaw’s “Pygmalion” and Arthur Miller’s “Death of the Salesman” break the old stereotypical methods of ‘leading man’ and the way they use their male characters to achieve this aim. The strong male characters; (the leading man), of the selected playwrights were the soul and the heart of each of their drama. These men boosted the plot and without them, the plays would not be existed. In this paper, the researcher discovered the relationships between the chosen playwrights for this study and the leading men who have influenced their life and explored the way the playwrights adopted to reflect their own personality in their literary works. By adopting descriptive method of analysing the selected data, the study came out with a result of that the majority of the most considerable male characters in the twentieth century are not remarkable looking men in appearances, but they were fighting to create remarkable contributions on the stage.

Keywords: leading man; theatre, non-stereotype; Loman; Higgins etc.

Introduction:

In order to discover the mainfunction of the non-stereotypical “leading man” in modern plays and how did they impacted to develop twentieth century theatre which paved the way to evolve cultural and social identities. One needs to know the exact definition of the term ‘Leading man’. As stated in the “10th edition” of the “*Merriam-Webster Dictionary*”, the expression “Leading Man” was initially used in 1827, which is “an actor who plays the leading male role” (Cooper, 2013. P.1).In the genre of theatre, this term traditionally coined with some perfect physical appearances that one needed to have in order to compete for this title (Cabaj, 2012). Since the emergence and growth of the ‘star-mode’ in the late 18th century. Prominent characters start from Thomas Patrick Betterton; (Restoration England), to Edwin Thomas Booth; (19th century), John Sidney Barrymore (20th century), and Hugh MichealJackman (21st century) might all be recognized as “leading men” (Albee, Linsley, & Kramer, 1983).Ben Brantley of “*The New York Times*” argued that the term “gods” looks the ideal portrayal of the typical “leading man” (Blum, 2012). It was apparent that those nice-looking, big superstars identify western ideal of wealth and talent; whowere not just human beings. Moreover, to see those figures; “leading me”, face to face on stage is to be blessed and to dream with the presence of perfection (Alsanafi, & Noor 2019a).

Furthermore, at the beginning of twentieth century, some playwrights such as George Bernard Shaw as well as Arthur Miller and others have violated the traditional norms regarding what should leading man must have (Mansell, 2010). Those playwrights paved the way to re-establish new era with unprecedented procedures which recognized and framed the English modern drama. The period before that, when public hear “Leading Man,” unconsciously come to mind the old stereotypes of actors, but what about the characters and men who were not fit into that restrictive box. That was the main reason which assists the selected playwrights to break these rules and establish new era and open chances for everyone to try himself to have this title. Acknowledging the selected playwrights for this study; (Shaw and Miller), and their affinity to choose strong male characters throughout their literary works led to researching their life.

Recognising the relationships of ‘Shaw and Miller’ with their literary products relied on their particular life which generated a foundation for a character to understand their work.

The selected playwrights were highly valued themselves as being the most influential writers within their era (Alsanafi & Mohd Noor, 2019b). Therefore, Shaw and Miller reflected their strong personality within their works and selected normal people to incarnate their personality to inspire their professional success (Cooper, 2013). The selected playwrights have empowered and equipped their characters with certain characteristics which enabled them to find their way and become inspirational as they created male characters for modern theatre. The current problem for this study is that normal characters/people at that time were unable and cannot even imagine themselves to dream or act to be 'leading man' despite all the qualifications that may have.

The current study plans to have the following objective as the scope of this paper: To investigate the ability of the talented playwrights and the adopted words, expressions, and incidents which they created for their male characters to empower them.

The present paper consists of six parts, together with the current one. The first one gave a summary of the study including an introduction of the paper, the statement of problem, objective, and the required significance. Part two is located to research question that require to be examined later. The third section is found to evaluate the relevant papers which are highly related to the both plays which are selected for this study for the last 10 years only to identify the gap for the study. The fourth part is located to illustrate the adopted method which is reliable to the data that planned to be examined. The fifth part is specified to discuss of the selected plays. The final part is for the conclusion of the study as well as the recommendation for future studies.

Research Question:

The following research question will guide and limit the current study. What were the implemented procedures and techniques by the playwrights to violate the old stereotype and re-establish new norms for modern theatre?

Literature Review:

So as to begin from the stage by which other researchers have concluded, this study requires examining and reviewing the preceding related papers in order to identify the weakness or gaps of other scholars' studies. Moreover, entire the reviewed papers have 1912 George Bernard Shaw's "*Pygmalion*" and 1949 Arthur Miller's "*Death of the Salesman*" as

their data sets. Because of the significance of the selected plays for this study in theatrical genre in general and modern period in specific. The researcher exposed abundant of related literary plays to debate those works, subsequent, the researcher conducted many filtrations to emphasis just on the studies that focussed on the importance and the significance of leading man for the last ten years and neglected the others. The researcher established Table 1 for the related studies with chronological sequence to begin with Arthur Miller's drama and then with George Bernard Shaw' drama to discuss the current problem in this paper. The researcher has split upthe table into two sections due to the fact that, he did not find a paper which contain the two literary works collectively in the allocated period.

Table1: (Indicating Gap)

Sr. No.	Researcher & year	Adopted Theory	Gap	Method	Strong & weak points
1	(Cabaj, 2012)	Teacher-Centered paradigm	<p>“Pygmalion”</p> <p>Adopting the The Direct Method</p>	Quantitative	<p>St. Using new methods and theory to discover the way that Higgins used to teach Eliza.</p> <p>We. The study neglected many social and political issues and focused on language acquisition only.</p>
2	(Pirnajmu ddin&Arani, 2013).	Modern Criticism and Theory.	<p>“Pygmalion” as social function of language.</p>	Qualitative.	<p>St. The importance of language as a source of social power.</p> <p>We. The paper focused only on the linguistic</p>

					aspects and neglected other aspects.
3	(Wallen,2017).	Dramatic Theory and Practice	lack of female agency within the Pygmalion myth	Qualitative.	<p>St. The study focused on the artistic aspects and shed the lights to Greek methodology.</p> <p>We. It considered the story as story of artistic and sexual triumph</p>
4	(Rahimi& Anarjan, 2019).	Transitivity system (Halliday)	examine the accent of the major female actor	Quantitative	<p>St. The papercentred on the languages within the play’s scope and ignore other external athings.</p> <p>We. Focused on linguistics aspects only.</p>
5	(Gong, 2021).	Feminist theory	Gender is the major cause for women’s subjugation.	Qualitative.	<p>St. The importance of language and linguistics as a tool of social reform.</p> <p>We. Regarding gender problem is the major issue and ignore others.</p>
6	(Jaffar, 2021)	Applying the content	Eliza and her construction of romance in the	Qualitative.	<p>St. The paperuniversal the problem of female to all woman in the</p>

		analysis method	play.		entire world. We. Sex relations was merely the issue that female had faced.
“Death of the Salesman”					
7	(Zhao, 2016).	Reviewing paper theory.	Portray the real reason of Willy’s tragic flaw.	Qualitative.	St. It gave three perspectives of Willy’s suicide. We. The paper emphasized that the drama only expressed characters’ psychology, and neglect other aspects.
8	(Saalh&Sra visah, 2017)	Theory of planned behavior	Student’s ability to analyse a literary text.	Quantitative	St. Giving a chance to students to be the centre of learning and have the right to analyse the text. We. The study needed to use larger number of students to have objective results.
9	(Poornima, 2018).	Postcolonial theory	The text is a realistic text	Qualitative.	St. The Text brought realistic people that we can see in everyday life

					to stage. We. Focused on reality aspect and neglect other aspects that playwright emphasised on.
10	(Bayouli & Samma li, 2019)	Literary analytical method	Structure between tragedy and social drama.	Qualitative.	St. Well-structured paper, the researcher got a valuable result. We. Pay more attention to abstract matters and ignore the concrete things.
11	My current paper	Content analysis method	Leading man is empowered and boosted by playwrights.	Qualitative.	St. The paper produced the techniques that each playwright used to enable their normal characters to be heroes. We. It would be great if the study adopted female role in the selected plays too.

The prior papers that are tabulated above with their most significant conclusions were organized so as to identify the gap for this study. Moreover, the investigator has selected studies from 2013 onwards. To discover some of the most significant paper regarding the current study. The researcher failed to find a paper contained the both selected plays collectively. Cabaj, (2012); Pirnajmuddin & Arani (2013) have conducted their studies to

figure out the linguistics aspects and how could the protagonist Higgins use his teaching methods to teach Eliza. The current study concerned with the adopted techniques and procedures that the playwrights used to identify and recognize the protagonists in the selected plays and make them as 'Leading Men', and violated the old norms of what this character must be. The result of that review is that the adopted techniques of modern theatre regarding the new values of 'leading man' were not elaborated on these modern plays. So, the researcher will fill this gap for this study.

Methodology:

The prime part of this paper is 'historical study' with intensive employ of illustrative methodology as well as subjective analysis. The current study is a qualitative mode which adopting the content analysis as a method. All information was collected through in-depth analysis of the two selected plays and extensive previous researches and studies which are highly related to the main concern of this study. This research is critically based. Adopting two plays to represent modern theatre and the above-mentioned research tools, this paper consists of conclusions, results and analyses about the selected plays as well as the two male playwrights, and characters, who represented non-stereotypical "leading-man" actors. The researcher has selected "*Pygmalion*", and "*Death of the Salesman*"; which were written by Arthur Miller and George Bernard Shaw, because they are successful and high spreading texts. The success of any literary work; (theatre, in specific), can be measured by a number of the following traits such as, the number of performances, revivals of the plays, reviews of the plays, scholastic studies, and any theatre accolades or awards the drama may receive during a production (Mansell, 2010).

Thus, that number of chosen plays provided limitation and the scope of this study. However, it is not the purpose of the study, to make general conclusions about all plays written by playwrights during the modern period. The selected playwrights for this paper represented the people who were conscious of their existences in their different ethnic backgrounds and sexual orientations that fought to change old norms and procedures regarding old English or American theatre. In other words, this paper intended to be designed so as to encompass a precise aspect of drama which covered a small group of playwright, actors, and individuals in the 20th century. Moreover, this paper is focusing on the

improvement of man actors and characters that represented them, which has transformed, and continues to be changed. This paper is centred to analyse the function of the non-traditional “leading man” in the 20th century. Every literary work shows a diverse community; (English, American).

However, it needs to be considered that the current paper only covered man actors/individuals which are written by male playwrights, conducted by male, and most often directed by male too. The women perceptions will not be utilized in description and analysis throughout this paper. The non-traditional “leading man/actor” is considered the most under-analysed and important characteristics in the evolution of theatre and actors in the twentieth century. Hence, It is significance to state that the selected literary works for the present paper, have been performed in the commercial play house of “New York, London’s West End”, in the past twenty years: “*Pygmalion*” (2007) and “*Death of a Salesman*” (2012) (Cooper, 2013). It is apparent that there was a significant understanding between theatre’s characters as well as their audiences in twentieth-century, and this understanding was increasing in the twenty-first century (Alsanafi, 2020). Theatre’s audiences returned year after year to recognise with those male actors and what they have represented so far. Theatre in general exists both scholastically and practically (Bernard, 1974). To truly comprehend the development of theatre performing, one needs also comprehend the development of theatre scholarship. This paper tries to supply a required conversation which must exist between the character and audiences. Moreover, this paper provided a practical and critical methods to two of the most well-known literary works and two of the greatest well-known functions; (Higgins, Loman), in 20th century theatre.

Brief Plot Review:

To straight forwardly understand the main essence of this paper; the researcher needs to offer for the reader general background about the selected plays for this study. The researcher will start chronologically from George Bernard Shaw’ “*Pygmalion*” and end with Arthur Miller’s “*Death of the Salesman*”.

I: “*Pygmalion*”

It is 1912 a romance play by George Bernard Show, it consists of five acts. This play is an indirect representation of the playwright’s reflects and growth of his comprehending of

the time he represented (Gong, 2021). “*Pygmalion*” expressed a narrative of a deprived flower lady, ‘Eliza Doolittle’, whom her accent is Cockney; (an English *accent*, mainly spoken by working-class and lower middle-class Londoner), as well as a linguistics instructor named “Henry Higgins”, who usually speaks English excellently, that was a symbol of his dignity, nobility, and upper class that he belongs to (Cabaj,2012). The play focuses around the change and transformation of the female protagonist; Eliza, who belongs to the lower class people. When Eliza accidentally hears a dialogue which was spoken by Higgins and his close friend “Colonel Pickering” in the middle of street, she realises that she may not be successful in her life due to her bad accent (Huggett, 1969). Eliza determines to follow the linguist Higgins and request to educate her best methods of talking perfectly (Reynolds, 1999). Higgins immediately accepts her demand and he makes a wager with his friend Pickering that he can change her status within six months by teaching her to speak correctly and he promises too that he would grab her to an “ambassador’s ball” and allege that she will be an exquisite duchess (Bernard, 1974). Higgins starts teaching her for six months, and she is now completely transformed, that she speaks and acts flawlessly at the ball (Rahimi & Anarjan, 2019). Subsequently, Higgins speaks to his friend Pickering about their bet and his winning. Moreover, Eliza hears the dialogue between the two friends and becomes annoyed because she comprehends the real intent and fact of Higgins that he uses her to get all his required credits for her perfect performance as an exquisite duchess as well as she recognises that he is not care or interest about her (Pirnajmuddin, &Arani, 2013). Furthermore, She protests against his coldness of feelings as well as his cruelty, that’s why she escapes and determines to marry Freddy, a homeless poor man, who loves her sincerely and pledges to protect her (Jaffar, 2021). On the other hand, Higgins criticises Eliza because of her decision for marrying Freddy, since her alleged hubby is supposed to be a man who cannot offer or do something to her. Consequently, Higgins demands the female protagonist; (Eliza), to return to his home and sustain her work there (Wallen, 2017). Eliza really becomes upset and angry because of Higgins’ cold feeling and behaviour. The final act in the play ends without displaying her final decision. In the scene, George Bernard Shaw tells the audiences that finally Eliza marries her ex-boyfriend; Freddy, and stays employing as a home-keeper at Higgins’ house (Gong, 2021).

II: “*Death of the Salesman*”

It is 1949 play by an American playwright, ‘Arthur miller’, who came to the artistic scene after the “Second World War”. The play expresses the story of the major character, ‘Willy Loman’, who is a salesman on descend because of his inability as well as failure to face the changing business within and after the era of World War II (Bayouli&Sammali, 2019). This play is considered as one of the three most outstanding tragedies in modern America which emphasized that the drama or theatre must not only communicate characters’ subjective and psychological world, but also express the real complicated social state (Zhao, 2016). “*Death of the Salesman*” portrays the tragedy of the main character ‘Willy Loman’, a peripatetic salesman, in his mid-sixties, who failed to familiarize himself with the new American notion of “American Dream”, that he couldn’t understand or even realize the new brutal commercial world, who often dreams of the impractical future for his close friends and two children (Saalh & Srayisah, 2017).

The incorrect method that Loman adopted with his two sons led to ruin their entire life. He finally committed suicide to sacrifice himself for his family, particularly for the future of his two sons, Biff and Happy. Loman desired for getting others people’ respect, involving his brother, neighbour, and family. Nevertheless, there was no necessity to employ lies to hide his failure in his life. Untruthfulness was the tragic flaw of his personality. He spoke many lies about how respected and popular he was in the city, and how significant he was to entire England, he longed to be admired and adored by his sons and other friends and family members. Honestly, he was in the opposite, he was not that popular (Sanjjdul, 2006). Loman usually accused minor things just like his indecent clothes or other facial body appearances and considered them as the main reasons of his failure, unwilling to realize the actual causes for his failure. Meanwhile, Loman is being fired; he came to borrow some money from his tender-hearted friend, Charley, who undoubtedly offered Loman the required money as well as a job. However, Loman, rejected to work for his friend, Charley, as a sign of hypocrisy (Poornima, 2018). Working for his close friend and neighbour, might be much better than travelling salesman. But, he favoured to be a traveling salesman with little income rather than to work for his neighbour, Charley to gain sixty dollars per week (Poornima, 2018).

Finding and Discussion:

This section intends to examine the two leading men in George Bernard Shaw's "Pygmalion" and Arthur Miller's "Death of the salesman" in order to figure out the new norms and procedures that both playwrights have adopted to empower their main characters in the selected plays; (Higgins and Loman). This section starts chronologically with Shaw's play and ends with Miller so as to make comparative study to match the main objective of the current paper.

George Bernard Shaw, along with Henrik Ibsen, established a revolution in drama: they have initiated new values which helped to start the modernism in theatre, they are often referred to as the founder of realism and they are the most influential playwrights of their time (Alsanafi, 2020). Shaw uses drama to demonstrate social reality, to broadcast, and to stimulate the audiences to understand these ideas. The play's main attention displays the playwright's strong wish for social reforms in all aspects of life and theatre in particular (Gong, 2021). The fascinating characteristic of this literary work which makes people get interested with the main actors and visualise themselves as a part of the main plot, and to expose to playwright's thoughts, actors, and incidents (Gong, 2021).

George Bernard Shaw, in "Pygmalion", embodied his real identity as well as potentiality with the main character of the play, Henry Higgins. By which, Shaw makes him as the dominant leader that Bray, Nason, and Hancock; (famous literary critics) describe the protagonist Higgins, as the one who sets the expectations and rules in the play (Wallen, 2017).

"Here I am a shy different sort of man. I've never been able to feel really grown up and tremendous like other chaps. And yet she's firmly persuaded that I am an arbitrary overbearing bossing kind of person. I can't account for it." Henry Higgins (Pharand, 2007: p.23).

Henry Higgins in the above excerpt shows his humility which is not far away from the individuality of the writer who invented him. Shaw was the foremost and the first playwright who had severe ideals and ideas on every topic from politics to art, philosophy to religion (Cooper, 2013). He doesn't usually feel shy or reluctant to discuss or display any social or political problems regarding his society. He considers himself as a part of his society and

needs the theatre to be the social reform by embodied characters in his plays to reflect his real intents and desires (Pirnajmuddin & Arani, 2013).

Shaw in “*Pygmalion*” focuses on the social purpose of English language; (“linguistic competence”) as one of the indicators of social and political status and as a root of social solidity and power. Shaw creates Henry Higgins to be the phonetician which indicates upper class family, who bets his friend Pickering that he can change and transform the flower girl into an ideal lady by learning her a genteel English language within six months only (Wallen, 2017). Furthermore, Shaw creates a normal man to be the ‘leader man’ of his play and all the characters are revolved around him and helped to develop his role. Higgins after the finish of designate period he wins the bet which indicates his skill and power that he can even recognise each character’s home town based on the accent each actor uses (Jaffar, 2021). Shaw’s main character is the major man actor in the play, embodies the aspiration and advancement for learning in the period after industrial age of the first half of 20th century. George Bernard Show declares in the preface of “*Pygmalion*” that Higgins is representing the playwright himself, he is the most enduring man character. Shaw argued:

“I well know how hard it is for a man of genius with a seriously underrated subject to maintain serene and kindly relations with the men who underrate it, and who keep all the best places for less important subjects which they profess without originality and sometimes without much capacity for them, still, if he overwhelms them with wrath and disdain, he cannot expect them to heap honors on him”(Pharand, 2007: p.11).

The playwright is well conscious of his intelligent as well as superiority that he incarnated himself in the character of Higgins. This play represents a sense of romance, but sex and love are not found in its five act. Moreover, Higgins; the leading man, comprehends love only in his devotion to knowledge and education. Readers/audiences should also observe the absence of physical interaction, sexual relations, as well as the usage of the vocabulary ‘love’ in relationship to all the actors, principally Loman (Reynolds, 1999). “*Pygmalion*” is a method for learning readers/spectators on relationship and love within the scope of knowledge and cognitivist. Hence, Higgins, the main character of the play, Shaw depicts a man who is the representative of the education, knowledge, and intellectuality of the early

twentieth century (Cabaj, 2012). Shaw chooses the leading man; Higgins, to be a phonetic professional, due to the fact that the twentieth century witnesses a growth of knowledge and education and considers them as the major factors in development, playwriting, acting of the modern theatre. Nevertheless, we have not witnessed in a modern history such a playwright just like Shaw that he can develop non-conventional leading man and create him like Higgins. George Bernard Shaw has equipped the main character with certain skills and qualifications and let all actions and characters evolve around him to draw the main plot of the play (Reynolds, 1999).

To complete this section, we need to tackle with the second selected play for this paper, "*Death of the salesman*", and find out, what are the new norms and procedures that Arthur Miller has adopted to empower and qualify the play's main character 'Willy Loman' and create him as a 'Leading man' of this work. Arthur Miller is regarded as a playwright who is highly impacted by the changes as well as context of the modern periods. In this play, he has already refused many of the old conventions and traditions and transformed them with modern and contemporary concepts by which it corresponds the needs of the new age (Sanjjudul, 2006). Miller, in this play discovers the existential motifs of alienation and isolation. Willy Lowman, the designated leading man in this play, he is a common man, who is isolated and lived in alienation which is what assisted him for his suicide. Miller perfectly creates his main character; Loman, to be a representative of the post war period, as an isolated man in such society which is controlled by power and money (Saalh & Srayisah, 2017). Moreover, "he had the wrong dream. All, all wrong...He never knew who he was" (Miller, 1996: p. 103). Willy is the major man, who tries to recognize the "American Dream", but he couldn't, and the reason of his failure lies in his incapability to match with the new world's requirements.

Miller's leading man was neither a super natural hero, nor a successful common man. Miller was a realist playwright. However, most of his plays tackle with real events and characters. Besides the characteristics of the play's protagonist, Miller has masterfully selected the language of the text by which it represents the common speech mingled with poetic expression, independent idealism, and an old people's capability for comprehending the suffering of the soul. Moreover, Arthur Miller uses dramatic, forceful, direct, and simple

language to stimulate and attract audiences/readers' attentions (Poornima, 2018). Sanjjdul (2006) stated that Willy is the main character as well as the protagonist of Miller's play "*Death of the Salesman*". Moreover, he is the central unforgettable actor who lost his sales and popularity. A terrified tragedy, describes the downfall of the leading man by which a tragic protagonist is a character who falls from her or his noble status over the sequence of the actions. The playwright, Arthur Miller selects 'the salesman' as a leading man in his play by which all characters are revolved around him to reach the climax of the actions so as to cover some important aspects of the American community.

Undoubtedly, there is no literary drama or individual in the entire American canon of 20th century theatre might equivalent to Miller's success in portraying Higgins; (the play protagonist), as the main character and "*Death of a Salesman*" as a realistic play (Bayouli & Sammali, 2019). Nevertheless, in the summary to a group of critical analysis articles under the title "Willy Loman", Harold Bloom writes:

"Willy Loman certainly is a major dramatic character, and so he necessarily needs to be considered when we estimate who merits inclusion in the vital company of major American literary characters. If there is a legitimate tragic drama by an American author, then it must be *Death of a Salesman*". (Bernstein, 2013: p, 21).

Arthur Miller in this play creates common unsuccessful middle class man to be the leading man of his literary play. Loman failed to continue his life with the new world and modern theme of "American Dream" and ended up with his suicide. Most significantly, the death of the leading man in the play is expected to grant the social mood of the play with a tragic dimension. Arthur Miller undoubtedly presents 'the death' of the leading man as the peak of the action that stretches the dramatic intensity and impact of tragedy. Yet, most remarkably the Elizabethan theatre recognized the death of the protagonist as the typical tragic state. The orientation and the characteristics of modern theatre are some how different by which the idea of death no longer has this type of function and presence (Bayouli & Sammali, 2019). In many literary works, death is presented in a theatrical process which is principally psychological state. However, if it happens, it is allegorical, imaginary, and is related to a significant moment of psychological rebirth and regeneration (Alsanafi, 2020).

Conclusion:

It is significant to recognize that the current paper wasn't conducted to have the desire to decrease and undermine protagonists as well as superstars of film or theatre who fascinated readers/spectators for generations with their talent and beauty. Laurence Kerr Olivier in "Hamlet" or William Clark Gable in "Gone with the Wind", were only two samples of the figures of "leading men" that were not recognized as an outstanding legacy with slender figures and handsome faces. What must be recognized in the western tradition and culture, both inside the limits of western world and beyond, have normally been fascinated with the allure of physical appearances and beauty. The non-traditional "leading man" of the twentieth century is an individual who is easily portrayed or developed by a character entirely all his life or by advantage of his practicing. Therefore, these new norms and procedures that young characters adopted to occupy this position because of their abundant talent as well as directing, may develop into the function of the non-conventional "leading man". Moreover, those characters need to be provided with self-confident and special training to find their actors and purpose. Nevertheless, the function the non-stereotypical "leading man" has highlighted at our sample which reflects our ever-variation traditional identities; we go back to them to comprehend the development of our cultural and social identity. George Bernard Shaw and Arthur Miller, where the best examples of modern age by which they have revolted the old stereotype and re-establish new norms which enabled the audiences to see a figure of leading man comes from common society with common characteristics which match everyday life. Moreover, the selected playwrights for the current study have equipped their main characters with certain techniques such as; (strong personalities, all plot and characters revolve around them, who drive the *plot* and pursues the *main* goal of the story, and finally, they are the message's teller in the plays). All the aforementioned techniques have allowed many characters to share the title of being "Leading man" of certain literary work.

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