

THE DOMINATION OF LADY MACBETH IN WILLIAM SHAKESPEARE'S *MACBETH*

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Abstrak

Dalam artikel ilmiah ini menganalisis sebuah karya sastra klasik William Shakespeare's *Macbeth* dengan menggunakan teori sosial dominasi milik Sidanius Prato yang dimana menjelaskan tentang dominasi seorang tokoh perempuan yang dilakukan Lady Macbeth pada kekuasaan King Macbeth sebelum dan sesudah menjadi raja di Skotlandia. Serta juga teori pendukung abjeksi menurut Julia Kristeva yang menjabarkan tentang identitas diri yang berusaha melepaskan diri dari sebuah pola kehidupan bermasyarakat yang bersifat menyimpang yang seperti digambarkan penokohan Lady Macbeth dan King Macbeth, dan terakhir teori dari Sigmund Freud tentang psikoseksual (kecemasan pengibirian dan kecemburuan kelamin laki-laki) untuk bisa mendukung lebih luas dominasi tokoh perempuan yang bersangkutan dengan dominasi social pada sudut pandang penokohan perempuan dan laki-laki. Analisa pada artikel ini hanya berfokus pada dua tokoh yaitu Lady Macbeth dan King Macbeth. Kesimpulannya pada artikel ini adalah dimana Lady Macbeth yang mampu memperkarsai dan mempengaruhi segala keputusan maupun tindakan seorang King Macbeth.

Kata kunci: dominasi sosial, abjeksi dan psikoseksual

Abstract

In this scientific article analyzed a classic literary work of William Shakespeare's *Macbeth* using Sidanius Prato's social dominance theory which described the dominance of a female figure carried out by Lady Macbeth on King Macbeth power before and after being king in Scotland. And also the theory of supporting abjections according to Julia Kristeva who describes the identity that tries to break away from a pattern of a deviant community life that is described by the appointment of Lady Macbeth and King Macbeth, and the last theory of Sigmund Freud about psychosexual (castration anxiety and penis envy) to be able to support the broader domination of figures The woman concerned with social dominance at the appointment of women and men. Analysis In this article only focuses on two figures namely Lady Macbeth and King Macbeth. The conclusion in this article is where Lady Macbeth is able to teach and affect all decisions and actions of a King Macbeth.

Keywords: social domination, abjection and psychosexual

INTRODUCTION

Domination is a political notion of a conquest in various aspects such as, domination in groups, politics and religion. In fact, dominance can be done in an individual to achieve what is desired. It refers to a theory of social dominance that allows one to excel in a group or society, this is a theory designed to explain the origins and consequences of social hierarchy and the

various forms of oppression that occur in the social environment (Pratto, Sidanius, & Levin 2006).

In a life, a woman is a creature who is naturally destined to have a physical that is nothing more than a man's physical (weaker than male). From this it is why a man must have relented instead to protect a woman but this is very different referring to the situation of William Shakespeare's *Macbeth*. Lady *Macbeth* is described in

reverse "more a man than her husband" where the physically can be shown when the scene of Lady *Macbeth* slapped and yelled at *Macbeth* (who had become king) while he was afraid of the spirit of Banquo who was haunting at the time of the banquet, the scene could show a form of oppression of the dominance of Lady *Macbeth* on *Macbeth*.

On the description above explaining a social dominance orientation, where person wanted to conquer another person as well Lady *Macbeth* (Queen) do to the *Macbeth* (King). A domination that happened in *Macbeth* Tragedy it is Lady *Macbeth* struggle for her husband ambition to be a king because of the word of prophecy who said by the 3 witches was so captivate by her. Lady *Macbeth* is the one who really dominates *Macbeth's* mind from the beginning of the story when he comes home to her after the triumph of war. the Dominance form of Lady *Macbeth* is that she always gives facts or figures of men who should have a courage and can take all the risk that can be spelled out even death should be done if it is something that must be done, from its the ambitions of Lady *Macbeth* is like reflected the Social Dominance Orientation, it could define a figure who wanted where her husband could be superior than anyone. Other side, the character of *Macbeth* is narcissistic that means he will do anything to make him look like a dignified and wise man, even though undermines his morality as a human being and is willing to do anything to seize the throne of King Duncan in a sneaky way of murdering the King Duncan I. Lady *Macbeth* is really knowing about her husband character in which he does not has firmness and rely on his wife for important matters in order to avoid the risks that can threaten him.

The *Macbeth* Tragedy by William Shakespeare particularly shows a female domination which still connected with the gender roles, as like all the aspect of the story not apart from women, the example are the witches (a character as a source for *Macbeth's* ambition) and Lady *Macbeth* (who has dominance over her husband's choice). Shakespeare resembles this tragedy with "darkness" where a non-tolerable comparison that creates a female figure can be a superior one when the gender system in daily life society has reached the height of gender-discrimination. William Shakespeare is like making an innuendo or treatment of women who must be graceful and wise in everyday life. Therefore the "*Macbeth* Tragedy" packed tragically and darkly for the characterization of Lady *Macbeth* who can control the whole life of her husband

that in fact is shown to us about social dominance theory when a person wanted somebody to be more dominant than the others, the background of its was depending with the prophecy of 3 witches. The threat can be obtained from this whole drama where Lady *Macbeth* passed away, all that *Macbeth* does is a folly that affects the fear of the thrill of the throne that creates a moral superficiality of King's mind.

William Shakespeare who always raised the social, romance, political and life issues in his work, has created much about comedy, tragedy and poetry during his lifetime. He was born on April 26, 1564 and died on 23 April 1616, which several years earlier he ceased to be a writer in 1611. Shakespeare was much inspired and studied literary works of writers and philosophers from Ancient Greece and Rome. He lived under the reign of Queen Elizabeth I, who in those days there was no war. The queen's diplomacy made both rivals France and Spain awake in balance and also Trade flourished. London became a crowded, bustling city, and full of opportunities. Theaters were built in London; those theaters are popular places to visit. But as a person who has a playwright profession does not necessarily earn a great appreciation of which the profession is an ordinary profession, although it can change the way the British people thinks. *Macbeth's* story is the last story written by William Shakespeare that is more or less characterizing *Macbeth* itself there is an element of irony where it refers to a Shakespeare career that is considered a form of advanced movement in the arts but the job as a playwright earns little appreciation. The irony is the same as the character of a *Macbeth* where he is a knight who can win a battle but he is defeated by the morality that makes the fall in his life. More or less the style of packing his story gives a bit of a glimpse of life in those days and shows Shakespeare's struggle as a playwright that never get awards, but he gets a lot of achievement for his career. Shakespeare had influence in shaping the English language more than anyone has ever done. Over 2000 new words and phrases were created by him as well his writing career was only 20 years but he wrote 37 plays, 154 sonnets and greatly influenced the world of literature. He gets nickname by His Nation called "Bard of Avon" which means poet.

Macbeth story is already playing a lot on the stage as a drama or translate into various languages and lifted to the screen of the film with the same title that is *Macbeth* in 2015. *Macbeth* is a general of the Scottish kingdom which is led by King Duncan I. The prophecy of 3 witches make his morality defeated by an ambition.

Macbeth gets his ambition to be a King but the Throne bring him the paranoid and haunted by the guilty. Lady *Macbeth* who leads of her husband ambitions ends up by the psychic sickness. *Macbeth* losing his morality and try to end up a people who makes him threatened. He died by MacDuff who has suspicion with *Macbeth* since he replaced King Duncan I.

METHOD

Using a qualitative method which mean focused on Domination of Lady *Macbeth* character will be figure who had a major impact inside the story even though it emphasizes the self-image of a *Macbeth*. This study will reveal the characterization of Lady *Macbeth* by many sides of a man inside the story. To analyze this topic, a close reading is needed. Then the researcher does note taking to capture several points which are necessary to divulge. An amount of previous studies and related theories is also being cited in this study to strengthen the statement and prove that the argument is valid. According to the background study, there are two research problems which means (1) How is the dominance of Lady Macbeth reflected in William Shakespeare's *Macbeth*? (2) What are the causes of Lady Macbeth's dominance in William Shakespeare's *Macbeth*? In the explanation of this scientific article, it is explained that social dominance orientation refers to the behavior of social dominance against individuals to other individuals while also combining the theory of abjection and psychosexual to better explain the women in *Macbeth*'s story can dominate a man. Objective of the study based on some problems in research questions, here are the purposes of the study: Describes the dominance of Lady Macbeth which reflected to the storyline of *Macbeth* Tragedy, Explains the causes of Lady Macbeth after dominated King Macbeth. There are significances of the study by making analysis of "The Domination of Lady Macbeth in William Shakespeare's *Macbeth*". Give a better understanding to the readers about "The Domination of Lady Macbeth in William Shakespeare's *Macbeth*", to explain more about social domination in the background of this story, enhance other students to conduct further studies in similar issues. The Limitation of the study its only based on two characters "Lady Macbeth and King Macbeth". It will be focusing on the characterization of Lady Macbeth which plays a lot in storyline even though she died after getting sick by her psychic.

REVIEW OF RELATED LITERATURE

The first previous study that will be used in this study is a thesis of Michael Palamarek's *Women Domination as Reification* " A Socialist Feminist of Habermas's Theory of Communicative Action. Its endeavors to articulate a socialist feminist critique Jurgen Habermas theory of communicative action through an examination of the conception of domination and the possibilities of emancipation elaborated in this theory. This essay focus on woman domination of the perspective of social feminist in social in late modern societies. Habermas identifies the feminist movement as (standing) in the traditional of bourgeois-socialist liberation movements. (TCAll.p.393). Feminist movement as the struggle against patriarchal oppression while using SDO (Social Dominance Orientation) is supporting against the form oppression that occur in society which means the hierarchy of Lady *Macbeth* do to the *Macbeth* is the way to shown that superiority can found in female side as like in the story Lady *Macbeth* taking control the dominance to King *Macbeth*.

The second study is using a journal from Dr. Ambreen Safder Kharbe's *Femininity and Masculinity: A Theoretical Analysis and Its Approach to Shakespeare's Macbeth*. The journal understanding of the concept of masculinity and femininity and its development, from that theory will be aimed at the analysis of William Shakespeare's work entitled *Macbeth* and viewed in terms of feminist and masculinity. The femininity which reflected on Lady *Macbeth* character was on her persona who contend with them (the male and women characters) from both inside and outside herself. Despite Lady *Macbeth*'s desire to be more like a man for the task at hand, she proves to be still the weak female when it comes to the actual deed, it means whoever she took the control to murdering King Duncan I, she still needs the equality between man and female, that's why after *Macbeth* killing Duncan she still gets into the place of killing to inquire about the existence of a dagger. Another femininity in the play is to look closely at the role of the witches and their relation to Lady *Macbeth*. These two powerful female forces influence, and at times control *Macbeth*'s actions. Lady *Macbeth* "and the witches are indirectly identified with each other by their departures from prescribed female subordination, by their parallel role as catalysts to *Macbeth*'s actions, and by the structure and symbolism of the play"(Neely 57).

The Masculinity could be reflected on an ideal knight showed more than "loyalty" to those he served. He also showed "solidarity" to his kinsmen and "orthodoxy" in the conduct of his duties (Long 54). It explaining about the characterization of *Macbeth's* loyalty to the King Duncan's who trust to him and also when *Macbeth* and Banquo meet three strange women (the 3 witches) on the heath with no man in sight. Or are they women? Banquo wonders this when he says, "you should be women, / And yet your beards forbid me to interpret /That you are so" (I, iii). So even their appearance sets them apart from normal women.

The social dominance orientation

The Social Dominance Orientation, is a personality factor that refers to the extent to which one desires the group to be superior to other groups (Pratto et al, 1994). This theory explains the social domination origins and consequences of social hierarchy and various forms of oppression that occur in the social environment (Pratto, Sidanius and Levin 2006). But it will only be using a form (gender dominance) to uncover the dominance in 2 individuals (*Macbeth* and Lady *Macbeth*). There is a gender system where male have a big dominance part than a female but in the William Shakespeare's *Macbeth* was reverse because of female dominance has big portion than male even though in the story does not explained clearly, back to the SDO (Social Dominance Theory which has four factors are; group/individual position, social context, the differentiation of personality and gender and socialization.

The study focused on social context where the gap's status between individuals will be using one form of gender dominance, which only refers only on gender but in view of which individuals have higher dominance that will benefit more from having a higher desire to oppose the system, as in this case the most dominant one is Lady *Macbeth* because this figure controls all the conflicts in the story, from the prophecy of witches, the murder of King Duncan I and where the *Macbeth* loses its identity in which it has lost morality since the death of his wife as well he scared by his own paranoia.

Abjection

According to Julia Kristeva, abject is something that disturbs identity, system, order and does not take care of boundaries, positions or rules (inside and outside). Even the object aside is necessary to keep the viability. Julia Kristeva also explained that the abject is also related to perversion because it is justified by the superego (referring to morality in the personality between good and bad moral values). The abject on the

one hand shows the outer and inner boundaries, pure and impure, clean and unclean, between humans and animals, so from this it shows a space where meaning collapses (a kind of good or bad were not think anymore). An abject form can be seen and reflected in social and cultural products such as folklore, film art, drama and novels. Women in many cultures are depicted as weak but able to fight or as monsters who are female (witches, ghosts, and superstitious entities). According to Barbara Creed in her book explains that men are afraid of women because women do not experience castration as can happen to men. The second is that men are afraid that women will "castrate" them from their physical and psychological forms. In general, femininity of women is constructed as an abject and its almost always related to her function as mother and in the context of her reproductive function and sexuality. abjection is a psychoanalytic concept described by Julia Kristeva as a deterioration or degradation of individuals and societies from a sense of pride, power and sovereignty in a sense of humiliation, humiliation and harmlessness / humility. Julia Kristeva is also explaining about abjection as a form of self-identification in the social sphere in a society life, including sexual identification because when a child is still an infant they cannot distinguish between "I and the others" until the abjection occurs at a certain age and immediately separates from the maternal things it is because of the child communication are still communicate with their mother. When the child is in the process of growth / in adulthood, abjection does not always run smoothly because the rejection of the mother's body by boys results in the creation of discrimination. The discrimination arises because the boy wants to differentiate himself from the girl. Apart from that, the abjections that occurred also had another consequence. Namely, sexual identity is not carried from birth, but is created when the subject comes into contact with a symbolic and cultural order. In short, the essence of what is male and female does not actually exist, only representations exist.

Psychosexual theory (castration anxiety and penis envy)

Sigmund Freud's psychosexual theory is a personality of someone who developed through a series of children's stages where looking for pleasure-energy from ID became focused on certain sexual sensitive areas. Psychosexual energy that encourages desires is described as a driving force behind behavior. According to Sigmund Freud, the personality was largely formed by the age of five. The beginning of development has a

big effect on personality formation and continues to influence the behavior later on. If psychosexual stages are finished successfully, the results are healthy personalities. If certain problems are not resolved at the right stage, fixation can occur. But in the story of Macbeth we are not given an explanation regarding fixation, literally this analysis can be associated with psychosexual theory that refers to castration anxiety and penis envy from the two main characters namely Lady Macbeth and King Macbeth.

Castration anxiety

According to Freud's theory about psychosexual; castration anxiety it means fears of loss penises for boys and a form of acknowledgment of the loss of a penis for girls. In addition, the boy is afraid that the girl used to have a penis but has been castrated. Therefore, Freud's theory is also called the Oedipus complex. This Greek mythological story begins with a boy named Oedipus who is in love and his sexual desire peaks for his mother. Oedipus initially saw his father as a rival for his mother's affection. But when he saw that his mother and sister's clitoris was different from his own, he thought that it had been castrated by his father and he became afraid to be castrated. then, he tries to identify with his father by following his father's rules and values. He no longer fought his father and made him a role model. This explanation of the Oedipus complex in the concept of castration anxiety only includes all forms of sense created by King Macbeth throughout the storyline. Because of the depiction of figurative sense, castration means loss of power, authority, and influence

Penis envy

In this theory, Freud (1963:33) concluded that the sexual development of adolescent girls is driven by envy because they do not have a penis (Penis Envy). Penis jealousy occurs when a daughter changes the object of her love from her mother as the first to her father. This transition occurs when the girl realizes that she does not have a penis that is clearly visible, prominent and like men in general. Girls face a small and hidden sexual organ (clitoris) and inferior when compared to the penis which is superior. This continues until they grow into adult women. Freud concluded that women were created out of jealousy of the penis (penis-envy) possessed by men which further strengthened the position and role of women in the public sphere. Girls do not get this Oedipus complex. They are not afraid of being castrated like boys do. Just like boys, mothers are also objecting of first love for girls. This is reasonable considering the first psychosexual stage, which is oral,

both boys and girls get satisfaction from their mothers, especially through breast milk that brings food. However, when looking at the clitoris of daughters, mothers and other daughters, and comparing the penises of sons, daughters actually believe that theirs is not the same as that of their fathers. Realizing this, the girls should not like the role of their mother, and only then they turn their love to the father. Daughters make their fathers the object of love and their mothers the object of jealousy. This transfer process was emphasized by Freud. According to him, women can at any time return to the origin of the object of love. Therefore, women are most likely to be lesbians (Freud, 1908: 23). In the process of changing the object of love from the mother to the father, then the sexual gratification of women changed from the clitoris to the vagina. Clitoris is similar to the penis although it has been castrated. Clitoris is an active sexuality in Freud's view (1905: 52), while the vagina is something passive, requiring the penis to achieve satisfaction. So, when the girls divert the object of love to the man, they lose their masculinity (active) and began to take on feminine values (passive). Especially girls are never anxious or afraid of being castrated, as is the case with boys, girls' superego never develop normally. Because the superego cannot develop, the development of social cognition stops. That's why daughters will always be identical as a weak creature, who can never learn to obey the rules of their fathers as a man, and ultimately cannot participate in the public sphere. Women can only live in the domestic area, namely at home and become wives and mothers (Freud, (1908: 176). Furthermore, according to Freud (1908: 180), the jealousy of girls from the penis, is transferred to adults with the desire to have babies, as a substitute for a penis. Becoming a mother and giving birth, according to Freud, can replace the loss of a penis for women. Especially if a son, who can be used as a mother as a realization of his ambition, has been suppressed when he has to shift clitoral satisfaction (active, masculine) to vaginal (passive, feminine). according to Freud (1908: 171), even if the penis could be replaced with a baby, penis jealousy itself has long-term consequences in women. Freud called it residual penis envy. This residue appears in three forms. First, women will be narcissistic. Women have a strong desire to be loved and accepted, a desire that is passive because they have transferred the sexual purpose of their clitoris to the vagina. Second, women will face emptiness/loneliness so they will always focus on their physical appearance, not what they can do. An attractive physical appearance becomes a tool to cover up the flaws in the penis that they do not have. Third, women

have a great and excessive shame about what they cannot want or their ambitions. It can be concluded that in Freud's view, the development of males and females begins to differ at the phallic stage. The Oedipus complex in the context of women is called the Elektra complex. The Elektra complex depicts how girls love their fathers and take on their mother's values. By being like their mother, daughters believe that they will get the love of their fathers like their mothers.

RESULT AND DISCUSSION

Social dominance orientation and psychosexual: castration anxiety/penis envy

In this results and discussion explaining the social dominance orientation (SDO) of individuals against other individuals. Basically, more domination is done by men than women when referring to Pratto's theory (in terms of gender roles) but in the story of *Macbeth's tragedy*, social dominance is carried out by women, namely Lady Macbeth against her husband, therefore to strengthen Pratto's theory, it is also added Freud's psychosexual theory with a deeper explanation, namely castration anxiety/Oedipus complex and penis envy/electra complex. The theory of Julia Kristeva's abjection was also added to explain the causes and effects carried out by Lady Macbeth and King Macbeth on their ambitions for the superstitions they believed in.

Lady *Macbeth* as the wife of King *Macbeth* who had more control of him can be reflected for the first time, when she reads a letter of *Macbeth* after met the 3 witches. *Macbeth* was telling everything about the prophecy which is like a superstition that can be trusted or not. *Macbeth* as someone who has narcissistic character sometimes feels proud and confused, so that indirectly the readers of *Macbeth's* story are given instructions if the lady *Macbeth* really knows the nature of her husband who is easily complacent but cannot to make it happen. Other individuals without a social dominance orientation are more likely to choose their relationship with others to be at the same level. A characteristic of individuals with a lower social domination orientation is that they tend to be more empathetic towards others. (Pratto, 1994) In the story the prophecy about *Macbeth* which obtained the status of "Thane of Cawdor" occurred, while the lady *Macbeth* did not care about it because she was pursuing "Throne of King Duncan I". All of that is due to the nature of a woman who wants to be seen and treated as someone who has a higher degree than a man, it means that Lady

Macbeth wanted "bragging rights" which is she could make *Macbeth* obey her wishes, it can be concluded that *Macbeth's* masculinity certified by his wife. So even though *Macbeth* becomes a King he cannot do everything like a real king but all of his will is arranged by his wife. The point is that the King's Throne is only a symbol of power that *Macbeth* bears literally, and for the control is held in full by Lady *Macbeth*. *Macbeth* is simply an object to gain power. People with a high social dominance orientation wants more power (such as "winning is more important than how you play the game") and more dishonest (manipulation and disrespect) allowing things like "truth and error are things that cannot be justified". (Robert Altemeyer, 2006).

The contents of the letter which given to his wife were actually worrying, unsatisfactory and just as *Macbeth's* escapism to only fantasize someday when he becomes king.

'They met me in the day of success: and I have learned by the perfects report, they have more in them than mortal knowledge. When I burned in desire to question them further, they made themselves air, into which they vanished. Whiles I stood rapt in the wonder of it, came missives from the king, who all-hailed me 'Thane of Cawdor;' by which title, before, these weird sisters saluted me, and referred me to the coming on of time, with 'Hail, king that shalt be!' This have I thought good to deliver thee, my dearest partner of greatness, that thou might not lose the dues of rejoicing, by being ignorant of what greatness is promised thee. Lay it to thy heart, and farewell.'

Lady *Macbeth* also asked for evil forces so that her mission could be carried out. The evil forces which is requested by Lady *Macbeth* is an only way to did not measure with a human conscience in order to getting distant for guilty. All the wills done by *Macbeth* to his wife tend to "play safe", why? this is due to the tendency of a man who must be able to protect and respect a woman. a conservative thought about gender

holds that the way men get honor is to prepare and lead their families at the same time. This can be interpreted as the dominance of masculine character. (Raewyn Connell, 2005).

Glamis thou art, and Cawdor; and shalt be
What thou art promised: yet do I fear thy nature;
It is too full o' the milk of human kindness
To catch the nearest way: thou wouldst be great;
Art not without ambition, but without
The illness should attend it: what thou wouldst
highly,
That wouldst thou holily; wouldst not play false,
And yet wouldst wrongly win: thou'ldst have,
great Glamis,
That which cries 'Thus thou must do, if thou
have it;
And that which rather thou dost fear to do
Than wishest should be undone.' Hie thee hither,
That I may pour my spirits in thine ear;
And chastise with the valour of my tongue
All that impedes thee from the golden round,
Which fate and metaphysical aid doth seem
To have thee crown'd withal.