CHAPTER II

THEORETICAL FRAMEWORK

In this chapter, the writer will explain several concepts that underlie the analysis of the play. Since the writer wishes to specify the analysis on ambition, it is very important to understand the related concepts beforehand. *Macbeth* itself is one of William Shakespeare's most famous tragedy that contains a particular definition of ambition. Like other works of Shakespeare, this play also has its specific coherence and complexity that differentiates it from his other tragedies. Thus, the writer hopes that the following explanation will enhance the quality of a better understanding on the analysis.

A. The Concept of Ambition

Everybody who studies literature, either for examination or simply for pleasure, must have known that Shakespeare works are timeless and able to create boundless enthusiasm among the people who are willing to make a deeper study. Like many other literary works, *Macbeth* also has the artistic value added by psychological thought that help the coherence and the complexity of the story.

Since the writer has intended to make an analysis on ambition, it would be necessary to understand the concept of ambition first before discussing further on this subject. According to The Oxford English Dictionary: "Ambition is the ardent (in early usage, inordinate) desire to rise to high position, or to attain rank, influence, distinction or other preferment" (Simpson & Weiner, eds.)

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It can also be defined as a strong or ardent desire of anything considered advantageous, honouring or creditable like fame, wealth, power, etc. People are naturally inclined to develop toward higher levels of maturity and fulfilment and that, if given the opportunity, they will strive to reach their full potential as a self-fulfilment (Feldman 17). This concept is being continually developed over a person's lifetime in their view of human behaviour, a person's most basic need is to develop and maintain a sense of adequacy in his or her life.

This basic need can be classified into several parts as in the need for achievement, the need for affiliation and also the need for power. Those basic needs eventually emerge as a relevant aspect in Lady Macbeth's ambition. First, according to McClelland, Atkinson, Clark & Lowell, the need for achievement is a stable, learned characteristic in which satisfaction is obtained by striving for and attaining a level of excellence (qtd. in Feldman 245). It can be seen through Lady Macbeth's strong will to achieve her ambition using any possible way. Second, the need for affiliation that has a concern with establishing and maintaining relationships with other people according to Winter, can be seen in how Lady Macbeth tries to convince Macbeth into the thought of having a common goal for life. And the last is the need for power which covers the tendency to seek impact, control, or influence over others, and to be seen as a powerful individual, represents an additional type of motivation (qtd. in Feldman 248) as seen in Lady Macbeth's strong-willed characterisation.

In Shakespeare's Macbeth, those basic needs somehow build tension not only for Lady Macbeth's ambition but also for highlighting the impact to Macbeth's behaviour in his decision-making process. The downfall or the greatness of a man are

being examined in the relation to how far other people's ambition can give effect so that both will have equal understanding or equal sense toward the same goal.

B. The Incentive Theory

Human emotion is one of inner aspects a man always conducts within his lifetime that somehow directly deals with the psychological knowledge. It is important to understand that life is not a mere nice thing, for there have been facts that someone would unavoidably get through the phase of sadness or happiness. Such emotion is strikingly reflected and captured by reactions against or toward a certain situation in many literary works especially in Shakespeare's *Macbeth*.

In order to examine the influence of Lady Macbeth to Macbeth's character development or in more general term can be said the influence of ambition, the writer will observe the behaviour of the character through the incentive theory from the conception of motivation. Motivation itself looks at the factors that direct and energise the behaviour of humans and other organisms (Feldman 220). This motivation is based on motives as desired goals that underlie behaviour which is represented by Lady Macbeth's ambition.

The complexity of motivation has led to the development of a variety of conceptual approaches or theories to it. One of the appropriate approaches is through the pulling behaviour known as the incentive theory.

> Instead of focusing on internal factors, incentive theory explains
> motivation in terms of the nature of the external stimuli--the incentives
> that direct and energise behaviour (Hoyenga qtd. in Feldman 225)

Lady Macbeth's ambition is apparently considered as the external stimuli for Macbeth's character development later on. The motives, that build up her entire ambition, work as an anticipated reward for any of Macbeth's action. This theory explains why behaviour is not always motivated by an internal need such as the desire to reduce drives or to maintain an optimum level of arousal. This theory attempts to approach why a person may succumb to an incentive even though internal cues are lacking (Feldman 225).

This theory emphasises the influence of other person's thoughts, feelings, expectations and values in determining other's personality and behaviour. An individual tends to copy the behaviour by repeated observation of other's behaviour. One view of this theory is a view maintaining that behaviour is shaped primarily by forces outside the control of individual.

C. The Concept of Influence

Great literature exists on the topic of influence in social and organisational settings. This literature contains many different definitions of influence, each of which focuses somewhat differently on the sources and processes of influence. For all practical purposes, this observation would support most of the more widely used definitions of influence as to what Anthony Athos and John J. Gabarro said: "Influence is one person's ability to affect the behaviour and thinking of other sources of influence" (290). Based on what research has told us about influence, the most suitable explanation would be pressures to conform. They can be painfully strong and bring about changes in behaviour that would never have otherwise occurred.

We have seen how people are easily influenced by others, whether it be relatively indirect, as with subtle conformity pressure, or direct, as with straightforward order. The urge for superiority such as the push to move from an inferior to a superior state, from minus to plus or from beneath to above are the possible reasons why people are easily influenced to gain the ideal.

According to Anthony Athos and John J. Gabarro, there are two sources of influence or bases of influence:

a. Positional bases of influence that are associated with the formal authority of an individual for example like:

- Power to structure tasks of others or formal organisational relationships.

- Power to reward and punish.

- Power to allocate or control scarce resources.

- Power to direct another person based on one's legitimate authority.

b. Personal bases of influence that are attributed to particular personal resources personality traits or abilities of an individual such as:

- The ability to create common goals (i.e define, articulate and get others to subscribe to shared goals and priorities).

- Personal credibility.

- Charisma or force of personality.

- Decisiveness.

- Willingness to use available power if necessary.

Based on the two sources of influence above, the writer will be able to classify the influence of Lady Macbeth to Macbeth's characterisation.

After discussing the sources of influence, the writer will also determine what kind of reaction or impact will happen eventually. According to Robert S. Feldman there are at least three kinds of impact brought up by the influence. The first is conformity; it refers to changes in behaviour or attitudes that occur as the result of a desire to follow the beliefs or standards of others. It could be affected by the nature of the influential group, the response required, the kind of task and the unanimity of the group (505). The second is compliance; it is the behaviour that occurs in response to direct social pressure (507). And the third is obedience; it is a change in behaviour that is due to the commands of others and it does occur in several specific kinds of relationships, for example obedience to boss, teacher or parent merely because of the power they hold to reward or punish (509).

C.1 Definition of Behaviour

When we talk about human and emotion or the connection with the influence toward others, often we are faced to the questions such as: how can we convince people to change their attitudes or to adopt new ideas and values? in what ways do we come to understand others? how are we influenced by what others do or think? Or why do people display such violence, aggression and cruelty toward others?

Those sorts of questions are the ones frequently and continually posed in everyday lives of understanding other people and the causes of their behaviour. To one branch of Psychology which is known as *Social Psychology*, these issues are central. Social Psychology is the study of how people's thoughts, feelings and actions are affected by others (Feldman 484).

We begin with attitude that includes three components: affect, behaviour and cognition. It covers the evaluation of people and other stimuli for situations in which the actions of an individual or group affect the behaviour of others. For a further explanation, Feldman (486) stated that:

a. The affect component encompasses our positive or negative emotions about something.

b. The behaviour component consists of a predisposition or intention to act in a particular manner that is relevant to our attitude.

c. The cognition component refers to the beliefs and thoughts we hold about the object of our attitude.

It can easily be explained as the feeling toward a certain object at the stage of affect component, an intention to do something at the stage of behaviour component and finally the reinforcement of belief at the stage of cognition component.

From the explanation above, behaviour is a particular stage where humans have the intention to do something in order to respond to a favourable or unfavourable manner to a particular person or object. Meanwhile according to Cambridge International Dictionary of English (114), behaviour is a way of acting in a way which has society's approval and according to Corsini (24), behaviour is anything an organism does, any of its action, aggressive behaviour takes place when one organism makes a hostile attack, physical or verbal, upon another organism or thing.

According to Heider, there are two causes underlying a given behaviour: The situational and dispositional causes (qtd. in Feldman 498-499). The situational causes are those brought about by something in the environment. In contrast, the dispositional

causes prompted by the person's disposition (his or her internal traits or personality characteristics). To determine whether the behaviour is motivated by situational or dispositional ones, Harold Kelley (qtd. in Feldman 499) suggests three types of information:

a. Consensus information

The degree to which other people behave similarly in the same situation.

b. Consistency information

The degree to which an individual would behave similarly in a similar situation.

c. Distinctiveness information

The extent to which the behaviour occurs across other situations.

C.2 Definition of Characterisation

One form of characterisation is naming (Steele, addison, Goldsmith and Johnson qtd. in Cuddon 137). The idea was to create an individual while formulating a type and it tends to be the portrayal of individuals, just as virtues and vices are typical in most parts of the world. It seems there is a disposition towards and an interest in character because of the well-established idea that man in little is an embodiment of the universe. According to Cambridge International Dictionary of English: "Character is the particular combination of qualities in a person or place that makes them different from others" (216). Furthermore, characterisation is the way that people are represented in a film, play or book so that they seem real and natural (217).

Characters in plays and novels are often judged through psychological approach and that sometimes a particular psychological theory seems to fit a certain figure of character or situation. There are two kinds of character that are mostly found in a literary work: flat and rounded characters. A flat character is one who is one-dimensional, often characterised through one feature or mannerism. He or she is a type, a caricature, or someone who behaves with little depth and complexity. Meanwhile a rounded character is more complex, can surprise the reader with his or her actions, and can change or grow over the course of a book or play. This kind of character requires space and emphasis (Stephen 137).

There is obviously some kind of connection between characterisation (literary method) and characterology (theories of character, personality types). Meanwhile, the subjects of characterology fall into three categories (Cuddon 136):

a. A type

b. A social type

c. A place or scene

When we see character through the personality, it is obviously connected to the psychological knowledge of self-concept. According to Arthur W. Combs and Donald Sriygg, self-concept is multifaceted and continually developing over a person's lifetime in their view of human behaviour. It is heavily influenced by people who have been important in that person's life as much as other sources such as the identification, expectations and approval (149-156)

CHAPTER III

ANALYSIS