

CHAPTER III

ANALYSIS

Following the previous explanation in the theoretical framework, the analysis will be divided into three main topics discussing how Lady Macbeth's ambition influences her husband's characterisation. However, the description of Lady Macbeth's characterisation is needed to be observed beforehand in order to get a clearer picture of how things will shift from one change to another.

A. The Description of Lady Macbeth's Characterisation

A.1 Before the Murder

Lady Macbeth is first seen reading a letter from her husband in Act I Scene 5 which tells her about the witches' prophecy. At that time, she has already shown how ambitious she is by her comment on Macbeth's weaknesses which is expressed as "It is too full o' th' milk of human kindness". Lady Macbeth considers that her husband is too kind and nice to achieve anything through a shortcut or the easy way. He is too noble to do anything wicked or improper.

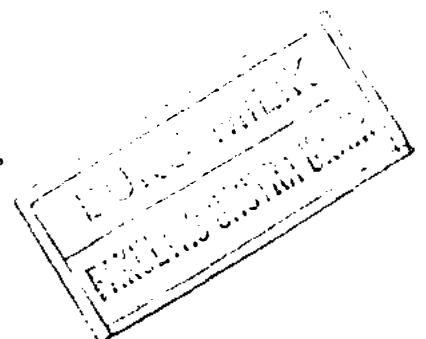
LADY MACBETH: Glamis thou art, and Cawdor, and shalt be

What thou art promis'd: yet do I fear thy nature,

It is too full o' th' 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 (Mac. I.5. 13-19)

According to Coote, Lady Macbeth is a self-made monster of evil and ambition because it is she who spurs her husband into fulfilling the prophecies (68). From the statement “art not without ambition, but without the illness should attend it”, it is obvious that she believes a pure ambition will not help them to fulfil the witches’ prophecy. The “illness” represents something that is not right or is wrongly achieved and this illness, including wickedness, is expected to be the energy that gives power to ambition. She truly believes that ambition without wickedness is meaningless. Thus the first impression we have of Lady Macbeth is one of ambition, power and of a woman who thinks she can be wholly unnatural.

Another characteristic of Lady Macbeth is her ability to appear as if she is a good person. It is shown by her advice to Macbeth in welcoming King Duncan:

LADY MACBETH: ... Look like the time, bear welcome in your eye,
 Your hand, your tongue: look like th’ innocent flower,
 But be the serpent under ‘t. (Mac. I.5. 72-74)

She tells Macbeth to appear like “th’ innocent flower” in the surface. To put on an innocent face and like flower he must spread beauty so that everyone will be deceived with his physical appearance. But below it all, he is told to be as evil as “the serpent” which is in Old Use it is representing “a snake”, a poisonous and dangerous animal. Those two expressions represent contradictory sides of human being, the good and evil sides and Lady Macbeth tells her husband to be able to pretend. As in Act I Scene 6,

Lady Macbeth comes out to greet her royal guest. She appears to be the perfect hostess, and with a great show of good manners she leads the King into the castle and so to his death.

Lady Macbeth is also considered practical. Macbeth may think of the murder of the King by himself, but he probably would not have done it without a neat plan arranged by his wife. Lady Macbeth herself plans the murder—drugs the groom, lays their daggers ready, arranges the signal (the bell), she tries to prevent Macbeth from becoming hysterical and scorns his fears. As being explained in Act I Scene 7, Lady Macbeth is so much contemptuous of such an idea and rapidly outlines the details of her plan, describing it in such a way that her husband's courage will be roused. It is considered a safe, cowardly plan and it wins the hero over because Macbeth is delighted. Together, they can seize the throne and seize it safely since the plan will make no one suspicious and certainly will not accuse them as the murderers, as it is perfectly stated that Duncan is being unguarded in "what cannot you and I perform upon th' unguarded Duncan?" as if she wants to give a complete picture that Duncan is in a position where he can not defend himself from any danger.

LADY MACBETH: ... And we'll not fail: when Duncan is asleep,

(Whereto the rather shall his day's hard journey

soundly invite him) his two chamberlains

Will I with wine, and wassail, so convince,

That memory, the warder of the brain,

Shall be a fume, and the receipt of reason,

A limbeck only: when in swinish sleep,

Their drenched natures lie as in a death,
 What cannot you and I perform upon
 Th' unguarded Duncan ? what not put upon
 His spongy officers ? who shall bear the guilt
 Of our great quell. (Mac. I.7. 70-81)

The important outline of the murder plan is described chronologically by Lady Macbeth and from it, we can see how practical she is in arranging how things will work during the murder and how they will avoid suspicion with their alibi.

Most noticeably characteristic of Lady Macbeth is her childlessness. It can be seen through her famous comment about baby:

LADY MACBETH: ... I have given suck, and know
 How tender 'tis to love the babe that milks me:
 I would, while it was smiling in my face,
 Have pluck'd my nipple from his boneless gums,
 And dash'd the brains out, had I so sworn
 As you have done to this. (Mac. I.7. 61-66)

This childlessness also emphasises her evil way in gaining the throne. She knows by being a woman, she has the duty to take care a child as in "I have given suck, and know how tender 'tis to love the babe that milks me:" but instead she shows the cruel side of her by saying "I would, while it was smiling in my face, have pluck'd my nipple from his boneless gums, and dash'd the brains out". Any women who dare to kill her own child may be considered as a real wicked woman and Lady Macbeth has no shame to

show that kind of personality to Macbeth. From this part, we can see that Lady Macbeth tries to deny her womanliness by rejecting all the principles as a woman.

Western culture has long assigned these values to the sexes: boy children are given toy guns to play with; girls are given dolls to nurse (Mangan 209)

The principles presented by Michael Mangan are the nurturing and life-giving principles. Most women usually reflect these principles and unfortunately Lady Macbeth does not appear to have such characteristic. She thinks having a child will only distract her from the main purpose as to give support to her husband. Without having any children, she will have a lot of time to look after her husband and help him to gain the throne. She thinks that a motherly tenderness will only be an obstacle for her ambition so she rejects this kind of womanhood value as well as her own capacity for pity.

Despite her childlessness, however, there is no doubt that Lady Macbeth is a perfect wife. As A.C Bradley famously remarked that "strange and almost ludicrous as the statement may sound, she is, up to her light, a perfect wife" (qtd. in Hopkins 148). Being a married couple, Lady Macbeth and her husband function as a contrast to the Macduff's marriage. In the banquet scene, when Lady Macbeth is provoked by Macbeth's extraordinary behaviour, she is desperately trying to find excuses for him. Meanwhile Lady Macduff responds with bitter recrimination and open criticism of her husband in front of the children and Ross when Macduff inexplicably abandons them in his flight to England. Lady Macduff thinks of her husband to have no more wisdom and love when he leaves his children, house and everything that he once owns. Lady

Macduff, unlike Lady Macbeth, has no dedication nor faith to her husband. Her faith to Macduff is so little if we compare to Lady Macbeth's. No matter how wrong and improper it is, Lady Macbeth never criticises her husband in front of others.

LADY MACDUFF: Wisdom? To leave his wife, to leave his

Babes,

His mansion, and his titles, in a place

From whence himself does fly? He loves us not,

He wants the natural touch. For the poor wren,

(The most diminutive of birds) will fight,

Her young ones in her nest, against the owl:

All is the fear, and nothing is the love:

As little is the wisdom, where the flight

So runs against all reason. (Mac. IV.2. 8-17)

If we compare her to Lady Macbeth, we are certain that Lady Macduff is more dominated by fear rather than love meanwhile Lady Macbeth is the opposite and this love leads to any necessary actions in order to protect her husband's safety as well as hers.

We can also see how persuasive she is by the way she tries to persuade Macbeth into following her plan. Lady Macbeth tries out a series of strategies in order to break down the resistance of her husband. Her first attempt is by *reacting with scorn*:

LADY MACBETH: Was the hope drunk,

Wherein you dress'd yourself? Hath it slept since ?

And wakes it now to look so green, and pale,
 At what it did so freely ? From this time,
 Such account thy love. Art thou afear'd
 To be the same in thine own act, and valour,
 As thou art in desire ? ... (Mac. I.7. 40-46)

She attacks him for what she calls his inability to translate desire into action. Her second attempt is to offer him the *definition of manliness*. This next persuasive strategy locks the idea into place by saying:

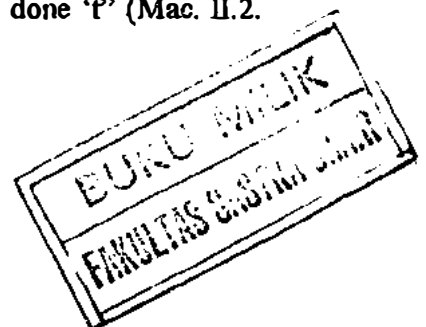
LADY MACBETH: ... When you durst do it, then you were a man:
 And to be more than what you were, you would
 Be so much more the man. (Mac. I.7. 56-58)

Lady Macbeth tries to challenge Macbeth's sense of manliness as if he is not yet a man if he doesn't follow her plan and kill the King.

A.2 After the Murder

After a long and painful discovery of her reality, Lady Macbeth begins to see the flaws in her iron-willed character. It turns out that she is not as strong as she wants it to be. In Act II Scene 2, she becomes coward herself. She could not kill the King because the sleeping Duncan reminds her of her father and she begins to doubt her own strength by saying:

"Had he not resembled my father as he slept, I had done 't" (Mac. II.2.
 5-6)



shows that despite her cruelty, she still has the awareness that Duncan, not only suited to become the father figure of the country but also the legal leader to the kingdom. A “father”, according to Cambridge International Dictionary of English, symbolises responsibility and wisdom and undoubtedly the good characteristic of life (506). At this point, she is aware that by killing him, she will be considered as the enemy of all good things.

On the night of the murder, Lady Macbeth has become slightly frightened and nervous. As to what previously been explained that she could not kill Duncan herself; she is startled by the owl hooting and by her husband’s cry; she talks in a nervous way and for a moment she is frightened by Macbeth’s story of the voice (Mac. II.2). This nervousness leads to a nervous breakdown experienced by Lady Macbeth later on.

If we see from Carol Gilligan’s research about moral development in women, Lady Macbeth—especially after the murder—has reached the third stage of moral development. At the stage of ‘morality of non-violence’, a woman comes to see that hurting anyone is immoral (qtd. in Feldman 334). As to Lady Macbeth, she realises that in reality she is nothing more than a mortal woman, a woman who will suffer the pangs of guilt and conscience just like any other.

The guilty feeling has led her to some inner conflicts and strange actions such as the sleep-walking, the continually hand washing after killing the King and the halting speech over the guilty details of her past. Eventually those actions will drive Lady Macbeth to despair.

LADY MACBETH: Here’s the smell of the blood still: all

The perfumes of Arabia will not sweeten this little hand

Oh, oh, oh. (Mac. V.1. 50-52)

She feels as if her hands were covered with blood and this “blood” represents the terrible things she has done in the past that can not be erased easily and like the stain, the smell of the blood is also very hard to remove. The analogy between the blood and the guilty feeling is suited because both have the same quality of being unforgettable. This compulsive hand washing performed by Lady Macbeth somehow becomes an instrumental escape from her guilt. As to what Gerald C. Davison and John M. Neale say that compulsive hand washing is viewed as an instrumental escape—response which reduces an obsessional pre-occupation with contamination by dirt or germs. The individual engages in a ritualistic behaviour which represents a magical attempt to cancel out the forbidden impulse or he does penance for misdeeds in order to erase guilt (147).

Starting from Act V, Lady Macbeth appears as the mad and broken woman because the reality of conscience and of human feeling has reduced her to this pitiful state. She did not realise that evil is self-destructive and that restless guilt has made her vulnerable. Her overwhelming responsibility to cover up for her husband as well as protecting her own security finally break her into a mad woman. Lady Macbeth herself has already predict this end by saying:

“so, it will make us mad” (Mac. II.2. 44)

This madness has become the accumulation of her deed and like everything that is started badly, it will end less convenient as well.

B. Analysis

B.1 Analysis on Lady Macbeth's Ambition

As to what has been explained earlier, ambition is defined as the ardent desire to rise to high position, or to attain rank, influence, distinction or other preferment (Simpson & Weiner, eds.). This concept is being continually developed over Lady Macbeth's life especially to maintain a sense of adequacy in her life. Ambition consists of several motives or desired goals that underlie behaviour and thus, it is important to explore Lady Macbeth's motives beforehand in order to get clearer and reliable analysis on ambition.

From the very first appearance in Act I scene 5, Lady Macbeth has shown herself to be ambitious. But the concept of ambition in Lady Macbeth's point of view itself is far more complicated than the above definition. She figures that it is important to mix ambition with wickedness as in her comment to Macbeth's weaknesses "art not without ambition, but without the illness should attend it" because in that way the goal of her life will be gained in an instant. She believes that sheer willpower is the only important thing in the world. According to Bernard Lott, Lady Macbeth is the perfect partner for her husband who is said to be "too full o' th' milk of human kindness" because she completes his personality and provides just those qualities which he lacks. When she is reading a letter from her husband telling her about the prophecy that he is destined to become king, she is also intensely ambitious to encourage her husband as in:

LADY MACBETH: ... Glamis thou art, and Cawdor, and shalt be
 What thou art promis'd: (Mac. I.5. 13-14)

By saying “shalt be what thou art promis’d”, she tries to reinforce the idea that everything can be achieved with the tool of ambition. Thus, the first motive of her ambition is how to become a perfect partner in providing what seems to be lacking in Macbeth’s characterisation. She becomes the bad angel for his mild characteristic, she becomes the courage for his cowardice and finally becomes the ability to translate his desire into action by arranging the whole plan to kill the king.

According to Adrian Bisson in *Evil and Gender Archtypes in Macbeth*, Lady Macbeth’s true goal is not only about gaining the throne. Her motive is mainly to increase her personal perception of her power (pp. Online. 1-2). Being a woman makes her dependant on her husband for her social standing and that is why she is obsessed with her gender as in:

LADY MACBETH: ... Come you spirits,
 That tend on Mortal thoughts, unsex me here,
 And fill me from the crown to the toe, top-full
 Of direst cruelty: (Mac. I.5. 44-47).

She reveals the sense of powerlessness and weakness of being a woman that she feels she needs to be “unsex”, being neither a man nor a woman. She believes that creatures whose best hope of full achievement lies in being unsexed. Known only by the name of her husband, affectionately remembering her father, Lady Macbeth is fully interpellated into patriarchal ideology (Hopkins 148). She feels that her femaleness is the cause of sympathy, compassion and remorse that stand in the way of free action. The second motive of her ambition is being undistinguished by gender in having her way to power.

Since she feels that her gender makes her physically weak, she tries to reject her womanly self by overcoming her natural emotions.

The next motive that build up her ambition is how to show her love and devotion to her husband. According to Martin Stephen, love can be a tremendous source of strength but it can also become a force for evil (138). Evil itself is sometimes manifested directly, for example as in the witches, but more often it is found within humans and so it is within any of Lady Macbeth's actions. Lady Macbeth loves her husband very much and it is possible that this love becomes an evil deed when she wants to see her husband to become king at any price. In Act I Scene 5, she is certain in addressing Macbeth as "Great Glamis, worthy Cawdor, Greater than both" with great excitement. She has imagined herself, willed herself, into monstrous evil so that her husband will have all that the witches had promised. This kind of love somehow draws attention and admiration to Lady Macbeth's characteristic because she is represented the idea of loyalty and love to her husband. Her love is also shown by the way she finds excuses for Macbeth's extraordinary behaviour in the banquet scene (Mac. III.4). Despite their childlessness, it is obvious that the Macbeths' relationship is a happy one as to what Barbara Everett calls them 'probably Shakespeare's most thoroughly married couple' (qtd. In Hopkins 148).

From Shakespeare's main source, Raphael Holinshed's *Chronicles of England, Scotland, and Ireland*, Lady Macbeth is said to be: "Burning in unquenchable desire to bear the name of a queen" (qtd. In Lott, ed. XVII)

After some agreement between her and Macbeth, the crime committed has brought the kingship through evil and wicked ambition. We have seen the irresistible temptation of

the prophecy put in their way, then Lady Macbeth tries to reinforce the idea of becoming the king so that she will be the queen. Ambition and worldly success are everything to her and any degree of wickedness is justified for her in the pursuit of her goal. By helping Macbeth to become a king, she does a little favour for herself because that way she will be the queen and has the power to control everything, just like how she controls her husband.

After the murder, Lady Macbeth's motive is narrowed down into protecting the safety of her husband as well as herself. With the neat plan she has already prepared, she tries to cover up for Macbeth so that no one will suspect him for having killed the king in Act II Scene 2. In the banquet scene, Lady Macbeth is provoked by Macbeth's extraordinary behaviour when he sees Banquo's ghost. At this point, she has to play the role of a comforting wife and also to figure out excuses so that Macbeth will not be suspected for the murder in Act III Scene 4. Though eventually Lady Macbeth suffers from the guilt, there is no hint within the play showing that she fails. In fact, she has succeeded in playing the role of a protector both for her husband and herself.

B.2 Analysis on The Influence of Lady Macbeth's Ambition to Macbeth's behaviour

As to what has been mentioned earlier in the characterisation of Lady Macbeth, it is already shown that Lady Macbeth possesses a persuasive way in getting what she wants. This persuasive characteristic can be said as influence and it can be defined as one person's ability to affect the behaviour and thinking of another source of influence (Athos and Gabarro 290).

We all have seen how people are easily influenced by others, whether it is direct or indirect and it is no doubt that the urge of superiority is the main reason why Macbeth is easily influenced to gain the ideal by Lady Macbeth.

Her scolding at Macbeth is the first attempt to influence Macbeth into following the murder plan. She tries to break down Macbeth's resistance by scolding at his weaknesses as if Macbeth wants to throw away the golden opportunity. Macbeth's cowardice is considered unworthy of Lady Macbeth's love. She taunts him mercilessly and despises his love if he is ever frightened to actually do what he really wants or to actually achieve something that he really wants to have.

LADY MACBETH: ... From this time,
 Such I account thy love. Art thou afraid
 To be the same in thine own act, and valour
 As thou art in desire? (Mac. I.7. 43-46)

The second attempt is to offer him the definition of manliness. She suggests that Macbeth's sense of manliness will only appear as something unimportant and unnecessary if he does not follow her plan. These persuasive strategies have succeeded in influencing Macbeth's behaviour from a doubtful character into a fully confident and oriented person.

From Anthony Athos and John J. Gabarro sources of influence, Lady Macbeth's influence is classified as the personal bases—those that are personal in nature such as the influence attributed to particular personal resources, personality traits or abilities of an individual. Macbeth's characterisation obviously does not developed in vacuum as

well as his self-concept or whether he wants to do something about his expectation or not. As to what Arthur W. Combs and Donald Strygg say:

A person's self-concept obviously does not develop in a vacuum; it is heavily influenced by people who have been important in that person's life (149)

Lady Macbeth plays a very special and important role for Macbeth. It can be seen on how Macbeth addresses Lady Macbeth with names such as 'my dearest partner of greatness' (Mac. I.5. 9-10), 'my dearest love' (Mac. I.5. 64) and 'dearest chuck' (Mac. III.2. 53).

Based on Anthony Athos and John J. Gabarro's sources of influence, there are several elements that help the reinforcement of Lady Macbeth's ambition toward Macbeth's behaviour. First, the ability to create common goals by defining, articulating and getting others to subscribed to shared goals and priorities. It can be seen from her persuasive strategy toward Macbeth. She continually reinforces the idea of becoming king to Macbeth so that she will be queen herself and have the power to control everything. As we all know that her social standing is much depended to Macbeth's and that by helping him to get the throne, she does a little favour for herself as well. Here, we can also see the shift in Macbeth's characterisation. Being firstly explained by Lady Macbeth as a weak and nice person in "too full o' th' milk of humane kindness" (Mac. I.5. 15), suddenly Macbeth appears to be a strong-willed person as to what he firmly says to his wife considering the murder plan in "we will speak further" (Mac. I.5. 79). Second, personal credibility which means a personal quality of being believable or the

quality of being generally accepted and trusted (Oxford Advanced Learner's Dictionary 279). Lady Macbeth has trying to show her self-credibility in:

LADY MACBETH: Only look up clear:

To alter favour, ever is to fear:

Leave all the rest to me. (Mac. I.5. 80-82)

By saying "leave all the rest to me" she wants to appear confident and strong by assuring Macbeth that she can handle everything. The third element is the charisma or force of personality; it is a special power which some people possess naturally which makes them able to influence other people and attract their attention and admiration (Cambridge International Dictionary of English 218). It is no doubt that Lady Macbeth's charisma over her husband is extremely strong and it can be seen through her persuasive characteristic. The last element is decisiveness; it is the ability to decide quickly (Cambridge International Dictionary of English 355). It can be seen in the irresistible strength shown by Lady Macbeth when she outlines her murder plan to her husband (Mac. I.7). Her practicality has proved the decisiveness element. At this point, we can see that Lady Macbeth's iron-will and ambition destroy Macbeth's doubt as well as his conscience and sophisticated moral sense.

During the course of influence given by Lady Macbeth, her husband has experienced the stages of internalised part of a person's self-concept such as the identification, expectations and approval (Combs & Sriygg 149-156). In the identification stage, Macbeth is consciously or unconsciously taking on another person's behaviour and making it his own. He is first seen as a less ambitious person in Act I Scene 3 when he says: "If chance will have me King, why chance may crown me,

without my stir” (160-162) but eventually in the course of time, he becomes as cruel and ambitious as his wife that can be seen in his last sentence in Act I Scene 7: “false face must hide what the false heart doth know” (94). In this sense, Macbeth has been internalised by Lady Macbeth’s behaviour and idea—to think and act like her. He begins to absorb the understanding of the wicked ambition introduced by his wife by degrading him as a man and a human with mind of his own and cause him to feel that he is worthless or has no respect. Finally he becomes as ambitious as Lady Macbeth in order to meet her expectations. In the expectations stage, Macbeth’s pride is the important key to the change of his behaviour. After he is determined to discuss about the plan no further as in:

MACBETH: We will proceed no further in this business:

He hath honour’d me of late, and I have bought
 Golden opinions from all sorts of people,
 Which would be worn now in their newest gloss,
 Not cast aside so soon (Mac. I.7. 35-39)

Lady Macbeth insults his pride by scorning him and despising his love for her and because of his wife’s expectation, Macbeth will soon become doubtful and begin to follow the plan.

Our perceptions of what other people expect of us are an important influence on our behaviour. As we grow older, many important expectations have become internalised. We come to expect of ourselves the things we have previously experienced others demanding of us and often we are not aware of how we got those expectations for ourselves,

or indeed even what those expectations are. Thus, if for some reason it becomes impossible to behave in ways we expect of ourselves, we experienced guilt and anxiety (Combs & Sriygg 156)

Being thought of as a coward and unworthy of his wife's love, Macbeth's pride is tortured as to what he says:

MACBETH: Prithee peace:

I dare do all that may become a man,

Who dares do more, is none (Mac. I.7. 51-53)

It is internalised as the need or challenge to fulfil Lady Macbeth's expectations, otherwise he will suffer guilt, anxiety and shame from it. The last stage is the approval stage; this is when Macbeth goes along with the idea of killing the king by first showing his hesitation in: "if we should fail?" (Mac.I.7. 67), he gives Lady Macbeth a chance to reinforce her idea even stronger and also the following crimes he commits in order to cover up the previous ones.

From the stages above, it is proven that Lady Macbeth's ambition functions as an incentive or the external stimuli that direct and energise behaviour, in this case, Macbeth's behaviour. Before persuaded by his wife, Macbeth has his own ambition but as a good soldier and also at certain occasion, a host to the guest, he is in doubtful state. We can see in Act I Scene VII, Macbeth considers the murder plan as "might be the be-all, and the end-all". He is aware that as Duncan's "kinsman", "subject" and "host", he has the honourable duty to protect the king's safety. At once we already see a great and loyal man drifting hopelessly toward a course of action he knows not only to be wrong but almost certainly disastrous. He has actually decided that he will not go further but

the strength of Lady Macbeth's persuasive strategy, he can't escape anymore. Rather than directed by his own internal desire, he is surrendered to the external stimuli brought by Lady Macbeth's ambition.

B.3 Analysis on The Success or Failure of The Macbeths

After discussing the motives that underlie Lady Macbeth's ambition and how the ambition influences her husband's character development, it is also important to go further on how the story ends. This will justify whether the Macbeths should succeed or fail in their actions. We have seen how they murder their way up to power and how they cover up their deeds with more murders in order to become the king of Scotland. Now we will go further on discussing the ending for the Macbeths, as well as to examine the change of their behaviour.

In Act II Scene 2 after the murder of king Duncan, his heir Malcolm and Donalbain leave Scotland with dismay—Malcolm to England and Donalbain to Ireland. This gives Macbeth the chance to be crowned king as in Macduff's confirmation to Ross:

MACDUFF : He is already nam'd, and gone to Scone

To be invested. (Mac. II.4. 39-40)

It is clear that Macbeth has succeeded to gain the throne although the rightful king—Duncan—himself has been sacrificed for that. After Macbeth secures his position, it automatically puts Lady Macbeth as the queen of Scotland. From this point, we may think that the Macbeths have succeeded but if we look further on how the success gives impact to their lives, the above opinion will soon be changed.

According to Simon Forman, a notorious quack and astrologer, who kept notes of some Shakespeare's plays—one of them is *Macbeth*—on April 20, 1611 he wrote:

“And Mackbeth contrived to kill Dunkin, & thorowe the persuasion of his wife did that night Murder the kinge in his own castell, beinge his guest” (qtd. in Harrison 154)

This murder leads to other murders such as the murder of the grooms, the murder of Banquo, the murder of Macduff's family and the murder of Young Siward. Those murders somehow represent their fears whether they have or have not preserved their success as king and queen.

If we talk about individual's success, clearly Lady Macbeth has succeeded. Not just applying her strategies toward Macbeth but also in how she drives Macbeth's behaviour to the purposes she wants. She has a tremendous ability to create common goals, personal credibility, charisma or force of personality and decisiveness that build up her influential power over others. But at the start of Act II Scene 2, her iron-will character is shook up by conscience and feelings when she finds out that she is not able to kill the king herself. For all her apparent ruthlessness, she discovers herself to be a weak woman. Though in the following events she is still able to make reasonable excuses both for herself and her husband, she has already known that the murder will bring disaster as in:

LADY MACBETH: These deeds must not be thought

After these ways: so, it will make us mad. (Mac. II.2. 43-44)

The long absence for the entire Act IV gives deep emphasis on the contradiction of her previous character, from strong to a weak one. Her reappearance at the start of Act V

describes her as a mad and broken woman. She is in a state of extreme nervous exhaustion because the reality of conscience and human feeling has reduced her to this pitiful state. No matter how hard she tries to be undistinguished by gender, it is her femaleness that brings her to that state of mind. According to Psychologist Carol Gilligan, a fundamental difference exists in the manner in which men and women view moral behaviour. Compassion for individuals is a more salient factor in moral behaviour for women than it is for men (qtd. in Feldman 333). Lady Macbeth's compassionate concern for other's welfare is shown on how she is willing to sacrifice to help Macbeth reaching for his goal. She does not realise that conscience and human feeling is more powerful than ambition and that by giving support to her husband, she shows compassion even more as to what Gilligan adds:

Women see moral behaviour in terms of responsibility toward individuals and willingness to sacrifice to help a specific individual within the context of particular relationship (qtd. in Feldman 333)

As we see this specific individual of a particular relationship is her husband. Lady Macbeth senses that her responsibility and the willingness to sacrifice is needed, not only to prove her love and dedication to her husband but also to meet the ideal. In Act V, Lady Macbeth experiences a nervous breakdown like the shuffling around, the sleep-walking, the halting speech of her past and the continually hand-washing. All these finally breaks her and brings her to a mysterious death which is believed to be a suicide as Malcolm states "who (as 'tis thought) by self and violent hands, took off her life" (Mac. V.7. 129-130). This is fitted to Mintz's suicide motivation that it is her effort to make amend for perceived past wrongs (qtd. Davison & Neale 147).

As for Macbeth, succeeding in gaining the throne has brought him to never-ending insecurity:

First, when Macbeth kills king Duncan in Act II Scene 2, he realises that he has been cut off from God, from goodness and the natural order of the world especially shown in his inability to say "Amen". By being a king, he knows that he needs the blessing mostly from God but at the same time as if his subconscious is trying to tell that his action is wrong.

MACBETH: But wherefore could not I pronounce Amen?

I had most need of blessing, and Amen stuck in my throat. (Mac. II.2. 41-42)

According to Stephen Coote, it was believed that kings were ultimately appointed by God and were responsible for preserving the good and natural order of things in the lands over which they ruled (80). Macbeth has the knowledge that by killing his king, he will destroy the natural order of things created by God and preserved through the king. This is also supported by Martin Stephen's statement about kingship and politics for Shakespeare's works:

The basic attitude towards kingship is that the king is appointed by God through the hereditary principle, a concept sometimes referred to as the 'divine right of kings'. It is thus almost the ultimate sin to kill or remove the king, because to do so is to challenge not only men's law, but the rule of God (140)

A king is the image of strength and stability and by removing him, it would bring disaster and dissolution. That is why Macbeth feels condemned. This is supported by Martin Stephen's next statement:

A usurper (someone who takes the throne illegally) is usually condemned in a Shakespeare play to a reign of huge turmoil and revolt
(140)

Second, when he kills the grooms, it is the fear of being unfolded that leads him into another murder once again in Act II Scene 3.

Third is when he kills Banquo. Once again he commits murder out of his fear. Not only the fear of being suspected by Banquo but he is also afraid if the witches' prophecy, that Banquo's heir will become king, shall come true. He fears that his evil action will give nothing in return if he lets Banquo and his heir live.

Fourth, the murder of Macduff's family is another form of Macbeth's insecurity. He has been suspicious when Macduff is absent during the feast held by the Macbeths. He soon discovers that Macduff goes to meet Malcolm. Feeling betrayed, he murders Macduff's family.

MACBETH: ... Seize upon Fife: give to th' edge o' th' sword

His wife, his babes, and all! unfortunate souls. (Mac. IV.1. 173-174)

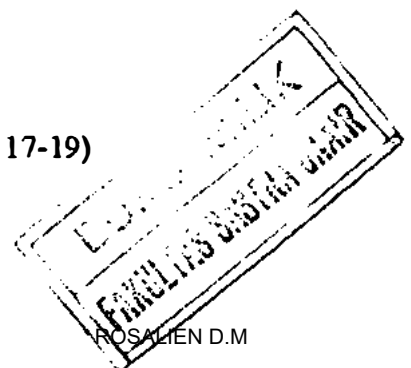
The last murder he commits on the other hand may not seem to represent his insecurity.

We can see his lines when Young Siward challenge him:

MACBETH: Thou was born of woman

But swords I smile at, weapons laugh to scorn

Brandish'd by man that's of a woman born (Mac. V.7. 17-19)



It shows that Macbeth jeopardised the truth of the prophecy which says that he can not be killed by any man born of woman. He puts his life at stake when he accepts Young Siward's challenge. His fear is manifested in how he needs to assure himself that the prophecy will give good result for his benefits.

Both Macbeths are undeniably successful. The only problem that keep them away from happiness and peace of mind is the evil way they had chosen in order to get the throne. They are not aware that evil is self-destructive. They become antisocial or sociopathic because the path they are taking is considered inappropriate to the society. In fact, people with personality disorder like the Macbeths frequently lead seemingly normal lives until one looks just below the surface as to what Coleman adds:

Individuals with this disorder tend to display no regard for the moral and ethical rules of society or for the rights of others. Although they appear intelligent and are usually likeable at first, they can be seen as manipulative and deceptive upon closer examination (qtd. in Feldman 441)

We have seen how the Macbeths first appear to be some kind of hero-couple being adored and honoured by most people but end up being hated by everybody for their manipulative and deceptive way of life. Thus, this shows why the Macbeths are not so happy after becoming the king and the queen. It is because they have achieved their ambition at the cost of their peace of mind. Lady Macbeth is suffering from severe 'melancholy' which in Shakespeare's day was believed to be a kind of madness meanwhile Macbeth is suffering from extreme insecurity that triggers more murders and gives a tragic end for him—his head is being cut off by Macduff in Act V Scene 7.

CHAPTER IV

CONCLUSION