



## The Ambitious Woman: Representation of Lady Macbeth

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Shakespeare is an English poet, playwright and actor, widely regarded as the greatest writer in the English language and the world's great dramatist. He is often called England's national poet and "The Bard of Avon". Born in Stratford-upon-Avon England, he was an important member of the Lord Chamberlain's men company of theatrical players from roughly 1594 onward. Shakespeare wrote plays that capture the complete range of human emotion and conflict.

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Shakespeare substantially emphasizes the male-female relationship and gender dynamic and does not seem to treat gender simply as binary example of male/female. Shakespeare shows the relationship between gender and power which can be related to the patriarchal discourse of early character like Lady Macbeth is also given ruthless, power-hungry personality, which is typically, in the period, more associated with masculinity. Lady Macbeth is a leading character in William Shakespeare's tragedy Macbeth. When we first see her already plotting Duncan murder, and she is stronger than her husband. She seems fully aware of this and knows that she will have to push Macbeth into committing murder.

Lady Macbeth Calls her husband a coward and tries to persuade him to kill Duncan. She says, "Wouldst thou have that which thou esteem'st the ornament of life, and live a coward in thine own esteem, letting "I dare not" wait upon "I Would, "like the poor cat I'th adage?"

Throughout the play, Shakespeare offers to the readers an insight into Lady Macbeth's character. At first sight, when receiving Macbeth Letter, she shows an ability to control Macbeth, and holds an acknowledged degree of power over her husband. According to some scholars, she resembles monstrous women, such as Medusa, Meada, and in some occasion according to some critics she bears a likeness of Queen Mary, also known as blood Mary. Greena denounced him as an upstart crow beautified with our feathers, that with his Tygers heart wrapped in a player's hide supposes he is as able to bumbart out a blank verse as the best of you, and being own conceit, the only shake- scene in a country."

Shakespeare is the greatest dramatist because he has created the largest number of living characters- characters, that is to say, who live not only on the stage but also off it. They grip our memory, and it is no mere figure of, speech to say that we know them better than we know our intimate friends. The great tragedies- Hamlet, Othello, Lear, Macbeth, Antony and Cleopatra- are psychological tragedies or the tragedies of character. Shakespeare follows the ancient aristocratic tradition in tragedy in that his heroes are all great men. In Hamlet it is excessive refinement of sensibility, in Othello it is excessive egoism and ungovernable temper, in Macbeth it is inordinate ambition, in Antony it is unbridled passion of love. Her calling for spirit resembles the witches' curse in this way she becomes another one of the weird sisters. From this perspective, both the metaphoric language to call upon spiritual power. Lady Macbeth continues to reject her feminine qualities throughout the first act of the play.

Lady Macbeth manipulates her husband with remarkable effectiveness, overriding all his objections; when he hesitates to murder, she repeatedly questions his manhood until he feels that he must commit murder to prove himself. Lady Macbeth's remarkable strength of will persists through the murder of the king- it is she who steadies her husband's never immediately after the crime has been perpetrated.

Afterward, however, she begins a slow slide into madness- just as ambition affects her more strongly than Macbeth before the crime, so does guilt plague her more strongly afterward. By the close of the play,



she has been reduced to sleepwalking through the castle, desperately trying to wash away an invisible bloodstain. Lady Macbeth is far more savage and ambitious than her husband, yet she convinces Macbeth to commit the murders that will make them king and queen. She is only concerned with the advantages she can have by being married to Macbeth. She has become totally engrossed in becoming queen of Scotland. She is relentless in her pursuit of this goal, and she will kill anyone who is in the way of throne. In the beginning of the play she is very ambitious and hungry for power. She pushes Macbeth to kill Duncan in order to fulfill the witches' prophecy. In Act 1 scene VI, she asks the God to make her emotionally strong like a man in order to help her husband go through with the murder plot. She says, "come you spirits that tend on mortal, thoughts, unsex me here and fill me, from crown to the toe, top-full of direst cruelty!" also she does everything in her power to convince Macbeth that he would be wrong not to kill Duncan. Lady Macbeth uses her sexuality as a weapon to tempt her husband and drives him to do what he dares not to execute. In her soliloquy, she says, "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." Her approach is "saturated with sexuality, and her weapon is kind of sexual blackmail" that can confine Macbeth's thoughts and nurture his desires.

Lady Macbeth subverts her role to a masculine role to enable her husband to act. Lady Macbeth has become unnatural and merciless. She is disruptive as she increases Macbeth's ambition and become a catalyst for the unleashing his dark side and convinces him to murder king Duncan and made arrangements to make it possible. Lady Macbeth's devastating situation and suicide shows her disruptive to the disorder as well as her dominance masculine role unleashing a series of catastrophes that nearly destroys a kingdom. masculinity.

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