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**BLURRED LINES: C.G. JUNG'S THEORY OF ANIMA AND ANIMUS IN
 WILLIAM SHAKESPEARE'S *MACBETH***

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Abstract:

The androgynous nature of human beings always arouses our interest. This paper is an exploration on the androgynous nature of human beings in the light of C.G Jung's theory of anima and animus in Macbeth and Antony and Cleopatra. In Macbeth we see anima as a personification of feminine element in Macbeth and animus as the personification of the masculine element in Lady Macbeth and both stands as a finest illustration for the bisexual and androgynous nature of human beings. We can find a trapped man inside the female body of Lady Macbeth and a trapped woman inside Macbeth. Where as in Antony and Cleopatra, Antony experienced the power of his soul, anima, as only through projection onto Cleopatra, and as a consequence she enjoyed enormous power and influence over him which resulted in his destruction.

Keywords: *anima, animus, personality, inner conflict, androgynous*

Men used to think of themselves only as men, and women think of themselves as women, but the reality is every human being is androgynous. Within every man there is a Woman, and within every woman a Man. C.G. Jung is the first psychologist to observe this psychological fact of human nature, and he called the opposites in man and woman the anima and the animus. By anima he meant the feminine component in a man's personality, and by the animus he designated the masculine component in a woman's personality. Men, identified with their masculinity, typically project their feminine side-anima onto woman, and woman, identified with their feminine nature, typically project their masculine side, animus onto men. Where ever projection occur the person who carries the projected image is either greatly overvalued or undervalued.

In the play *Macbeth*, Macbeth and Lady Macbeth are the epitome of an interesting parallelization. At the beginning of the play, the two characters are complete opposites. Macbeth takes the feminine role, while Lady Macbeth takes masculine role. If we examine the characteristics of the hero and the heroine; Macbeth and Lady Macbeth, we can see Jung's concept of anima and animus as a personification of the opposites in them. There is something of the woman in Macbeth and something of man in Lady Macbeth.

In Private Macbeth finds himself battling with his feminine qualities and wants desperately to exhibit his masculine characteristics, but his inherent feminine qualities become dominant. His emotions and conscience did not allow him to portray the manly role which he feels he should. In public his masculinity is something which is not questioned. Within that domain he is a warrior, a man of honour and courage, a husband and a leader. However, there are some instances where Macbeth's feminine characteristics, anima shows through by no fault of his own. Privately Macbeth is constantly subjected to his wife's attacks on his manhood which further weakens his stability. Seeing that her husband is unable to fulfill the duty with which he is charged, Lady Macbeth takes the reins. She completes the horrid action which her husband started. She has taken on the masculine role making her husband the epitome of femininity. There are frequent references in the text to the idea of manhood, to what being a man means.

Macbeth is a warrior and a poet. He is sensitive. He has a conscience and a rich poetic imagination. Lady Macbeth famously asks the spirits to 'unsex me here' and accuses Macbeth of not being man enough for the task in hand. She fears his "nature" and says he is "too full o' the milk of human-kindness" (1.5.14-15).

Lady Macbeth is a man trapped within a female body. Her persona is filled with greediness, envy and abhorrence, and she will utilize any person or anything as a tool to accomplish her evil goals. Lady Macbeth continually ignores her true sentiments and masquerades as normal female. Initially Macbeth is not naturally inclined to commit such an evil deed. However, Lady Macbeth follows her goal with greater strength of mind as she psychologically forces her husband to ruthlessly kill King Duncan. The violence illustrated by Lady Macbeth completely diminishes the stereotypical prevailing expectations of how a woman should perform. Within certain parts of the play, it is clearly evident that there is role reversal between Lady Macbeth and Macbeth himself. This is evident when Lady Macbeth states, "unsex me here, / And fill me, from the crown to the toe, top-full / Of direst cruelty" (1.5.30). She says that she wishes to not be a woman, but instead to possess the characteristics of a male.

In the fifth scene of first act we witness the first meeting between Macbeth and his lady. The contrast between the hero and heroine of the play becomes apparent, the moment they are brought together. They are a well-matched pair in everything except strength of will. Lady Macbeth is the master spirit in all that requires a nature 'bloody, bold and resolute'. In the partnership in crime about to be launched, she has already assumed the leadership. Lady Macbeth is addressed as 'my dearest partner in greatness' in Macbeth's letter. For Macbeth, Lady Macbeth is more than a wife, she is his soul mate. He finds his animus projected to Lady Macbeth. John A Sanford says:

Men, identified with their masculinity typically project their feminine side onto women, and women, identified their feminine nature, typically project their masculine side onto men. These projected psychic images are the invisible partners in every man - woman relationship, and greatly influence the relationship, for where ever projection occurs the person who carries the projected image is either greatly overvalued or greatly undervalued (19).

While reading her husband's letter, she determines on the course to be pursued and nothing turns her from that course till the goal is reached. Her first words after reading the letter show clearly her strength of will: "Glamis thou art, and Cawdor; and shalt be what thou art promis'd" (1.5.15). She is perfectly aware of her own strength and of the influence, she possessed over the weak will of her husband. The woman who carries the projected psychic image, anima of a man, enjoys enormous power over him.

In lady Macbeth's first soliloquy she reflects on the feminine elements, anima in Macbeth and her second soliloquy, her masculine elements, her animus is clearly presented. Lady Macbeth finds Macbeth as a personification of feminine virtues. She fears Macbeth's nature, not because it is cruel, but on the contrary because it is full of kindness, tender feelings and compassion:

...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; (1.5. 5 - 21)

The phrase milk of human kindness suggests absence of hardness and the presence of natural, motherly feelings. Lady Macbeth implies that her husband is squeamish and sentimental. She feels that she can inspire Macbeth with her passion and courage in order to drive away all that prevents Macbeth from getting the golden crown. In Lady Macbeth, her unconscious masculine characteristics, animus is prominent than her conscious feminine characteristics. She finds herself as a man trapped in a woman's body. She wants the spirits to unsex her so that she can shed off her remaining feminine qualities:

Come, you sprits
 That tends on mortal thoughts, unsex me here
 And fill me, from the crown to the toe, top- full
 Of direst cruelty; make thick my blood;
Come to my women's breasts,
 And take my milk for gall (1.5.40-48)

Lady Macbeth wants to become cruel, which is a so-called masculine trait. "But in order to become cruel, she must close off the flow of blood from having access and passage to the heart, which is the seat of love, the source of remorse, pity and compassion" (Kimbrough 6). Lady Macbeth is ambitious. She takes decisions quickly. She is strong where her husband is weak. She is firm when he hesitates. She is bent on making him a king. She wants to be unsexed and be filled from the crown to the toe with the direst cruelty. She wants her blood to be made thick so that remorse does not enter.

Lady Macbeth chides Macbeth for wasting the time when the opportunity comes. She advises Macbeth to "look like the innocent flower /but be the serpent under't" (1.5.65). She advises her husband to put "This night's great business into my dispatch." (1.5.66) Lady Macbeth has great power over Macbeth she asks him: "Only look up clear; /To alter favour ever is to fear/Leave all the rest to me" (1.5.72).

In the last scene of first act, Macbeth overcome by his thoughts, has left the banquet hall before the ceremonial supper for Duncan is over. He thinks of the pros and cons of the murder. He has not made up his mind. He imagines that he cannot escape the consequences of the murder either in this world or next. Macbeth is a coward, even though his "Vaulting ambition" forces him to become a King. The culmination of Macbeth's speech is a visualization of the entire world weeping for its victim. While he is thus pondering, Lady Macbeth comes into the room. Macbeth tells her that they must drop the idea of murdering Duncan:

We will proceed no further in this business:
 Golden opinions from all sorts of people,
 Which would be worn now in their newest gloss,
 Not cast aside so soon. (1.7.30-34)

Macbeth's opinions are easily brushed aside by Lady Macbeth. Lady Macbeth then begins to rebuke him for his unmanly cowardice and infirmity of purpose. She completes the temptation begun by the three witches. Macbeth can only yield to her superior will power and "bend up each corporal agent to this terrible feat" (1.7.80). Jung comments on what it is like for a man to carry an animus projection. A real animus projection is murderous, because one becomes a place where the animus is buried; and he is buried exactly like the eggs of a wasp in the body of a caterpillar, and when the young ones hatch out, they began to eat one from within, which is very obnoxious.

Lady Macbeth questions the manliness of Macbeth. She says if Macbeth had the courage to kill Duncan, then she will consider him as a man. It is her will power and firmness of determination that we see in her words about plucking her nipple from the boneless gums of her child. She will then dash its brains if she had sworn to do it. This proves that she has strong determination:

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 (1.7.55-59)

Stung by Lady Macbeth's taunting words Macbeth asks her what would happen if they fail. Lady Macbeth emphatically assures him that they will not fail, her arrangements are so perfect that there is no possibility of their failing. Duncan, tired by the day's journey, will surely be fast asleep. She will make the two chamberlains fully drunk. The drunken officers can be held responsible for the crime. A.C Bradley

says, "...through sheer force of will, that she impels him to the deed. Her eyes are fixed upon the crown and she means to it; she does not attend to the consequences" (367). Macbeth has total admiration towards the fearless manly spirit of his wife which made them to say: "Bring forth men-children only! /For thy undaunted mettle should compose/Nothing but males" (1.7.73-75) Harold Bloom says "He urges her to bring forth men children only, in admiration of her manly resolve" (522). The words of Lady Macbeth fill him with courage and hope which results him saying: "I am settled, and bend up each /Each corporal agent to this terrible feat" (1.7.80).

In the opening scene of the second act Macbeth awaits the sound of the bell which is to be the signal that the preparations for the murder of Duncan have been completed. His heat-oppressed brain sees a dagger in the air, dripping blood. Soon he realizes that it is only a creation of the brain: "A dagger of the mind, a false creation/Proceeding from the heat-oppressed brain?" (2.1.40). This hallucination is a clear indication of the inherent feminine genes within Macbeth. Jung says the anima is an archetypal form, expressing the fact that a man has a minority of female genes, and that is something that does not disappear in him.

After the murder Macbeth and Lady Macbeth respond in two opposing ways. It seemed to Macbeth that he heard a voice proclaiming that, since he had murdered sleep, he would sleep no more: "Glamis hath murder'd sleep, and therefore Cawdor/ Shall sleep no more, Macbeth shall sleep no more!" (2.2.40). Lady Macbeth urges him to come to himself and to wash the blood of his hands: "Go, get some water, /And wash this filthy witness from your hand" (2.2.45). Noticing the daggers in his hands, she asks him why has he brought them and tells him to take them back and smear the faces of the drugged grooms with blood. Lady Macbeth shows extreme courage and strength, the virtues associated with man, whereas Macbeth displays its opposite. Lady Macbeth shows remarkable presence of mind on all occasions where that quality is needed. When Macbeth returns trembling and terror-stricken from the murder, she maintains her balance of mind. She is not afraid to go back to plant the daggers by the drugged grooms and the dead Duncan: "The sleeping, and the dead, /Are but as pictures: 't is the eye of childhood, /That fears a painted devil" (2.2.53-54). After the deed the weakness and remorse of Macbeth are clearly seen in the lines:

Will all great Neptune's ocean wash this blood
Clean from my hand? No, this my hand will rather
The multitudinous seas incarnadine
Making the green one red (2.2.57-60)

Lady Macbeth displays good self-control she is ashamed of Macbeth's inherent feminine nature:

My hands are of your colour, but I shame
To wear a heart so white...
A little water clears us of this deed
How easy is it then! Your constancy
Hath left you unattended (2.2.62-68)

Through skepticism of Macbeth's manhood Lady Macbeth entices him to murder the King. Not only was she able to successfully assist in the murder, but she was able to hold in her emotion and feelings towards the situation unlike Macbeth. Macbeth is so profoundly dependent on Lady Macbeth, until she goes mad, she seems as much Macbeth's mother as his wife.

Macbeth's inherent weakness is revealed again in the Banquet scene. When Banquo's ghost comes and sits in his seat he becomes frightened and behaves strangely. Lady Macbeth rises up to the situation and requests the guests to ignore the momentary passion of her husband. She is still very clear and resourceful. She chides Macbeth by asking him "Are you a man?" (3.4.56). She tells him the ghost is only a "painting of your fear" (3.4.60). "In the presence of overwhelming horror and danger, in the murder scene and the Banquet scene her self-control is perfect... She helps him, but never asks his help. She leans on nothing but herself" (Bradley 368).

Nearing the end of the story, Lady Macbeth and Macbeth switch roles. Lady Macbeth becomes feminine and Macbeth becomes masculine. Lady Macbeth becomes weak and pitiful while Macbeth, carry out his plans to help him remain king which finally results in his total destruction. There is no doubt to say especially the first two acts of the play display a fierce war between gender concepts of manhood and womanhood which clearly exhibit Jung's concept of anima and animus.

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