



THE THEME OF WOMEN AND AMBITION IN HAMLET AND MACBETH

Reena
M.A. ENGLISH

Abstract

Shakespeare's "Hamlet" and "Macbeth" have two noteworthy topics. It is a negative impact and desire of ladies. In Hamlet, solid haters of disturbing ladies or ladies through his play for his mom Gertrude and his darling Ophelia. He believes that all ladies are powerless and cannot consider themselves, but since of Gertrude and Ophelia's activity, they are completely devoted to men. Claudius - Hamlet's uncle and Gertrude's new husband - indicated inspiration, he went all out to turn into Denmark's above all else. In the "Macbeth" play, Shakespeare bit by bit extended his understanding of our subjects and, above all, developed his understanding of the connection among Macbeth and Mrs. Macbeth. Macbeth's subject is desire, and how it is making the saint seek after it. In Macbeth's royal celebration service, his inward disarray impacts his otherworldliness as well as his conduct and sense. Shakespeare's "Hamlet" and "Macbeth" have two noteworthy subjects. It is a negative impact and desire of ladies. he mental effect of blame, desire, and oppression in the Shakespearean play "Macbeth" It is self-evident. The fundamental character Macbeth commanded by destiny. This choice is by all accounts the foundation of his concern. In this dramatization, Shakespeare unmistakably directs consideration toward the life of Macbeth.

INTRODUCTION

The historical records reveal that the position of women in the society was extremely miserable. At the time of Shakespeare's plays women were bound to rules and convention of the patriarchal Elizabethan era. Women were to be seen, and not heard. Hence, it was common that women were compelled into marriage, in order to receive power, legacy, dowry, and land in exchange. Single women were the property of their fathers or husbands. Even though Queen Elizabeth herself was unmarried, the roles of women in society were extremely restricted. In Elizabethan time, women were considered as the weaker sex and dangerous.

Women showed up as supporting and focal characters in Shakespeare's emotional and beautiful works. Shakespeare wrote of

characters that were solid and were wit. Women were unique in relation to female standards in the time that he composed. The subject of women in Shakespeare's disasters is huge and interesting, as Shirley Nelson expresses, "the lady's part had the impact of decentring the noteworthy of the lamentable saint to the point of testing customary suspicions about catastrophe as a type."

In the "Macbeth" play, Shakespeare steadily developed his comprehension of our subjects and, above all, extended his comprehension of the connection among Macbeth and Mrs. Macbeth. Macbeth's topic is desire, and how it is making the saint seek after it. The dramatization's adversary is three witches, symbolizing the appearance and truth of the topic. The connection between Mrs. Macbeth and Mrs. Macbeth is amusing all through the



game. A large portion of those connections depend on ravenousness and power. - Since hearing the prescience that he guarantees control, Macbeth's heart was in a mess after some time. In Acts 1 and 2, Macbeth transformed from a sensible and astute individual to a suspicious earnestness, affected by Mrs. Macbeth and his very own aspirations. In Macbeth's crowning liturgy function, his inward perplexity impacts his otherworldliness as well as his conduct and sense.

Shakespeare's "Hamlet" and "Macbeth" have two noteworthy subjects. It is a negative impact and desire of ladies. In Hamlet, solid haters of appalling ladies or ladies through his play for his mom Gertrude and his darling Ophelia. He imagines that all ladies are frail and cannot consider themselves, but since of Gertrude and Ophelia's activity, they are completely devoted to men. - Marisa Voisard, VanMeter CP English IV October 28, 2014 Macbeth: Psychological Impact of Guilt, Ambition, Tyranny Politics The mental effect of blame, aspiration, and oppression in the Shakespearean play "Macbeth" It is self-evident. The fundamental character Macbeth ruled by destiny. This choice is by all accounts the foundation of his concern. In this show, Shakespeare plainly directs consideration toward the life of Macbeth.

SHAKESPEARE'S PRESENTATION OF WOMEN

Ladies in Shakespeare's plays are frequently thought little of. While they were plainly limited by their social jobs, the Bard demonstrated how ladies could impact the men around them. His plays demonstrated the distinction in desires among upper and lower class ladies of the time. High-conceived ladies are displayed as "assets" to be passed among dads and spouses. As a rule, they are socially limited and unfit to investigate their general

surroundings without chaperones. Huge numbers of these ladies were forced and constrained by the men in their lives. Lower-conceived ladies were permitted more opportunity in their activities unequivocally in light of the fact that they are viewed as less significant than higher-conceived ladies.

William Shakespeare started composing and performing plays in the last quarter of the fifteen hundreds. Elizabeth Tudor started her reign as Queen in 1558, and passed on March 23, 1603. In this manner, two of the most noticeable people from sixteenth and seventeenth century English history lived as peers. They communicated with one another at Court. Both strolled the roads of London. Shakespeare's organization performed for the Queen. Did such degree of connection between the ruler and the dramatist lead to Elizabethan effect on Shakespeare's composition? Shakespeare gives female heroes control inside huge numbers of his plays. In his comedies, the female heroes act in legitimate ways with progress. However, these plays don't address the job of ladies eminence. As worry about the sovereign's sexual orientation shaped one of the essential social contemplations of Shakespeare's day, one may hope to see these sex contemplations uncovered in Shakespeare's composition. Surely, the famous and politic essayist can barely separate from himself from cultural concerns. In two of Shakespeare's catastrophes, Hamlet and Macbeth, Shakespeare certainly recommends the threat of ladies' association in legislative issues at the sovereign level. Through Gertrude's union with Hamlet's uncle and furthermore through Lady Macbeth's unbridled political desire, Shakespeare performs genuine political worries that advanced from and during the rule of Elizabeth Tudor. In the characters, Shakespeare reflects political sexual orientation nerves; in the subjects, he builds up



a construction of contention and mayhem ejecting from such uneasiness, and in the plays' logical goals, he satisfies the longing for an arrival to state solidness through a cementing of the male centric framework. Hamlet and Macbeth don't make an express political contention with respect to Elizabeth's government, however in these plays Shakespeare invokes the pressures of the day as identified with female authority.

WOMEN IN POWER

Ladies in power are treated with doubt by Shakespeare. They have flawed ethics. For instance, Gertrude in Hamlet weds her significant other's killing sibling and Lady Macbeth constrains her better half into homicide. These ladies demonstrate a desire for power that is regularly on par or outperforming that of the men around them. Woman Macbeth particularly is viewed as a contention between the masculine and female. She does without ordinary "ladylike" characteristics like nurturing empathy for increasingly "masculine" ones like aspiration, which prompts the ruin of her family. For these ladies, the punishment for their plotting ways is regularly demise.

Sexuality in Shakespeare's work

Comprehensively, female characters that explicitly mindful are bound to be lower class. Shakespeare enables them more opportunity to investigate their sexuality, maybe on the grounds that their low-status renders them socially innocuous. Notwithstanding, ladies are never thoroughly free in Shakespeare's plays: if not possessed by spouses and fathers, some low-class characters are claimed by their managers. Sexuality or attractive quality can likewise prompt dangerous ramifications for Shakespeare's ladies. Desdemona pursued her energy and challenged her dad to wed Othello. This energy is later utilized against her when

the despicable Iago persuades her significant other that on the off chance that she would mislead her dad she would deceive him too. Unjustly blamed for infidelity, nothing Desdemona says or does is sufficient to persuade Othello regarding her reliability. Her intensity in opposing her dad eventually prompts her passing because of her envious sweetheart.

Sexual brutality additionally assumes a noteworthy job in a portion of the Bards work. This is seen most quite in Titus Andronicus where the character Lavinia is brutally assaulted and damaged. Her aggressors cut out her tongue and expel her hands to keep her from naming her assailants. After she can compose their names her dad at that point murders her to save her respect.

ROLE OF WOMEN IN HAMLET

(MARIOLA)

This area means to give a general review of the job of women in William Shakespeare's Hamlet, especially, the jobs of Ophelia and Gertrude, which are the most delegate ladylike characters. Shakespeare composed his plays in an Elizabethan culture which had a great deal of biases against women, for example, inadequacy in social and power positions, or accommodation. Shakespeare's women characters, for example, Ophelia could speak to those past preferences. As indicated by Courtnei Crump Wright, "Ophelia was, maybe, one of the more pitiable instances of the impacts of a severe society which would utilize a lady as a pawn without thought for the mental consequences for the lady" (1993:10)

Hamlet is significantly and adversely affected by the two ladies who should be most critical to him: his mom, Gertrude, and his accomplice, Ophelia. Their activities at last add to Hamlet's topic of misogyny, or a



contempt and doubt of ladies. "Let me not think on't; delicacy, thy name is lady!" (I.ii.146). During his monolog, he is vexed that his mom, Gertrude, rushed to remarry directly after the demise of his dad - also she remarried his uncle, Claudius, out surprisingly. This demonstration of interbreeding sickens him and he is disturbed at her activities when she and his late father were indivisible and now she is hitched to a man that isn't even as extraordinary a pioneer and contender as his dad seemed to be.

OPHELIA

Ophelia, from one viewpoint, speaks to the job of the accommodating, credulous, innocent, but ruined lady in this play. She is oppressed by most of men in the play such as King Claudius, and even her very own dad, Polonius, to spy Hamlet. They use their incomparable power as ruler and male centric power as dad to control weak Ophelia for their very own advantages against Hamlet. That retribution and destructive environment will end up with a reasonable result: Ophelia's frenzy.

Ophelia in Hamlet speaks to youthful, guileless what's more, guiltless young lady. She is the little girl of Polonius, the Lord Chamberlain in the court of Claudius. She was raised by her dad who instructed her to be submissive, quiet and modest. She aimlessly followed her father's directs. Her sibling Laertes constantly disheartened her to avoid Hamlet's organization. Regardless of whether they've had intercourse or not, that is a great deal of strain to put on a young lady. Furthermore, it's a lot for Ophelia. When she goes frantic, she sings an indecent tune about a lady who is fooled into losing her virginity with a bogus guarantee of marriage (4.5.63-71)— some portion of the motivation behind why numerous scholarly pundits see Ophelia's

frenzy because of male centric weight and misuse.

In the end, it kills her. Gertrude describes it to us (seems right that it's another woman):

When down her weedy trophies and herself

Fell in the weeping brook. Her clothes spread wide,

And, mermaid-like awhile they bore her up,

Which time she chanted snatches of old lauds,

As one incapable of her own distress

Or like a creature native and endued

Unto that element. But long it could not be

Till that her garments, heavy with their drink,

Pull'd the poor wretch from her melodious lay

To muddy death. (4.7.199-208)

Notice how her demise is by all accounts inactive? As opposed to straight-up ending it all, as Gertrude lets us know, she unintentionally falls in the water and after that essentially fails to spare herself from sinking. Ophelia's "pieces of clothing" "pull" her down, as though they had their very own brain. This is by all accounts an illustration for the way Ophelia carries on with her life: doing what her dad and sibling—and sweetheart—advise her to do, as opposed to settling on choices for herself.

Macbeth

Woman Macbeth speaks to an incredible, powerful lady who enables her longing to see her better half gain the royal position manage her choices. Introducing the three witches in the play is a methodology of how they lined up



with Lady Macbeth in Macbeth's destiny. As per Robert Mighall's articulation in first experience with Macbeth, "In the event that the sisters snare Macbeth with their riddling, Lady Macbeth reels him in with her thinking and criticizes." And as kept up by Mighall "The manner in which Lady Macbeth finishes the bizarre sisters' work has urged her to be considered nearly the fourth of their part". Further, as per a few researchers, for example, Daniel Albright, "Woman Macbeth is related with the witches; and like the witches, who sound here and there manageable and unimportant, now and then like manifestations of extraordinary fiendishness; Lady Macbeth floats unreliably between jobs: she is a half breed of yearning spouse and specialist of hellfire". Not at all like Woman Macbeth, whose power and strength reject, the witches' impact saturates in the whole play and they keep on making mayhem and turmoil all through to the end. From the minute wherein the witches report to Macbeth the three predictions, Macbeth turns out to be altogether dependent on the expressions of the Weird Sisters. They foresee he will be Thane of Glamis, at that point Thane of Cawdor yet the last stuns him the most "all hail Macbeth, that shalt be King from now on" Thereby, to achieve his longing he sent a letter to Lady Macbeth, tending to the three witches' predictions. In the event that Macbeth would have not sent the letter to his significant other, the arrangement had not been achieved. The witches' job in Macbeth resembles the phantom in Hamlet; they affect Lady Macbeth into doubt mind, regardless of whether the way is great or insidiousness. All through the play, Shakespeare offers to the peruser an understanding into Lady Macbeth's character, from the start glimpse, when getting Macbeth's letter, she shows a capacity to control Macbeth, and holds a recognized level of intensity over her significant other.

Shakespeare's Hamlet unfavourably starts with Horatio and Marcellus talking about the presence of a spooky spirit that abnormally looks like the King of Denmark. As the play unfurls, we discover that it is, truth be told, the phantom of Hamlet Sr., the King of Denmark. Quickly, the play starts with a feeling of premonition risk for all of those included who have an immediate association with his child Hamlet, the ruler of Denmark, except for Horatio, Marcellus, and Fortinbras, Hamlet's nearest companions.

After his underlying endeavour to speak with the apparition, Horatio is the main one who knows about this premonition risk when he states: "In what specific thought to work I know not/But in the gross and extent of my feeling. This bodes some peculiar emission to our state" (Hamlet 1.1.66-68). Despite the fact that he has this feeling of admonishing, Horatio intentionally comprehends that he should tell Hamlet, the ruler of Denmark, that he has seen the nebulous vision of Hamlet's expired dad. In any case, even before Hamlet's very own experience with his dead father's phantom, he encounters struggle with himself and everyone around him. He communicates hatred towards his mom Gertrude and showcases a latent forceful displeasure towards Claudius, the sibling of his dead father. At the point when Horatio tells Hamlet, that he has seen the spooky vision of the King of Denmark, Hamlet displays no dread. Horatio, be that as it may, is dreadful.

Situating lady over man has local as well as political meanings also. Woman Macbeth's domain over Macbeth mirrors the bigger issue of female contribution in the political structure and a lady's conceivable territory as ruler over man as subject. All things being equal, Lady Macbeth's capacity reverberates with the upside down Elizabethan world. Tennenhouse proposes that the Elizabethan period really was



an "age which thought of state control as female"¹³ because of the protracted convention of female standard from Mary to Elizabeth. Female principle went on for a full age of English individuals. Simultaneously a propensity to consider state control as female doesn't really compare with a social want for state control in female hands. While the Elizabethan world may have acknowledged the non-conventional standard of the female ruler, the foreseen result was consistently the arrival to political soundness as a male ruler. Tennen house remarks upon this sexual orientation reclamation as it identifies with Macbeth:

A similar homology among family relationship and authority represents the inquisitive methods Shakespeare utilizes in the play to re-establish the world to its characteristic chain of command. Maybe most evident among these is the gendering of male centric prerogatives. If Macbeth's attack on parentage started with his better half's ownership of certain male highlights related with political aspiration, at that point the play makes an unmistakable qualification among male and female in re-establishing the best possible dissymmetry of ruler and subject.

Woman Macbeth's quality weakens as she falls into times of lunacy and sleepwalking. The female can't get by in a job of territory. Woman Macbeth hypothesizes that "none can call our capacity to account,"¹⁵ however obviously she botches the intensity of her own still, small voice. Her hyper obsession with bloodied hands and her last demonstration of suicide show an individual preliminary and conviction. Incidentally, Lady Macbeth's passing facilitates pressure by denoting the start of the end, an end which compares with an arrival of regularity to the political structure. This topical connection moves to the contemporary culture. The Elizabethan

English additionally envisioned and wanted the arrival of male standard:

Anyway viable a ruler Elizabeth specifically may be, the way that she was a lady was unfavourable. There never was a custom imagining a hero ruler. The example of the male ruler as deliverer echoes through sixteenth-century England, with the goal that the feelings of trepidation brought about by female standard showed themselves in a yearning for the wellbeing and convention of the lord. Shakespeare mirrors this social expectation through Lady Macbeth's appalling tumble from power. While Macbeth depicts the unnatural and uncertain parts of female political power and sex, Shakespeare's Hamlet investigates the issues of sway and sexuality. Since both power and prudence live inside the ruler's body, sexual activities convey expanded criticalness for the female sovereign. Hence, Hamlet mirrors the sex and sexuality nerves conspicuous inside the Elizabethan world.

Hamlet's malevolent remarks contact Claudius, yet in addition his mom Gertrude. He blames his mom for debasement as a result of her ill-advised sexual action and marriage. Despite the fact that a conjugal bond existed among Claudius and Gertrude, the hurried and perverted parts of that marriage goad Hamlet. The couple was hitched not exactly a month after the passing of Hamlet's dad, and Claudius himself calls Gertrude his "at some point sister, presently our ruler." Thus, Hamlet assaults his mom, cautioning that "rank debasement, mining all inside,/Infects concealed." In Hamlet's eyes, Gertrude's sexual movement contaminates her character.

Hamlet's observation reflects moral gauges of the day. Imperial sexual action made worries about both power and virtue in the Elizabethan world. As ladies had no chance to battle on the combat zone, celibacy was the chief



proportion of their respect and righteousness. Levin reports that "for a lady, her solitary wellspring of respect is her sexual 'credit.'" Thus, Hamlet's charges of polluting influence reprimand Gertrude's ethicalness. Of course, Elizabeth's sexual lead likewise drew open consideration. In enormous measure, the Queen gained by society's association between female respect and virtue. She openly admitted her immaculateness, notwithstanding receiving the title, "Virgin Queen." This picture consolidated the ideals of sexual virtue with characteristics of the regal power, serving to fortify the authenticity and good authority of her standard.

In Macbeth and Hamlet, unobtrusive subtleties unmistakably mirror the Elizabethan want for a steady male ruler. Shakespeare presents pictures of tumult and change incompletely brought about by female desire or misuse. Pundit Alexander Leggatt sofas Shakespeare's topical focus inside the setting of reality depictions and perfect dreams: "He is concerned both with things as they are and with things as they should be, and his delineation of open life incorporates clear evaluations of the one and amazing pictures of the other." This summation straightforwardly applies to the sexual orientation tensions introduced in Hamlet and Macbeth. In the two plays, female rulers exist and female power endures. However Shakespeare's introduction additionally proposes that there ought not to be such sway or such resultant affliction. Such a cultural demeanor portrays the social system inside which Elizabeth battled. Frye gives some knowledge into the idea of Elizabeth's job as a Renaissance ruler:

By taking part in her own development through language and activity, by proclaiming herself to be a lady while she acted outside characterized female jobs, by politicizing the language of virginity, and by building up

herself as the middle person among those specific vested parties that tried to characterize her inside the parameters of their needs, Elizabeth establishes a test to the essentialist male centric sign framework that presents sexual orientation way of life as common and changeless.

CONCLUSION

William Shakespeare who gives another importance to the term catastrophe as he didn't duplicate of his forerunner, made another idea of catastrophe in where he made his saints of disaster in charge of their own destruction or ruin. And yet he introduced ladies in catastrophes from a very negative side. As the ladies assume the job of lowlifes in the life of their own men and are the causes of the disasters of the outstanding people like Hamlet and Macbeth. It is the infidelity of Gertrude witch demolished the life of her child, Prince Hamlet If she couldn't have such unlawful relationship with her very own brother by marriage Claudius, the following catastrophe would not happened. Similarly, Lady Macbeth's over aspiration to turn into a ruler of Scotland, she constrained her significant other Macbeth, the velour's valor to do such an inhuman and unnatural deed. This previously mentioned two ladies are the reasons for the awfulness of the two transcending characters. Their job in the deplorability of the two saints couldn't be disregarded.

REFERENCES

- [1]. Allan Bloom and Harry V. Jaffa, *Shakespeare's Politics* (Chicago: University of Chicago, 1964), 8.
- [2]. Leonard Tennenhouse, *Power on Display: The Politics of Shakespeare's*



- Genres* (New York: Methuen, 1986), 1.
- [3]. John Wain, *The Living World of Shakespeare: A Playgoer's Guide* (London: Macmillan, 1965), 23.
- [4]. *Ibid.*, 24.
- [5]. Carole Levin, *The Heart and Stomach of a King* (Philadelphia: U of Pennsylvania Press, 1994), 3.
- [6]. William Shakespeare, *Macbeth*, in *The Complete Works of William Shakespeare* (Ware, Hertfordshire, England: Wordsworth Editions, Ltd., 1996), I.v.25-28.
- [7]. Tennenhouse, 128.
- [8]. *Macbeth*, I.v.40-43.
- [9]. Wallace MacCaffrey, *Elizabeth I* (London: Edward Arnold, 1993), 358.
- [10]. Levin, 147.
- [11]. *Macbeth*, II.ii.63-64.
- [12]. Tennenhouse, 131. 1
- [13]. *Ibid.*. 112.
- [14]. *Ibid.*, 131.
- [15]. *Macbeth*, V.i.37.
- [16]. 16. Adelman, Janet. *Suffocating Mothers: Fantasies of Maternal Origin in Shakespeare's plays*. Routledge, 1992.
- [17]. 17. Bradley, A. C. *Shakespearean Tragedy*. (1966). New York: St. Martin's Press.
- [18]. 18. Coriat, Isador. H. *Lady Macbeth Hysteria*. New York, Mufat, Yard and Company, 1919.
- [19]. 19. Bloom, H. *Shakespeare: The invention of human*. New York: Riverhead Books.
- [20]. 20. Naranjo, F. H, Cejas, E. L, Rodriguez, M. R. *The role of women in Shakespeare's Tragedies*.