

Repressive and Productive of Power in William Shakespeare's *Macbeth*

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Abstract

According to Michel Foucault, power is not only a repressive, law-like force that influences and prohibits, but also productive. It does not just come from those who are in authority because it represents itself in many different modes and from many different matters. It produces the conveyance of knowledge and discourses and forms our ideas and self-recognition. Consequently, it has been repressed, silenced, and restricted to procreate goals. According to this hypothesis, we can attain political emancipation at the same time if we release ourselves from the repression. Power is primarily and traditionally repressive in its exercise; therefore, it is exercised rather than possessed. In this study, the research sees that *Macbeth* begins to attain power of Lady Macbeth who hold over him and began to weaken, as Foucault says the exercise of power through subjects. In the opening scenes, prior to the murdering of King Duncan, Lady Macbeth's character is shown to be authoritative and thrived on the power that she held over Macbeth. Macbeth, with his desire to attain at a specific goal from bottom-up, plans to be the most powerful person in Scotland. Macbeth fights on Scotland's side and kills Macdonwald. Power and its relations have the ability to destroy Macbeth's nature. Macbeth realizes that he has a repressive power traditionally, and he becomes a person of corruption. This poisonous power that he attains allows him to commit many unrepentant crimes and sins in order to maintain his higher position of authority in the country and to become King of Scotland.

Key words: Power, Repressive, Productive, Power relations, Postmodernism, *Macbeth*, Lady Macbeth

INTRODUCTION

In recent years, power and power relations have always been of interest to the researchers even in the most trivial dimensions of every day life. The challenge is to determine power notions by concentrating on Foucault's theories in this study. Therefore, it is interesting to trace power and power relations in past, present and future. In the past, power was something that was seized by dictators, and it was under the control of political governments and some central organizations. They were able to hang and torture the people by the misuse of repressive power so that the techniques and mechanisms of power were visible and audible; on the contrary, in the present, subjects are no longer aware of power and power relations. It can be

produced by some complex techniques of surveillance, documentation and constraint, and functioned largely in silence. Power is sometimes exercised through transparencies and exteriorities, but it often operates a role in internal situations. Here power is some thing like a matter of the subtle and meticulous in the common life of the individuals and social institutions, and it is mostly intangible. Foucault insists that "power is not something that is acquired, seized, or shared, something that one holds on to or allows to slip away," or that "power is employed through a net-like organization" (Power and Knowledge, p. 98).

Foucault believed that there is a real contradiction between the old model of power and the new one. The old one is based on sovereign and obedience, and the new one on domination and subjugation that leaves out everything in Western history and countries which has been introduced by some theorists. In the past, Marxist theorists have claimed that power relations are determined by economic relations, but now Foucault has tried to come to terms with the sophistication of the term 'power.' He declares that power relations are demonstrated by the intentional and

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ambiguous shapes of forces including familial, political, social, religious and educational relations in modern world. According to Sara Mills in *Discourse* (1997):

The sense of Foucault's analysis of power, that is, that power is dispersed throughout social relations, that it produces possible forms of behavior as well as restricting behavior. This productive model of power is something many theorists have found useful, particularly when looking at ways of thinking about discourse. (20)

Many critics have written many critical books and articles about the play *Macbeth* and explored some aspects of the evil of three key protagonists and believed that Shakespeare shows the tragic results of Macbeth's lust for power. While he is initially an honourable loyal soldier and full of the human kindness, Macbeth's lustful ambition to become King leads to the murder of the honourable King Duncan. Shakespeare depicts Macbeth's deep and dark desires as sinister, and he also draws his play upon the historical context to demonstrate the witches as tools of darkness and Macbeth as the victim of their "hurly burly". Together these forces conspire to disturb Macbeth's moral equilibrium.

"And nothing is but what is not", *Macbeth: A Study in Power* by Dr Jennifer Minter, so we can consider his views: www.englishworks.com.au.

To investigate the inner most of Shakespeare's view and offer a new angle to analyse the power in Shakespeare's early play, this paper tries to tackle the productive and repressive power issue in *Macbeth* from points of view of Michel Foucault and traditional theories.

Typically, Shakespeare ambiguously suggests that all three main protagonists, Macbeth, Lady Macbeth and the witches, politically contribute to the tragedy. However, simultaneously he leaves it up to the critics to determine how much blame they would apportion to each other. It is important to analyse carefully and power and its relationships in the interplay of the main protagonists and their attitudes to ambition and conscience.

THEORY IN PRACTICE

Power: "A way of acting upon an acting subject or acting subjects by virtue of their acting or being capable of action" (Foucault, 'Subject and Power,' 1983, p. 220). For Foucault this term is not only physical force, but it is a pervasive human dynamic determining our relationships to others. Sometimes power is positive in a society so that it can be used to constitute an activity among certain people. As Foucault puts it, "Slavery is not a power relationship

when man is in chains." He says, "However, power also refers to the ways in which a dominant group exerts its influence over others" (Foucault, 'Subject and Power,' 1983, p. 221). Though hegemonic power may rely on the threat of punishment, it does not necessarily depend on actual physical enforcement on a day-to-day basis.

Power, for Michel Foucault, is not only a repressive force that prohibits, but also productive. It does not just come from those who are in authority and higher position because it represents itself in many different modes and from many different matters at once. It produces knowledge and forms our ideas and self-recognition, as he says,

"We must cease once and for all to describe the effects of power in negative terms: it 'excludes', it 'represses', it 'censors', it 'abstracts', it 'masks', it 'conceals'. In fact power produces; it produces reality; it produces domains of objects and rituals of truth. The individual and the knowledge that may be gained of him belong to this production" (Foucault 1991, p. 194).

For Foucault all knowledge is determined by the combination of social, institutional and discursive pressures. Foucault's discourse represents power and power relations in such a way that it can produce a new perspective of knowledge in every society. This odd approach may be seen Foucault's controversial account of power. This account is laid out in *The History of Sexuality I* (1972) where Foucault argues that.

Power is exercised from innumerable points, in the interplay of non-egalitarian and mobile relations.... Power comes from below; that is, there is no binary and all-compassing opposition between rulers and ruled at the root of power relations.... Power relations are both intentional and non-subjective. (p. 94)

For him, the modern soul is shaped when the rules and standards that control disciplinary training and exercise are made internal. In the past, they are internalized and affected our self-understanding and behavior.

Foucault's rejection of traditional revolutionary theory is rooted in his critique of the juridico-discursive model of power that involves three basic assumptions: first, power is possessed by the individuals in the state of nature, by a class, by the people. Second, power flows from a centralized source from top to bottom; for instance, law, the economy, the state. Third, power is primarily repressive in its exercise such as a prohibition backed by sanctions. In *The History of Sexuality, Volume I: An Introduction* (1990) Foucault provides much useful information on the root, description, and the treatment of power. This information

leads to discussions concerning power relations. He argues that “power is something which is performed, something more like a strategy than a possession,” (p. 143). Therefore, the power should be operated by the institutions as well as the individuals in every possible situation either repressive or productive.

Foucault proposes that we think of power outside the confines of state, law or class. This enables him to locate forms of power that are obscured in traditional theories. Thus, he frees power from the domain of political theory in much the same way as radical feminists did. Rather than engage in theoretical debate with political theorists, Foucault gives historical descriptions of the different forms of power operating in the modern West. He does not deny that the juridico-discursive model of power describes one form of power. He thinks it does not capture those forms of power that make centralized, repressive forms of power possible, especially, the power relations are at the microlevel of society.

This study traces Foucault’s own theory of power that differs from the traditional model in three basic modes: a. Power is exercised rather than possessed. b. Power is not primarily repressive, but productive. c. Power is analyzed as coming from the bottom up. We can outline Foucault’s reasons for substituting his own view of power for the traditional one: i. Foucault’s view of thinking of power as a possession has led to a preoccupation with questions of legitimacy, consent and rights: Who should possess power? When has power overstepped its limits? Foucault thinks this theory must ultimately rely on a humanistic notion of real consciousness as the legitimate basis of negotiation. Foucault suspends any reference to humanistic assumptions in his own account of power because he believes that humanism has often served more as an ideology of domination than liberation. For the notion that power is a possession Foucault substitutes a relational model of power as exercised. By focusing on the power relations themselves, rather than on the subjects related to sovereign-subject, he can give an account of how subjects are constituted by power relations. ii. It leads us to the productive nature of power. Foucault does not believe the repressive model of power for two reasons. First, it will be difficult to describe how it has gotten such a grip on us if it is repressive. Certainly, it represents power in its most frustrated and extreme form. The need is to resort to a show of force is more often evidence of a lack of power. Second, his belief is that the most effective mechanisms of power are productive; therefore, it is based on the identification of an authentic human interest, and he gives accounts of how certain institutional and cultural practices have produced individuals. iii. Finally, he thinks that concentrating on power as a possession has led to the

location of power in a centralized reference. His option is designed to facilitate the explanation of the many shapes of power found outside these centralized sources. He does not deny the phenomenon of class or state power, but he simply rejects that understanding it is most significant for arranging resistance. Foucault evolves the domain of the political to include a heterogeneous ensemble of power relationships that operates at the microlevel or mini-group of society. The practical complexity of his way is that resistance must be developed and carried out in local struggles against the many forms of power exercised at the everyday level of social relations. It is accepted that power is exercised over individuals by the state; however, the research tries to recognize the multiple and conflicting organizations involved in the notion of the state. Foucault puts it in an article entitled “*Truth and Power*” (1979) that “the state, for all the omnipotence of its apparatuses, is far from being able to occupy the whole field of actual power relations” (p. 49). In every interaction there are often two positions of power relations. One is in a higher position or in a hierarchy which is established. Second is in a lower position.

His “bottom-up” interpretation of power is an attempt to show how power relations at the microlevel of community make possible certain global effects of domination, including class power and patriarchy. Foucault argues that there are large-scale structures of power. Power reveals itself in many complicated worldly forms of domination and resistance. He is interested in domination in the collection of essays entitled *Power and Knowledge* (1972).

They are the dynamic outcome of the ways in which “infinitesimal mechanisms of power have been and continue to be –invested, colonized, utilized, involuted, transformed, displaced, extended, etc., by ever more general mechanisms and by forms of global domination.” (p. 99)

In other words, by utilizing an ascending analysis Foucault shows how mechanisms of power at the microlevel of society have become part of dominant networks of power relations. Disciplinary power was not invented by the dominant class and then extended down into the microlevel of society. It originates outside this class and was appropriated by it once it revealed its utility. He does not offer functional explanations but rather historical explanations of the conditions that make certain forms of domination possible. He identifies the necessary but not adequate situations for domination.

In short, Foucault’s histories put into question the attitude of a universal polarity division or hierarchy of struggle. Such divisions are certainly existing, but as particular and not universal historical phenomena. Of course, the

consequence of his rejection of the binary model is that the conception of a subject of history, a single place of resistance, is put into question.

REPRESSIVE AND PRODUCTIVE OF POWER IN MACBETH

The power struggle or people's desire for power in the play brings to light that the hunt for domination often becomes a disease among Shakespeare's characters, something that they themselves are unable to control power visibly and invisibly. Often these characters are engaged in a struggle for survival or domination meticulously. And with this particular power struggle's emergence and power relations, some characters have lost the struggle and some have won toward the end of the play. It seems that nobody can get rid of power relations. If there is power, there will be resistance, as Michel Foucault himself declares, "where there is power there is resistance" (*Power and Knowledge*, p. 109).

Macbeth is the weak and bottom-up man who made cruel actions through his defect; and the agony which a worse man would not have felt drives him forward into excessive actions which a worse man might have kept away. He is both more criminal than the usual unthinking and unfeeling villain. The real manifestations of goodness are intentionally fewer than the author might have created. The traditional study of Macbeth is to show the self-explanation of an ambitious character for repressive power.

Macbeth demonstrates the nature of evil and corruption of the human soul. In *Macbeth* evil is the opposite of humanity, and the deviation from that which is natural for humankind, yet the root of evil is in the human heart. Supernatural and unnatural forces are the agents of human beings, not their instigators. The ambitious words of witches do not seduce Macbeth. He is compelled and tempted by his wife's ruthlessness and his own repressive ambition of centralized sources of power in Scotland. Similarly, spirits do not solicit Lady Macbeth rather she invokes their aid for her goals.

The research has a clear knowledge that killing a king, a kinsman, and a guest in his house is against all social propriety, natural order, and human manner puts Macbeth at challenge with himself. As he struggles with himself, "Do all that may become a man;/Who dares do more is none" (1.7.56-58). His desire for the higher position of crown and his revulsion at the ways he must use to obtain destructive power cause him to vacillate. He argues with Lady Macbeth, "I am settled, and bend up/ Each corporal agent to this terrible feat", and puts aside

his earlier refusal, "We will proceed no further in this business" (1.7.92-96).

The exercise of power and power relations happen among characters as this study observes that Macbeth believes Banquo suspects him and tries to have Banquo and Fleance killed and succeeded only with Banquo's death but Fleance takes a reaction and escapes. Murder becomes his primary repressive instrument of leadership and authority. He has lost the opportunity to kill Macduff and resolved to kill Lady Macduff, her children. By the end of the play, the negative aspects of power demonstrate that Macbeth is a hungry bloody dictator and is disappointed in all dimensions of his life, his reign, his marriage and a family for a potential dynasty and is condemned for eternity in his death. We can argue that he is doomed to lose power, so Macbeth still battles against Macduff, the representative of virtue and the redresser of the play. The desire for illegal power makes Lady Macbeth defeated, and finally she becomes mad and dead.

Within the modern role of productive power, the research sees, especially Shakespeare's female characters, who commonly display great intelligence, power vitality and a strong meaning of personal unreliability; on the contrary, some of Shakespeare's most favorably portrayed women characters, especially Lady Macbeth, that are tempered by negative properties of repressive aspects of power. Within the text of the play, charges of wantonness and ambition are often leveled against women who are occupying positions of repressive power are frequently pictured as fickle and highly corruptible.

Shakespeare depicts a site of enormous cultural power with his play and continues to draw the attention of a wide range of thinkers. Some manoeuvres of appropriation, displacement, erasure, and the institutionalization of cultural privileges are invested with a particular energy that makes the political power of both repressive and productive forms within this course the more significant to identify. Shakespeare's studies have led to innovations both in literary criticism in general and gender criticism particularly in order to follow how Shakespeare, in the action of *Macbeth*, examines sexual identity in the lights of these forms of power as shaped by the patriarchal culture in which he lived and explored the unconscious ideas behind cultural definitions of manliness and womanliness. At the heart of *Macbeth*, we can find a paradox of sexual confusion: Macbeth, a brave hero, is simultaneously an unfinished man who murders because he has been convinced by his wife that only through violence and repression that he achieves a state of heroism. His powerful manhood, exhibited in the masculine form of bloodshed, is not innate, but rather it is infused into him by Lady Macbeth. Both Lady

Macbeth and Macbeth are fired by the same passion of political repressive ambition. However, while Macbeth is resorted as violating moral law by the use of mechanisms of power, Lady Macbeth violates and transforms natural law because it seems that she is unfeminine. Macbeth re-enacts the ambivalence of his sexual identity through his attempts to be superman among all common or microlevel men; therefore, the more he tries to show his ambitious masculinity, the greater his fusion with Lady Macbeth. As Foucault is interested in the mechanisms of power in his essays entitled *Power and Knowledge* (1972): "...the ways in which infinitesimal mechanisms of power have been and continue to be –invested, colonized, utilized, involuted, transformed, displaced, extended ..." (p. 99).

Lady Macbeth's ambitious power as a female temptation allies her in a general way with the witches. She calls on spirits ambiguously that allied with the witches, and she phrases the unsexual words as the undoing of her own bodily maternal function. Lady Macbeth's knowledge of masculinity is horribly conventional because she believes that a man is one who acts: 'Art thou afeard/To be the same in thine own act and valour/As thou art in desire?' (1.7.39-41). Macbeth has more feeling for the limits of action. His wife makes her love for him dependent on the murder of Duncan, which she encourages him to use his repressive violent power in order to obtain illegal position and identifies as a test of his male potency: 'From this time/ Such I account thy love' (1.7.38-39); 'When you durst do it, then you were a man' (1.7.49).

It is stripped of Shakespeare's poetic style and skilful characterization because Macbeth is revealed as little more than a petty bottom-up tyrant. Like Machiavelli's Prince, traditionally Macbeth seeks the possession of power as an end in itself and sees any means as justified provided it helps him achieve his goal. It seems that it is a standard image of power that an individual or small group occupies a position of authority from which he tries to impose his will upon others. Today's political purpose is the power-hungry politician.

Regicide: the new historicist term of power is evident in *Macbeth* in the way in which Macbeth's apparent subversion of authority concludes in the re-establishment of that similar kind of authority under Malcolm. A repressive or cruel king is displaced with another king, a less repressive one, but that is due to Malcolm's benevolent tendency, not to any reformation of the monarchy. Especially, the subversion of the play's moral integrity is contained by the righteous response to that subversion and the old order recertified. In other words, what this research observes at the beginning of the play is a settled monarch and the strong Christian values that legalize his sovereignty and

simultaneously as what it sees at the end of the play, only now the monarchy and its supporting values are even more strongly lasting destruction.

It is almost as if some outside force carefully arranges incidents in order to strengthen and exercise the existing power relations and structures. Here we can consider a military leader, Macbeth, who becomes afraid of the peace, honesty and disinterestedness that undermine his position in society. In response to his insecurity, he tries to create in people's thoughts the fear of an impending enemy: whether real or imaginary.

In 1918, Vladimir Ilyich Lenin in his book *The State and Revolutionary* writes, "Authority poisons everybody who takes authority upon himself" (p. 99). This quotation shows that it could easily be repressive if it took authority on himself or herself. It is also a comment on the story of Macbeth where a Scottish couple have the opportunity to seize the highest authority or power, take it and poison themselves and their country. In Macbeth, the play's theme is the strife created by the wrongful seizure of power and the corruption of morals of those who exercise and acquire power by evil means. Power can be good or bad and depend on the hands that it falls into. There is an affair with power if it has been accomplished by immoral behavior, foul means. It is that when you finally manage to achieve it and to exercise it on someone or some people, it will always bring insecurity; therefore, it brings the thoughts that your power will be taken from you, that your crime will be discovered. Corrupted or destructive power corrupts so that it can be gained by immoral behavior and has a desire for power and its relations just for its own sake is corrupt in itself. Lady Macbeth had this desire and, later, so did Macbeth.

In modern perspectives, power is sometimes productive as a consequence of their new feelings of insecurity, and people like and desire that their leader remains in the same status of power and even enhance his good qualities of power so that he can better defend them from their new second enemy. As Shakespeare sees if the productive power is under the control of a good kingship, he will be like a mirror of God's rule on earth. Just it brings peace to the country and it reflects in harmony amongst nature; on the contrary, in traditional perspectives if the repressive power is under the influence of bad kingship, it will have the opposite impact on society. The play is not only about the downfall of one man from the position of power or prosperity but the entirety of man and nature.

The exercise of power relationship between Lady Macbeth and Macbeth is somewhat bizarre. It develops throughout the play, as Macbeth begins to gain power because Lady

Macbeth encourages and manipulates him to attain at higher position of bottom-up power but she begins to weaken and to die, that is, Foucault says the exercise of repressive power through subjects. In the opening scenes of the play, before killing of King Duncan, Lady Macbeth's character is shown to be dominant and authoritative and thrived on the power that she had supremacy over Macbeth and encouraged him to murder King Duncan. The evil demon of greed and repressive power began to devour her first. The desire of power and manner in which he became Thane of Cawdor quickly following the peculiar sisters's prophecies strikes him as a coincidence, but begins his seductions, memories and hallucinations as to show how it would feel to be King, as Foucault says the exercise of bottom-up power in order to achieve the higher positions in the institutions and societies. Lady Macbeth tried to make him certain of the righteousness or legitimation of the act and to seduce him with images of being king. He answered, still struggling at his original morals: "I dare do all that would become a man, who dares more is none" (1.7.45-46).

Although some believe it was just Lady Macbeth who brought the ambitious changes in Macbeth, at the opening scenes where Shakespeare first introduced Macbeth's character he professionally depicted Macbeth as somewhat of an aggressive common heroic character, a warrior who enjoyed the murderings that he did on the battlefield and fighting. Power and its relations have the ability to destroy one's nature. Once Macbeth imagines and realizes that he has a repressive power, so he becomes a person of corruption. This power that he attains allows him to commit many unrepentant sins to become King of Scotland. When Macbeth achieves at the illegal position of repressive power, he corrupts through domination, hypocrisy, guilt, murder, treason and ambition.

Macbeth, with his desire to attain at a specific goal from bottom-up as Foucault believes, plans to be the most powerful person in Scotland. He fights on Scotland's side and kills Macdonwald. King Duncan tells to "go pronounce his present death, and with his former title greet Macbeth" (I.ii.p. 63-65). King Duncan hears of Macbeth's dominant and noble characteristics and crowns him the new Thane of Cawdor.

Macbeth kills King Duncan, which leaves an empty dark spot for a new King. He has done the act and there is a very loud "noise" (II.ii.p. 19). He is making ensure himself that he will become a very powerful dominant tyrant king. As soon as Macbeth learns of heirs to the throne of which may interfere with his destructive power, he quickly commands for the murdering of both Banquo and Fleance. He orders the hired murderers to "leave no

rub nor botches in the work. Fleance, his son, is far less material" (III.ii.153-155). With this action, he is allowing these undermining, repressive and evil ways of his manner in order to get the improvement and reconstruction of him, and he is corrupting his being. Macbeth is so consumed by the attitudes of becoming powerful and despotic that he corrupts and ruins his soul and illegal government to an even more extent.

Before and after murdering of Duncan, Macbeth is consumed with the views of guilt. When telling his wife of the future, she begins through exercise of repressive power to dominate him into wanting to kill King Duncan. Yet, Macbeth resists the terrible ideas and tries to remove them out of his mind because "Duncan has always honored him" (I.vii.35).

An interesting part of this study is that nobody cannot rebel against the king in fear of their own lives because the king was treated with the respect and honor and the beliefs of the time. That is to say that the belief was the divine right of kings. The definition is the right to rule directly from God, not from the agreement of the people. People of this period believed that there was a greater productive power that controls life, God, and as long as this divine right was kept, anarchy would not take control. As a result, in the eyes of the people the murder of the king would not only be an unrepentant sin against the government but more significantly it would be a crime against God.

In order to understand William Shakespeare's play, one must study the history of the time of his writing. Therefore, we can argue that a history of Shakespeare's time, the late sixteenth to the early seventeenth century and how the government of the time was authoritarian but popular. The person of the Monarch, the Crown, was something even the lowest character could understand. The monarchs have many different titles, including king, queens, sultan, and emperors and depend on the type of governments and the location of the state that he or she rules.

The monarch was essentialized on the requirement for a strong ruler who could gather the best men of societies to shape and command a military that was used to defend the country. In Elizabethan era, the monarch was only responsible to God and considered to be God's representative in all global and royal issues. A strong central government was more important to control order and provided a stable situation in which trade could develop. Productive leadership qualities of power were very distinguished in Henry the VIII, and even more so in his daughter, Elizabeth. Furthermore, there is no doubt that she regarded herself as appointed by God to rule over her subject. Even though Henry's

kingdom was protected by water, the Scots lived to the north and were allied with France. The Scottish people were England's ancient and bitter enemy. In this case, Henry's key concerns had been to keep the independence of the nobility and to enrich the crown. He succeeded this by conquering his enemies and taking their land, by raising taxes, and by avoiding involvement in expensive and valueless wars leaving him with an abundance of money, and people of his time supported his productive power in which he used to set out on a different course in order to expand England's domination in Europe as God's representative on the earth.

CONCLUSION

From viewpoint of Michel Foucault, power is not only a repressive force as traditional model that influences and prohibits, but also productive in the modern form. It does not solely come from those who are in authority because it demonstrates itself in many different ways and from many different issues. It produces the conveyance of knowledge and discourses and forms our attitudes and self-identification. At last, it has been repressed, silenced, and limited to procreate the purposes. According to this outlook, we can gain political emancipation simultaneously if we free ourselves from the repression. This paper indicates that power is primarily repressive in its exercise; therefore, it is exercised and produced rather than possessed.

The seduction of power, especially in its repressive form, can change an ambitious individual drastically. An individual in a position of power often believes that they are better than the others around them. The establishment an individual feels after obtaining power can be costly. In this case, William Shakespeare demonstrates the temptation or desire for repressive power in the play *Macbeth*, through Macbeth's ambition to gain more power. This research observes the possessive and exercise of destructive power how Macbeth behaves toward other characters and also acts as his own adversary portrayed through his paranoia, hallucination and insecurity that finally led him to be a corrupted individual because of his greediness in order to obtain more power.

That is to say that Macbeth's origin of insecurity was from his wife Lady Macbeth doubting his manhood, as he is shown when she used her seductive ways to get Macbeth to murder Duncan. Macbeth became his own adversary when he attempted to show he was a powerful man to his wife to maintain an ambitious power and killed Duncan. Macbeth proved to his wife that he was a man but the result of murdering the king was the beginning of the

corruption of Macbeth's soul because of the sense of power he had. Macbeth imagined his actions are justifiable because he was motivated by his self-interest. Although Lady Macbeth forced Macbeth to misuse his powers, it was at last his own doing because he had a choice to go or not go along with it. Macbeth decided to go and obtain poisonous power through with his plan to kill his friends and Duncan, "I am settled, and bend up/Each corporal agent to this terrible feat/Away, and mock the time with fairest show/False face must hide what the false heart doth know" (1.7.92-96). Macbeth believed that it was not right to murder his king; however, his repressive ambition takes over the conscience in his mind and destroys everybody and everything in Scotland.

Macbeth's downfall was as a result of his own flaw because his lust for more repressive power was not going to stop and he was willing to murder anyone blocking or threatening his path. A position of power causes a person to feel a sense of invisibility; therefore, they suppose that they are above everyone else. In this case, a feeling of supremacy can act as a trigger that makes an individual corrupted and cause them to do things that go against their morals and goals.

Even there could never have been a great artistic figure because with his extermination of emotion and conscience Macbeth extinguished that in mankind without which there can be no heroic action and soul. When the research sees that soullessness is a virtue, when man looks upon his fellow man suffering and feels nothing, everything, even art, is lost. We have an option and a hope. Anarchism runs through the play that regards where there is politics there is violence or if there is the destructive political power, there will be the harsh and cruel pressure. It is appalled and disgusted by the anarchists and disappointed by the feeble heckling of the subjects and dismayed at the sullen aggressiveness and repression of the common individuals, Foucault fits destructive power in nowhere but is a more important component of everyday society.

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