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Transmutation of Shakespeare an Heroines: Variations of Female Power Dynamics in the Select Film Adaptations of Shakespeare’s “Macbeth”

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Abstract

Lady characters in “Macbeth” that is Lady Macbeth and the Witches really communicate in a ‘odd’ or some sort of bizarre language that is basically the same as what women look for now. This language can be portrayed as “anti-language”: a language by which women can direct, control, and overwhelm men. It is the linguist named MAK Halliday who coined this terminology. It is a way of communicating within a language that excludes outsiders. An anti-language basically uses the same grammar and words like the main speech community, but there is a difference, they use them in a different way so that they can only be understood by insiders. The paper contradicts the conventional view of feminist discourse analysis that females are frail, over-considerate, inconsequential, ruled and sexual objects. This paper introduces a statement that women are not weak or frail, feeble or without power, trivial, paltry, commanded, and sexual objects. The paper claims women as powerful or strong, serious, and overwhelming and dominating as men. In doing as such, it spins around the ongoing or continuous viewpoints/ perspectives on discourse, power and woman, taking select Shakespearean cinematic adaptations of “Macbeth” as a field of application by examining Lady Macbeth’s turns of talk. The paper studies and/ or concentrates on select film adaptations of Shakespeare’s drama “Macbeth”.

Keywords: Discourse, Sexual, Discourse Analysis, Anti-Languages, Bizarre, Dominating.

Shakespeare has remained universal in literary criticism for different scholars for a very long time. Conceivably, it is to be noted that the appeal for Shakespearean adaptations are now flooding because of varied screen representations of Shakespeare’s works and many filmmakers across the globe are showing interest in. If we look into the world scenario, the films on William Shakespeare’s “Macbeth” has been screened several times, focusing on many of the biggest names right from a theatre/ stage, flick and TV series. Starting from “Macbeth” (1908) film till now there are numerous cinematic adaptations of “Macbeth” transposed from Shakespearean tragedy to cinema. It is to be noted that in the “Guinness Book of Records”, it lists around 410 feature-length film and Television versions of the

plays of Shakespeare. This showcases the fact that Shakespeare is the most filmed author ever in any language or in the history of world cinema. From July 2018, the 'Internet Movie Database' points out that William Shakespeare is having under his name a credit of 1,371 films, that which includes those under production but not yet released.

Language and Women

Locally, as is notable to the language specialists (Linguists), practically every example comprising linguistic style is nearly unique for both Men and women. What is "normal" for most men communicating in a language is sometimes or in some occasions are not the same as what is "normal" for ladies.

Anti-Languages according to M. A. K. Halliday is a special kind of language that is moulded by some kind of anti-society. A general public which got set up inside another society as a cognizant option in contrast to it is hostile to society. It is a method of obstruction, an opposition that can take the structure both of latent beneficial interaction or dynamic aggression and even obliteration. "Anti-Languages" is a terminology that got instituted by the famous linguist MAK Halliday. It is an approach to imparting inside a language that rejects untouchables. An enemy of language fundamentally utilizes similar punctuation and words like the principal discourse local area, yet there is a distinction, they involve them another way so they must be perceived by insiders. If we look onto the linguistic studies, the language that is used by the women seems to be dependent, powerless, trivial, dominated and paltry. (Halliday: 1976). Conversely, this exploration paper goes against the flow by featuring the possibilities of Women being strong, predominant, imperative, unequivocal and compelling like men. In Shakespeare's "*Macbeth*" a woman has been portrayed in a rich environment by making themselves powerfully, displaying influential characteristics like men.

It is because of their physical feeble nature women are considered to be as powerless and they are denied the access to power. When it comes to the serious concerns of life there is a notion that women are marginal. The manners by which the Women characters are discussed and the manners by which they are supposed to talk demonstrate their peripheral status. According to Robin Lakoff in his essay, "*Language and Women's Place*" he states that,

"In appropriate women's speech, strong expression of feeling is avoided, expression of uncertainty is favored, and means of expression in regard to subject-matter deemed 'trivial' to the 'real' world are elaborated. Speech about women implies an object, whose sexual nature requires euphemism, and whose social roles are derivative and dependent in relation to men. The personal identity of women thus is linguistically submerged; the language works against treatment of women, as serious persons with individual views" (Lakoff: 1973).

The utilization of language exemplifies attitudes and also referential implications. Woman's language has establishment's disposition that the ladies are peripheral to the serious worries of life, which are forestalled by men. The marginality and powerlessness of ladies is reflected in both the manners in which ladies are relied upon to talk and the manners by which ladies spoken off. In women discourse, solid articulation of expressions is avoided, articulation of uncertainty is supported, and methods for articulation with respect to topic esteemed 'trivial' to the present reality are explained. The language and/ or discourse about females construes an article, whose sexual nature requires code words, and whose social positions or such roles are subordinate to and reliant upon men. The singular character of ladies as such is semantically lowered; the language kills the treatment of ladies, as serious individuals with individual viewpoints. (Lakoff: 1973).

According to Juliet Dusinberre, "Shakespeare, in portraying witty and high-spirited heroines, transcends patriarchal social prejudices about women and sees, "men and women as equal in a

world which declared them unequal”” (Hidalgo: 1987). Women are permitted to go past the cutoff points, which the general public puts on them, just through the use of their verbal language or through non-verbal activities. Subsequently, it tends to be guaranteed or can finish up into an explanation that Shakespeare utilizes or communicates in a language that might be exceptionally weird even in his times. This ‘Anti-Language’ really depicts or features how ladies assume the strong part. It shows how ladies’ power is built and organized in the general public by presenting two posts, one shaft is of strong and the other of feeble factors. This implies, that Shakespeare for the most part presents another dialect. This language shows how ‘power’ is organized in the public arena by addressing and presenting two shafts of strong and frail factors of society: on the off chance that one is predominant, the other one is reliant.

The Problem of the Study

It is because of their ‘feeble’ nature, “women are considered to be as powerless and they are denied the access to power. When it comes to the serious concerns of life there is a notion that women are marginal. The ways in which the women are spoken of and the ways in which the women are expected to speak proves their marginal status” (ibid). This research paper, then again, establishes or claims that female characters can be all around as strong as men, however, they are associated with being frail or without much power. It is the lack of the social order where the women are not addressed and it isn’t the shortcoming of the women that they are not addressed in that frame of mind in which they have been denied the necessary resources to ‘deliver/ produce and to authorize’.

Theoretical Backdrop and Methodology

The researcher studies the select film adaptations of Shakespeare’s *Macbeth*: *Macbeth* (2010) and *Macbeth* (2015) and attempts to make a critical analysis of the films through analyzing certain instances and picking some dialogues from the film adaptations. The graciousness, gracefulness, adaptability and closeness or closeness of the women generally assume a vital part in gaining support from others. With this sort of help, Lady Macbeth has a lucky status that empowers them to make, or if nothing else, to affect others, that is to say, their male partners to make choices in light of their arrangements and perspectives. Women characters in “*Macbeth*” that as Lady Macbeth and the witches communicate in an odd and/ or bizarre language that is the same as what ladies look for now. Talk of force is some way or another moved into a sort of skill to force and keep a specific development of some space, keeping the parts discrete or recognized from one another in a specific requesting and various leveled relations of two inverse posts that is, control and subjection.

Select Film Adaptations of Macbeth for the Study

Two films have been selected for the study: “*Macbeth*” (2010) and “*Macbeth*” (2015). “*Macbeth*” directed by Rupert Goold in the year 2010. “*Macbeth*” is a 2010 TV film dependent on William Shakespeare’s tragedy of a similar name. It was telecasted on BBC Four on 12th December, 2010. In the United States, it aired on PBS Great Performances. It was coordinated by Rupert Goold from his stage adaptation for the Chichester Festival Theater in 2007. Patrick Stewart is included in the title job, with Kate Fleetwood as Lady *Macbeth*. The film brings out the environment of Romania during the 1960s, with unpretentious parallels among Ceaușescu and *Macbeth* in their similarly fierce quest for power. The three witches moreover get an update with regards to the twentieth century style, showing up as emergency clinic hospital nurses. Their quality is unavoidable all through the film, interspersing the horror of *Macbeth*’s deadly rule. The film was shot completely on the spot at Welbeck Abbey.

Justin Kurzel's *Macbeth* (2015) is a British-French epic historical drama is actually taken from a screenplay adapted by Jacob Koskoff, Todd Louiso, and Michael Lesslie that's is truly grounded on William Shakespeare's tragedy, "*Macbeth*", starring Michael Fassbender as the main character and Marion Cotillard as Lady *Macbeth*. The film got selected to compete for the Palme d'Or at the 2015 Cannes Film Festival.

Analyzing Select Film Adaptations of Shakespeare's *Macbeth*

In the Shakespearean film adaptations (here *Macbeth* (2010) and *Macbeth* (2015)), the visual narrative appears to uncover the horrendous impact of Lady *Macbeth* through an examination with the witches. Witches were associated with, "afflict[ing] all that is considered unholy, ungodly, and unnatural; they embody a spectra of a world in which women rule over men" (McGuire p.111). The 'witches' in the film adaptations of Shakespeare's "*Macbeth*" (*Macbeth* (2010) and "*Macbeth*"(2015)) confront *Macbeth*. They tell him a prophesy to become King: "All hail, *Macbeth*, thou shalt be king hereafter!" (Kurzel: 2015, Goold: 2010). When Lady *Macbeth* reads *Macbeth*'s letter about the witches' prophesies, she immediately seems to echo their destructive evil spirits when in a soliloquy she says:

"Glamis thou art, and Cawdor; and shalt be
What thou art promised: yet do I fear thy nature
It is too full o' the milk of human kindness ...
Than wishest should be undone.

That I may pour my spirits in thine ear ..." (Kurzel: 2015, Goold: 2010).

In her grip of otherworldly or some sort of spiritual power, Lady *Macbeth* shows a weird undermining impact or an influence in her language over her significant other that appears to resemble the witches. She tells the spirits, "unsex me" (Kurzel: 2015, Goold: 2010) and "fill me from the crown to the toe, top full of direst cruelty" (Kurzel: 2015, Goold: 2010) which demonstrates her genuine and potential danger to the natural order since she welcomes fiend spirits and offers her regenerative capacities for evil closures. The above quoted dialogue of the three witches seems to be very attractive and is a strange language. Through these dialogues the witches were successful in making a commander in charge *Macbeth* to believe in the prophecy of women witches. Here, the women's discourse of power can be seen, *Macbeth* trusts the witches and that's all were the beginning towards a tragic death for *Macbeth*.

In an instance from the film after *Macbeth* rejects to murder Duncan, Lady *Macbeth* tells him, "art thou afeard/ To be the same in thine own act and valor ... Wouldst thou have that which thou esteem'st the ornament of life/ And live a coward in thine own esteem" (Kurzel: 2015, Goold: 2010).

She mocked her better half's manliness which drove her to proclaim her own 'unwomanly' objectives because, in that period, the ideal Renaissance man was a man of complete earnestness, outright genuineness, respectability and uprightness and great names and reputation were near their ethical characteristics. Woman *Macbeth* knows the shortcomings of *Macbeth*. So she goes up against him no doubt and with practically no struggles. She looks to find out the closest way to the article he wants since she appears to find "no difference/ variation among will and deed".

Lady *Macbeth* decides that Duncan needs to die soon as she knows about his going to her castle. It is hard to defend her aim of killing Duncan and her dream of executing a child. *Macbeth* accepts that her 'manly' aura would deliver a male kid in particular. These scenes are dubious on the grounds that Lady *Macbeth*'s 'unwomanly' demonstrations negate the conventional picture of womanhood. The traditional idea or notion of women has been questioned through Lady *Macbeth*'s character in the film adaptations of the play "*Macbeth*" by William Shakespeare (here *Macbeth*

(2010) and *Macbeth* (2015). Her notorious conduct is related with witches, who are seen as evil and along these lines she fails in being socially satisfactory woman of the traditional society. Their manliness is threatening to the general public. Banquo questions the witches' gender as a result of their manly appearance:

“You should be women,
And yet your beards forbid me to interpret
That you are so.” (Kurzel: 2015, Goold: 2010).

The witches actually looked strange and their dialogues too were strange and in the early Europe, ladies having facial hair implied that they were driven by ‘unnatural manly drive/warmth’. Their manly appearance establishes the pace of wickedness. By a similar token Lady *Macbeth* is viewed as a fiend-like queen. The hairy witches are introduced as a reflection of Lady *Macbeth's* demeanor.

Female characters in the film adaptations of “*Macbeth*” are correlative and Shakespeare combined them in one class; to be specific the powerful domain of women. Their impact on *Macbeth* is exceptionally prevailing and decided. It is predominant in light of the fact that they start and end the play. They are resolved on the grounds that their perspectives are inevitable and predestined. It is actually the prediction of the witches' that control the upcoming events in the life of *Macbeth* that decides the future and Lady *Macbeth's* character actually falls and/ or gets this future to introduce.

Naturally, men are truly more grounded and strong than women. In reality, women understand this reality very well; they foster different devices that fill such a gap of feebleness. Hence, they embrace the prevailing gathering strategy or protect against the predominant arrangement utilizing their specific manners of force. Lady *Macbeth* has a place with the principal party that holds masculine power in high regard. Lady *Macbeth* likewise tracks down in embracing man-centric standards of force. That is her method for having it. She is ready to discard everything, even her “maternal nature/ instinct” that gives her/him a suck, for her will work out.

The viewpoint of Lady *Macbeth* about the power is regularly masculine even in structure; and she shows up and acts manly, for saking her lady like qualities: ‘kids, nipple, milk, etcetera on the tenacity of *Macbeth* to do the activity she wants. At the point when she instigates Macbeth to kill, she “pours” these similar ‘spirits’ into his ears, and like alcohol, they make his will alcoholic, isolating him from his hand and his hand from his activities. She sedates the husbands to be with wine and prepares a refreshment for *Macbeth* before he goes to kill Duncan. She endeavors to begin and set up the stage for exercises. The cinematic adaptations of “*Macbeth*” unfurl on a sacred and mythic environment that makes the intensity of heavenly: “Fair is foul, and foul is fair: scene/ Hover through the fog and filthy air”.

This “Fair is foul, and foul is fair: scene/ Hover through the fog and filthy air” (Kurzel: 2015, Goold: 2010) reflects such unusual quality of condition that the films visualize just as this abnormal or strange sort of women, whereas normally the notion is ladies are described with acquiescence, devotion, and modesty. The language came to avow their ability. The connection among language and power is significant.

In spite of the fact that the witches are expressing things that will occur later on, every one of these demonstrations materializes all through the movie adaptations of *Macbeth*: (Kurzel: 2015, Goold: 2010). The film directors who thought to make these adaptations provided the witches an influential and/ or commanding tongue from side to side which their character lines got enabled.

Lady *Macbeth* communicates her nerves about her husband's tendency that may make the deed (for example, killing the King) execution fall flat; the cure is presented in the directional expression, “To beguile the time,” certain prerequisites ought to be accessible to complete the procedure accurately. She utilizes short types of sentences that control the practitioner to carry out the thing appropriately. Lady *Macbeth* discovered directives are the most appropriate instruments

by which she can move her message to *Macbeth*: they are immediate, short, useful, and brimming with direction. Other than directive language Lady *Macbeth* uses to control her husband into her 'dispatch', she comprehends his brain science and nature: 'a book where men / may read 'strange matters'. She thought all individuals resemble her and ready to peruse 'strange matters' from his face. *Macbeth* is encouraged to be a snake that can take its color/shading concurring the medium in which it exists. Lady *Macbeth* decided the present and the eventual fate of *Macbeth*: the present is to, 'Look like...bear welcome...be ...', and what's to come (future) is 'shall put this night's incredible business into my dispatch; which will to every one of our evenings and days to come'. Subsequently, Lady *Macbeth*'s 'power' emerges from two features: her valor of tongue and her personal connection with her husband that empowers her to influence him.

In the film adaptations *Macbeth* (2010) and *Macbeth* (2015), Lady *Macbeth* described her husband *Macbeth* as guileless, straight, and kind; he is "too full o' the milk of human kindness to catch the nearest way". She attempts to support him, attempting to set him up to the undertaking he will do. Right now, *Macbeth* is firm, incredible, and solid, while *Macbeth* appears to be irresolute, ward, and unfit to take a choice. She begins killing when she initially understands that Duncan will go to her place; she answers that he will, "... never" get back once more. *Macbeth* deferrals to discuss this issue, while Woman *Macbeth* persists in her point of view like a definite champion: "leave all the rest to me". Woman *Macbeth* zeros in on her task of convincing her better half of her conviction procedure for killing Duncan. *Macbeth* is step by step persuaded under the condition if the deed is done so that it is not found. Be that as it may, he is as yet weak and undecided. His ambivalence originates from his since a long time ago located view: "if the assassination could trammel up the consequence... that we but teach bloody instructions, which, being taught" (Elsharkawy: Grin).

Lady *Macbeth*'s 'power' lies in her capacity to settle on her better half take a choice of acknowledgment. She has an alternate point of view toward masculinity and power: when you dare do it, at that point you were a man. Furthermore, to be more than what you were, you would "Be so much more the man" (Kurzle: 2015, Goold: 2010). Here Lady *Macbeth*'s power is featured and she pursued a verbal war against *Macbeth*, instigating him by attributing powerlessness and femininity that forces him to demonstrate his 'valor' and live as "a coward in thine own esteem" (Kurzle: 2015, Goold: 2010).

Lady *Macbeth* continues to influence him to exhibit his reverence to her and accomplish the decoration of life they long for via completing the thing. Explanatory power shows up in using fine words to suggest terrible demonstrations; Lady *Macbeth* never uses the words murder, killing or butchering, yet she uses words exemplified perfectly healthy rather like 'deed', 'attempt', 'act', etc. *Macbeth* saw zero chance yet violence to conform to his soul mate, avoiding her abuses that put on his ear continually. Influential ladies share their accessories in making their decisions, or rather picking and anticipating their purpose.

After analyzing the women's discourse of power in the Shakespearian film adaptations of "*Macbeth*" (here "*Macbeth*" (2010) and "*Macbeth*" (2015)) especially of the woman characters: the three witches and the Lady *Macbeth*, the conclusion could be that women are not weak, powerless, trivial, paltry, and mere sexual objects. Hence, studying the dialogues of the women characters from the select films ("*Macbeth*"(2010) and "*Macbeth*" (2015)) we can get into a conclusion that the women are not powerless and weak but instead the Shakespearian characters seem to be more powerful, dare enough to take decisions, not mere sexual objects and not at all weak. The paper thus proves the fact that the women are powerful, serious, and overwhelming and dominating as men.

Conclusion

The play “*Macbeth*” is Shakespeare’s shortest tragedy, yet it is quite possibly his most powerful and genuinely extreme play. Shakespearean Adaptations (here “*Macbeth*” (2010) and “*Macbeth*” (2015)) translated the connection between orientation and power which can be connected with the man-centric talk of early current Britain into the screen. Men are depicted as areas of strength and gutsy, however female persons like Woman *Macbeth* are additionally given a merciless, eager-for-power character, which is more connected with manliness. Lady *Macbeth*, one of the primary characters in “*Macbeth*”, is profoundly aggressive and her job means quite a bit to additional comprehension the portrayal of female characters in “*Macbeth*” (2010) and “*Macbeth*” (2015). Power 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. The witches and the Lady *Macbeth* used a type of anti-language. The paper contradicts the conventional view of feminist linguistic analysis that women are feeble, over-polite, trifling, subjugated, and sexual objects. This paper through the dialogues and instances from the film prove women characters and their discourse as powerful, serious, and overwhelming and dominating as men. In doing as such, the paper revolves around the ongoing perspectives on discourse, power and woman, taking select Shakespearean film adaptations of *Macbeth* (here “*Macbeth*” (2010) and “*Macbeth*” (2015)) as a field of use by looking at Lady *Macbeth*’s turns of talk. Alternately, this exploration paper goes against the flow by featuring the possibilities of ladies being strong, predominant, imperative, unequivocal and compelling like men. In both films “*Macbeth*” (2010) and “*Macbeth*” (2015) the directors were successful to portray the woman characters making them powerful, displaying influencing characteristics like men and by empowering the woman characters through the discourse of power.

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