

The Sacred Victim: Paredros in Shakespeare's *Macbeth*

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Abstract

Shakespeare's works especially his tragedies can be read as a ritual. The archetypal unconscious overtly present in Shakespearean tragedies offers a rich source of ancient solstice cults and ritual symbols. Shakespeare's emphasis on the contradiction of surrogates, the Great Mother archetype, witches and the Paredros shows that art and ritual forms are combined within the ritual chronotope in Shakespeare's works. The tragedy of *Macbeth* constitutes textual evidence in terms of the tragic hero's quest from a usurper king to a sacred scapegoat. In accordance with the recent studies on psychoanalytical approach to Shakespeare's characters, *Macbeth*'s infantilization and his encounter with his anima will guide us to understand the femininity principle in the play as the return of the suppressed Terrible Mother. In this paper, *Macbeth*'s transfiguration from a tragic hero to an oedipal Paredros will be examined in detail with the ancient origins of the terms.

Keywords

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About Article

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Shakespeare'in *Macbeth* Eserinde Kutsal Kurban: Paredros

Öz

Shakespeare'in eserleri, özellikle trajedileri, bir ritüel olarak okunabilir. Arketipik bilinçdışı, antik gündönümü kültürleri ve ritüel semboller açısından zengin bir kaynak sunan Shakespeare trajedilerinde bu ritüel biçimi açıkça mevcuttur. Shakespeare'in suretler çatışması, Ana tanrıça arketipi, cadılar ve Paredros sembollerine yaptığı vurgu, Shakespeare'in eserlerinde sanat ve ayin biçimlerin ritüel kronotopu içinde birleştirildiğini gösterir. Bu bağlamda *Macbeth* trajedisi, trajik kahramanın gaspçı bir kraldan kutsal bir günah keçisine dönüşmesi açısından metinsel kanıtlar oluşturmaktadır. Shakespeare karakterlerine psikanalitik yaklaşım üzerine yapılan son araştırmalara uygun olarak, *Macbeth*'in çocuklaştırılması ve animası ile karşılaşması, oyundaki kadınlık ilkesini bastırılmış Korkunç Anne'nin dönüşü olarak anlamamıza yol gösterecektir. Bu yazıda, *Macbeth*'in trajik bir kahramandan ödipal bir paredroya dönüşmesi, terimlerin eski kökenleri ile ayrıntılı olarak incelenecektir.

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Introduction

In the history of literature and literary criticism, Shakespeare stands like a gorgon figure. His works especially his tragedies invoke a great level of awe and terror. Specifically, reading the tragedy of *Macbeth* stimulates the same sublime effect as looking at the Mona Lisa. In *Macbeth*, Shakespeare creates the claustrophobic atmosphere of Leonardo da Vinci's Mona Lisa, by invoking mysterious female horror and foginess. What is so overwhelming in both Shakespeare's *Macbeth* and da Vinci's *Mona Lisa* is that both are reanimating archaic, chthonian images, which are still extant in our Jungian unconscious. However, Leonardo da Vinci overtly expresses his fascination with the Great Mother archetype in the *Mona Lisa*. Camille Paglia analyses *Mona Lisa's* influence as an autonomous art object on Leonardo da Vinci. She conceptualizes the relationship between *Mona Lisa* and da Vinci as the Great Mother archetype and her son-lover (Paglia, 1990, pp. 21, 29, 38). However, in Shakespeare's *Macbeth*, the references to the Great Mother archetype and her infantilized Paredros are covert. Understanding how Shakespeare characterizes Macbeth as a Winter King or a sacred Paredros of the Great Mother requires a new insight to be able to see Shakespearean tragedy as a textual material of ritual. This new insight can be only possible with close reading between art and ritual studies.

Jane Ellen Harrison in her well-known study, *Ancient Art and Ritual*, approaches the rudimentary forms of art and she discovers that art was born out of sacramental dances and folk performances, which aimed to re-enact particular religious statements. She believes that primitive artistic endeavours reanimate the magical dance or pagan rituals of the tribe exercising to celebrate or prostrate to the pagan gods (Harrison, 2020, pp. 50, 57, 59). In this sense, art appears as a ritualistic performance to utter elementary needs and desires. Major instances in the tribal life become subject matters of the rudimentary state of artistic endeavours. To illustrate, hunts, battles, marriages and seasonal sowings start to be represented in art and literature. In this context, Jane Ellen Harrison elucidates to us the etymological roots of drama and sacraments. She states that in Greek language drama and ritual derive from the same meaning, which is to perform (Harrison, 2020, p. 22). In ritualistic performances and drama, the gist of the action is to reanimate a particular impulse, feeling or state of mind by dancing, rhythmical moving, hymning, etc. (Harrison, 2020, pp. 73, 75, 87, 100). The interconnectedness between art and sacramental rituals can be best exemplified in dramatic performances, especially in Dionysian drama. Greek drama is a description of mimetic re-enactments of mythopoetic rites and dithyrambic resurrection cults. In those

dithyrambic pseudo-art performances primitive drama sprouted. The roots of mimetic drama lie in pantomime dances. Namely, art of drama is an Apollonian correction and refinement of those Dionysian rituals (Paglia, 1990, pp. 19, 21-25). The ecstatic and magical state of Dionysian dances, hymning and enhancements transform into the art of tragedy but the essence of performance remains the same, which is to re-enact carnivalesque interregnum. In ancient Greece, tournaments of drama took place during the time of Dionysian spring festivals. In time, the two have merged and brought forth mimetic poetry or so-called drama. During this time, popular culture and folk-grotesque beliefs come to the surface, which means that the paradigm of authority is suspended by the festive atmosphere. Aeschylus, Sophocles and Euripides perform their great tragedies in this season. Therefore, the great tragedies merge with the grotesque and carnivalesque spirit of the ceremonies. Most importantly, the structure of time and place in tragedies reflect the play time; namely, ritual time. For instance, the structural architecture of Greek theatres supports the aim of performing a ritual. Jane Ellen Harrison underlines that in Greek theatres dramatic performances are staged in a round, circular and closed place as if turning around the sacred (Harrison, 2020, p. 87). In other words, Greek theatres were first designed to serve as ritual places or precincts. Those round and closed structures enabled people to gather and perform ritualistic dances, and rhythmic moving. In conclusion, the art of tragedy carries on the festive spirit of the great Dithyrambic performances.

Carnival and Drama

As for the continuation of ritualistic elements in drama, the archetypical images of carnival and rituals should be examined. There are certain archetypes related to the carnivalesque atmosphere of festivals and rituals. The sacred king of winter solstice or androgen Hecate and her transvestite witches are one of those archetypical images in *Macbeth*. It shows how literature in general, Shakespearean tragedy in particular incorporates the mysterious images of old rituals. Camille Paglia examines the Great Mother cults in ancient cultures. She surveys the transformation of the Terrible Mother image through art and literature. According to Paglia, the Great Mother emanates from mysterious pagan religions (Paglia, 1990, pp. 19, 21, 27, 33). The primary function of this goddess is to stimulate fertility, rebirth and procreation. The Great Mother represents a dual system with her Paredros and the two are responsible for growth and fecundation of living nature. However, the Great Goddess is so robust and enervating that she consumes her lover to death or castration. Therefore, she invokes awe and terror at the same time. She becomes an effigy of the mother archetype with two faces. On the one hand, the Great Mother loves and cares her subjects as a

nurturing mother to her child but on the other hand she engulfs everything to her womb-tomb (Paglia, 1990, pp. 15, 16, 47). In this respect, the coming of spring represented by the Great Mother can only be achieved through sacrifice of the Paredros. This pattern of sacrifice appears in Jane Ellen Harrison "bruial of the death or winter" and "bull-driving Dithyramps" (Harrison, 2020, pp. 60, 61). The purpose of those midsummer practices is to sacrifice phallic version of the Great Mother and then planting the sacred Paredros in soil for stimulating the fertility of mother nature. The Great Mother and her gruesome sacrifice motif are not blatantly expressed by Shakespeare in *Macbeth* as in 19th-century literature's femme fatales and sadomasochists. Yet, Macbeth's calamity initiated by the three witches and Lady Macbeth proves his state as a Paredros or an Oak King of the Roman Saturnalia for the reason that Macbeth in fact has no free will like Oedipus. In other words, Macbeth himself represents a motif rather than a character so he is destined to serve as a sacrifice with or without his conscious acts (Levin, 2002, pp. 21-25).

Moreover, *Macbeth* incorporates the folk-grotesque elements of pagan rituals with regard to both thematic and stylistic devices. For instance, one of the most striking peculiarities of carnival is estrangement and irony. In carnivals and pagan rituals high and low cultures merge and exchange for a limited period of carnival time which can be also called grotesque interregnum. In those carnivalesque festivals or pagan celebrations the hierarchy of sovereign narratives is defamiliarized. They include comedy, obscenity, dialogue and confrontation with the other. The rigid strata of authority cut loose and emancipation of other voices, the sense of otherness bursts into the kernel of life through the folk-grotesque images of the popular unconscious. The paradigm of sovereignty is inherent in discursive elements which are hierarchical, serious, normative and discriminatory. In contrast, the festive seasons of popular culture are one of the very few moments in which high culture and low culture merge in the form of comedy, parody, clownishness and grotesque aesthetics. In other words the dominant festive spirit estranges the idealized forms of the classical aesthetic. Popular culture dysfunctions the order of things; which means that, the festive atmosphere of carnival suspends the real time. In doing so the works of popular culture especially drama and Dithyrambic performances bring about the hidden and stressed images of grotesque, erotic laughter, the uncanny and other reclusive fears and morbid desires. Unlike the ecclesiastical idealism of the state paradigm, the art of popular culture reflects morbid and uncanny elements such as dwarfs, witches, fools and hybrid creatures (Vaught, 2016, pp. 8-12).

In *Macbeth*, the general setting reflects the claustrophobic foginess of the womb-tomb. The vortex of the play's setting is pulling the characters to its nave. The setting

suspends pre-established paradigm represented by Duncan and his reign. It is the setting of interregnum in which anti-classical images and grotesque sway time and place. Besides, folk-grotesque stylistic devices of Shakespeare like irony, grotesque laughter and dialogue are carried into effect thanks to the setting. Shakespeare utilizes carnivalesque devices such as irony and dialogue through the three witches and Lady Macbeth. They contradict the normative discourse of Duncan and his court. Instead, the three witches perform irony in their stylistic depiction. They represent the uncanny mother archetype, horrors of nature or repulsiveness of death. For instance, in Greek tragedy as Camille Paglia states, the female identity as a fortune destroyer encapsulates the great fears of the civilization (Paglia, 1990, pp. 15, 16). The notorious females in Greek tragedies like Iokaste, Medea, and Clytemnestra cause the fall of the paradigm of the tragic hero because they perform violation, transgression and the unholy. Namely, the three witches of *Macbeth* are fortune destroyers in terms of lewdness and slackness of form invoked by their ironic appearances. In other words, the three witches of Hecate share the same origin with female identity in Greek drama. Both deprecate the high aristocratic values of the heroic telos.. For instance, Euripides's *The Bacchae* enunciates the ecstatic rituals of Dithyrambic festivals performed by women in the depths of woods and precipitous places. In Euripides's play, lunatic female identity and dangers of nature are incorporated to stress the fragile demarcation between the paradigm of authority and the uncanniness of the carnival. Namely this second aspect of life shared by the cultural unconscious of popular culture finds its true expression directly in those ambivalent, nonofficial and heretic elements repressed by the classical aesthetic.

Regarding the interconnectedness between drama and rites, both are shaped and partaken in the same anti-classical, grotesque images. The cultural unconscious produces and culminates in the same material which is the abjection of females. According to Kristeva, the term abject is something between object and subject (Kristeva, 1982, p. 18, 25). But it is neither of them. Abject is neither an object nor a subject. It dwells on the threshold. Therefore, it is deprived of official means of representation neither in the signifying system nor in the representative materials. Abject presents itself in abomination and repulsive moments. Abject just like the heretic spirit of the carnival dissolves all the pre-established and normative paradigms of the classical aesthetic. Therefore, the repressed powers of the cultural unconscious arise with abjection. The great fears and tragedies of civilization are imaged through abject materials like women, nature, death, decomposition and decay.

Abject in *Macbeth*

Kristeva, in her assiduous study; *The Powers of Horror*, describes abject as a fragile, impregnable form of otherness. Abject defies the official operations of meaning and signifying. In this sense, abject emanates from the repressed horrors of the official discourse. It resides in the fragile texture of demarcation between logos and grotesque (Kristeva, 1982, pp. 10, 12, 21). Kristeva sees a close relation between abject and unconscious fears as being inexpressible and ironic in their aesthetics. According to Kristeva the Western sense of self-identity is achieved through its repulsive impetus of abomination from the unholy, filthy and ambivalent existence of the other. However, this obtrusive, repulsive, morbid other continues to reside in the depths of the unconscious (Kristeva, 1982, pp. 35, 36, 45). The self and the other dwell in the opposite directions of each other. The moment of confrontation with the other is the time of carnival where the merge between the two culminates in the folk-grotesque aesthetic of the carnival. In this context the non-official discourse of carnival time and abject shares the same cultural unconscious. To illustrate, the abject in *Macbeth* appears as the transvestite and androgen depiction of the witches. They embody transexual lavishness of the Great Mother. Camille Paglia argues the transexuality of *Venus Barbata or Bearded Venus* (Paglia, 1990, p. 66). Paglia claims that Venus as a representation of the Great Mother indulges mixtures of genders. She performs both masculine and feminine sexuality which contributes to her dominance over eroticism and fecundation. Likewise, the three witches of Hecate in the play are androgenous in their appearance. They are depicted as saggy and drooping. Their facial portrait does not fit in with the ideal facial identity of the classical aesthetics. They are ugly, bearded old crones whose ugliness and transvestism perfectly fit in with the abject. The three witches who are ironic and grotesque in their appearance share the same stylistic alienation process with the Furies. The Furies are also depicted as unsexed and androgen creatures (King, 2019, p.11). It is obvious that femininity especially lewd and lavish femininity has been subjected to irony and parody that express the abject in the play; "By each at once her choppy finger laying Upon her skinny lips. You should be women, And yet your beards forbid me to interpret That you are so" (I. III. 45-50).

Irony dissolves the classical aesthetics and introduces hybridity in form. For instance, in drama including *Macbeth*, femininity has been compromised as hybrid creatures or pagan sorcerers like Sphinx, Circe, Medusa, and the Bacchus women. Here, it is clearly understood that the grotesque forms of irony and female identity have appeared identical in popular culture. Femininity and the grotesque are weaponized to dethrone the official discourse of the

tragic hero. Emancipation of ugliness, deformity and grotesque creates the non-official discourse of carnival and ironic female identity is one of the potent components of it. In addition, the voice of the other that is repressed in the monologic discourse of the sovereign becomes audible through the female image because femininity composes the state of otherness and it exists in the polyphony of the abject (Stockholder, 1990, pp. 41-45). In the play, the three witches do not only deform the classical aesthetics in their grotesque and hybrid form but they also de-familiarize the logo-centric discourse of Duncan and his state by using the language of the other. Compatible with their irony in appearance, the three witches speak in curtailment of logo-centric language; instead, they utter the irony of the world. They refer to Banquo and Macbeth with great mystery and curtailment of reality; Lesser than Macbeth and greater. Not so happy, yet much happier. Thou shalt get kings, though thou be none. So all hail, Macbeth and Banquo! (I. III. 65-70). Their language includes riddles and magic words, which juxtaposes the language of Duncan and his court that is characterized by logic and reason. In this play, Shakespeare deftly utilizes the abject as a stylistic device via the witches' language.

Another aspect of the abject in *Macbeth*, can be recognized as a food abomination caused by waste, decay, impropriety and uncleanness. It is important to comprehend the fact that impropriety of food threatens the idealized body image of the official discourse because it compels into repulsive impetus like vomiting, quivering and sweating (Kristeva, 1982, pp. 41, 77). According to Kristeva, the abject also operates through intoxication, nausea and stimulation (Kristeva, 1982, p. 12). Namely the hermetic structure of the self is permeated by the impropriety of food. For this reason habits of eating and cooking are meticulously structured within the boundaries of civilization. There is no place for uncleanness and impropriety concerning approaching food. The most abominable and loathed notions of everyday life become the sacred performances of grotesque realism. For instance, the description of the three witches in the play exercising witchcraft contrasts with the feast ordered by Duncan to celebrate Macbeth's advancement; ...Scale of dragon, tooth of wolf, Witch's mummy, maw and gulf Of the ravined salt-sea shark, Root of hemlock digged i' th' dark, Liver of blaspheming Jew, Gall of goat and slips of yew..." (IV. I. 5-45).

The feast of the court belongs to the classical rules of eating and behavioural codes of the courtly discourse so the description of the feast is not ironic, grotesque or abject. On the other hand, during the exercise of sorcery the three witches perform abject and the unholy. They use unclean and unholy ingredients like severed body parts, a finger thumb, a toad and

poisonous liquids. The parts of animals the three witches use to boil the evil cauldron oppose the holiness of the court. Duncan's reign requires unified, hermetic and purified self-identity. In contrast, in the evil cauldron of the three witches boils severed limbs, and unholy parts of animal corpses. In this play, Shakespeare wields the abject as a stylistic device of irony and grotesque realism.

In *Macbeth*, there is an ongoing conflict between classical aestheticism and carnivalesque aestheticism. At the beginning of the play, Shakespeare describes the tragic hero as a hermetic, independent and idiosyncratic entity. However, as the play goes on, Shakespeare puts him on the fragile texture of grotesque realism. It is the reason why Macbeth becomes more and more on the brink of madness, dissolution and downfall. Besides, his downfall is exacerbated by Lady Macbeth and the three witches; namely, the evil feminine archetype. Macbeth is infantilized by the Great Mother's surrogates and shares the same hapless fate with Adam in terms of the fall from the grace. Herbert R. Coursen argues the similarities between Macbeth and Adam within the context of the deception (Coursen, 1967, pp. 376-77). The polluted and miasmatic female stains both. The hapless fate of men of high rank from Adam to Macbeth shows us the fall of the tragic hero by the miasmatic terrible mother. In this respect, the female identity in *Macbeth*, becomes more visible in the light of the archetype of serpent and Lilith-Eve conglomeration. In the play, the three witches of Hecate, Lady Macbeth and the general fogginess of the setting are compromised in the Terrible Mother horror just like the serpent, Eve and Lilith who are coalesced into the figure of the fall (Paglia, 1990, pp. 18, 44).

Macbeth as the Sacred Paredros

Shakespeare uses some stylistic devices in this play to portray the tragic hero like the Oak King of the Romanian Saturnalia festivals. He embraces and performs the otherness of Winter King who is a portrait of the hapless Paredros of the Great Mother. For instance, Macbeth like the Winter King or the Paredros, exercises dialogue with supernatural creatures, experiences descent to the underworld of the Great Mother like Macbeth's visit to the mysterious place of the weird witches. In "the Wheel of the Year" ceremonies, the Holly King and the Bull King are the essential parts of rebirth and regeneration (Harrison, 2020, pp. 51, 53, 57). They can be interpreted as a continuation of the principle of Adonis and Attis. Both are sacrificed for the coming back of life. Their fate is destined to serve as a phallic version of the Great Mother who symbolises the principle of rebirth. The sacred Paredros is a parthenogenetic son of the Great Mother and he contributes to the cyclic regeneration process

ascribed to the Goddess, through his death. The Paredros like Adonis, Attis and Osiris is an indispensable component of the "Wheel of the Year" or "Driving out the Death" festivals and during this carnivalesque suspension of the old year, the Paredros or the holy Bull is celebrated with garlands. Sometimes in the Roman Saturnalia festivals, the Winter King is crowned with a false corona (Girard, 1979, pp.109, 110). Though they may differ in form and practice, the sacred Paredros's fate culminates in the same end. He is sacrificed for the favour of the Goddess. In this respect, Macbeth resembles the sacred Winter King of pagan carnivals in terms of his infantilization by the influence of the three witches of Hecate and Lady Macbeth. Besides, Macbeth embodies all the differentiated aspects of sacred-king with regard to his madness, dialogue with the Great Mother and dissolution of his identity into abjection

First, the play starts like a dream-vision reality; almost like a nightmare and ends with the same grotesque reality. Therefore, the play reflects the ritual time rather than the everyday life practice of the sovereign paradigm. Jan Kott, in his elaborate study on *Shakespeare; Shakespeare Our Contemporary*, pins down the organization of dramatic time in the play. He states that, in the play nocturnal setting is dominant (Kott, 2017, p. 76). Grotesque realism sways as an interregnum between "Driving out the Death" and the renewal of the kingdom with fresh and young blood. The tragedy of Macbeth represents the grotesque interregnum between the old and the new. Thus, Shakespeare crystalizes time in this play between death and life connotations. Macbeth does not only usurp the kingdom but he also usurps time. He exercises the cyclic carnival time in which time and succession melt and dissolve into the other's time. It is the reason why Macduff celebrates the new king holding the severed head of Macbeth saying that not only the Kingdom but also time is free; "Hail, King! for so thou art. Behold where stands, Th' usurper's cursèd head. The time is free." (V. VIII. 65).

Namely, one of the major aspects of the play is that the play manifests a sort of impasse or fragile threshold time; therefore, everyday reality is not validating in this dramatic setting; instead, the horrors of the popular unconscious prevail. Thus, with the insight of Jane Ellen Harrison, the play can be considered as a dramatic presentation of winter solstice festival through which taboos and abjection are transgressed freely such as murdering Duncan. The transgression of the rigid taboos gives rise to grotesque reality in the play. For instance, the three witches incentivize the murderous desires of Macbeth. The three witches operate the grotesque reality in the play. They arise from the depths of the popular unconscious and in the ritual-time of winter solstice in Scotland; they undertake the charge of reality and turn it to the grotesque reality of a winter carnival. As for the three witches, they

are the effigy manifesting repressed and hidden horrors of the popular unconscious related to the Terrible Great Mother.

Another aspect of Macbeth as a Sacred Paredros is his intercourse with the Great Mother. In *Macbeth*, the grotesque description of the three witches reiterates suppressed horrors and morbid designs in the popular unconscious. Shakespeare emphasizes their androgynous identity, which is a unique habit of the Great Mother. In this respect, the three witches represent the encounter with the maternal other. To illustrate, the three witches and the maternal other can be approached in terms of the horror of uncanny maternal traits (King, 2019, p. 30, 33). Their prophecy to Macbeth reveals their dominance over the realm of hidden truths and mysterious knowledge. Yet, their prophecy is inherent with the hapless fate of the sacred winter-king who is celebrated and then sacrificed or exiled for the sake of renewal and re-birth. The encounter of Macbeth with the three witches describes the archetypical confrontation with the maternal other, the mother. In the play, the three witches stand for the grotesque and abject image of the mother, thus, Macbeth by communicating with them transgresses the rigid line between conscious and unconscious and he becomes the infantilized Paredros of the carnival. Moreover, unlike the traditional succession process in which paternal titles given by the most supreme paternal figure, Macbeth is given his future identity by the maternal other; "All hail, Macbeth! Hail to thee, Thane of Glamis! All hail, Macbeth! Hail to thee, Thane of Cawdor! All hail, Macbeth, that shalt be king hereafter!" (I. III. 50-55). In the play, Macbeth invokes and exercises a sort of initiation process, which every sacred-king has undergone, through his encounter with the maternal, other as the three witches. The three grotesque sisters estrange the great mechanism of authority and introduce the grotesque realism of carnival. Macbeth exercises transformation of initiation after his encounter with the maternal other in the way that he no longer belongs to the paradigm of authority but he ventures transformation of grotesque realism which will end with his sacrifice. In the play, the three witches and Lady Macbeth plague the realm of male authority represented by Duncan (Adelman, 1992, pp. 136-138). Macbeth under the influence of maternal other seizes time and place, thus, he penetrates the grotesque interregnum of sacrificial carnivals.

Lady Macbeth is another representation of the Great Mother. She is depicted as a gorgon figure for Macbeth. He cannot escape the vortex of her power. Lady Macbeth and the witches comprise abjection and horror in terms of their characterization that opposes the female identity with a nurturing, caring mother aspect. Instead, they stand for a fruitless, formidable female image like Medea. In the play, Lady Macbeth is described as identical with

the three witches in terms of her alienation from expected female nature (King, 2019, p.8). Lady Macbeth exercises two-faced femininity and in the grotesque interregnum. The play illustrates the transvestite nature of Lady Macbeth with regard to her fruitless and barren femininity. However, to speak with Freudian psychoanalysis, there is something more than fruitlessness in Lady Macbeth. Victor Calef states that Lady Macbeth refuses to reach the sublimation of her penis envy by producing an heir to Macbeth; instead, she attempts to seize the authority by herself (Calef, 1969, p.538). In addition to this, by refusing to produce an heir to Macbeth and seizing the phallic authority for herself, Lady Macbeth performs her role as the Great Mother by infantilizing Macbeth.

One of the most discussed metaphors about Lady Macbeth in literary criticism so far is the milk metaphor. In this metaphor, Lady Macbeth performs catharsis of alienation from her own sex and becomes an androgen identity like the three witches as her grotesque reflections. Kristeva recognizes the mother's milk as an abjection of maternal other (Kristeva, 1982, pp. 11-13). For Kristeva, mother's milk is the first unclean and inappropriate material from which the self must abominate to be able to establish his independent identity. "Milk" according to Kristeva represents the prohibited dyad between mother and child therefore, the process of becoming an autonomous, patriarchal self is threatened by this maternal link provided by milk (Kristeva, 1982, p. 11:23). In the play, Lady Macbeth subtly uses the symbol of milk to terrorize her femininity and to transform into a grotesque, androgen hybrid:

...Come to my woman's breasts and take my milk for gall, you murd'ring ministers, Wherever in your sightless substances you wait on nature's mischief. Come, thick night, and pall thee in the dunkest smoke of hell, that my keen knife see not the wound it makes, nor heaven peep through the blanket of the dark to cry; Hold, hold! (I. V. 50-60).

Here one might ask whether Lady Macbeth did nurse Lord Macbeth. The emphasis on the transubstantiation of Lady Macbeth's milk to gall may insinuate that Lady Macbeth might nurse her husband and be a metaphorical mother of Macbeth's actions. It shows us the archaic relation between the Great Mother and her Paredros. In the play, Lady Macbeth's references to gall and congealed blood correspond to the abject bodily liquids especially of the Great Mother (King, 2019, p. 11). In this article, *Furious: Myth, Gender, and the Origins of Lady Macbeth*, the author examines the wrath of Achilles with regard to his mother (King, 2019, p. 15). Achilles's soldiers ascribe his wrath and ill temper to an ailment transmitted by his mother's milk. The same approach can be applied to the symbolic exchange between Lady Macbeth's milk and gall that makes her the Great Mother of her hapless Paredros. In this

point of view, Lady Macbeth's bareness might suggest a more implicit and hidden maternity with regard to her infantilization of Macbeth. Namely, she may nurse her Paredros with gall and blood. According to King:

Lady Macbeth's imagined violence towards a real infant inverts her early protection of Macbeth's ambition, in the figurative language of a swaddled baby, solidifying her attachment to that ambition. This reversal sinks her further into disruptive motherhood, such that she carves a space for herself outside of any presumptive expression of maternity or femininity without rejecting either. She is instead a mother of rage, power, and gall. Even Macbeth addresses her increasing appearance of unnatural womanhood, identifying her valor. Yet, he describes her seeming masculinity—the alleged maleness of her actions, fervor of her martial talent—in feminine terms (King, 2019, p.28).

In other words, her passionate desire to be unsexed might not correspond to her deviation from femininity but instead she can be considered exercising too much femininity as a maternal other (King, 2019, p. 11). Indeed, she refuses to embrace expected roles from femininity like submissiveness meekness and docility; instead, after the symbolic sacrifice of her milk to evil gall, she adroitly uses the knife metaphor as her phallic image. As for the contrast between milk and gall, Lady Macbeth like her husband after his encounter with the three witches, goes into a transformation process. In this grotesque differentiation Lady Macbeth exercises, the evil and improper materials that the witches pour into the evil cauldron, and spreads to the kernel of the authority; the castle of Macbeth:

The raven himself is hoarse
That croaks the fatal entrance of Duncan
Under my battlements. Come, you spirits
That tend on mortal thoughts, unsex me here,
And fill me from the crown to the toe top-full
Of direst cruelty. Make thick my blood.
Stop up th' access and passage to remorse,
That no compunctious visitings of nature
Shake my fell purpose, nor keep peace between
Th' effect and it. Come to my woman's breasts
And take my milk for gall, you murd'ring ministers,
Wherever in your sightless substances
You wait on nature's mischief. Come, thick night,

And pall thee in the dunnest smoke of hell,
That my keen knife see not the wound it makes,
Nor heaven peep through the blanket of the dark
To cry "Hold, hold! (I. V. 45-60).

Finally, another Shakespearean irony as a stylistic device is the obstetrical defamiliarization of Macduff. It is important to emphasize that the play is a mythopoetic reversion of everyday life discourse. Thus, right from the beginning, plot and aesthetic devices contribute to the sacrificial ceremony of Macbeth. Therefore, the attendants of this grotesque carnival embody defamiliarized peculiarities such as the androgen hybridity of the three witches, Lady Macbeth's becoming other in terms of her will to power despite the formalistic expectations from her gender and Macduff's obstetrical irony. Namely, the play is governed by ironies and defamiliarized situations since *Macbeth* must be read as a descriptive literature of a sacrificial ritual rather than mere dramatic fiction. In addition, having considered the close affinity between drama and rituals, the play becomes more and more recognizable as a re-enactment of the sacrifice of the clownish king of the carnival (Girard, 1979, p.115). In this respect, Macduff's personality is compatible with the grotesque spirit of the carnival like Macbeth. Therefore, Macbeth and Macduff can be recognized as each face of the same coin just like Dionysus and Pentheus. Under the light of René Girard and his approach to the dichotomy between Dionysus and Pentheus, the symmetrical duplication between Macbeth and Macduff becomes more visible. According to René Girard, Dionysus and Pentheus represent the twin archetype in sacrificial ceremonies. They portray each side of the symmetrical conflict. It is crucial to note that the portrait of Dionysus and Pentheus is reciprocal in a symmetrical system (Girard, 1979, pp.123-128). To illustrate, when they first encounter, Pentheus as the mighty king of Thebes, rebukes Dionysus for his androgyny appearance and behaviours. However, near the end of the play, Pentheus disguises himself in a woman's appearance to peep at the Bacchanal women. Namely, at the end of the play, the symmetrical antagonism between Dionysus and Pentheus resolves in a tragic climax. In this perspective, Macbeth and Macduff reflect each other in the symmetrical coordinate system. The symmetrical reflection between Macbeth and Macduff shows us their deprivation from a loving, nurturing mother figure. Macbeth is a victim of maternal other so his exposure to grotesque face of the evil mother through his encounter with the three witches and Lady Macbeth's hardening of him forces him to fall into the vortex of female horror. Macduff also lacks such a nurturing mother image as a life-giver because he is untimely "ripped from" his

mother's womb. Namely, the prophecy of the three witches coordinates Macbeth and Macduff in a symmetrical order of contradictions and the irony of the carnival spirit enacts. However, in this crisis of conflicts Macduff triumphs because, as Janet Adelman emphasises in her elaborate study, *Suffocating Mothers*, Macduff is a perfect example of resurrection and rise since he is immune to regression to mother's womb as Macbeth unpleasantly exercises (Adelman, 1992, p. 144). Instead, Macduff is unfamiliar to the abjection of maternity, unblemished and undefiled by the filth of his mother's womb. Therefore, he is the only one who can stand against the maternal frenzy that plagued Scotland. It is the reason why three witches prophesize to Macbeth such an ironic nemesis because only a symmetrically reciprocal enemy can undo his defilement by the maternal grotesque. Finally, at the end of the play Macduff and Malcolm restore the state again by way of sacrificing Macbeth as a victim and tragic scapegoat of the carnival.

Conclusion

In conclusion, art, especially drama cannot be studied separately from its close affinity with carnivals and sacrificial rituals exercised in those carnivals. It is a professional scope of literary criticism to conduct a comparative study between drama and carnival. In this context, Shakespearean plays offer extended textual evidence for proving the integration of carnivalesque elements and dramatic devices. Shakespeare adroitly utilizes carnivalesque images in his tragedies to de-familiarize everyday life practices and pre-established, institutionalized behavioural codes. He utilizes the elements of carnival and rituals. Shakespeare is well aware of the popular culture and grotesque counter-culture enacting in these festivals and carnivals. In doing so, he reflects the beliefs of rural pagan myths in the Great Mother and her mystery religion. In Shakespearean plays, especially in *Macbeth*, the female identity is coalesced with ancient pagan Goddesses with regard to grotesque femininity. Thus, in Shakespearean plays, the tragic hero like Macbeth inaugurates grotesque realism by falling into womb-tomb of the Great Mother. Those tragic heroes represent the highest stratum in the hierarchy but as the play develops, they transform into the clownish prince of the carnival. This archetype of votive clownish prince is a direct descendant of pagan Paredros cults. Their tragic fate starts with the ritualistic transgression of taboos and everyday life rules. In doing so, the tragic hero surpasses the ordinariness of rest and exercises grotesque realism in his unique and exclusive otherness. Here, the tragic hero is a substitute for the Paredros principle due to his encounter with the miasmatic mother. In *Macbeth*, the tragic hero experiences encounter with the Great Mother when he confronts the three witches

and he exercises a kind of initiation process to be the sacrificial king. He is the phallic version of the Great Mother; thus, he has to be sacrificed for the sake of rebirth and procreation. As the play proceeds, Macbeth transforms into a scapegoat and is eventually sacrificed by his symmetrical duplicate, Macduff. To conclude, Macbeth is a perfect example of drama borne out of the ritualistic exercises of grotesque carnivals in terms of the fall and the sacrifice of the winter king, Macbeth.

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