Inwardness and Maternal Fantasies in Shakespeare
Interioridade e Fantasias Maternas em Shakespeare

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Resumo: Este artigo discute a oposição entre interioridade, exterioridade e fantasias maternas no drama de Shakespeare. Interioridade é um conjunto de sensações, sentimentos, emoções, angústias e pensamentos do indivíduo que configuram uma espécie de prenúncio da subjetividade renascença. Para tanto, serão discutidas as noções de interioridade, projeção subjetiva das figuras masculinas para com as femininas, bem com as fantasias masculinas projetadas nas figuras femininas. Assim, serão adotados, principalmente, os aportes teóricos de Adelman (1992) e Maus (1995). A análise permite verificar um universo de projeções masculinas sobre as figuras femininas, que são expressadas por meio de raiva, ressentimento, desconfiança e violência contra as figuras femininas nas peças de Shakespeare.
Palavras-Chaves: Interioridade; projeções interiores; Drama de Shakespeare.

Abstract: This essay discusses the opposition between inwardness, outwardness and maternal fantasies in Shakespeare's drama. Inwardness is a set of sensations, feelings, emotions, anxieties and thoughts of the individual that configure a kind of beginning of subjectivity. Thereto, the notions of inwardness, inward projections of male figures towards female ones, as well as male fantasies projected onto female characters will be discussed. Thus, the theoretical approaches by Adelman (1992) and Maus (1995) will be mainly adopted. The analysis allows us to verify a universe of male projections on female figures, which are expressed through anger, resentment, distrust and violence against female figures in Shakespeare's plays.
Key-words: Inwardness; Inward projections; Shakespeare's Drama.

Introduction

It is possible to perceive a strong opposition between the individual and the state in Shakespeare's work. The male individual desires come into conflict with the State and its necessities of order, for instance, Macbeth and Hamlet. At this conflict, women are represented as figures which pass by these relationships and conflict as enhancing characters, as in *Coriolanus* and in *Macbeth*, in which they are supposed to determine male decisions; or else, they are phantasmatic targets, on which male sexual anguish and phantasms are projected, as negative reactions male characters' conscience, for example, in *Hamlet*, *Othello* and *King Lear*. This particular male ambivalence in Shakespeare's plays creates not only negative views on the female figures, but also unleashes deceitful inward projections on female characters, who seem mostly to be vanished and opaque figures, as a result of their being only perceived through the male character's points of view in those plays.

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Thus, it is possible to perceive an intrinsic relationship between the mimetic devices and male inward projections in Shakespeare's work, because women are represented through male points of views. The perception on women is strictly conditioned to male imaginings and representation, which creates disfigured images about women. We should ask whether the representation of female characters in Shakespeare are concrete characters or just imaginings and phantasmal projections of the inward negative reaction of the male protagonists. Which are the psychological dimensions of Lady Macbeth, Ophelia, Gertrudes, Cordelia, and Portia? Are they real female characters or only male sexual projections? In fact, women in Renaissance England had no voice. According to Adelman's discussion (1992), women in Shakespeare are constructed as male maternal fantasies, which come out as disturbing and anguishing reactions towards the female attitudes and nature, because they think that women are naturally constituted as they see them. However, it is just male points of view, which shape female images according to their own negative projections. For example, in *Hamlet*, we see Gertrudes mostly through Hamlet's point of view, and rarely through her own voice. Gertrudes has a few lines in the play, which does not allow us to figure out her own inner-self. She has no wishes; no one can know whether she has married for necessity or convenience. The only thing perceived is that she wants her son's happiness. In the same way, Lady Macbeth is presented as a mirror of Macbeth's negative and evil dimensions too. Her courage and strength reflect Macbeth's own ambition and desire, instead of her own. All she wants is just to accomplish her husband's desires. She wants nothing for herself, besides achieving the crown for him. As Stauffer states (1949), Lady Macbeth has no name, just her husband's name. She does not have any personal dimensions of her own, which might depict her own desires and feelings.

Female figures are in fact male projections of men's most negative and evil dimensions as a social and symbolic construct. However, besides questioning what the 'inward projection' is, it is important to ask 'who is the other behind the male character': in fact, this inward projection may be an ensemble of phenomena related to the perception of the other, as something imaginary, created by men as distorted and negative images, which reflect men's own inward dimensions.

Furthermore, Shakespearian critics are bond to see women, in Shakespeare's work, as real characters. In general, male critics tend to create gaps and omissions in terms of inward projections and mimetic devices, as if they were blind, veiling Shakespeare's

actual devices and means to represent female figures. Nonetheless, there is a gap between the male point of view and the representation of female characters, which veils women's characterization, as a result of Shakespeare's mimetic device and of social and symbolic constructs. Thus, some critics tend to cooperate, corroborate and confirm Shakespeare's points of views, as Auden (2002) do, by stating that Desdemona, in *Othello*, *"*Given a few more years of Othello and of Emilia's influence and she might well, one feels, have taken a lover*"* (2002, p. 105). In this example, we can see that Auden (2002) contributes to and confirms Shakespeare's point of view on women. The author analyses the play in terms of male central point of view. He says that Desdemona is guilty for her husband jealousy and her own death. The critic is not so critical as he is supposed to be. He reads the texts as a school reader would do it. But what happens, in fact, is that Shakespeare's mimetic devices are so persuasive, that the audience and the *critics* as well think that Desdemona is guilty indeed.

2. Inward Projections and Outward Opposition

The differences between inward and outward sense may not be perceived easily by the spectator. The notion of deceitful appearances is extensively represented in Shakespearean drama. Let us take the three casquets scene in *The Merchant of Venice*, probably written in 1595-1596. Portia, commanded by her dead father to accomplish his will, is obliged to marry to the man who chooses the right casquet, i. e., the one which contains her picture. The suitors must choose one of the three casquets, the golden, the silver, and the lead one. According to the inscriptions, read by Marrocos,

> The first, of gold, who this inscription bears,
> 'Who chooseth me shall gain what many men desire;'
> The second, silver, which this promise carries,
> 'Who chooseth me shall get as much as he deserves;'
> This third, dull lead, with warning all as blunt,
> 'Who chooseth me must give and hazard all he hath.'
> (SHAKESPEARE, 2010, p. 57)

The inscriptions of the three casquets bring a kind of riddle which must be interpreted by the suitors. Each one deciphers it according to his condition and ambition. Besides the casquets holding riddles to be interpreted, the attempt of choosing one of the casquets obliges an oath with three requests: first, never revealing to anyone which

casquet he had chosen; second, never marrying any woman; and third, leaving Belmonte immediately.

Among the various suitors are Marrocos, the moor, The Prince of Aragon, and Bassanio from Venice. The right choice, Bassanio's one, is not done based on appearances, but despising them:

> So may the outward shows be least themselves:
> The world is still deceived with ornament.
> In law, what plea so tainted and corrupt,
> But, being seasoned with a gracious voice,
> Obscures the show of evil? In religion,
> What damned error, but some sober brow
> Will bless it and approve it with a text,
> Hiding the grossness with fair ornament?
> (SHAKESPEARE, 2010, p. 73)

It is possible to notice in this soliloquy that Bassanio considers speeches and appearances as deceitful and dangerous. The outward appearances have less moral value and they are also considered less trustful than inwardness and sincerity. It is also what happens in laws and religion, in which the corruption of the speeches is due to human ambition and desire. This affront towards the speeches seems to convey anxiety and suspicion to the large quantities of emergent discourses, as well as the religious changes in that period. In the second part of this soliloquy, Bassanio reveals that

> There is no vice so simple but assumes
> Some mark of virtue on his *outward* parts:
> How many cowards, whose hearts are all as false
> As stairs of sand, wear yet upon their chins
> The beards of Hercules and frowning Mars;
> Who, inward search'd, have livers white as milk;
> And these assume but valour's excrement
> To render them redoubted! Look on beauty,
> And you shall see 'tis purchased by the weight.
> (SHAKESPEARE, 2010, p. 74)

The opposition between *inward* and *outward* is enhanced here by the contrast between moral values and trustfulness. The comparison between the coward's outward and the brave warriors, such as Hercules and Mars, in opposition to the false inward self (*hearts*) as "stairs of sand" suggests the danger occasioned by false appearances. On the contrary, the comparison with the inward as "livers white milk", yet that produces only *valour's excrement*, points out that inwardness is not possible to be perceived and noticed

easily, and it is even less visible to the senses. Moreover, beauty is measured not by its inner values, but only by its weight and by its ostentation. Finally, Bassanio's choice is not based on appearances: his choice is based on the silence of the lead:

> Thus ornament is but the guiled shore
> To a most dangerous sea; the beauteous scarf
> Veiling an Indian beauty; in a word,
> The seeming truth which cunning times put on
> To entrap the wisest. Therefore, thou gaudy gold,
> Hard food for Midas, I will none of thee;
> Nor none of thee, thou pale and common drudge
> 'Tween man and man: but thou, thou meagre lead,
> Which rather threatenest than dost promise aught,
> Thy paleness moves me more than eloquence;
> And here choose I; joy be the consequence!
> (SHAKESPEARE, 2010, p. 74)

Bassanio's choice is not due to the *seeming truth*, but to the silent paleness, simplicity and weight of the lead. What Portia's father had left written on a note reveals exactly that the choices based on the appearances are dangerous and deceitful: "You that choose not by the view, / Chance as fair and choose as true!" (SHAKESPEARE, 2010, p. 75). The opposition between gold and silver is considerable here: the gold, whose excessively garish beauty threatens Bassanio rather than seduces him, is opposed to the silver, *common drudge*, which is nothing but a commercial symbol used by men. Just the lead, which brings Portia's picture, the most silent, is the true one.

The paradox between outward ostentatious appearance, which was supposed to be false, deceitful, and dangerous, and the truthful inwardness, yet imperceptible to the senses, is not an unfamiliar issue to Shakespeare's coevals. This dichotomy was a noticeable treat in Renaissance, especially for Shakespeare's coevals. They were very conscious and worried about the relations between the outward and inward in that age. Maus (1995) analyses inwardness opposed to outwardness in terms of the difference between an unutterable inner-self and a theatrical outward intentionally shaped. She studies the epistemological anguishes due to this gap, the social practices invented to keep them and the social political purposes for which they serve. In spite of the controversies about the consciousness of inwardness, Kathrine Maus observes that a great number of speeches in that age used to present distinctions between inward and outward as a common place; therefore, these anguishes, extensively presented in Shakespeare, are not something of a visionary. That was a rhetorical device very familiar in the 16th and 17th

centuries. For instance, Edward Jorden in *A Brief Discourse of a Diseased Called the Suffocation of the Mother* notes the differences of the inward and outward causes of that disease; John Dod and Robert Cleaver distinguish two main manners of violating the *Ten Commandments*: inward and outward transgressions; William Perkins distinguishes, in *The whole treatise of the cases of the conscience* (1606), between the inward and outward sadness, inward and outward cleanness, inward and outward regret, inward and outward veneration, and so forth.

In the same sense, Hamlet notices that the world is molded by effaced and deceitful appearances and thus he feels anguish, for he wants his suits to express his inward moan for his father's death:

> Seems, madam! nay it is; I know not 'seems.'
> 'Tis not alone my inky cloak, good mother,
> Nor customary suits of solemn black,
> Nor windy suspiration of forced breath,
> No, nor the fruitful river in the eye,
> Nor the dejected 'havior of the visage,
> Together with all forms, moods, shapes of grief,
> That can denote me truly: these indeed seem,
> For they are actions that a man might play:
> But I have *that within* which passeth show;
> These but the trappings and the suits of woe.
> (SHAKESPEARE, 1997, p. 58)

According to Maus, it is difficult to define what is real for Hamlet. The simple existence of a hiatus between the signs (trappings and suits) and what they mean (that within) seem insufficient marks of its consequence. Kathrine Maus argues that

> Hamlet distinguishes between the theatrical outward rituals of mourning and an invisible inward anxiety. His clothes, his sighs, his tears are not enough to convey Hamlet's sincerity, not because they are false, but because they *might* be false, because someone might wear them falsely. (1995, p. 01)

Hamlet's conviction that the truth is unutterable, depreciates any single attempt to express it. According to Maus (1995), the distinctions between the inward and the outward overcome this visibility – and thus its validity is untouchable. The outward, on the contrary, was considered false, partial, deceitful, and unsubstantial. (MAUS, 1995, p. 04-05). Tudor's and Stuart's polemists such as Stubbes, Northbrooke, Rankin, Gosson, and Prynne acknowledged the separability of a favoured and 'truthful' inward and a sociably visible outward, yet counterfeited. They used to depreciate such separation, by

stating that men should seem outwardly what they are and feel inwardly: "People and things *are* inwardly"; "people and things *seem* outwardly". (MAUS, 1995, p. 4-5).

Another example in Shakespeare happens in *Macbeth*. One of the most prominent characteristics of this play is appearance and delusions which dissimulate sinister and ambivalent ambitions and desires of both Macbeth and Lady Macbeth. It is noticeable two main features of that problem: a certain naivety of the characters in perceiving such delusions and a consequent blindness which always sounds like a tragic irony, mainly for Duncan and Macbeth. The Shakespearean text is undermined by a few clues that let see in the non-said, in the silences that there is something sinister, dismal and obscured under the appearances and in Macbeth's and Lady Macbeth's desires. For instance, Duncan had an absolute trust on the Thane of Cawdor that "was a gentleman on whom I built / An absolute trust." (SHAKESPEARE, 2003, p. 32). However, the king trusts him excessively without hoping that he would betray him. Yet by knowing that Cawdor proceeded treacherously, Duncan states that "There's no art / To find the mind's construction in the face" (SHAKESPEARE, 2003, p. 33). He discovers only *ex post facto* that Cawdor and Macdownwald are traitors and that he has not perceived any kind of dissimulations in their eyes, faces and gestures. If before being betrayed Duncan could not realize false appearances, he is not able to do it before Cawdor's act as well. One can say that Duncan is too naïve in perceiving false dissimulations. Ironically, Duncan perceives that falseness before his first meeting with Macbeth in the play, but he will never imagine that Macbeth can betray him as well. What is seen is that the characters cannot realize deceitfulness in appearances, and thus they are unable to predict any reaction and get any kind of precautious attitude against complot or treasure. Furthermore, this impossibility of perceiving inwardness is constantly reminded in the play. Malcolm, for example, states that, "that which you are my thoughts cannot transpose". (SHAKESPEARE, 2003, p. 45). The witches also will present eight apparitions, "show his eyes, and grieve his heart" (SHAKESPEARE, 2003, p. 30). The eyes cannot perceive the appearances and the feelings of one character as Macbeth. Those ones are reflected as an expression of his own desire rather than something factual.

In that sense, it was considered impossible to perceive what an individual actually felt and was inwardly. According to many theorists of that age, the distinction between the inward and the outward was necessary, because it was impossible to know a man through his appearance. As Maus states,

> The alienation or potential alienation of surface from depth, of appearance from truth, means that a person's thoughts and passions, imagined as properties of the hidden interior, are not immediately accessible to other people. Hamlet is not original in maintaining that the sight of his downcast visage is not the same as the sight of his grief. (1995, p. 05)

That was an anguishing problem in a time when new religious practices began to doubt ancient rituals, in exchange to refrained and less theatrical rituals, preached mainly by Protestantism. According to Kathrine Maus, Protestants considered themselves practicing inward truth, whereas they accused Catholics of cultivating only outward deceitful rituals (1995, p.15).

The author also states that there was indeed at least the perception of subjectivity and inwardness, which were not immediately accessible to the feelings. For instance, among many discourses of that age, which defended a cautious distinction between the inward and the outward, let us take two revealing examples. In King James' work *Basilicon Doron*, the king himself recommended a careful orchestration of the actions and visual gestures of the king, which can reveal his virtue, for it serves to reveal the inwardness and interpret "the inward disposition of the mind" to those who cannot see besides the visual signs and, therefore, "must only judge of him by the outward appearance". (1995, p. 05). Another example is that of George Hakewill, in his work *A Discourse against flattery* (1611). Hakewill describes ways to recognize a hypocrite: "wolves in sheep's clothing, richly decorated apothecary boxes with poisons inside, beautifully bound tragedies, snowy Mount Etnas with volcanic interiors." (MAUS, 1995, p. 05-06). The flatterers of the court had awaked fears and disregard of the political commentators of the 16th and 17th centuries, because "outwardly they show themselves with the face of friendship, within they have more malice than the sings of scorpions". (1995, p. 05-06).

Therefore, the feeling that was necessary to show inwardness outwardly had created the possibility of building a sense that what female figures seemed to be was something real and true. Thus, it was possible that inward male projections on female figures were negative reactions towards female figures, which reproduce symbolically the social and cultural constructs of the Renaissance, originally based on medical, moral and theological discourses of the 16th and 17th centuries. Those inward projections have created false and deceitful images and concepts towards the *Other*, which distorted and

manipulated the social position and roles in terms of gender, usually presented as social and cultural constructs taken for granted. If it was considered that the outward and the speeches should present the inward feelings and thoughts, thus Shakespeare's characters conceived that the outward of a woman, as Hamlet states, must show her inward. Furthermore, the audience would immediately accept that the outward appearance and the speeches were something natural and truthful. As a result, they would not question the possibility of male conceptions on women as male inward projections. Thus, in moments of psychological tensions the inward mysterious forces, as conceptualized by McGinn (1997), pop up and are projected towards the female figures.

In this sense, according to the psychoanalytic concept of projection, the specular image is the reflection of one's own body in the other image, constituting then the identification of a totality in the other's image, yet it is just a false identification created by an image, having a sense that it is, in fact, his/her own psyche totality. Although Lacan (2003) identifies this problem in children's development, identification and constitution of the self, in some cases it is possible to see a continuum between childhood illusions and the constitution of one's own identity in adulthood, as points out Adelman (1992). In this case, the specular image continues to have its effects on the subject, as a retroactive reaction of the misshaped subject, who imagines building his own identity only in the presence of the image projected in the maternal body.

This is something perceptive in Shakespeare's male character. As stated by Adelman (1992), Shakespearean male characters constitute their identities in showing both repulsion and identification to the maternal body. In this sense, the continuum of childhood deluding images in the self-psychic development has negative reactions, which are shown by aggression against the maternal and female figures. At this point, male projections become distorted images which delude male characters, what I have named *inward projection*: inward projections are male reactive and projective feelings which come out in the crisis instants, unleashing confusing, obscure and ambiguous dimensions towards the figure of the other, whether it is feminine, the strange, the witch, or the adulterous. They are built up according to symptomatic male projections as an attempt to return to an original stage in order to flee from these crisis moments. Inward projection in Shakespeare is mainly constituted by the male anguish towards maternal fantasies and feminine disfigurement. What is more, women have no voice, so that they are not what they really seem to be, but what men want them to be.

5. 2. Maternal Fantasies and inward projections in Shakespeare

Janet Adelman (1992) analyses the maternal fantasies of the male characters re-imagined as a return to the maternal body. But this re-imagined return is disclosed in terms of aggression and confrontation with the maternal body. The female body is in general seen as a locus of evil, danger and death for the male child. According to her, 'the actual conditions of infancy would have intersected with cultural representations of the female body to mark that body as the site of deformation and vulnerability' (1992, p. 05). This negative view is not only projected in terms of dramatic devices in Shakespeare's plays, but also as a social construct rebuilt in his plays, based on 16th and 17th centuries medical, moral, and theological discourses.

In a period of starvation, when children routinely died, mothers were held as responsible for those deaths (ADELMAN, 1992, p. 04). Since the maternal milk was considered dangerous, even noxious to the child or pus, wet-nursing was sometimes regarded as the cause of many children's deaths (1992, p. 06). That long period of starvation had created a long dependency on the maternal body, during which children were said to be subjected not only to dangers, but mainly to a psychological dependency on the mother. The author states that 'the womb was traditionally understood as the entrance to death and the site of mortality' (1992, p. 06). Thus, negative views on women were associated by many analogies, which used to represent them tendentiously and negatively. Also, Bates (2005) also analyzes the misconceptions of deformed births regarding women in early Renaissance. Desinberre (1996) and Eccles (1982) also discuss this issue regarding women in the age. The conceptions of medical discourses represent women in a distorted way.

Moreover, wet-nursing was re-imagined by male children as abandonment. Reports from diaries and letters show that little boys imagined that they had been abandoned twice: first by the mother, who gave him to a nurse, and then again by the nurse, who gave him back to his mother. Adelman states that,

> Wet-nursing merely gave the child two psychic sites of intense maternal deprivation rather than one: first, the original maternal rejection signaled by wet-nursing itself; and then the weaning – routinely by the application of wormwood or another bitter-tasting substance to the nipple – and abrupt separation form the nurse-mother he or she might have known for two or three years. (ADELMAN, 1992, p. 05).

These actual social conditions created thus a negative perceiving about wet-nursing as something noxious and dangerous to children. But that had not only been the main cause: the Aristotelian theory in his *Genesis*, states the duality between male and female as a duality 'linking male with spirit or form and the female with matter, as though mortality itself were the sign of hereditary deformation by the male' (ADELMAN, 1992, p. 06). Both social conditions and beliefs, as the belief that the maternal first milk was noxious, led to negative projections of the 'child's vulnerability in the body of the mother/nurse' (1992, p. 06). As one can see, social nourishment and medical birth problems created depreciative projections on women, as though these events were something natural and were consequently taken for granted.

Those distorted ideas will be projected by the Renaissance playwrights and poets as well, such as Sidney, Spencer, and Shakespeare. For instance, in *Richard III* by Shakespeare, Richard's fantasy that his mother's womb had deformed his body reiterates symbolically that the mother

> could literally deform fetuses through excessive imagination, her uncontrolled longings, her unnatural lusts. And his fantasy of suffocation in the womb is no more than scientific fact: many understood birth itself as the fetus's response to the inadequate supply of air of food in the womb; (ADELMAN, 1992, p. 06).

Moreover, even spontaneous abortion or miscarriage was scientifically held as the mother's responsibility, because of excessive blood, food, or even suffocation and strangulation in the mother's belly (ADELMAN, 1992, p. 06). At this point, we can perceive, both in Shakespeare and in social discourses, male inward projections towards the female body are due, in fact, not to actual biological and natural women conditions, but to beliefs, medical and moral discourses which preached and evaluated negatively mothers' conditions, as something natural and willing.

Furthermore, male inward projections toward the maternal body in Shakespeare is due to the fallacious idea and image evoked by those discourses in the re-imagined return to the maternal body, as a way of projecting and imposing men's power as the center in any social domain. Male anxieties are projected on the female figures as a nucleus of psychological discharge of their inner tensions, such as political and powerful desire felt by men in moments of psychological crises. For instance, Hamlet: he is too much concerned with his mother's marriage, so that he becomes step by step too much

detached from his goal, and the maternal body becomes a delaying nucleus of his action. His speeches create a false image and idea that the problem in the play is not his father's murder, but his mother's marriage to Claudius. He builds up a fake image on his mother – who cannot even imagine what is happening – so that she is held as partner to the crime and even adulterous. His inward angst towards his father's death is projected (re-directed) to his mother figure, deluding him all the time, deviating him from his proposal: to revenge his father.

Thus, one might ask, 'what is Gertrudes exactly?' In fact, she is not a real character in the play; rather she seems to be merely Hamlet's fake inward projections, which come out through his speeches. Nobody knows exactly her psychological dimensions; only what Hamlet says about her. That is the mimetic device created by Shakespeare in order to call the audience attention, not to the main problem of the play, but to Hamlet's descriptions of his mother instead. Therefore, between the audience and Gertrudes, Shakespeare introduces the figure of her son, who actually defines the audience's empathy towards his sufferings and his deluded image of his own mother. His reaction is very incisive and the fact of being a woman is her natural condition of being considered evil and deceitful, as a symbolic construct which reflects moral and medical discourses of that period. If it were impossible to the Renaissance men to perceive the inner-self as something true, thus Hamlet's negative images projected on his mother are taken for granted, because the outward was supposed to express the inward, and, on the contrary, a person would be considered false and deceitful if she/he did not express the inner-self truly through the outward appearances. Nevertheless, the point is that no one can figure out Gertrudes' actual inner-self, but only Hamlet's inward projections on his mother, which come out in his soliloquies. He is insistently persuasive on that, so that his imaginings delude him, delay his act, deviating him from his action. Moreover, his reactions are presented through violence and aggression towards his mother, mainly in the chamber scene, in act III, scene iv.

In *Macbeth*, Adelman states that the maternal figure is not 'embodied in the figure of a particular mother', but it is outspread in many diffused figures, such as the witches, Lady Macbeth, and even Duncan and Macdownwald (1992, p. 131). Adelman argues that the male characters are supposed to build their masculinity in the presence of the mother and in the absence of the father. This is particularly valid to Hamlet, Othello, Coriolanus and Macbeth. Hamlet and Coriolanus have their real mother, whereas Othello and

Macbeth create their strength and masculinity in the mother re-imagined in their wives. Macbeth can only construct his masculinity through absence, separation, and segregation towards the mother figure. In fact, as Hamlet, Macbeth is fatherless and has only maternal figures to strength his masculinity. Lady Macbeth has the courage to build up his manhood, whereas he has the physical strength to conquer the crown by force.

Adelman argues that the male characters build up their masculinity in returning imaginarily to the maternal body and womb. In Macbeth's and Coriolanus' cases, they are characters who compose their masculinity fleeing from the maternal presence (*escaping the matrix*). They act progressively, withdrawing from Lady Macbeth and Volumnia, as a negative reaction to the maternal presence and as a negative projection due to the impossibility of enduring the maternal presence, felt by them as something menacing, evil, and malign. However, it is not the real female character which creates those feelings, but only the male inward projection is the actual cause of those negative reactions. Furthermore, Lady Macbeth is seen in Macbeth as a maternal body covered with military images, which gives him force to construct his masculinity. The constitution of masculinity in *Macbeth* occurs in a paradoxical way: escaping the maternal body, but also through the strength of the maternal military images, which gives him vigor to act and determine his action. However, there is a kind of progressive rupture in Macbeth and Lady Macbeth's relation. He seems not to need her courage and her strength any more. She is just dismissed by him. What is Lady Macbeth then? She can be seen as Macbeth's inward projections in terms of a male and military soldier, whose strength is indispensable for his conquering the crown. For example, Macbeth says to his wife: "Bring forth men-children only; / For thy undaunted mettle should compose / Nothing but males." (SHAKESPEARE, 2003, p. 38). In this speech, Adelman states that *mettle* means not only *strength, force*, but also *metal*, i. e., to invest the female body with military armor. Besides that, he desires no women children, but only male ones, what conveys symptomatic reactive projections of the male characteristics on the female body. Thus, the only thing he expects from her is to bear male children, in order to avoid the presence of the female weakness and frailty. Through the *mettle/metal* metaphor Lady Macbeth 'becomes virtually male, composed of the hard metal of which the armored male is made' (ADELMAN, 1992, p. 139). Her children should be men-children, built up as armed soldiers, who do not possess the female inner. As a reflected mirror of Macbeth, she wants the ministers of evil to 'unsex her'. Thus, she plays only a functional role which just

reveals his inner-evil fantasies and projections on her. Adelman states that 'for if Macbeth's bloodthirsty masculinity is partly a response to Lady Macbeth's desire, in effect an extension of her will, it simultaneously comes to represent the way to escape her power.' (1992, p. 138). Psychoanalytically, she is supposed to be his *alter ego* to transform his kindness into cruelty and aggression.

Furthermore, in *Macbeth* other female figures are invested with military images. For instance, justice and Fortune: "No sooner justice had with valour arm'd" (SHAKESPEARE, 2003, p. 15). In this description, Fortune receives military characteristics, which correspond to Macbeth's own warrior image and purposes. And, in that same sense, Bellona is also described as: "Till that Bellona's bridegroom, app'd in proof, / Confronted him with self-comparisons," (SHAKESPEARE, 2003, p. 15). Other female figures are built up in the play in order to help him fulfill and design his purposes and evil desires. As we can see in the description bellow:

> And fortune, on his damned quarrel smiling,
> Show'd like a rebel's whore: but all's too weak:
> For brave Macbeth – well he deserves that name –
> Disdaining fortune, with his brandish'd steel,
> Which smoked with bloody execution,
> Like valour's minion carved out his passage
> Till he faced the slave; (SHAKESPEARE, 2003, p. 15).

Shakespeare suggests Richard's same imaginary of hewing out his maternal body, disdaining it, and building up Macbeth's identity based on violence and aggression here. Once again, Macbeth's inward projections come out as a negative reaction to the maternal body. Fortune here is seen as a *rebel's whore*, used just as an object to provide men with military force to continue fighting. In this sense, Adelman argues that 'it is to imagine a birth entirely exempt from women, to imagine in effect all-male family, composed of nothing but males, in which the father can be fully restored to power.' (1992, P. 139). This description of the battle suggests the battle between the loyal and the disloyal, the male and the female. According to Adelman,

> The metaphorical substitution of Fortune for Macdonwald transforms the battle into a contest between male and female; in effect, it makes Macbeth's claim to his name – "brave Macbeth" – contingent on his victory over the female. […] Macbeth's identification as valor's minion redefines the battle as a contest between the half-female couple Fortune/Macdonwald and the all-male couple Valor/Macbeth. Metaphorically, Macdonwald and Macbeth take on the qualities of the unreliable female and the heroic male; Macbeth's battle against fortune turns out to be his battle

> against Macdonwald because the two are functionally the same. […] In effect, then, the battle that supports the father's kingdom plays out the creation of a conquering all-male erotics that marks its conquest by its triumph over a feminized body, simultaneously that of Fortune and Macdonwald. (1992, p. 142).

Maternal absence and abrogation are the means of creating male identity. The female figures, or the figures invested with maternal characteristics, become the means of constituting violently male identity. Female figures in Shakespeare are not in fact real characters, which could be taken from any images of the period, but they are evasive and opaque constructs of male inward projections, which defined and determined female social roles, conduct and behavior.

Thus, in order to build father's and men's power, it is necessary to deny mother's and female presence to constitute a successful image of power, victory and domain. In this sense, Adelman states that Macbeth's attitude is: 'This act of aggression toward the female body, with its accompanying fantasy of self-birth, marks Macbeth's passage to the contest that will define his maleness partly by attributing tainted femaleness to Macdonwald.' (1992, p. 143). Moreover, Macduff is denominated in the play as 'none of woman born'. Of course, it does not mean that he has been born by a man, but he was before time ripped out from his mother's womb, what suggests that only a man with little or no maternal influence can restore the original harmony in Scotland. According to Adelman,

> but in attributing his power to his having been untimely ripped from that mother, it sustains the sense that violent separation from the mother is the mark of the successful male. […]. Moreover, the ambivalence that shapes the figure of Macduff similarly shapes the dramatic structure of the play itself. Ostensibly concerned to restore natural order at the end, the play bases that order upon the radical exclusion of the female. (1992, p. 144).

At this point, the audience would react positively to the affirmation of women's segregation. In terms of dramatic convention, the audience would accept the possibility of men being successful only if escaping and denying female presence: 'punishing Macbeth for his participation in fantasy to escape from the matrix, it nonetheless allows the audience the partial satisfaction of a dramatic equivalent to it.' (ADELMAN, 1992, p. 140).

The absence, negation, and aggression towards the female figures not only happen with Macbeth, but elsewhere in the play. Macduff abandons his family. Both Lady

Macduff and Malcolm question the necessity of abandoning his family. Adelman states that,

> This unexplained abandonment severely qualifies Macduff's force as the play's central exemplar of a healthy manhood that can include the possibility of relationship to women: the play seems to vest diseased familial relations in Macbeth and the possibility of healthy ones in Macduff; and yet we discover dramatically that Macduff has a family only when we hear that he has abandoned it. Dramatically and psychologically, he takes on full masculine power only as he loses his family and becomes energized by the loss, converting his grief into the more 'manly' tune of vengeance. (1992, p. 144).

Female figures progressively disappear in the play: if Lady Macbeth were at first the source of terror, ambition and courage, then she becomes increasingly a 'merely helpless wife', fearful and alienated from her husband's goals, dying offstage in a woman's cry. As Adelman proposes, 'even when she is at the center of the stage, her own subjectivity is denied her: the broken object of others' observation in the sleep-walking scene, she has become entirely absent to herself'. (1992, p. 145). In the same way, the witches, who were very present at the beginning of the play, become progressively absent too, or better, are progressively extinguished from the play. Those details suggest that, in terms of mimetic construction, female figures are extensively conceived as a tool to show inward male projections, which are presented as a kind of dark mirror of male subjects used to construct their identity and masculinity. Thus, as a result of this mimetic device, and aggression, those representations of the female figures become a means of active self-interaction and relationship which show that women are doomed to be blamed for male failure and dependency. Therefore, it is justifiable that female figures like the witches, Lady Macbeth and Lady Macduff become the *aliens* in the play, as defend Greenblatt (1984), and a phantasmatic nucleus for male negative inward projections, always shown in terms of violence and aggression.

As female figures disappear in the play, it comes out that male evil projections have been suppressed and then the natural order can come back to reestablish harmony. That is the male projection of male wish, desire and evil. Lady Macbeth and Ophelia die at the end of the plays too. Women are denied and segregated in the play, because they are supposed to be evil for men and, for this reason, women must be suppressed. Therefore, only through this way, father's power returns to the original state to set things in order. The most emblematic example of that in Shakespeare is the Birnamwood procession in *Macbeth*. According to Adelman, the branches of the Birnam trees are the

emblem of a 'strictly patriarchal family tree'. (p. 145). However, this family tree is totally male: Duncan's sons, Banquo's sons, Siward and sons. There are no daughters and there is no mention of mothers in these family trees. Adelman states that, 'we are brought as close as possible here to the fantasy of family without women. In that sense, Birnam Wood is the perfect emblem of the nature that triumphs at the end of the play: nature without generative possibility, nature without women.' (1992, p. 145).

Furthermore, in terms of genre, we can see that, in the tragedies, men are fatherless, which is said to set things in disorder, whereas in comedy daughters are commanded by fathers and they are motherless. Even Portia, in *The Merchant of Venice*, is still ruled by her dead father's will, Jessica by Shylock, in *Twelfth Night*, Viola is ruled by her dead father's remembrance too. However, in terms of literary genres, we can see a close connection with the representation of female figures, because according to Bamber (1982), women dominate in comedy and men in tragedy. They are functional male projections and a symbolic construct which has built up female figures according to men's wishes. Therefore, in comedies, daughters are controlled by men, by order, by the paternal figure, which unleashes the 'happy ending' of the play; thus, order creates happiness and security to society; whereas tragedy is supposed to be disordered and unleashes the tragic doom, because women are in charge. In this sense, for example, Adelman states that in *Macbeth*, Scotland is

> the realm of Lady Macbeth and the witches, the realm in which the mother *is* the grave, the realm appropriately ruled by their bad son Macbeth. The escape to England is an escape from their power into the realm of the good king-father and his surrogate Malcolm, 'unknown to woman'. (1992, p. 146).

The play is highly concerned with restoring natural order at the end, 'the play bases that order upon the radical exclusion of the female'. (1992, p. 144). If the plays exclude extensively female presence, then we can consider that this phenomenon happens because they are seen as obscure figures and due to mimetic devices, that unleash and show male inward projections. Their representations are seen as social and symbolic constructs which give them a determined condition and deny them social and cultural voice and concrete representation. Women in Shakespeare are supposed to be just male inward projections and a symbolic construct of men want them to be.

Final Remarks

Therefore, as one can perceive, both in Shakespeare and in social discourses, male inward projections towards the female body is due, in fact, not to actual biological and natural women conditions, but to beliefs, medical and moral discourses which preached and evaluated negatively mothers' conditions, as something natural and willing. Furthermore, male inward projections toward the maternal body in Shakespeare are due to the fallacious idea and image evocated by those discourses in the re-imagined return to the maternal body. Male anxieties are projected on the female as a nucleus of psychological release of their inner tensions, such as desire and anger felt in moments of psychological crises.

Furthermore, in Shakespeare it is possible to notice some psychic dimensions represented in the characters of his plays. He intuitively perceived some mysterious dimensions that the self cannot control in his inwardness. Shakespeare noticed inward dimensions appearing in the obscure, sinister, uncontrolled dispositions of the self. He overcame his contemporaries and represented such mysterious uncontrolled dimensions of the self in the drama. Though Maus (1995) simply analyses inwardness as a cultural and historical event, Shakespeare represented more than that: he portrayed the obscure and mysterious psychic elements that determined and shaped inwardness. The mysterious forces of the self, pointed out by McGinn (2007), are obscure uncontrolled dimensions of the inward world of the self. It is represented through the characters' silences, verbal slips, non-said, ruptures of speech, the character's conscience, pathos, gestures, and bodily feelings. Such mysteriousness is embodied in inwardness and determines the self's actions, feelings, emotions, ideas and thoughts.

As inwardness is an epochal cultural construct. However, its traits are very different from the modern concept of subjectivity. Inwardness is still a broader notion in English Renaissance Age, rather than our conception of subjectivity, which is inevitably constituted by philosophical concepts and psychoanalytic assumptions. In fact, the notion of modern subject is invested with different traits enhanced by diverse philosophical and psychoanalytic discourses and assumptions.

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