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Analysing Sartrean Inter-subjectivity and the Concept of the Look in *Macbeth*

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Abstract: Shakespeare and Sartre have a specific bond in that the Bard portrayed the kind of tragic characters that can be the embodiment or conceptualisation of existential notions. The present research intends to investigate the relations of two consciousnesses or the Sartrean inter-subjectivity as depicted in *Macbeth* and between its tragic heroes and others. Others have a great impact on Macbeth's consciousness and his process of self-formation. When he chooses to commit murder, he attempts to conceal his crimes from others to shun the heavy sense of shame and self-disgust (guilt) created through what Sartre calls the concept of the Look and its alienating effect upon the individual. Macbeth's social self *(being-for-others*), which is portrayed in his outward relations with others, is in stark contrast with his subjective self (*being-for-itself*), which is displayed in his myriad reflections in his soliloquies and asides. The Macbeths assume a mask to conceal their real self from others' consciousnesses. This article first explains the concepts of inter-subjectivity and the Look in Sartre's philosophy, and then it discusses the same notions in the context of Shakespeare's *Macbeth*.

Keywords:

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Sartrecı Öznelerarasılık ile Bakış Kavramının *Macbeth* Oyununda İncelemesi

Öz: Shakespeare ve Sartre arasında, Shakespeare'in varoluşsal kavramların bedenlenmesi veya kavramsallaştırılması olarak ele alınabilecek trajik karakterleri tasvir etmesi açısından özel bir bağ vardır. Bu çalışma, Macbeth oyununda tasvir edildiği şekliyle ve oyundaki trajik kahramanlar ile diğer karakterler arasındaki iki bilinç veya Sartrecı öznelerarası ilişkileri incelemeyi amaçlamaktadır. Diğer karakterler Macbeth'in bilinci ve kendini oluşturma süreci üzerinde büyük etkiye sahiptir. Cinayet işlemeyi seçtiğinde, Sartre'ın Bakış kavramı ve bunun birey üzerindeki yabancılaştırıcı etkisi olarak adlandırdığı şeyin yarattığı ağır utanç ve kendinden tiksinme (suçluluk) duygusundan kaçınmak için suçlarını diğerlerinden gizlemeye çalışır. Macbeth'in başkalarıyla dış ilişkilerinde tasvir edilen toplumsal benliği (başkaları için varlık), tiradlarda ve aparlarda gözlemlenip sayısız düşüncesinde sergilenen öznel benliğiyle (kendisi için varlık) tam bir tezat içindedir. Macbethler gerçek benliklerini başkalarının bilinçlerinden gizlemek için bir maskeye bürünürler. Bu makalede öncelikle Sartre'ın felsefesindeki öznelerarasılık ve Bakış

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kavramları açıklanmakta, daha sonra aynı kavramlar Shakespeare'in *Macbeth* oyunu bağlamında tartışılmaktadır.

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Introduction

The tragic characters of William Shakespeare (1564–1616) can be surveyed in the light of Jean-Paul Sartre's (1905–1980) existential concepts. The specific bond between the Bard and Sartre is so close that it seems Shakespeare used existentialism in the depiction of his characters before its later introduction by the existentialists. The present paper intends to examine Sartre's concept of the Look and inter-subjectivity or relations of two consciousnesses in the tragedy of *Macbeth* (1606). Macbeth's consciousness is affected by some outside factors like the witches or the consciousness of his wife as well as by the various opinions of others, or in fact, by their consciousness. Sartre argues that others have a great role in constructing one's self-identity by categorising, judging, and objectifying one. Thus, in every human being, there is an aspect that Sartre calls 'being-for-others' which is at the total mercy of others, and one has no control over it.

Macbeth's being-for-others is in stark divergence from his being-for-itself since he is greatly influenced by the consciousnesses of others and their opinions about him. He does his best to maintain the good reputation he has acquired as the result of his victorious valour exhibited in battles. The moral scruples he displays before the first murder, which are expressed in his myriad soliloquies or asides such as the one at the beginning of Act 1 Scene 7, are in part due to the significance of others' attitudes towards him and their heavy impact on his mentality. Hence, after murdering Duncan and committing subsequent massacres, Macbeth and his wife, who is his accomplice in the first murder, try to conceal their crimes by assuming a false face to deceive others and to avoid the sense of shame and self-disgust resulting from others' look and knowledge of their deeds. Thus, they exhibit a different being-for-others from their real subjective self. This hypocritical mask does not last for long and soon their real face becomes known to others: Macbeth encounters the reality of his new self and the absurdity of his life and futile endeavours.

This study is significant due to the considerably little amount of existential critical considerations of Shakespeare's works, and in fact, it provides a novel perspective for looking at Shakespeare's tragedies. In the following sections, the concepts of inter-subjectivity and the Look will be defined as they feature in Sartrean existential

philosophy, and then these notions will be discussed in the context of the play and in the relationships that its characters have with one another. This study will reveal how Macbeth transforms his subjectivity under the impact of others and how crucial the latter is in his process of self-formation and self-identity. Relatedly, Macbeth's torture by the force of his conscience can partly be due to the shame he feels thinking that others might be informed of his pernicious deeds and that they might retaliate against him.

Sartre's Concepts of Inter-subjectivity and the Look

Others have a significant impact on constructing one's self-identity by categorising, judging, and objectifying the individual. The concepts of "inter-subjectivity" or relations with others are critical for one's self-formation process. "Inter-subjectivity" refers to the idea that individuals do not live isolated in a vacuum and that they exist in a state of constant interaction with others, and thus our sense of self is shaped by these relationships. According to Sartre, we are not isolated individuals but rather exist in a web of social relationships that influence our thoughts, feelings, and actions. This means that our sense of identity is not fixed or pre-determined but it constantly evolves in response to our interactions with others.

The specific aspect of being that Sartre introduces to refer to the interactions of two subjectivities is being-for-others (Sartre 475). While a consciousness may view another consciousness as an object or as a subject and yet still treat it like an object, the only way to perceive the subjective presence of others is through the concept of the Look. Sartre provides the dramatic example of a man who is peeping through a keyhole and since he is concentrating on his own activity, he is not aware of his own objectivity at that moment and thus he behaves like a pure subject. Now, "upon hearing a footstep, his attention suddenly turns from his activity towards himself and his being seen by the other, and thus he responds with feelings of shame and self-disgust which had been absent prior to the presence of other" (Detmer 94). Sartre's theory of the Look solves the traditional philosophical "problem of other minds" by claiming that we can experience the subjectivity of others directly by becoming an object for others. Others can give us a feeling of shock and alienation since we are completely at the mercy of their look, objectifying and alienating judgments, and only through their look can we have access to our objectivity.

Sartre believes that the self as a kind of agent or subject is independent of the look of others, and there is a duality or split between the two dimensions of the self (for-itself and for-others) which cannot be reconciled, and this results from our lack of complete knowledge of others' image of us and the mutual exclusiveness of these two modes of self. Self-estrangement or self-alienation is the result of this gap when our own self-image is totally different from the image others have of us, and we usually give greater weight to our objectified self-image!

Self-identity is always a social process; our actions are socially negotiated and they assume meaning only in a social context and through the judgments of others; thus, inter-subjectivity is an ontological fact and since we need others for our self-identity, we must respect their freedom. If they were our slave, they could not give us any sense of self-identity (self-identity given to us un-freely by a slave does not have any value). Total self-awareness comes about as a result of appropriate social relations. Now, let us examine the above concepts in the context of the play and the relationship between Macbeth and his surroundings.

Inter-subjectivity and the Concept of the Look in *Macbeth*

The concept of "inter-subjectivity" or relations with others is so important in Sartre's existential philosophy that he introduces a specific dimension of human self or "being-for-others" to account for it. In fact, others have a central role in our process of self-formation and recognition of identity. If we objectify them and do not respect their freedom, they cannot confirm our sense of self and identity. According to Sartre, through the concept of the Look, others can also objectify and alienate us so that we may have a sense of shame and self-disgust at our own choices and actions if they are not socially, culturally, or morally appropriate. All these notions can be investigated through a meticulous examination of the tragedy of Macbeth and his relationship with his wife and other characters.

At the beginning of the tragedy, while Macbeth and Banquo return towards Duncan from their victorious battle, they are confronted with the Weird Sisters who exert their first ominous impact upon Macbeth's consciousness by planting in his mind the seeds of an unruly ambition by predicting his destined future. Macbeth becomes so glad and confused that he immediately writes a letter to his wife informing her about the witches' prophecies; in fact, this action merely gives Lady Macbeth ample opportunity to make plans to suppress "the milk of human kindness" in Macbeth and to persuade him to commit regicide. "The frankness of the letter betrays a character that, notwithstanding his endostatic manliness, is psychologically dependent on his wife" (Piotr Sadowski qtd. in Bloom 156). Although Macbeth is entirely free to disregard her temptations, he is finally provoked to commit murder when his manliness and valour are questioned by his wife. "Unlike Lady Macbeth's desire to be a man which is seen as a transcendence of feminine and fragile nature, Macbeth's subordination to Lady Macbeth is seen as a degradation, the feminization of his masculine virtue which leads ultimately to the loss of his manhood" (Howell 15). Hence, it can be said that his consciousness is heavily influenced by two outside factors: the witches' equivocal prophecies and his wife's powerful temptations. "She is the motivator who Macbeth needs to drive him on towards the throne of Scotland" (Huang 93). Of course, he does not make this choice easily and vacillates a lot before reaching a decision; but what matters is the outcome, not the route.

The first dominant opinion which others have of Macbeth and his self or identity at the beginning of the play is that of a brave honest hero to whose valour Scotland owes. The captain who returned from the battle speaks enthusiastically about Macbeth's sacrificial courage, particularly in the destruction of the traitorous Macdonwald, and Duncan praises his valour abundantly. As Daniel E. Hughes suggests, "[w]ere it not for the prophecies of the witches, which pique his interest, we should have no reason to suspect Macbeth's loyalty" (846). Part of the struggle Macbeth has within himself before yielding to the execution of the first murder is due to his reluctance to lose this positive view that others have of him so easily. He states reluctantly to his wife about the perpetuation of their plan:

> We will proceed no further in this business:
> He hath honoured me of late, and I have bought
> Golden opinions from all sorts of people,
> Which would be worn now in their newest gloss,
> Not cast aside so soon. (I.vii.31–35)

Macbeth knows that others deem him a courageous and loyal warrior, and the high rank recently bestowed on him by Duncan satisfies his ambition to some extent. It is a pity to lose this status so soon through regicide. Hence, when he commits the murder of Duncan, he and his wife decide to display a being-for-others that is quite different from their real subjective self which they have created for themselves through choosing evil. They assume a guise of honesty, kindness, and friendliness to beguile others and sustain the good view that others previously had of Macbeth. But they themselves realise that this identity is a counterfeit and belongs to the past; besides, since Macbeth kills others and makes them his slaves, they cannot confirm his self-identity.

Macbeth acknowledges that others are very influential on his idea about his self and that they make up a significant portion of his identity which cannot simply be disregarded or discarded. As Andy Mousley in *Re-Humanising Shakespeare* (2007) asserts,

> The self thus also becomes "dangerous" and a source of anxiety. As in *Othello* and *The Merchant of Venice*, "others" are or become part of the self, and the boundaries separating outsiders from insiders are fragile. This means that the "self" is itself not a safe place and that interiors, such as the castle, are not immune from the wildness and instability associated with the heath and the witches. (103)

Even though others' attitudes are very significant for Macbeth, these opinions do not have enough compelling force to hamper him from committing murder since the power of ambition is greater in him. However, his later unceasing efforts to camouflage his evil deeds prove that he is trying to flee from the anger and retaliation of others.

Others and their outlook are also very consequential in Macbeth's process of self-formation in terms of what Sartre calls the concept of the Look as he feels great shame and self-disgust thinking about the possibility that others find out what he is going to do. As early as Act 1 Scene 4, when Duncan declares that "signs of nobleness, like *stars*, shall

shine on all deservers" and he obliquely refers to Macbeth, the latter himself points out in his aside:

> . . . *Stars*, hide your fires;
> Let not light see my black and deep desires.
> The eye wink at the hand; yet let that be
> Which the eye fears, when it is done, to see. (I.iv.50–53; emphasis added)

Ironically both characters use the word "stars" which may reveal not the sign of nobleness in Macbeth's demeanour but treason, and his obsession with the words "eye" and "hand" shows his fear of the penetrating gaze of others and their power of judgment and objectification. Even Lady Macbeth who has no moral scruples like those of Macbeth is afraid of the gaze and judgment of others:

> . . . 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.48–52)

She desires to flee from others' looks including even that of heaven and from the very knife that is going to be utilised for the murder, and even from Macbeth's and her own conscience. Meanwhile, when in Act 1 Scene 7 Macbeth meditates about the probable consequences of the murder of Duncan, he again thinks of others' judgments and is afraid of it:

> . . . But in these cases,
> We still have judgement here, that we but teach
> Bloody instructions, which being taught, return
> To plague th'inventor. (I.vii.7–10)

Examples of Macbeth's anxiety over the judgmental look of others are abundant in the play, another one of which is that before the murder of Duncan, when his imagination stages the murder in his mind through an illusory dagger, he visualises a dark bloody night full of witchcraft and wickedness, and wishes the earth not to witness his crime:

> . . . Thou sure and firm-set earth,
> Hear not my steps, which way they walk, for fear
> Thy very stones prate of my whereabout,
> And take the present horror from the time,
> Which now suits with it. . . . (II.i.56–61)

Macbeth has even lost the support of nature: "Nature is no longer an ally or source of protection for the man that he is become" (Boleyn 10). He not only shuns the penetrating gaze of others on the wickedness of his act, but he also abstains from this gaze in his own conscience which torments him so much. Consequently, he attempts to equivocate to escape from the plaguing look of conscience. The phrase "the eye wink at the hand" denotes an impossible act that cannot be done, but what does Macbeth suggest by using this phrase? Lamia Kabal remarks that

> He wants to be successful; he wants to see the result of the murder, yet does not want to set eyes on his act. Then he could shut the self-objectified critical gaze witnessing the action of the "hand" which makes him a "contemptible" man who is not anywhere near the ideal figure his eyes would like to perceive: his crime is not something he wants to share with his better self. (862)

After he finally carries out the murder albeit reluctantly, he again imagines that his hands are plucking out his eyes; this illusory vision denotes his strong desire to evade and suppress the reproaching gaze of his own eyes which are witness to his malicious deed. The fact that immediately after the first murder he is afraid of any noise and is obsessed with washing the blood from his hands denotes his strong fear of the gaze of others and their knowledge of his guilt. Lady Macbeth first believes that a little water may wash away the blood and the resulting accusation, but later she also becomes obsessed with the removal of the blood from her hands and the impossibility of such a wish.

After the appearance of Banquo's ghost at his feast, Macbeth perceives that he could no longer conceal his crimes from the judging view of others and that his shameful exposure is inevitable. He points out: "If charnel-houses and our graves must send / Those that we bury back, our monuments / Shall be the maws of kites" (III.iv.68–70). The grave no longer veils the body of the dead from the look of the living, and thus it betrays the murderer. Macbeth still tries to evade his exposure; he imagines that Banquo's ghost is looking at him accusingly and 'shakes its gory locks' to reproach him for his crime in front of others (III.iv.48–49). However, Macbeth attempts to comfort himself by considering that since the ghost "has no speculation in [its] eyes" (III.iv.93), it cannot look at him with a penetrating and accusing gaze. This comfort, however, is in vain: "The blankness of their gaze serves as a speculum (Latin for mirror), reflecting and exposing a 'truthful' image of himself and the guilt he has been trying to conceal from the world and himself" (Kabal 863).

The strategy that the Macbeths apply to flee from the sense of shame and self-disgust resulting from their heinous actions is assuming a false face to delude others into still regarding them as honest and virtuous people. Therefore, their being-for-others is in stark contrast with their real subjective self. As Duncan states, "There's no art / To find the mind's construction in the face" (I.vi.12–13). Lady Macbeth advises his husband to assume a bogus face to beguile others: ". . . bear welcome in your eye, / Your hand, your tongue; look like the innocent flower, / But be the serpent under't" (I.v.62–64). They exhibit an atmosphere of profound hospitability for Duncan in their house so that he regards the place as "a pleasant seat" (I.vi.1). And when Macbeth finally decides to commit the act of murder, he himself refers to the discrepancy between his subjective self and his being-for-others or social self: "Away, and mock the time with fairest show: / False face must hide what the false heart doth know" (I.vii.82–83). When later he finds himself and his wife in the perilous situation of being betrayed for their heinous actions and this fear intensifies his stress and self-torture, he says:

> Unsafe the while, that we must lave
> Our honours in these flattering streams,
> And make our faces vizards to our hearts,
> Disguising what they are. (III.ii.33–36)

The instances of the false guise of being-for-others that the Macbeths display for the public are so frequent in the play that only a few of them can be investigated here. When others are informed about the murder of Duncan, Macbeth, appearing so mournful, announces that he immediately killed Duncan's guards who were apparently his murderers, and that he did that out of his deep love and loyalty toward Duncan:

> Who can be wise, amazed, temperate and furious,
> Loyal and neutral, in a moment? No man.
> The expedition of my violent love
> Outrun the pauser, reason. . . . (II.iii.108–111)

He stresses his losing reason, patience, and self-restraint due to his ardent love for Duncan. When he decides to kill Banquo through two hired murderers who must "mask the business from the common eye for sundry weighty reasons," he conceals it even from his wife and demands her to pay special attention to Banquo during the feast, and she advises him to show a happy and bright face in front of others. The bond between Macbeth and his wife gets weaker toward the end of the play and they become more alienated from one another. According to Andrew C. Bradley in *Shakespearean Tragedy*, "[t]hinking of the change in him, we imagine the bond between them slackened, and Lady Macbeth left much alone" (375). During the banquet, Macbeth again hypocritically appears to be frustrated at the strange absence of Banquo from the feast while he knows that Banquo is now dead because of his own command:

> Here had we now our country's honour roofed,
> Were the graced person of our Banquo present,
> Who may I rather challenge for unkindness
> Than pity for mischance. (III.iv.38–41)

Lady Macbeth manages to avert his betrayal during the banquet by assuming a double face and attributing his fits of madness to an old illness rather than the observation of Banquo's ghost. The scene where Banquo's ghost appears is one of the most interesting scenes of the play since in it, Macbeth reveals both his being-for-itself and his being-for-others simultaneously. He behaves normally when the ghost is absent, but when it reappears, he loses his mind and is unable to camouflage his subjective self under the cover of his being-for-others, and thus he exposes himself:

> [His real self to the ghost:] Avaunt, and quit my sight! Let the earth hide thee. (III.iv.91)
>
> [His disguised self:] Do not muse at me, my most worthy friends,
> I have a strange infirmity, which is nothing
> To those that know me. Come, love and health to all[.] (III.iv.83–85)

As we get closer to the end of the play, after the ambiguous assurance he receives from the witches about his invincibility, and when their heinous deeds are discovered by the

public, the Macbeths show less effort in concealing their intentions and actions under the guise of a virtuous being-for-others.

From the above discussion, it is concluded that others' opinions are significant for Macbeth, but he increasingly perceives that he cannot veil his crimes from others as they start to question his loyalty and honour, and this creates a sense of alienation and fear in him. Of course, the sense of fear and remorse from his first murder presents itself even before it receives any suspicion from others; he appears after the murder of Duncan exactly like a human being (and not a demon) that has done a terrible thing to his own soul and self and hence is extremely shocked due to its recognition. As E. A. J. Honigmann notes, "he sees the blood on his hands, and he scarcely knows whether it is Duncan's blood or his own, just as he seems confused as to whether he has murdered Duncan, or Sleep, or himself" (128). All in all, shortly after the murder of Duncan, his sons seem to be suspicious of Macbeth's probable role in the murder:

> MALCOLM . . .
> To show an unfelt sorrow is an office
> Which the false man does easy. . . . (II.iii.136–137)
> DONALBAIN . . .
> . . . Where we are,
> There's daggers in men's smiles; the near in blood,
> The nearer bloody. (II.iii.139–141)

Also Banquo, despite being his old friend and present adviser, was similarly suspicious of his probable function in the murder: "Thou hast it now, King, Cawdor, Glamis, all / As the weïrd women promised, and I fear / Thou played'st most foully for't" (III.i.1–3). Or let us take the ironic comments of Lennox on the intelligence of Macbeth in arranging everything so that his crimes could remain cloaked, and the blame would fall on others:

> Things have been strangely borne. The gracious Duncan
> Was pitied of Macbeth; marry, he was dead.
> And the right-valiant Banquo walked too late,
> Whom you may say, if't please you, Fleance killed,
> For Fleance fled: men must not walk too late.
> . . .
> He has borne all things well[.] . . . (III.vi.3–17)

In the conversation between Malcolm and Macduff, Malcolm speaks about the wickedness of Macbeth clearly: "This tyrant, whose sole name blisters our tongues, / Was once thought honest" (IV.iii.12–13). He declares that under the tyrannical sovereignty of Macbeth, no one in Scotland can live securely and that he is assassinating everyone who opposes his authority:

> . . . The dead man's knell
> Is there scarce asked for who, and good men's lives
> Expire before the flowers in their caps,
> Dying or ere they sicken. (IV. iii. 170–173)

When Macbeth ruthlessly massacres Macduff's innocent family and commits his subsequent bloody deeds, he no longer attempts to display a different being-for-others since it does not function anymore. His wife in the sleepwalking scene also betrays their crimes by unconsciously revealing them in her utterances, and finally, she commits suicide to end her torture. After his being-for-itself becomes known to everyone, Macbeth loses his former friends and faithful subjects, and now all obey him due to dread, not respect or love. He gets entirely isolated from people and feels the unfitness of the robe of power on his body:

> CAITHNESS . . .
> Some say he's mad; others, that lesser hate him,
> Do call it valiant fury; but for certain,
> He cannot buckle his distempered cause
> Within the belt of rule.
> ANGUS Now does he feel
> His secret murders sticking on his hands;
> . . .
> Those he commands move only in command,
> Nothing in love. Now does he feel his title
> Hang loose about him, like a giant's robe
> Upon a dwarfish thief.
> MENTEITH Who, then, shall blame
> His pestered senses to recoil and start,
> When all that is within him does condemn
> Itself for being there. (V.ii.13–25)

The image of the unfitness of the robe of power has been mentioned several times in this tragedy, and it denotes its significance from Shakespeare's point of view. Menteith refers to an interesting fact about Macbeth: Even his own self denies belonging to him and his madness results from this chaos in self-identity. Macbeth either kills others or makes them his slaves so that no one can confirm his identity, and thus his self-identity is at potential risk: He cannot know himself and does not know what kind of person he really is. When his hypocritical guise does not operate anymore, he encounters the reality of his new self and the futility of his whole life and endeavours. He laments after his wife's death:

> Tomorrow, and tomorrow, and tomorrow,
> Creeps in this petty pace from day to day,
> To the last syllable of recorded time;
> And all our yesterdays have lighted fools
> The way to dusty death. . . . (V.v.18–22)

Macbeth betrays his deep grief over his new self and absurd life, and as Asloob Ahmad Ansari in *The Existential Dramaturgy of William Shakespeare* asserts, "[l]ife as an absurd phenomenon, not reducible to any logical coherence or pattern, and with anti-reason as its substratum, is what is projected unmistakably in this soliloquy" (136). However, he decides not to flee from his enemies and thus fights to the last moment although he discerns that he has been tricked by the witches' equivocal comments, and he has ruined his whole life.

Conclusion

This article discussed the issue of Sartrean inter-subjectivity and the concept of the Look in the tragedy of *Macbeth*. Macbeth, affected by the ambitious prophecies of the Weird Sisters and the persuasive consciousness of his own wife, decides to gain power through regicide. Sartre considers the look of others as objectifying and alienating which causes in one the sense of shame and self-disgust. The Macbeths are confronted with such feelings as a result of their awareness of others' presence or the presence of their own conscience; hence, they attempt to conceal their first and subsequent crimes from the objectifying look of others by assuming a being-for-others that is different from their real self or their being-for-itself. In this way, they try to shun the sense of shame. As Ewan Fernie in her *Shame in Shakespeare* (2002) asserts, "[w]hat the moral or religious person feels to be shameful is what is wicked or impious, rather than what is simply dishonorable and degrading. This sense of shame is also tragically lacking in the protagonists in *Macbeth*, although it reasserts itself in dreams" (226). The feeling of shame in the Macbeths is not spiritual but secular, and it is due to the loss of honour and grace in the eyes of others and not to the loss of faith and grace before God.

They try various strategies to hide their guilt from others, but when their tactics and guise are not useful anymore, they face the reality of their heinous deeds and the futility of their life. They lose their former friends and are obliged to accept death. Since Macbeth kills many people or makes them his slaves, they do not confirm his self-identity, and in the last stage of his life, Macbeth is so despondent that he cannot know himself and he feels like a stranger. He shuns the wicked identity that he has devised for himself.

From the above discussion, it can be concluded that others' presence can have both positive and negative impacts on one's identity formation. By sensing the presence of others, we can pay more attention to our behaviours and to the right and acceptable ways of conduct. However, it may cause some people to get obsessed with this fact or assume a hypocritical guise to hide their actions from others. And in the Macbeths, the second alternative occurred.

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