

Personality Development In William Shakespeare's Play *Macbeth*: Psychoanalytic Perspective

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Abstract. *Literary works, especially drama, often reflect the complexity of human psychology through character development and internal conflict. One of the most profound ways to explore this complexity is through psychoanalytic theory, which reveals how unconscious forces shape human behavior. The objective of this study is to analyze personality development in William Shakespeare's drama Macbeth through the lens of Sigmund Freud's psychoanalytic theory. This study employs descriptive qualitative method to explore the inner conflicts experienced by the main character, Macbeth, which are categorized into Freud's structural personality model: the id, ego, and superego. The results of the data were found that the most dominant component was the id (50%), followed by the ego (30.56%) and the superego (19.44%). The dominance of the id appears in Macbeth's ambition and unconscious desires that lead him to commit murder and violence to gain power. The ego appears when Macbeth tries to think rationally and consider the consequences of his actions, especially when he hesitates or plans strategically before taking any steps. The superego is found in Macbeth's feelings of guilt and remorse after killing King Duncan, which show his moral awareness and internal punishment. The psychological tension caused by the conflict among the three components of personality reflects Macbeth's mental transformation from a noble man to a tyrant driven by fear, guilt, and obsession. The final conclusion is that the id is the most dominant factor influencing Macbeth's downfall, as his uncontrolled desires overpower his rational mind and moral conscience, causing his psychological destruction. This study shows that psychoanalytic theory can be a powerful tool to uncover the internal struggles of literary characters and explain how hidden psychological forces shape their fate.*

Keywords: *Macbeth, Personality Development, Play, Psychoanalytic Perspective.*

1. INTRODUCTION

Literature is a form of imaginative expression that reflects human experience, emotions, and the complexity of life through aesthetic and meaningful language. As a form of art, literature not only provides entertainment, but also contains profound social, cultural, and psychological values. In an academic context, literature can act as a mirror that helps readers understand how people think and behave. According to Alghamdi (2020), literature is a mirror of human life that constructs meaning through narrative, symbolism, and emotional depth within historical and psychological contexts. This definition emphasizes that literature is not merely writing, but a complex and meaningful representation of life. Literature itself is divided into five main forms: poetry, which conveys meaning and emotion symbolically and concisely; prose, such as novels and short stories, which present stories through extended narratives; folklore, which records oral culture in the form of fables, myths, and legends; nonfiction, which

is based on real events such as essays and biographies; and drama, which conveys conflict directly through characters' conversations and actions on stage. Among these five forms, drama has a distinctive quality due to its performative nature, allowing the story and emotions contained within the literary work to be directly witnessed and felt by the audience.

Drama is a form of literary work that presents a story through interactions between characters expressed in performance form. According to Syafrina (2019), drama is a literary work that depicts actions and conflicts occurring between characters within the background of their lives, which can lead to character changes throughout the story. This view emphasizes that drama not only presents narratives, but also portrays the psychological dynamics and transformations experienced by characters due to the conflicts they face. In this regard, drama can provide deeper insight into how individuals face internal and external dilemmas that affect their choices and development. Additionally, according to Ofori (2021), drama provides a stage for the complexity of the human psyche through actions, conflict, and continuous character transformation. Thus, drama as a literary genre shows how characters interact and develop while facing existing challenges, and how internal and external conflicts shape the journey of the story. Over time, drama has been analyzed through various theoretical and aesthetic approaches. One increasingly used approach in analyzing drama is psychoanalysis, which allows for deeper exploration of the psychological dynamics of characters and the internal conflicts that influence their development in the story. This approach prioritizes understanding of unconscious feelings, desires, and fears that affect the decisions and actions of characters, often creating tension and character transformation throughout the narrative, making psychoanalysis a highly effective tool for analyzing drama.

Psychoanalytic theory is an approach in psychology first introduced by Sigmund Freud in 1896. Freud developed this theory to explore and understand the structure of human personality as well as the unconscious dynamics that influence individual behavior. Psychoanalysis divides human personality into three main parts: the id, ego, and superego. Id pushes us to satisfy our desires or needs right away, without thinking about whether it's realistic or morally right. On the other hand, ego acts as a mediator it tries to balance the id's wants with the reality around us. Then superego, which works like our inner voice. It reminds us of values, rules, and social norms that we've learned from society. These three elements interact and shape individual behavior and decisions. The conflict between the id, ego, and superego often causes psychological tension, such as anxiety and guilt, which can influence someone's actions and decisions. According to Hall (2019), psychoanalysis is a method of interpretation to understand hidden drives within the unconscious that can influence our thoughts and actions.

This theory, which highlights the significant role of the unconscious in shaping behavior, has become one of the primary approaches in literary studies because it helps to uncover the psychological complexities of fictional characters often faced with deep internal conflict.

In literary studies, particularly drama, psychoanalytic theory provides deep insight into how internal conflicts, such as the battle between instinctual drives and morality, shape characters and plot. The play *Macbeth* by William Shakespeare is a highly relevant example for analysis using psychoanalytic theory, as its main character, Macbeth, undergoes complex personality development driven by inner conflict between ambition, fear, and morality. When Macbeth wanted gives in to the urge to take the king's place, he faces strong internal opposition between his desire for power and the moral voice emerging from his superego. This conflict intensifies as he finds himself trapped by his actions and haunted by guilt that disturbs his emotional stability. Macbeth's ego struggles to find realistic solutions to these impulses, but over time, the id becomes more dominant, while the superego weakens. In this context, psychoanalytic analysis shows how the tension between the id, ego, and superego triggers a shift in Macbeth's character, leading him toward inevitable ruin. The psychological transformation experienced by Macbeth from an honorable hero to a tyrant obsessed with power and consumed by guilt illustrates how internal crises can destroy a person both physically and psychologically. Therefore, this drama provides a powerful depiction of how hidden psychological forces can shape a person's fate, revealed through the actions and decisions of the characters in the story. Psychoanalysis in drama is not merely a tool for dissecting character, but a key to understanding inner destruction that is invisible yet decisive. In *Macbeth* by William Shakespeare, this approach is used not just to show ambition, but to reveal how a character loses control over himself due to internal moral pressure. One of the most disturbing moments that reflects this psychological pressure occurs just after Macbeth kills King Duncan and faces the reality of his actions.

Example:

Macbeth, Act 2, Scene 2

Macbeth : ***“Will all great Neptune’s ocean wash this blood clean from my hand?”***

Lady Macbeth : *“A little water clears us of this deed.”*

Macbeth : *“No: this my hand will rather the multitudinous seas incarnadine, making the green one red.”*

Lady Macbeth : *“My hands are of your color, but I shame to wear a heart so white.”*

This dialogue takes place in a moment filled with anxiety and inner conflict. Macbeth is not just lamenting the murder he committed, but realizing that he has crossed a deep moral line. The blood on his hands symbolizes more than just physical guilt, it represents the loss of his moral identity. He understands that what he has done cannot be undone, and that he is no longer the man he once was. Macbeth's reaction reflects the awakening of his superego, a concept from Freud's theory that represents the internal sense of morality. Unlike before, when ambition silenced his conscience, now the superego overwhelms him with guilt. He doesn't try to justify his actions he fully acknowledges the irreversible change within himself. When Macbeth says that even "Neptune's ocean can't wash away the blood", he means that no amount of external effort can cleanse the internal corruption he feels. This shows that Macbeth has shifted from a focus on power to being consumed by inner destruction. Theoretically, the dialogue ***"Will all great Neptune's ocean wash this blood clean from my hand?"*** illustrates the paralyzing dominance of the superego. Macbeth's superego no longer functions as a mediator between drive and reality, but as an absolute force that punishes him from within. The guilt that arises is not from fear of being caught, but from the moral values he himself has betrayed. This is where the true tragedy of Macbeth lies: he is not destroyed by enemies, but by himself. Shakespeare, through the tension in this dialogue, shows how an ignored conscience can return in a more terrifying form tormenting and gradually destroying. In this tragedy, the superego is not merely a guardian of morality, but an invisible executioner that delivers a punishment harsher than death: the loss of identity.

Several articles apply Freud's psychoanalytic theory, particularly the component of human personality to analyze characters and their internal conflicts. In the article by Sibi (2020) titled "Sigmund Freud and Psychoanalytic Theory" explains Freud's theory through id, ego, and superego and emphasizes the role of the unconscious mind in shaping behavior, with dreams serving as a path to uncover repressed desires and internal conflicts. The article by Pristya and Santoso (2021) titled "Analysis on the Main Character in Dustin Bowcott's All About Janet Playscript using Freudian Psychoanalysis," Freud's psychoanalysis is used to explore Janet's internal conflict, where her id drives her to escape from burdens, her ego justifies the action, and her superego emerges through guilt and legal consequences. In the article by Endrawati et al., (2022) titled "Analysis of Id, Ego and Superego of the Main Character in the Movie Script Cruella" examines Estella's personality through Freud's theory, showing how her id drives revenge, her ego seeks balance, and her superego reflects guilt and morality. The article by Alkan (2023) titled "The Id, Ego and Superego in Shakespeare's A Midsummer Night's Dream" explores psychological dimensions drama through Freud's

theory, revealing how the characters' behaviors are shaped by unconscious desires, moral constraints, and the tension between instinct and social norms. The article by Syeed et al., (2024) titled "Psychoanalytic Study of William Shakespeare's Hamlet," the authors analyze the characters Hamlet, Gertrude, and Ophelia using psychoanalytic concepts such as the Oedipus complex, repression, and the Madonna-Whore complex to reveal unconscious desires and internal struggles that influence their actions. All of these articles demonstrate the consistent application of Freud's theory to understand the psychological dynamics of characters in literature and drama.

2. LITERATURE REVIEW

Psychoanalysis is a theory of personality and a therapeutic method developed by Sigmund Freud (1896) to understand human psychological conflicts, especially those rooted in the unconscious mind. According to Sigmund Freud (1917), the theory of psychoanalysis is an approach to understanding the human mind that emphasizes the role of the unconscious, past experiences, and internal conflicts in shaping a person's behavior and personality. Psychoanalysis aims to uncover thoughts and impulses that have been repressed into the unconscious, which often become the source of psychological disturbances. The unconscious mind is a repository from which one's personality has emerged (Sibi, 2020). Meaning that a person's personality is largely shaped by unconscious content that is not consciously recognized. Freud divided the structure of human personality into three main components: the id, ego, and superego, each of which operates at different levels of the mind and reflects internal conflicts that shape behavior (Sibi, 2020).

Id

Id is the simplest part of the human personality according to psychoanalytic theory. It is present from birth and operates entirely within the unconscious mind. Id holds our natural urges such as the need for food, drink, sex, comfort, and aggression. The id does not recognize logic, ethics, or reality. The id works based on the pleasure principle, which is tendency to avoid pain and seek immediate satisfaction. Because of this, the id is often portrayed as the impulsive, irrational, and emotional part of the human self. In everyday life, the id can manifest as sudden desires to get angry, hurt someone, lash out, or seek pleasure without considering the consequences. If not regulated by other aspects of personality, such as the ego or superego, a person may behave destructively or antisocially.

Example:

Hamlet Act III, Scene I.

Hamlet : *"Let the doors be shut upon him, that he may play the fool no where but in's own house. Farewell."*

Opelia : *"O, help him, you sweet heavens!"*

Hamlet : *"If thou dost marry, I'll give thee this plague for thy dowry: be thou as chaste as ice, as pure as snow, thou shalt not escape calumny. Get thee to a nunnery, go: farewell. Or, if thou wilt needs marry, marry a fool; for wise men know well enough what monsters you make of them. To a nunnery, go, and quickly too. Farewell."*

Opelia : *"O heavenly powers, restore him!"*

Hamlet, in this dialogue, exhibits a dominant id: impulsive, harsh, and emotional. He insults Ophelia without restraint. His speech does not reflect logical reasoning (ego) or moral consideration (superego), but is instead driven by explosive emotional impulses. Phrases such as *"Get thee to a nunnery"* and *"marry a fool"* are clear expressions of aggression and insult, motivated by uncontrolled anger, frustration, and disappointment. This is a direct manifestation of the id, a destructive urge to hurt others without regard for social norms or the emotional impact on Ophelia. Hamlet verbally attacks Ophelia, accusing women of being the source of men's suffering (*"what monsters you make of them"*). These statements are irrational and stem from an unconscious mind filled with suspicion, pain, and hatred, all components of the id's drive that have not been filtered by the ego or superego. Hamlet is under intense psychological pressure due to his father's death, his mother's betrayal, and his pursuit of revenge. His id emerges as directionless rage, which he channels toward Ophelia, even though she is not the direct cause of his suffering. Hamlet projects his anger toward his mother (Gertrude) onto Ophelia. This is a form of irrational anger and generalization toward the entire female gender, a hallmark of id-driven behavior: hateful, unfair, and explosive. In this interaction, Hamlet does not display moral judgment (superego) or logic and strategy (ego). He fails to control his emotions or consider the consequences of his words, indicating that the id has completely taken over in this scene.

Ego

The ego is the part of our personality that helps balance what we want with what's actually possible in the real world. It acts like a manager or a middle ground between the id and reality. While the id just wants to feel good, the ego thinks about what makes sense, what's

acceptable, and what follows the rules of society. The ego follows the “reality principle,” meaning it tries to meet the id’s desires in ways that are realistic and socially appropriate. The ego also deals with the superego, which is the part of us that holds our morals and sense of right and wrong. So, the ego is constantly trying to balance what we want (id), what we believe is right (superego), and what’s possible in real life. Sometimes, the ego uses defense mechanisms like blaming others, hiding painful memories, or making excuses to reduce stress or anxiety from inner conflict. That’s why the ego is really important for keeping our thoughts and emotions stable.

Example:

Hamlet Act III, Scene II

Hamlet : *“Horatio, thou art e'en as just a man. As eer my conversation
coped withal.”*

Horatio : *“O, my dear lord,”*

Hamlet : ***“Observe mine uncle: if his occulted guilt. Do not itself
unkennel in one speech, It is a damned ghost that we have
seen, And my imaginations are as foul. As Vulcan's stithy.
Give him heedful note; For I mine eyes will rivet to his face,
And after we will both our judgments join. In censure of his
seeming.”***

Horatio : *“Well, my lord: If he steal aught the whilst this play is playing,
And 'scape detecting, I will pay the theft.”*

This excerpt reflects the dominance of the ego in Hamlet’s personality, as he chooses to delay impulsive action and adopts a rational and strategic approach in dealing with his inner crisis and moral conflict. The id within Hamlet urges him to immediately take revenge for his father’s death after receiving information from the ghost. However, Hamlet realizes he needs rational and objective confirmation. His superego, which demands moral justice and truth, triggers anxiety over the possibility that acting without evidence could lead to a grave mistake. Therefore, his ego acts as a mediator developing a plan to observe Claudius’s reaction while watching a play that mirrors the crime. Hamlet states that he will closely watch Claudius’s face and compare his own judgment with that of Horatio. This shows that he relies on concrete observation and logic, rather than emotional impulses or supernatural messages alone. This behavior reflects the reality principle, in which Hamlet considers tangible evidence before taking action, ensuring that his decisions align with accepted moral and social norms. He also

uses the defense mechanism of rationalization by stating that if Claudius does not show signs of guilt, then perhaps the ghost may not have been truthful. Thus, Hamlet's ego successfully mediates the conflict between emotional drives and moral demands, helping him maintain psychological stability amidst intense pressure.

Superego

Superego is the part of the personality that represents the conscience, morality, and social values instilled by the environment, especially parents and society. The superego develops as a child grows and begins to learn the distinction between right and wrong, good and bad, appropriate and inappropriate. The superego operates based on the morality principle, which often conflicts with the pleasure principle of the id. The superego can be very strict and rigid, causing individuals to feel guilt, shame, or unworthiness even when they have tried to act correctly. In many cases, an overly dominant superego can lead a person to become perfectionistic, self-critical, or experience high moral anxiety. On the other hand, a weak superego may result in difficulty controlling impulses that violate social norms.

Example:

Hamlet Act V, Scene II

- Horatio : *"Nay, good my lord,—"*
- Hamlet : *"It is but foolery; but it is such a kind of gain-giving, as would perhaps trouble a woman."*
- Horatio : *"If your mind dislike any thing, obey it: I will forestall their repair hither, and say you are not fit."*
- Hamlet : ***"Not a whit, we defy augury: there's a special providence in the fall of a sparrow. If it be now, 'tis not to come; if it be not to come, it will be now; if it be not now, yet it will come: the readiness is all. Since no man has aught of what he leaves, what is't to leave betimes?"***

Hamlet shows that he is no longer controlled by fear or momentary emotional impulses (id), but rather by a high moral and spiritual awareness. He quotes *"there's a special providence in the fall of a sparrow,"* which reflects his belief in divine fate and a greater moral order. This illustrates the superego as a guiding principle that directs behavior based on noble values and religious faith. Hamlet's superego here balances the urges of fear and doubt. When Horatio suggests canceling the duel (acting out of fear or caution, which belongs to the ego), Hamlet refuses. He admits feeling uneasy (*"it is such a kind of gain-giving..."*), but he does not let that

feeling drive him away from his moral duty and fate. He cannot escape what he inwardly knows to be right. This dialogue reflects that Hamlet has undergone a long internal conflict (between the id's drive for revenge and the superego's voice of conscience). In this scene, his superego dominates not in a harsh or self-condemning way, but with calmness, wisdom, and acceptance. This is the result of integrating his conscience with the actions he is ready to take.

3. METHODOLOGY

This study employs a descriptive qualitative method with Sigmund Freud's psychoanalytic theory (1896) as the main analytical framework. The theory is used to examine how internal psychological conflicts within Macbeth contribute to the development of his character throughout the play. The primary data source of this research is the dialogue found in *Macbeth* by William Shakespeare. Data collection is conducted through close reading of the text to identify passages that reflect the dynamics of the id, ego, and superego within Macbeth's character. The analysis process is carried out in three stages: first, identifying the psychological conflicts experienced by Macbeth in the text. Second, categorizing these conflicts into Freud's three structures of personality (id, ego, and superego). Lastly, analyzing contextually and theoretically how the interaction between these structures influences Macbeth's actions, decisions, and psychological transformation. To support and enrich the analysis, this study also incorporates several relevant previous studies and scholarly journal articles as supplementary references. These academic sources are used to deepen the understanding of Freudian psychoanalytic theory and to compare or reinforce the findings regarding Macbeth's character. Through this approach, the study offers a deeper insight into Macbeth's character from a psychoanalytic perspective, demonstrating how unconscious drives and internal conflicts serve as the primary forces behind the tragedy he experiences.

4. RESULT AND DISCUSSION

Table 1. Percentage of Freudian Component

Freudian Component	Number of Dialogues	Percentage
Id	18	50%
Ego	11	30.56%
Soperego	7	19.44%
Total	36	100%

ID

In his tragedy *Macbeth*, William Shakespeare strongly illustrates the transformation of a person's personality as a result of inner conflict, ambition, and moral decay. Macbeth, who is initially portrayed as a loyal and brave nobleman, gradually transforms into a murderer driven by a thirst for power. This change can be analyzed through a psychoanalytic approach. According to Freud (1896), the id is the part of the personality that operates unconsciously and is driven by the pleasure principle seeking the fulfillment of desires without regard for morality, law, or any consequences. According to Sibi (2020), the id operates at the unconscious level. The id consists of two kinds of biological instincts: Eros and Thanatos. The life instinct, Eros, helps the person to survive in the world and directs life-sustaining activities such as respiration, eating, and sex in individuals. Life instincts create energy, which is known as libido. Death instincts, Thanatos, are a set of destructive forces visible in all human beings. Sometimes, this energy is directed towards others in the form of aggression or violence. In *Macbeth*, this drive begins to emerge after he hears the witches' prophecy that he will become king. This desire grows wildly within him, ignoring moral boundaries.

Example:

Macbeth Act I, Scene IV

Duncan : *"My plenteous joys, Wanton in fulness, seek to hide themselves
In drops of sorrow. Sons, kinsmen, thanes, And you whose
places are the nearest, know We will establish our estate upon
Our eldest, Malcolm, whom we name hereafter The Prince of
Cumberland; which honour must Not unaccompanied invest
him only, But signs of nobleness, like stars, shall shine On all
deservers. From hence to Inverness, And bind us further to
you."*

Macbeth : *"The rest is labour, which is not used for you: I'll be myself the
harbinger and make joyful The hearing of my wife with your
approach; So humbly take my leave."*

Duncan : *"My worthy Cawdor!"*

Macbeth : *"[Aside] The Prince of Cumberland! That is a step On which
I must fall down, or else o'erleap, For in my way it lies. 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."*

In this dialogue, Macbeth is talking to himself after learning that Malcolm was made the Prince of Cumberland, the heir to the throne. Macbeth feels that this is a big obstacle to his plans to becoming king. This is where we can see that the id, the part of the soul that drives primitive and selfish desires, begins to dominate his mind. First, when Macbeth says “*That is a step on which I must fall down, or else o’erleap*”, he states that Malcolm is an obstacle that must be removed. This shows that the desire is right or wrong. Then, when he says “*Stars, hide your fires; Let not light see my black and deep desires*”, Macbeth wants to hide his evil desires. He knows that his desires are dark and wrong, but he still wants to make them come true. Here it is seen that the id works in the dark not wanting to be seen by consciousness or morality. Lastly, when he says “*The eye wink at the hand*” he hopes that his eyes (symbol of consciousness or conscience) do not see what his hands are about to do (murder). Even though he knows his actions are wrong, the strong urges of the id make him want to do it anyway. He no longer thinks about what is right or wrong, but only follows his deepest urges for power and ambition. Shakespeare uses this monologue to show the inner conflict that is the basis of tragedy where humans, when controlled by the id, can turn into figures that destroy themselves and others. At this point, the instinctive urge to maintain power has overshadowed all his moral considerations. So, it can be said that the id has developed into a dominant force in him, replacing the role of the ego as a mediator between desire and reality. When viewed from a psychoanalytic perspective, what Macbeth experiences is a concrete illustration of the failure of the soul's defense mechanism when the pressure from the id is too great and cannot be controlled by the ego and superego. Shakespeare, through the character of Macbeth, shows how dangerous it is when humans allow themselves to be controlled by basic instincts without moral or rational boundaries

Ego

In William Shakespeare’s *Macbeth*, the character Macbeth is driven not only by unconscious desires for power (id), but also experiences internal conflict that highlights the dominant role of the ego. Macbeth does not immediately commit heinous acts; he repeatedly weighs the logical, social, and moral consequences of his choices. This illustrates the ego as a crucial aspect of Macbeth’s personality, as he tries to balance his personal desires with external reality, including social norms and the consequences of his actions. In Freud’s psychoanalytic theory, the ego functions as the regulator that works to align instinctual drives with existing reality and ensures that an individual’s actions remain within the bounds of social norms.

According to Endrawati et al. (2022), the ego seeks to bring the influence of the external world to bear upon the id and its tendencies, and endeavors to substitute the reality principle. The ego is the only part of the conscious personality. In other words, the ego serves as the center of rational and conscious decision-making, and in the character of Macbeth, this ego function is clearly visible as he is faced with moral dilemmas and internal conflict throughout the tragedy.

Example:

Macbeth Act I, Scene VII

Macbeth : ***“We will proceed no further in this business: He hath honour'd 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.”***

Lady Macbeth : *“Was the hope drunk Wherein you dress'd yourself? hath it slept since? And wakes it now, to look so green and pale At what it did so freely? And live a coward in thine own esteem, Letting 'I dare not' wait upon 'I would,' Like the poor cat i' the adage?”*

Macbeth : *“Prithee, peace: I dare do all that may become a man; Who dares do more is none.”*

Lady Macbeth : *“What beast was't, then, That made you break this enterprise to me? When you durst do it, then you were a man; And, to be more than what you were, you would Be so much more the man. Nor time nor place Did then adhere, and yet you would make both: They have made themselves, and that their fitness now Does unmake you”*

Macbeth : ***“If we should fail?”***

In this dialog, Macbeth demonstrates rational and realistic consideration regarding the plan to murder King Duncan. He realizes that he has just received honors and praise from many people and wishes to preserve the reputation he has earned. According to Alkan (2023), the ego which is identified as the part of the id seeks consciously to satisfy the uncontrolled instincts of the id under appropriate conditions. Therefore, the ego is responsible for decision making because it is the peacemaker between the instinctive id and reality, that is to say, societal norms. The ego is realistic and rational. The dialogue ***“We will proceed no further in this business: He hath honour'd 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.”

reflects the operation of the ego within Macbeth. This aligns with Macbeth’s effort to resist the urge to seize power brutally, instead choosing to maintain the “golden opinions” that symbolize his newly gained status and social respect, which he deems worthy of preservation. Additionally, this statement reflects Macbeth’s awareness of the external world that his actions will affect his social status and moral standing in the eyes of others. The line *“If we should fail?”* spoken by Macbeth also reflects the work of the ego, as it demonstrates a realistic and logical consideration. This is a form of risk assessment, a mental process in which the ego balances the id’s drive (in this case, Macbeth’s ambition to seize the throne) with the external reality, such as the possibility of being caught, punished, or suffering reputational ruin. He does not immediately reject or agree with Lady Macbeth’s plan impulsively; instead, he responds with a logical doubt. This dialogue reveals Macbeth’s awareness of the outcomes, showing that his ego is operating based on the reality principle, considering real-world situations before making decisions.

Superego

In William Shakespeare’s *Macbeth*, the inner conflict experienced by Macbeth after murdering King Duncan is a clear depiction of the superego’s dominance within his personality. The superego, representing moral, social, and religious values within a person, functions as a controller of behavior based on what is considered right and wrong. After committing the crime, Macbeth immediately shows signs of psychological distress caused by deep guilt.

Example:

Macbeth Act II, Scene II

- | | |
|--------------|--|
| Macbeth | : <i>“But wherefore could not I pronounce 'Amen'? I had most need of blessing, and 'Amen' Stuck in my throat.”</i> |
| Lady Macbeth | : <i>“These deeds must not be thought After these ways; so, it will make us mad.”</i> |
| Macbeth | : <i>“Methought I heard a voice cry 'Sleep no more! Macbeth does murder sleep', the innocent sleep, Sleep that knits up the ravell'd sleeve of care, The death of each day's life, sore labour's bath, Balm of hurt minds, great nature's second course, Chief nourisher in life's feast.”</i> |

Lady Macbeth : *"What do you mean?"*

Macbeth : *"Still it cried 'Sleep no more!' to all the house: 'Glamis hath murder'd sleep, and therefore Cawdor Shall sleep no more; Macbeth shall sleep no more.'"*

This scene occurs shortly after Macbeth murders King Duncan in his sleep. In a state of panic and shock, Macbeth returns to Lady Macbeth with blood-stained hands and overwhelming fear. Instead of feeling relief, he is consumed by guilt and terror, hearing a voice that seems to curse him for having "murdered sleep." This moment marks the beginning of Macbeth's psychological downfall, where the superego the moral voice within starts to dominate and punish him from within. The most vivid expression of the superego's presence is found in Macbeth's line: ***"Methought I heard a voice cry 'Sleep no more! Macbeth does murder sleep,' the innocent sleep, Sleep that knits up the ravell'd sleeve of care, The death of each day's life, sore labour's bath, Balm of hurt minds, great nature's second course, Chief nourisher in life's feast."*** In Freudian psychoanalysis, the superego acts as the internal moral judge, evaluating one's actions based on values internalized since childhood. The voice Macbeth hears is not merely a hallucination but a manifestation of his conscience punishing him for violating those values. The phrase "Sleep no more" symbolizes how the superego denies him peace, with sleep representing inner calm and mental relief all now lost. According to Syeed et al. (2024), guilt from moral transgressions often resurfaces as psychological symptoms like hallucinations or anxiety, and Macbeth's voice clearly reflects that guilt. Similarly, Pristya & Santoso (2023) explain that the superego embodies society's traditional moral values. Once an honorable soldier, Macbeth is now tormented for betraying those values. His superego offers no forgiveness, instead intensifying his guilt. The poetic depiction of sleep as "balm of hurt minds" and "chief nourisher in life's feast" emphasizes its role in mental health. By murdering sleep, Macbeth symbolically destroys his own inner peace, with his dominant superego relentlessly punishing him and driving his psychological collapse.

5. CONCLUSION

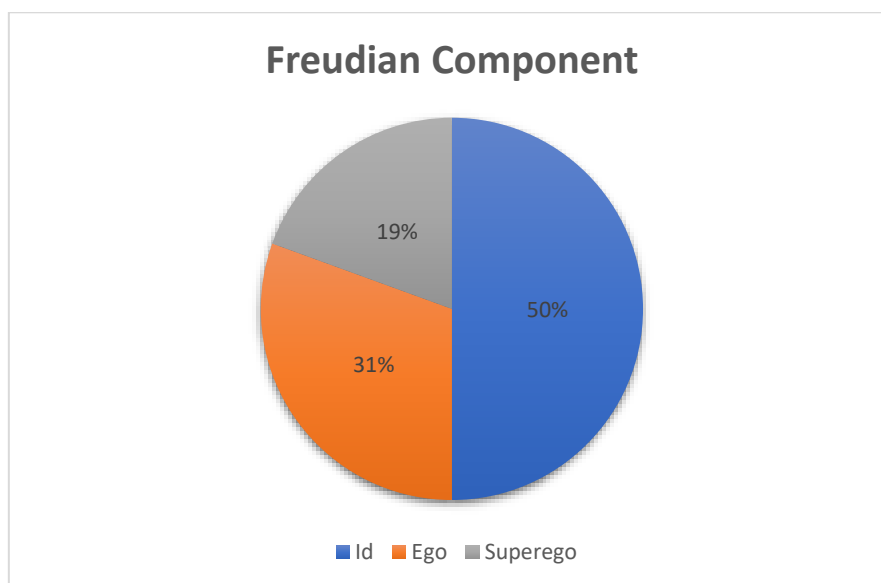


Figure 1. Freudian Component

This study concludes that the psychological development of Macbeth in William Shakespeare's *Macbeth* is significantly shaped by the conflict and dominance of the id, ego, and superego as proposed by Sigmund Freud's (1896) psychoanalytic theory. Through a detailed analysis of 36 key dialogues, the findings show that: 18 dialogues (50%) reflect the id, indicating Macbeth's strong unconscious desires and instinctual drives for power and ambition. 11 dialogues (30.56%) reflect the ego, which illustrates his attempts at rational consideration and internal negotiation with reality. 7 dialogues (19.44%) reflect the superego, representing his guilt, moral awareness, and internal punishment. The id is the most dominant component found in Macbeth's characterization (50%), highlighting that his downfall is primarily driven by uncontrolled desires and primitive urges. This dominance reflects how Macbeth's ambition, once triggered by external prophecy and internal longing, overrides his moral judgment and rational thought, leading to a tragic moral collapse. In contrast, the superego is the least dominant (19.44%), suggesting a weak presence of moral conscience and ethical restraint in his decision-making process. The imbalance in his psychological structure, where the id overwhelms the ego and superego, ultimately causes his descent into madness and self-destruction. Thus, the application of Freud's psychoanalytic theory not only reveals the complexity of Macbeth's personality but also offers a deeper understanding of how unchecked internal psychological forces can shape human behavior and result in tragic consequences.

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