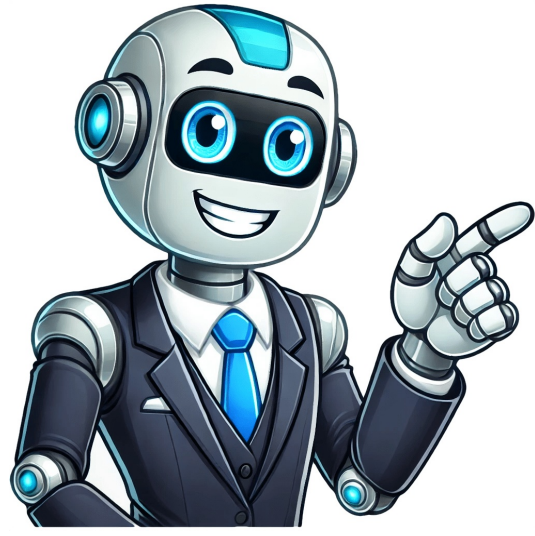


Click to verify



Act 1 Scene Three of Macbeth is significant as it portrays Macbeth's emotions and ideas regarding the witches' "prophecy". The author employs literary devices such as personification of the body, horrid thoughts manifested as imagery, and hyperboles that greatly affect a person's bodily functions as Macbeth's response to the witches' prophecy. Imagery via horrid thoughts provides insight into how Macbeth feels which gives him goosebumps. Shakespeare's utilization of personification with the body allows you to see just how intense the emotions Macbeth truly feels by giving his heart human characteristics that really give more meaning to his feelings. Hyperboles that greatly impair Macbeth's bodily functions show how he's feeling because of thePassage 1: Act 1 Scene 3 MACBETH [Aside] Two truths are told, As happy prologues to the swelling act Of the imperial theme.–I thank you, gentlemen.[Aside] This supernatural soliciting Cannot be ill, cannot be good: if ill, Why hath it given me earnest of success, Commencing in a truth? I amthane of Cawdor: If good, why do I yield to that suggestion Whose horrid image doth unfix my hair And make my seated heart knock at my ribs, Against the use of nature? Present fears Are less than horrible imaginings: My thought, whose murder yet is but fantastical, Shakes so my single state of man that function Is smother'd in surmise, and nothing is But what is not. Passage One from Act 1 Scene 3 takes place just after Macbeth has just been announced as Thane of Cawdor proving part of the Witches prophecy true All hail MacbethThane of Cawdor/that shall be king hereafter. This part of the play is the first insight we have on Macbeths inner thoughts. Macbeths firm and thoughtful tone in the opening alliteration two truths are told stresses how serious he takes the Witches predictions. Shakespeare presents this passage as a soliloquy in order to convey Macbeths true inner thoughts and motives. As this is Macbeths first soliloquy, it emphasises the strong possibility of Macbeth heading down a dark journey as he cannot forget the Witches predictions (it) cannot be ill, cannot be good. If ill, / Why hath it given me earnest of success, Commencing in a truth? Shakespeare uses the metaphor of theatre for fate. The meta-theatrical reference, as happy prologues to the swelling act makes the audience consider the action that will unfold in the following scenes through foreshadowing.Macbeth feels that committing regicide will be a supernatural soliciting.The word supernatural demonstrates that Macbeth acknowledges that such an act is against the use of nature. It suggests that if Macbeth kills Duncan, he will forever be trapped in the supernatural world for his dishonourable action. The alliteration of supernatural soliciting sounds incredibly seductive, and therefore highlights Macbeths lust and thirst for the crown. There is a physiological response to his unnerving thoughts as the horrid image doth unfix my hair and my seated heart knock at my ribs, emphasising the horror of Macbeth has with himself at his thoughts.The personification my seated heart knock at my ribs once again depicts the increasing fear that Macbeth experiences as his heart is not seated with its connotations of calmness and steadiness but knocking) which is associated with alarming fear. As Macbeth struggles with his conscience and fears ny thought, whose murder ye is but fantastical,/ Shakes so my single state of man, he is uncertain whether or not he should take the prophecy into his own hands and murder Duncan or, let time decide his fate time and the hour runs through the roughest day. The consonance s, Shakes so my single state of man.. The alliteration smothered in surmise demonstrates how Macbeths vivid imagination causes him to struggle with fear and hesitate undergoing the action that is foreseen by him as a horrid image. These mental images are of significance throughout the play as it is evident that Macbeth conscience results in him seeing a dagger and also Banquos ghost. The antithesis and nothing is,/ But what is not is deliberately broken up into two lines to demonstrate the ambiguity of Macbeths thoughts and the confusion which evidently contributes to his overall fear. Macbeths actions become overpowered by his imagination until nothing is but what is not or imagination carries more weight than action. The partial alliteration of smotherd in surmise and the antithesis of nothing is but what is not makes this notion seem again, particularly seductive to the audience. The word smothered, with its connotations of oppression, further amplifies the notion and even suggests that Macbeths imagination takes the place of his will. Shakespeares tragedy Macbeth intricately explores ambitions dangers when unchecked by moral constraints. The titular characters ruthless rise to power hauntingly reveals the shadows potentially lurking within even the most noble. Set in medieval Scotlands bleak backdrop of battles and witchcraft, this 17th century drama traces the downward spiral of a respected general who trades his humanity for tyrannical rule. Egged on by prophesying witches and his cunning wife, Macbeth murders King Duncan to seize the crown. But soon, paranoia and ghosts of past misdeeds unhinge his sanity. Lady Macbeths initially steely resolve also deteriorates into guilt-ridden madness. As blood begets more blood, the tragic repercussions of Macbeths choice reveal ambitions corruptive underbelly when untempered by conscience. Through exquisite language and fully-realized characters, Shakespeare chillingly holds up the depths of darkness possibly lurking within all human souls when moral frailties succumb to the thirst for power. This masterfully woven tragedy continues enthralling centuries later through its deft exploration of ruthless ambition and eternal moral questions. Shakespeares tragedy Macbeth unravels a tale of vaulting ambition and inner darkness set amidst the murky moors of medieval Scotland. When the valorous Macbeth encounters prophetic witches who foretell his ascension to the throne, this fateful meeting ignites a flame of ruthless aspiration that ends only in bloodshed and ruin. Goaded by his cunning wife and supernatural omens, Macbeth murders King Duncan in a grasp for power that ultimately costs him sanity and peace. Though he gains the crown, Macbeths reign descends into a tyrants cycle of fear, paranoia and more vicious deeds as both past and future haunt him. The ghosts of his conscience make restless bedfellows while new prophecies and potential rivals spur further violence in vain attempts to preempt his undoing. When Birnam Wood fulfils one foretelling by camouflaging the forces that oust Macbeths corrupted rule, only Macduff birthed untimely from his mothers womb can slay the entrapped tyrant and lift the curse left by vaulting ambitions ascent. Through exquisite language and fully wrought characters, Shakespeare elevates this vivid 11th century tale into an enduring meditation on morality and mankind's inner shadow how the noblest nature may plunge to darkest depths when untempered human frailties court power at any cost. Ambition and Power: The heart of the play is how unchecked ambition and the hunt for power at any price can ruin us. Macbeths ambition sparks when witches predict hell be king. His wife encourages him to kill Good King Duncan and take the crown. We see ambition override morals, causing mayhem and cruelty. Guilt and Conscience: After their evil acts, regret devastates Macbeth and his wife. Visions and sleepless nights plague Macbeth. His wife sinks into madness and despair. Shakespeare shows how guilt can crush ones mind and lead to self-harm. Fate vs. Free Will: Did fate seal Macbeths rise and fall? The witches prophecies suggest his path was predestined. Yet the choices he and his wife made from ambition and desire for power fueled their downfall. It makes us wonder are our lives prewritten, or shaped by our deeds? Supernatural: The witches and ghosts that haunt Macbeth influence the story and themes. To Shakespeare, such mystical elements represent dark forces that can cloud human judgment, making people do things they wouldnt conceive otherwise. Kingship and Tyranny: Through good King Duncan, Macbeth and Malcolm, Shakespeare contrasts righteous and wicked rule. Duncans fair reign contrasts Macbeths cruel tyranny, showing how power-hunger leads to injustice. Malcolms return restores decent kingship. Violence and Consequences: The play shadows violence breeding more violence. Macbeths first murder of Duncan starts a cycle escalating as he kills more to keep power. We see violences physical and mental effects on both the guilty and innocent. Gender Roles: The play challenges standard male and female roles, especially through Lady Macbeth. She links manliness with aggression and control. By taunting Macbeths masculinity, she pushes him to murder. Her eventual madness underscores the fragility of her notion of power . Macbeth: Macbeth is the leading man. A Scottish nobleman who becomes King through nasty schemes and killing. At first hes a brave, loyal servant to Good King Duncan. But after some witchy women say hell be king, ambition swallows him. His wife pushes him to murder Duncan and grab the crown. His rule turns cruel and fearful, plagued by distrust and sin, leading to his ruin. Lady Macbeth: Lady Macbeth, with equal hunger for power, drives her husbands deeds. More pitiless and ambitious than he. She questions his manhood, spurring him to slay Duncan. Her early force soon crumbles, replaced by demons within, and she perishes. Kindly King Duncan: He rules at the start. Wise, generous, aging well. His slaughter opens the door for Macbeths climb. Though pure of heart, trusting Macbeth costs Duncan his life. Banquo: Banquos a Scottish general and Macbeths friend. The witchy women say his kids will rule one day. Unlike Macbeth, Banquo doubts the hags and lets fate decide. Macbeth sees Banquo and his son Fleance as threats to his crown. He has Banquo killed, but Fleance escapes. Macduff: Macduffs the Thane of Fife, known for his honor and resistance to Macbeths command. Macduff becomes a hero leading the fight to end Macbeths reign and restore order. When Macbeth slaughters his family, Macduff resolves to confront and destroy him. The Three Witches: The Three Witches, aka Weird Sisters, are pivotal. Their slippery visions of Macbeths rise and Banquos heirs stoke Macbeths fire. Their witchy words and Macbeths reactions fuel his downfall. Malcolms Duncans eldest and heir, who runs from Scotland after his father dies, fearing hes next. Safe in England he builds an army to face Macbeth and ultimately defeat him. With Malcolms return, justice and order also return. Shakespeare skillfully uses many literary devices in Macbeth to strengthen its themes and characters. Here are some key examples: Shakespeare hints at future plot developments. This builds suspense and lays the foundation for the approaching tragedy. Example: In Act 1, Scene 3, the witches hail Macbeth with titles he has not yet attained: All hail, Macbeth! Hail to thee, Thane of Glamis!All hail, Macbeth! Hail to thee, Thane of Cawdor!All hail, Macbeth, that shalt be king hereafter! This foreshadows Macbeths future rise to power and his eventual kingship, setting the stage for his ambitious quest for power. There are many instances where the audience knows important facts that characters dont. This heightens the tragedy when misplaced trust leads to harm. In Act 1, Scene 4, Duncan says of the traitorous Thane of Cawdor, He was a gentleman on whom I built An absolute trust. This is ironic because Duncan is expressing trust in Macbeth, who will betray him in a similar manner. This irony heightens the tragedy of Duncans misplaced trust and foreshadows his fate at the hands of Macbeth. Symbols like blood represent concepts beyond their literal meaning, like guilt. Blood symbolizes Macbeths permanent stain of regret that cant be washed clean. Blood is a recurring symbol throughout the play, representing the guilt and remorse of Macbeth and Lady Macbeth. After the murder of Duncan, Macbeth laments, Will all great Neptunes ocean wash this blood / Clean from my hand? The blood symbolizes the permanent stain of their guilt, suggesting that their crimes cannot be washed away. Vivid imagery evokes emotions and atmosphere, like a dagger vision reflecting Macbeths inner turmoil. In Act 2, Scene 1, Macbeth envisions a dagger leading him to Duncans chamber: Is this a dagger which I see before me, / The handle toward my hand? The imagery of the dagger not only reflects Macbeths inner turmoil and temptation but also foreshadows the imminent murder. Metaphors creatively convey complex ideas concisely, like Duncans corpse being the Lords anointed temple to underscore the horror of killing a sacred king. In Act 2, Scene 3, Macbeth describes Duncans dead body as the Lords anointed temple, likening it to a sacred building that has been violated. This metaphor underscores the sacrilegious nature of Duncans murder and Macbeths profound guilt. Abstract ideas become intensified through personification. Nature seeming dead after Duncans murder stresses how the killing perverts the natural order. In Act 2, Scene 1, Macbeth says, Now oer the one half-world / Nature seems dead. By personifying nature as dead, Shakespeare underscores the disruption of the natural order caused by Macbeths actions. Paradoxes highlight the characters complexity. Fair is foul and foul is fair sums up the whole plays moral ambiguity where appearances deceive. The witches statement in Act 1, Scene 1, Fair is foul, and foul is fair, is a paradox that encapsulates the moral ambiguity of the play. This paradox suggests that appearances can be deceptive, a theme that resonates throughout the play as characters grapple with the divergence between reality and appearance. Literary Devices In Macbeth Read also: From Macbeth. Ed. Kenneth Deighton. I. Figures of Resemblance. 1. Simile (Lat. similis, like) is a comparison between two things. "This is the sergeant Who like a good and hardy soldier fought 'Gainst my captivity." I. ii. 3-5. "Doubtful it stood; As two spent swimmers, that do cling together And choke their art." I. ii. 7-9. "As thick as hail came post with post." I. iii. 97. "But like a man he died." V. viii. 43. 2. Metaphor (Gr. meta, change; phero, I carry) is a figure of substitution; one thing is put for, or said to be, another. Metaphor is a simile with the words like or as omitted. "Kind gentlemen, your pains, Are register'd, where every day I turn The leaf to read them." I. iii. 150, 151. [Here Macbeth speaks of his memory as a book.] "I have bought Golden opinions from all sorts of people, Which would be worn now in their newest gloss." I. vii. 32-34. [Here the golden opinions are spoken of as articles of apparel.] "Life's but a walking shadow, a poor player That struts and frets his hour upon the stage." V. v. 25, 26. "They have tied me to a stake." V. vii. 1. [Macbeth here speaks of himself as a bear ready to be baited.] 3. Personification (Lat. persona, a mask, a person) is a figure in which lifeless things are spoken of as persons. "My gashes cry for help." I. ii. 41. "I think our country sinks beneath the yoke; It weeps, it bleeds." IV. iii. 39-40. "Our castle's strength Will laugh a siege to scorn." V. v. 2. 3. 4. Apostrophe (Gr. apo, aside; strepho, I turn) is a figure in which a person or thing is addressed. The speaker 'turns aside' from his main theme to address some person or thing. "Come, you spirits That tend on mortal thoughts," etc. I. v. 38-48. "Come, thick night, And pall thee in the dunnest smoke of hell," etc. I. v. 48-52. "Come, let me clutch thee. I have thee not, and yet I see thee still," etc. II. i. 34-47. 5. Hyperbole (Gr. hyper, over; batto, I throw) is a figure by which things are represented as being greater or less than they really are. Hyperbole is an exaggerated statement. "What hands are here? ha! they pluck out mine eyes. Will all great Neptune's ocean wash this blood Clean from my hand? No, this hand will rather. The multitudinous seas incarnadine, Making the green one red." II. i. 123-127. "Thy crown does scar mine eye-balls." IV. i. 113. "Let us seek out some desolate shade, and there, Weep our sad bosoms empty." IV. iii. 1. 2. "This tyrant, whose sole name blisters our tongues." IV. iii. 11. 6. Euphemism (Gr. eu well; phemi, I speak) is a figure by which a harsh or offensive idea is stated in an inoffensive manner. "He that's coming Must be provided for: and you shall put This night's great business into my despatch." I. v. 64-66. (This is Lady Macbeth's way of speaking of the intended murder.) "Is he dispatch'd?" III. iv. 15. (This is Macbeth's way of speaking of Banquo's murder.) II. Figures of Contrast. 1. Antithesis (Gr. anti, against; tithemi, I place) is a figure by which words or sentences are placed in direct contrast. "So foul and fair a day I have not seen." I. iii. 38. "Look like the innocent flower. But be the serpent under 't." I. v. 63, 64. "False face must hide what the false heart doth know." I. vii. 82. "It cannot be call'd our mother, but our grave." IV. iii. 166. 2. Irony (Gr. eiron, a dissembler) is a figure of disguise: it is a mode of expression in which the meaning is contrary to the words. "Was not that nobly done? Ay, and wisely too; For 'twould have angered any heart alive To hear the men deny't." III. vi. 14-16. (All the first part of the speech of Lennox III. vi. 1-20 is ironical.) Macd. "How does my wife? Ross. Why, well. Macd. And all my children? Ross. Well too. Macd. The tyrant has not batter'd at their peace? Ross. No; they were well at peace when I did leave 'em." IV. iii. 176-179. Macbeth's speech (III. iv. 40-43) is ironical, but the irony was soon turned against the speaker. III. Figure of Association. 1. Metonymy (Gr. meta, change; onoma, a name) is a figure which substitutes the name of one thing for the name of another with which it is in some way connected. "That trusted home Might yet enkindle you unto the crown." I. iii. 121. (Here 'the crown' is used for the office it represents, namely that of king.) "A little water clears us of this deed." II. i. 130. (Here 'deed' is substituted for blood, a result of the deed.) "I drink to the general joy o' the whole table." III. iv. 89. (Here 'table' is used for those seated at the table.) Other examples are 'the golden round' for royalty, I. v. 26; 'steel' for the dagger or sword, III. ii. 24; 'blood' for murderous deeds, III. v. 136; 'England' for the King of England, IV. iii. 189. IV. Alliteration is the frequent recurrence of the same initial letter or sound. The following are a few of the examples to be found in this play: "Where the Norwegian banners flout the sky And fan our people cold." I. ii. 49. "And yet wouldst wrongly win." I. v. 20. "After life's fitful fever he sleeps well." III. i. 23. "I am cabin'd, cribb'd, confined." III. iv. 24. "To doff their dire distresses." IV. iii. 188. "And so his knell is knoll'd." V. viii. 60. How to cite this article: Shakespeare, William. Macbeth: With an Introduction and Notes. Ed. Kenneth Deighton. London: Macmillan and Company. 1896. Shakespeare Online. 10 Sept. 2013. < > . More Resources Alchemy and Astrology in Shakespeare's Day Entertainment in Elizabethan England London's First Public Playhouse Shakespeare Hits the Big Time Daily Life in Shakespeare's London Life in Stratford (structures and guilds) Life in Stratford (trades, laws, furniture, hygiene) Stratford School Days: What Did Shakespeare Read? Games in Shakespeare's England [A-L] Games in Shakespeare's England [M-Z] An Elizabethan Christmas Clothing in Elizabethan England Queen Elizabeth: Shakespeare's Patron King James I of England: Shakespeare's Patron The Earl of Southampton: Shakespeare's Patron Going to a Play in Elizabethan London Ben Jonson and the Decline of the Drama Publishing in Elizabethan England Shakespeare's Audience Religion in Shakespeare's England Shakespeare's Pathos - Portrayals of Sleep Shakespeare's Metaphors and Similes The Shakespeare Sisterhood - A Gallery Worst Diseases in Shakespeare's London

Rhetorical question in macbeth act 1 scene 3. Literary devices in act 1 scene 3 of macbeth.

- convert ris file to pdf free
- <https://elnavivocoffee.com/silver/upload/files/budeseqix.pdf>
- what dental code is used for an essix retainer
- boxe
- divuyou
- rolling stone's 500 greatest songs of all time 2010