

Duncan i of scotland and lady macbeth



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Contents

- PARAGRAPH ONE = TOPIC SENTENCE + ELABORATION + EVIDENCE + CONCLUDING SENTENCE

MACBETH – SIMPLIFYING THE PLOT

Macbeth is an ambitious man who wants to be King but who originally lacks the desire to act upon his ambitions, despite the fact that he is confronted by three witches who predict future glories, including the bestowal of titles and the Kingship. His wife however, is eager for him to achieve his potential, and she plays on his human weaknesses to encourage him to kill the King and usurp power for himself. The involvement of Macbeth and Lady Macbeth in the murder of King Duncan at first seems to have achieved its objective. Macbeth and his wife rule Scotland as King and Queen. However, they are plagued by the belief that their reign might be ended in the same way they ended King Duncan's.

With this in mind, Macbeth, often without his wife's approval, conspires to murder anyone who has the potential to destabilise his reign. This is the rationale behind his murder of Banquo and Lady Macduff, and his attempted murder of Fleance. In the end however, the actions of Macbeth and Lady Macbeth set them on a path of self destruction. Lady Macbeth is driven insane by a conscience that cannot live with her past actions, but also by the indifference of her husband. Macbeth, likewise deals with mental anguish, and is ultimately defeated.

He is the victim of his own human weakness and of his mistaken trust in the witches prophecies, which allowed him to arrogantly construct a notion of himself as invincible. With his death order is again restored to Scotland.

QUESTIONS ON ROMAN POLANSKI'S 'MACBETH'

1. How is Macbeth described early on in the film? 2. Who does Macbeth defeat in the film's opening scenes? 3.

What is the significance of the statement " never have I seen a day so fair and foul? 4. What prophecies do the witches make for Macbeth? 5. What prophecies do the witches make for Banquo? 6. How does Lady Macbeth react to Macbeth's letter and its revelations about the witches prophecies? 7.

How does Lady Macbeth describe her husband? 8. What is the significance of King Duncan's decree that his son, Malcolm, shall be Prince of Cumberland? 9. How does Macbeth react to Duncan's decree? 10. What does Lady Macbeth suggest Macbeth should do to King Duncan when he arrives? 11.

Why does Lady Macbeth call upon the spirits to " unsex her"? How might an Elizabethan audience react to this? 12. What does Macbeth mean when he suggests that " bloody instructions return to plague the inventor? 13. What strategies does Lady Macbeth use to persuade Macbeth to kill King Duncan? 14. What is meant by the statement " Macbeth has murdered sleep? 15. Is Lady Macbeth proved right when she says " a little water washes us of this deed? Explain your response by referring to specific events.

MACBETH'S PATH TO DISASTER MACBETH – CULTURAL CONTEXT

The Reign of King James " Macbeth" was probably performed for the first time in 1605 during the reign of King James.

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James was crowned King of Scotland at the age of three, when Elizabeth 1 had deposed his mother, Mary Queen of Scots. The early Elizabethan period was characterised by a wave of instability, most notably between Catholics and Protestants, but also by those who lacked confidence in a female monarch. James, like Elizabeth, had to deal with a period known more for its unease than its calm. As King of Scotland, James was forced to contend with a number of plots on his life.

The most notable of these occurred in 1605 and was known as the Gunpowder Plot, involving an attempt by English Catholics, with the help of Spain, to overthrow the Protestant ruler of England. Convinced that he was called upon by God to rule, James regarded any attempt of overthrow as the work of the devil or witches. Given this historical context, it is unsurprising that the content of Shakespeare's "Macbeth" was particularly interesting for the King who liked it because it dealt with the act of witchcraft. At the time such acts conjured up a wealth of superstitions. Indeed the instability of the King's early reign led parliament to pass a law that condemned witches to death for practicing their craft. In addition to dealing with witchcraft, "Macbeth" also looks at the subject of Kingship.

Greenhill observed that the author "shows what King James most feared." (Greenhill W and Wignall P, [1996] Macbeth, Heinemann. p5) Shakespeare forces readers to confront issues pertaining to the acquisition of the crown. We are provided with a range of contrasts, including a King who ruled lawfully by virtue of decent and a King who ruled illegally by virtue of a seizure of power. Historical Macbeth While Macbeth is most celebrated as a literary figure, he was nevertheless, historically, a King of Scotland.

Coming to the throne in 1040, his reign is consistent with Eleventh century tradition, which saw 11 Scottish Kings assassinated, often by their would be successor. (Aitchison N. [1999]. Macbeth: Man and Myth.

p13). Macbeth rise to the kingship came after deposing his cousin, King Duncan. His claim to the throne was threefold. •Firstly, he was no less entitled to inherit than Duncan, given he had the same royal grandfather, Malcolm II.

•Secondly, his wife, Gruoch, was a direct descendant of either King Kenneth II or King Kenneth III. Aitchison observed that “ Macbeth’s marriage to Gruoch was fundamental in stimulating his ambition for the kingship. ” (Aitchinson, [1999]. “ Macbeth: Man and Myth”. P 65) It is highly probably that Gruoch believed that Macbeth was entitled to the kingship based on the fact that she saw Malcolm II (Duncan and Macbeth’s grandfather) as an illegitimate ruler, since Malcolm II had killed her likely grandfather, Kenneth III, thereby excluding her descendants from eligibility.

•Thirdly, Duncan had a series of military failures, compromising his ability to hold kingship, while Macbeth was a capable and established military strategist. Macbeth ruled for seventeen years from 1040-1057. Though little is known of his rule, the predominant evidence testifies to its relative militancy. Given his seizure of power and his attempts to eliminate Duncan’s heirs, this seems unsurprising. Beyond his ability as a war leader, however, Macbeth was also known for his patronage of the church and pilgrimage to Rome. Lady Macbeth – Gruoch While much of Lady Macbeth’s infamy was

carved from Shakespeare's imagination, she is equally intriguing as a historical figure.

Herself a descendant of Scottish Kings, Gruoch was probably first married to Macbeth's cousin, Gillacomgain, who was involved in the assassination of Macbeth's father in 1020. Macbeth later went on to avenge his father's death by killing Gillacomgain and marrying his wife, Gruoch (Lady Macbeth), which, for Wyntoun, was an enduring symbol of the son's comprehensive victory. Beyond this however, it seems that Macbeth married Gruoch to cement his political ambitions, which were improved as a result of a marriage with confirmed monarchical descent. Given her ancestry, Gruoch is considered to have wielded some power within Macbeth's court, but little is recorded of the role of Queen's in medieval Scotland. We do know that she probably had only one son, Lulach, born of her first marriage to Gillacomgain. Macbeth is believed to have developed a sincere attachment to him, signified by his adoption of him, and by his provision for him as heir.

SHAKESPEARE AND THE NATURE OF TRAGEDY

"Macbeth" is considered to be one of Shakespeare's greatest tragedy pieces. A tragedy is a type of drama or literature which involved the fall of a great man as a result of: •forces beyond his control his own error In the fourth century BCE, Aristotle contemplated the nature of tragedy. He observed that a playwright who wished to write a tragedy had to choose his main character very carefully. For Aristotle, the character had to demonstrate a capacity both for good and evil, and it was in the struggle between these paradoxes that the audience could more effectively reflect upon the source of his fall.

In “ Macbeth” and other tragedies, the nature of the fall is not an offspring of pure evil but of human weakness which combined to forge tragic consequences. ‘ Macbeth’ in the context of Elizabethan SocietyElizabethan society expressed very definitive views on concepts including nature, the state and humanity. These views are integral to an understanding of the cultural context in which ‘ Macbeth’ was conceived. Nature The universe was nature and was an ordered structure. Every living thing had a place in the hierarchy of the universe. Harmony depended on everything staying at its own level.

The State The state was a part of the hierarchy of nature. The King was a symbol of order. Obedience to the King was seen as natural. Harmony was produced by justice. Necessary virtues were justice, kindness and pity.

Humanity It was the duty of the mind to keep control over the lower basic instincts of humans. Order within the universe depended on order within the political state and humanity. Analysis of Significance Whenever the system was breached, whenever the ‘ natural law’ was broken, destruction and chaos were let in – for example, cruelty would replace kindness. This meant, for example, that to disturb order in the political arena was to lead to the chaos of war. This in turn, led to an erosion of individual humanity and personal chaos.

God King MindNobles Soul Commoners Animals Base Instinct Inanimates
Question In what ways did Macbeth and Lady Macbeth upset the principles that governed the Elizabethan understanding of nature, the state and humanity? What was the consequence of this upset?

MACBETH – AN OVERVIEW DISCOURSES DOMINANT POSITION

Power / Ambition Deceit / Treachery Evil Masculinity Femininity Humanity / Human Weakness Leadership Shakespeare's "Macbeth" provides readers with an enduring reminder of the poisonous and corruptive nature of ambition, by highlighting the tragic fall of the two main characters. Readers are positioned to view both Macbeth and Lady Macbeth as individuals who, governed by their greed for power, set about on a course which leads to their own self-destruction. In this context, Shakespeare also explores the promise of ambition; suggesting that ill-gained ends proffer a hollow reward. Acts taken to secure power and prosperity turn against their maker, leading them on a path of inner conflict and turmoil.

OPPOSITIONAL DISCOURSES IN MACBETH

Semiotic theorists have argued that the process of meaning making is often constructed in relation to oppositions. In other words, receivers understand what something is, in relation to what it is not. In this context, many of the underlying discourses of 'Macbeth' are constructed through oppositions. The three main oppositions in 'Macbeth' include:

- Chaos vs Order.

- Light vs Darkness Imagery.
- Appearance vs Reality.

Chaos versus Order In the early orientation phase of the text, readers are presented with a struggle between order and chaos. In declaring war on Scotland the King of Norway, assisted by the traitorous Thane of Cawdor, had set about to destabilise Duncan's rule, bringing about disorder.

When the Thane of Cawdor is killed and the Norwegian army defeated by Macbeth, order is temporarily restored. This restoration of order and peacefulness is constructed as a positive, signified by the King's appreciation

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of Macbeth's achievements and the celebratory gathering of the warring party. From the moment Macbeth and Lady Macbeth decide to kill Duncan, order is eroded and chaos ensues. The intensity of the chaos rises as the plot develops. The chaos exists internally, in the characters of Macbeth and Lady Macbeth, but also externally, within Scotland as a whole. The following quotes attest to the growing nature of chaos and the erosion of order within the text.

“ Macbeth does murder sleep. Macbeth shall sleep no more. ” (ActII: ii) “ The night has been unruly. Where we lay, our chimneys were blown down and, as they say, Lamentings heard i'th'air, strange screams of death. ” (Act II: iii) “ Each new morn, new widows howl, new orphans cry, new sorrows strike heaven on the face” (Act IV: iii) Light versus Darkness ImageryThe use of light and darkness imagery within the text assists the author in the construction of representations of good and evil.

A highly superstitious society, the Elizabethans feared the night, associating it with potential evil. This socio-cultural fear is used effectively by Shakespeare to communicate the principal conflict between those who fight for order (the good) versus those who destroy order (the bad). The witches, for instance, are referred to as instruments of darkness and are associated with the evil that occurs in the plot development. Macbeth uses light / dark imagery to alert the audience to his growing ambition.

For instance: “ Stars, hide your fires; let not light see my black and deep desires.. ” (Act I: iv). Lady Macbeth, likewise extends this imagery, calling on the “ thick night, [to] 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. " (Act I: v) Many of the most violent events of the play take place at night. The murder of King Duncan, for instance, comes when " The moon is down" (Act II: i), likewise Banquo and Fleance are attacked while the two murderers were waiting in darkness.

Towards the end of the play, when Lady Macbeth has been driven insane by her own evil deeds, the gentlewoman attending her tells the readers that she requires the light to be left on, signifying that she is deeply afraid of the dark - a metaphor for her own evil. This imagery is continued by Macbeth, who, sick of living observes " Out, out, brief candle! (Act V: v) and " I ' gin to be aweary of the sun" (Act V: v) Appearance versus Reality Much of the enjoyment audiences / readers derive from ' Macbeth' is as a result of the shock of uncovering the true mask of characters who appear to be what they are not. To this end, the discourse of the deceptiveness of appearances is integral both to our understanding of character but also in the construction of the dominant viewpoint. In the opening phase of the novel, for instance, readers are alerted by the witches to the paradox, " Fair is foul, and foul is fair" (Act I: i) suggesting that all is not what it seems.

As an extension of this idea, Duncan refers to Macbeth as " noble Macbeth" (Act I: ii), yet later we see him constructed as capable of murder. For Lady Macbeth, the appearance of propriety rather than the possession of it, was a useful weapon. When she advises her husband to " look like an innocent flower but be the serpent under't" (Act I: v), she alerts the reader to the potential for deception despite the appearance of bravery and nobility. This is confirmed by Macbeth who observed, " False face must hide what the false

heart doth know. ” (Act I: vii) In this sense, the reader is aware of what King Duncan is not, and we quickly become acquainted with the horrible price of his ignorance. In addition to alerting readers to the potential for duplicity, the construction of the appearance versus reality discourse also encourages a re-examination of initial conclusions.

This is particularly true of the witches’ prophecies, which clearly demonstrate a gap between appearance and reality. Macbeth for instance assumes that he will not be beaten by any man “ born of woman” (Act IV: i), yet he later discovers that all is not what it appears to be. Similarly, while readers are more likely to judge Lady Macbeth as a conniving villain lacking feminine warmth we come to view her as a tragic character whose duplicitous resolve is undermined by her husband’s disregard. Macbeth – Act I : vii If it were done, when ’tis done, then ’twere well It were done quickly; if th’ assassination Could trammel up the consequence, and catch, With his surcease, success; that but this blow Might be the be all and the end all – here, But here, upon this bank and shoal of time, We’d jump the life to come. But in these cases, We still have judgement here; that we but teach Bloody instructions, which, being taught, Return to plague the inventor; this even-handed justice Commends the ingredients of our poison’d chalice To our own lips.

He’s here in double trust: First, as I am his kinsman and his subject, Strong both against the deed; then, as his host, Who should against his murderer shut the door, Not bear the knife myself. Besides, this Duncan Hath borne his faculties so meek, hath been So clear in his great office, that his virtues Will plead like angels, trumpet-tongu’d, against The deep damnation of his

taking-off; And pity, like a naked new-born babe, Striding the blast, or heaven's cherubin, hors'd Upon the sightless couriers of the air, Shall blow the horrid deed in every eye, That tears shall drown the wind. I have no spur To prick the sides of my intent, but only Vaulting ambition, which o'er-leaps itself And falls on the other.

TASK

1.

What dominant viewpoint of Macbeth is the reader being encouraged to adopt? What aspects of his character have been privileged within this scene?

2. Establish a modern context for this scene. Transform it, in keeping with the discourses, by using modern language.

LADY MACBETH

Of all the characters in the play Lady Macbeth is arguably the most controversial.

Her infamy can be attributed to a range of factors including:

- Her role in the assassination of King Duncan, and subsequently, her husband's downfall.
- Her relinquishing of quintessential female attributes. Her path to self destruction and insanity

Consider the following scenes to assess Lady Macbeth's impact on her husband and her role in creating Shakespeare's dominant position.

Scene	Subject	Lady Macbeth's actions / position	Techniques of persuasion
Act I: v	The reading of the letter		
Act I: vii	Persuading Macbeth		
Act II: ii	The night of the murder		
Act II: iii	The discovery of the murder		
Act III:			

iiThe conversation before the feast Act III: ivThe banquet and Banquo's ghost
Act V: iThe sleepwalking scene.

CHARACTER QUESTIONS – LADY MACBETH

1. What aspects of Lady Macbeth's character have been foregrounded in the text? 2. How do the relationship roles of Macbeth and Lady Macbeth transform, as the plot develops? 3. To what extent does the characterisation of Lady Macbeth encourage readers to accept Shakespeare's dominant viewpoint on the corruptible nature of ambition and power?

THE WITCHES

The role of the witches in Macbeth has been hotly contested for a number of years. While some suggest that the witches compelled Macbeth to act in a way he otherwise would not others see them as characters who merely led him where he was already wanting to go.

Shakespeare deliberately constructs them as enigmatic figures who occupy an important role in the communication of the discourses. This importance is underscored by the fact that they are the first characters of the play the reader is confronted with. Beyond this, they talk in paradoxes that the receiver does not entirely understand. Their use of phrases " Fair is foul, and foul is fair" and " When the battle's lost and won", suggest that they have the potential to offer greater insight into future events. The sense of their mysteriousness is further conveyed by the fact that they appear against the backdrop of thunder and lightning, so the audience immediately understand them to be suspicious characters who portend evil. This is confirmed in their

meetings with Macbeth, when they demonstrate a power for prophecy that upsets the Elizabethan idea of a natural order.

Complete the table below to analyse the affect of the witches prophesising on Macbeth’s attitude and actions. The Witches PropheciesMacbeth’s Reactions: 1. Thane of Glamis. 2.

Thane of Cawdor. 3. King hereafter4. Beware the Thane of Fife. 5.

None of woman born shall harm Macbeth. Never vanquished be until Great Birnam wood marches to Dunsinane

POSITIONING IN MACBETH

Shakespeare’s “ Macbeth” positions readers to accept the dominant discourse on the corruptible nature of power and ambition by highlighting the human affect it has on two of the leading characters. By the end of the play, we are presented with two tragic figures – Macbeth and Lady Macbeth; and, while we recognise their role in their own destruction, we nevertheless can’t help feeling some level of sympathy for them. For literary theorists, this sympathy was intended by the author to achieve a specific purpose – to make us identify with the discourses on a broader level and to see their relevance to our own lives.

By presenting Macbeth and Lady Macbeth as human, flawed characters with a propensity for evil, rather than as inherently evil, Shakespeare alerts us to the possibility that each of us must confront our own inner demons.

Nevertheless, we are positioned to recognise the shortsightedness of their actions and to be horrified by the level of duplicity of which they were

capable. By contrast we know nothing about the kind of King Duncan was, the circumstances in which he assumed the throne or his earlier treatment of Macbeth. This dominant viewpoint has been achieved primarily as a result of the privileging and foregrounding of some material and the silencing and backgrounding of other material. From the outset, for instance, Shakespeare introduces scenes that highlight the ambitious nature of the main characters and the extent of the deceptiveness that they enter into.

There is an inference that Macbeth and his wife have had conversations about the kingship long before the witches have prophesised it for him. Moreover, the inclusion of scenes which privilege Macbeth's propensity for, and direct involvement in violent acts, contribute to our understanding of his growing relinquishing of humanity. TASK What scenes have been included to encourage a negative interpretation of Macbeth and Lady Macbeth?

INTERTEXTUALITY, POSITIONING AND LADY MACBETH

" All kinds of texts – whether poems, novels, films, even jokes – gain meaning through their similarities to other texts. If this were not true, readers would be astonished and puzzled by every new text that confronted them. The term intertextuality describes the way texts of all kinds are bound together by the broader reading and writing practises of a culture.

" (Moon, 1992, p69) Authors have used the character of Lady Macbeth in modern texts to make an intertextual link which allows for the adoption of an unfavorable viewpoint about a particular subject. In recent times, for instance, this intertextual link has been made in relation to analysis of the role of former First Lady, Hillary Clinton. Consider the article below.

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HILLARY CLINTON: THE LADY MACBETH OF LITTLE ROCK

(in *The Weekend Australian*, July 25-26, 1994, p21-23) Her public image is one of consuming ambition, inflexibility of purpose, a lack of human feeling. The image of Hillary that has crystallised in the public consciousness is, of course, that of Lady Macbeth; consuming ambition, inflexibility of purpose, domination of a pliable husband and an upsetting lack of tender human feeling, along with the affluent feminists' contempt for traditional female roles.

The surprising thing about Hillary's image problem is self-generating ... The only big scandal to blow in her direction concerned her errant husband, and that should have earned her general sympathy. Hillary Clinton is a self-detonating explosive. The condescending comments and snide comments have landed her in such trouble ... she always seems to be one smart remark away from getting in trouble. Friends of the Clintons say there is a very powerful bond between them, a bond immediately apparent to anyone who sees them together.

Powerful though it may be, there is a pattern of details about their relationship that suggests it is not fully fused... ... Hillary suffers from a massive misunderstanding of the function of parents. Hillary has been likened to Eva Peron but it's a bad analogy. Evita was worshipped by the 'shirtless ones', the working class, while Hillary's charms elude most outside of an elite cohort of Left-liberal baby-boom feminists – the type who thought Anita Hill should be canonised and that *Thelma and Louise* was the best movie since *Easy Rider*. Questions 1. Identify three intertextual connections that have been used by the author to construct meaning in the text? 2.

What is the affect of these connections in terms of the construction of an overall opinion about the character of Hillary Clinton? . What dominant viewpoint of Hillary Clinton has been constructed by this author? 4. Given your reading of the play, do you agree with this author’s assessment of the character attributes of Lady Macbeth?

MACBETH : PRACTICE ESSAY

To what extent does the characterisation of Macbeth and Lady Macbeth encourage readers to accept Shakespeare’s dominant viewpoint on the corruptible nature of ambition and power?

INTRODUCTION = THESIS STATEMENT + EXPLANATION + SIGNPOST

By privileging scenes which highlight the transformation of Macbeth and Lady Macbeth from noble and worthy characters, to individuals who are overcome by anxiety and disquiet, Shakespeare highlights the idea that ambition for power can result in the corruption of otherwise good characters who are susceptible to human weakness. The journey of Macbeth and Lady Macbeth throughout the play focuses on their acquiescence to ambitious impulses which has the affect of altering both their regard for each other and their natural identity. For Macbeth the price of power and ambition is the destruction of valor and morality.

For Lady Macbeth it is the destruction of purpose, strength and, by the end of the play, sanity. This essay will explore how the two leading characters were overcome by ambition, and the manner in which Shakespeare foregrounds their undoing in order to construct an impression of the corruptible nature of lust for power.

**PARAGRAPH ONE = TOPIC SENTENCE + ELABORATION + EVIDENCE +
CONCLUDING SENTENCE**

In highlighting Macbeth's transformation from a noble individual esteemed for his "valor" to a "butcher" whose death is celebrated by the masses, Shakespeare constructs in readers an awareness of the trappings of ambition. At the beginning of the play the audience sees Macbeth as a worthy figure who has restored the disorder brought to Scotland as a result of the treachery of the Thane of Cawdor. He is referred to by King Duncan as "valiant"; the King goes so far as to suggest that he is "a peerless kinsman". Yet, despite the bravery for which he is renown, Macbeth is also constructed as a flawed character whose major weakness is an ambition for power.

His association with the witches at the beginning of the play highlights the fact that he is tempted by 'unnatural' influences. Beyond this, he is described as overtly ambitious for power and the prestige of office associated with it. In Act I: vii, he refers to his own "vaulting ambition". He also confesses his "deep desires". Any subsequent downfall that Macbeth experiences, therefore, is attributable to his ambition. This idea is reinforced by Shakespeare when he constructs a causal relationship between Macbeth's growing state of disquiet, "Methought I heard a voice cry, 'Sleep no more! Macbeth Macbeth does murder sleep."

" and the growth of disorder, both for Scotland, and for Macbeth personally. Evidence of this external disorder can be seen in the assassination of Banquo and Lady MacDuff. It is also manifested in the increasingly bloodthirsty nature of Macbeth's regime and the growth of opposition, led by Malcolm,
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Donaldbain and MacDuff. Furthermore, Shakespeare constructs the impression of evil doing within the narrative itself, highlighting the extent to which Macbeth's ambition has led to the increase of chaos and darkness. The night has been unruly. Where we lay our chimneys were blown down and, as they say, Lamentings heard i'th'air, strange screams of death.

" (Act II: iii) From a personal perspective, Macbeth is defeated by his own lust for power. He admits to being "steeped in blood so far", and is plagued by the vision of Banquo's ghost. Beyond this, the health of his marriage is compromised by a growing indifference towards his wife, who, in the early scenes of the play, takes an active role in the conspiracy. Towards the end of the play Macbeth's original character has been corrupted to the extent that he admits being weary of life and attributes this weariness to his acquiescence on the night of Duncan's murder. "I 'gin to be weary of the sun." "Out, out, brief candle! Life's but a walking shadow.

" Thus, it can be seen that Shakespeare privileges scenes which highlight Macbeth's transformation from valiant war leader to evil King, thereby confirming Macbeth's early prediction that "bloody instructions return to plague the inventor. (Act 1: VII) He further creates an impression of the negative consequences of ambition by associating it with growing disorder in Scotland as a whole. This is also the case for Lady Macbeth. Activity1.

Underline in a different colour pen, each of the features of a paragraph. 2.

Evaluate the evidence used in the text. Does it prove the argument? 3. What other words or phrases can you think of, to begin the concluding sentence?

4. Write a paragraph that follows this structure, dealing with the part of the question that asks for an analysis of Lady Macbeth.