

By the end of studying Act 1 Scene 4 Macbeth I need to know:

Plot: Macbeth is declared the Thane of Cawdor by King Duncan and Malcolm is named as the successor to the throne.

Ideas: Duncan is presented as a strong and fair leader-contrast this with Macbeth.

<p>Vocabulary</p>	<p>Flourish- fanfare (of trumpets) In commission- authorised to conduct the execution Liege- lord Became him- suited him, did him honour That...suited who had learnt a part like an actor Owed owned Careless-worthless There's no art..face there is no certain way of knowing a man's character from his face Proportion balance Which do the duties do Safe entirely Enfold embrace Wanton unrestrained Drops of sorrow tears of joy Establish our estate settle the succession (to the throne of Scotland) Unaccompanied invest exclusively apply to Bind...you put us deeper in your dept The rest...you leisure is a burden if it is not employed to prepare for you Harbinger messenger (originally an official sent ahead to arrange accommodation for the king) Wink at be blind to Let that be let that action be done In...am fed I am filled by praising him Kinsmen Macbeth is Duncan's first cousin</p>
<p>Context (To inform interpretation)</p>	<p>The disparity between a person's pleasing appearance and the reality of their nature is a constant theme in Shakespeare's drama. Acting in the theatre presents this truth: that humans are capable of disguising themselves and pretending to be something that they are not. In Scotland, during Shakespeare's time, the king was able to name his successor and it didn't have to be in his own family. <i>Macbeth</i> was most likely written in 1606, early in the reign of James I, who had been James VI of Scotland before he succeeded to the English throne in 1603. James was a patron of Shakespeare's acting company, and of all the plays Shakespeare wrote under James's reign, <i>Macbeth</i> most clearly reflects the playwright's close relationship with the sovereign. In focusing on Macbeth, a figure from Scottish history, Shakespeare paid homage to his king's Scottish lineage. There is a direct contrast, in this scene, between Macbeth and King Duncan. Shakespeare is highlighting how important it was to honour the king and be a worthy subject</p>
<p>Themes</p>	<p>Kingship- Duncan is represented as a strong and fair leader-he rewards loyalty and wants Scotland to prosper. This contrasts with Macbeth's violent, tyrannical rule. Reality and Appearances- Duncan says that he misjudged the old Thane of Cawdor because there's no way to "find the mind's construction in the face" he thinks that people who seem good and loyal may not be. It is ironic that he misjudges Macbeth Fate- Duncan believes that fate will reward those who deserve it. Light vs Dark- Light is linked to visibility and darkness to concealment. Light contrasts with Macbeth's desire to hide his intentions.</p>
<p>Deeper understanding</p>	<p>Contrast between Macbeth and Banquo- Despite both characters being given prophecies by the witches, there is a contrast between the ambitions both characters have. When Duncan tells Macbeth he has 'begun to plan thee, and will labour to make thee full of growing' he is suggesting how he will work tirelessly to give Macbeth the titles and power that he deserves- again reflecting how highly valued displays of masculinity are (it is Macbeth's success as a fighter that appears to justify any reward he is given). Perhaps, at this moment, Macbeth is recalling the witches' prophecies- it was not uncommon for kings to name heirs outside of their offspring (though was usually for political reasons of due to that child being female)- and believes Duncan will name Macbeth his successor. At the end of Act 1 Scene 3 he decides against committing any action against the king ('hush, no more') but after the naming of Malcolm as 'Prince of Cumberland' Macbeth decides 'that is a step on which I must fall down or else o'erleap'. It could be this initially thought, inspired by Duncan's praise, that reinvigorates his ambitions. In contrast, when Duncan proposes to Banquo that he is 'no less deserved' than Macbeth, Banquo merely responds: 'if I grow, the harvest is your own'. Here, he uses the hypothetical 'if'- implying his disregard for whether he 'grows' and equally asserts that anything he does is for Duncan (it will be his 'harvest').</p> <p>Repentance- Shakespearean England, and also 12th Century Scotland, was heavily religious and the fear of eternal damnation is evident in this scene. Malcolm relates how the old Thane of Cawdor 'confessed his treasons and set forth a deep repentance', begging the king for forgiveness [this also reinforces Duncan's role of God's messenger on Earth]. This could reflect his fears, upon facing death, of eternal punishment in the afterlife. This is also reinforced through the report that suggests he '[threw] away the dearest thing he owed, as 'twere a careless trifle'- showing how everything the old Thane of Cawdor worked for, and his desires to betray the king, faded away to nothing when faced with eternal damnation for his crimes. Duncan comments how 'there's no art to find the mind's</p>

Reading:

When he exits, Macbeth speaks in rhyming couplets. This emphasises the importance of his words and it demonstrates that he has an infinity with the witches. It shows his evil intentions

	<p>construction in the face’ creates the idea of appearance and deception- he acknowledges that you can’t always trust what someone appears to be. It’s ironic here that Macbeth enters at this moment, followed by Duncan’s overt praising of him (and ignoring of others who enter with him). This idea of hiding emotions intersects many characters in the play, but also appears to be a lesson that Donalbain learns as, after Duncan’s murder he warns Malcolm how ‘there’s daggers in men’s smiles’ (Act 2 Scene 3). Malcolm himself demonstrates his awareness of the difference between appearance and reality through his testing of Macduff in Act 4 Scene 3.</p> <p>At this point, the scene recalls Banquo's earlier line when he asked the Witches if they could "look into the seeds of time / And say which one will grow, and which will not" (1:3,58-59). The irony of giving the earlier "seeds" line and now the "harvest" line to Banquo is that these expressions symbolise the seed, or children, of Banquo himself, who are to inherit the kingdom, according to the Witches' third prophecy. Note the way in which Shakespeare plays with images such as these. Often he builds up a cluster of related images (as here, "plant," "growing," "grow," and "harvest") precisely in order to establish a sense of irony. In the next speeches, for example, the king first invests all those who deserve his thanks with "signs of nobleness, like stars." Only a few lines later, Macbeth, frustrated and angry at the news of Malcolm's investiture as Prince of Cumberland, breathes to himself the words "Stars! Hide your fires! Let not light see my black and deep desires". Here, the juxtaposition of images of starlight and the cancellation of starlight emphasizes the great opposition between the king and Macbeth and between good and evil, an opposition that is ironically reinforced by the king's final lines to Banquo, once more praising Macbeth. It also reflects Macbeth's awareness that what he is doing- he doesn't want God or the heavens to see his evil thoughts; this is something that is referenced in Act 2 Scene 1 when Banquo relates how ‘there’s husbandry in heaven... their candles are all out’. It's worth noting here how Macbeth is already considering killing the king, prior to Lady Macbeth's manipulations. The phrase "peerless kinsman" gives added poignancy: The historical Macbeth was the cousin of Duncan, and his crime will not simply be regicide, but the willful destruction of the head of a family.</p>
<p>Quotes and references</p>	<p>“There’s no art to find the mind’s construction in the face” Duncan is the first character, in the play, to identify that looks can be deceptive</p> <p>“Thou art so far before that swiftest wing of recompense is slow to overtake thee” Shakespeare presents Duncan as humble and gracious. He uses the metaphor of flight to suggest that his own rewards will have difficulty catching up with Macbeth’s far advanced merits. This also demonstrates dramatic irony as the audience knows that Macbeth does not deserve this hyperbolic praise.</p> <p>“The service and the loyalty I owe, in doing it, pays itself” Shakespeare draws the audience’s attention to the nature of duty towards the king. Ironically, it is expressed by Macbeth, illustrating that he is fully aware of the duties that he will soon undermine.</p> <p>“I have begun to plant thee, and will labour to make thee full of growing” Duncan’s horticultural metaphor, to illustrate that he intends to support Banquo’s rise in status, is extended by Banquo to show his loyalty and humility: any fruits that such a growth bears, will be Duncan’s to harvest.</p> <p>“The Prince of Cumberland! That is a step on which I must fall down, or else o’erleap. For in my way it lies” Macbeth immediately recognises that Malcolm is now an obstacle to his ambition. He returns to this metaphor in Act1 Scene 7 with the idea of “vaulting ambition”</p> <p>“Stars, hide your fires: Let not light see my black and deep desires” The star imagery used by Duncan is now transformed into something to be feared: the light could expose Macbeth’s traitorous desires. Macbeth preaches a desire fr self-deception. He wishes to have killed the King but not to know his own act, hence the metaphorical use of eye winking (hiding knowledge) and the hand (Doing)</p> <p>“It is a peerless kinsman” The final words of the scene provide dramatic irony once again. Macbeth is said to have no equal yet the audience have just listened to Macbeth’s murderous intentions.</p>
<p>Terminology</p>	<p>Superlative– of the highest quality or degree.</p> <p>Hyperbole-exaggerated statements</p> <p>Sibilance- alliteration using the ‘S’ sound</p> <p>Aside- a remark or passage in a play that is intended to be heard by the audience but unheard by the other characters in the play</p> <p>Foreshadowing-a warning or indication of (a future event).</p> <p>Dramatic Irony-the expression of one's meaning by using language that normally signifies the opposite, typically for humorous or emphatic effect</p> <p>Appearance- the way that someone or something looks.</p> <p>Reality- the state of things as they actually exist, as opposed to an idealistic or notional idea of them.</p> <p>Extended metaphor- a comparison between two unlike things that continues throughout a series lines or the play</p> <p>Horticultural- the art or practice of garden cultivation and management.</p>

<p>Links across the text:</p> <p>. In Act 1 scene 3, the prospect of killing the king, though desirable, was terrifying. However, his soliloquy (lines 49-50) reveals a new determination to carry it through.</p> <p>Horticultural metaphors are also used in Act 5 when describing the state of Scotland</p> <p>Act 1 Scene 7- ‘vaulting ambition’</p> <p>Act 2 Scene 3 and Act 4 Scene 3- Malcolm and Donalbain both appear to have learnt hat they can’t trust the outward appearance of characters.</p>
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