

By the end of studying Macbeth – **Act 3, Scene 2** I need to know;

Plot: Macbeth and Lady Macbeth feel insecure about their position as king and queen. Macbeth says he feels guilty about Duncan’s murder but then he starts hinting that he is plotting to kill Banquo

Key Ideas: This short scene allows the audience once more into the private thoughts of the murderous couple, while holding the action momentarily in suspense.

Vocabulary	<p>Had (4) gained Doubtful (7) apprehensive, insecure Sorriest (9) most miserable Using (10) as companions Without regard (12) out of thought scotch'd (13) injured close (14) recover Poor malice (14) weak attack Former tooth (15) still poisonous fangs Frame...disjoint (16) the whole universe break apart both the worlds (16) earth and heaven ere (17) before ecstasy (22) delirium Fitful (23) restless foreign levy (25) foreign invasion sleek o'er (27) smooth jovial (28) foster good humour remembrance (30) reminder lave our honours . . . streams (33) show ourselves to be honourable by washing ourselves in acts of flattery vizards (34) masks nature'seterne (38) they are made in God's image but are not immortal jocund (40) joyful cloistered (41) round cloisters of churches or dark Shard-born (42) born in dung or carried on its scaly wings yawning peal (43) call to sleep note (44) significance chuck (45) chick (term of endearment) Seeling (46) blinding (as is done to hawk's eyelids) scarf (47) blindfold bond (49) the moral (biblical) law which forbids killing pale (50) anxious thickens (50) dims rooky (51) full of rooks ill (55) evil, worse</p>
Context	<p>Macbeth was probably first performed indoors at court and at night rather than in the daylight of an open-air theatre like the globe. The constant references to night-time reinforce this likelihood e.g. 'night's black agents' (line 53)</p>
Themes	<p>Supernatural- the unpleasant animal imagery ("scorpion" "beetle" "crow" and "bat") is like the witches speak at the start of Act 4 scene 1 Ambition – Macbeth's ambition and desires to continue to be king and the extent to which he is willing to go to. Guilt - The murder of Duncan, which weighs so heavily on Macbeth's conscience Deception – Macbeth deceives Banquo as he is plotting his murder Fear – Macbeth's fear of losing the crown to Banquo's sons Fate – As Macbeth becomes so obsessed with the fate and the witch's prophecy and tries to take matters into his own hands. Violence - the violence through which Macbeth takes the throne as he is plotting to kill King Duncan</p>
Deeper understanding	<p>There is a clear reversal of roles between Macbeth and Lady Macbeth in this scene. Their soliloquys now mirror each other as Macbeth remains worried - 'O full of scorpions is my mind, dear wife!' – guilt of killing King Duncan, can't sleep, he is suspicious of Banquo and others. As Lady Macbeth tries to console his "What's done is done."- encouraging to leave his gloomy thoughts behind, he chooses to hide his plan from Lady Macbeth "Be innocent of the knowledge, dearest chuck". This reflects the words of Lady Macbeth where she had previously asked Macbeth to "act like the innocent flower but be the serpent under't". Lady Macbeth becomes an example of how an evil deed can ruin a person.</p> <p>During this scene the couple drift apart from each other as Macbeth acts alone leaving his wife out of his plans. From this moment onwards, their relationship never recovers. Dramatically and poetically, this scene precisely mirrors Act I, Scene 5. Then, Duncan's death was being plotted; now, the death is Banquo's (although Lady Macbeth is initially unaware of this). In the earlier murder, Lady Macbeth was most in command; in this murder, Macbeth is. Where formerly Macbeth was the one who needed convincing, now the weaker role passes to his wife. Macbeth's line "make our faces vizards (visors) to our hearts" recalls Lady Macbeth's earlier words "[t]o beguile the time, look like the time." Similarly, Macbeth's injunction to the spirits of darkness "Come, seeling night . . ." is an echo of the speech of Lady Macbeth's beginning "Come, thick night . . ."</p> <p>Despite Macbeth's personal bravado, neither he nor his wife seems entirely at ease. Lady Macbeth talks of her "doubtful joy" and Macbeth of his "restless ecstasy." In the world that the Macbeths have created for themselves, total peace no longer exists, and what has been achieved is only a half-measure. Even the dead King Duncan is able to achieve more totally what Macbeth never can: a respite from "life's fitful fever."</p> <p>While Lady Macbeth appears to be looking back at the previous murder, Macbeth looks forward, anticipating the <i>next</i> murder, of which Lady Macbeth is not yet fully aware. That distinction between their two states of knowledge allows Shakespeare to play once more on the power relationship between husband and wife. Here, then is yet another reversal of character, and it is shown in two major ways: first, by Lady Macbeth's innocent-sounding questions and, second, by Macbeth's adoption of animal imagery. In Act I, Scene 5, Lady Macbeth was the one who spoke of "the raven" and "the serpent." Now Macbeth takes on the same language of horror, imagining his mind to be "full of scorpions," and speaking of the "bat" and the "shard-born (dung-bred) beetle."</p>

Reading:

Read to the punctuation

Lady Macbeth gloomily talks in rhyming couplets (lines 4-7) about how she is feeling but her language and tone change when Macbeth enters. This suggests that she is trying to appear strong and positive for her husband.

Shakespeare uses the techniques of antithesis to express Lady Macbeth's uneasy feelings and Macbeth's troubled conscience. Antithesis often creates a seesaw rhythm as in 'Nought's had, all's spent' 'our desire...without content'

	<p>The most powerful moments of the scene are the final ones in which Macbeth calls for the cancellation of the bond between himself and the world. "Bond" is more than simply a simile from the world of legal jargon. Just as Lady Macbeth earlier wanted to lose her sex, Macbeth now desires to be rid of his humanity. His direct connection with the natural world into which he was born threatens to keep him "pale" or fearful. A final point to make about these lines is the way in which the rhythmical stress falls unusually on the first syllable of the word "cancel":</p> <p><i>"And, with thy bloody and invisible hand Cancel and tear to pieces that great bond . . ."</i> (49-50)</p> <p>Metrically, as well as dramatically, Macbeth is moving inexorably toward his tragic destiny. Meanwhile his wife, once so calm and collected, is losing that composure. Macbeth's line "Thou marvell'st at my words" suggests, like a stage direction, some moving response in her.</p>
<p>Quotes</p>	<p>"What's done is done." "O full of scorpions is my mind, dear wife!" "Be innocent of the knowledge, dearest chuck". Macbeth's line "make our faces vizards (visors) to our hearts" recalls Lady Macbeth's earlier words "[t]o beguile the time, look like the time." Similarly, Macbeth's injunction to the spirits of darkness "Come, seeling night . . ." is an echo of the speech of Lady Macbeth's beginning "Come, thick night . . ." Macbeth and Lady Macbeth have switched roles-earlier it was Lady Macbeth who told her husband to disguise his true intentions. <i>"And, with thy bloody and invisible hand. Cancel and tear to pieces that great bond . . ."</i></p>
<p>Terminology</p>	<ul style="list-style-type: none"> • Soliloquy • Symbolism 'scorpion' • Irony • Imagery – Macbeth's adoption of animal imagery. In Act I, Scene 5, Lady Macbeth was the one who spoke of "the raven" and "the serpent." Now Macbeth takes on the same language of horror, imagining his mind to be "full of scorpions," and speaking of the "bat" and the "shard-born (dung-bred) beetle." • Antithesis- the opposition of words or phrases against each other in balanced contrast)

Links across the text:

This scene mirrors Act I, Scene 5. Then, Duncan's death was being plotted; now, the death of Banquo.

Act 4 scene 1- the witches spell

Macbeth envies Duncan's escape from the worries of being king. The problems Macb-53)eth mentions -civil wars and foreign armies- foreshadow Macduff's rebellion and the English attack in Act 5.

Macbeth suffers from nightmares "these terrible dreams" (line 18) reminds the audience of the voice he hears in Act 2 scene 2 (lines 35-36)

Macbeth's speech has many echoes of Lady Macbeth's soliloquy from Act 1 scene 5 (lines 39-53) They both call on darkness to hide the daylight and they both refer to evil spirits. This suggests that by Act 3, Macbeth is becoming more like his wife.