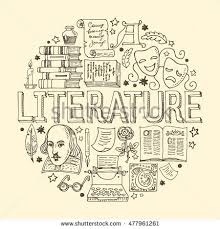
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**English**

**Literature**

[](https://www.google.co.uk/imgres?imgurl=https://thumb7.shutterstock.com/display_pic_with_logo/3659060/477961261/stock-vector-literature-hand-drawn-vector-illustration-with-doodle-icons-images-and-objects-arranged-in-a-circle-477961261.jpg&imgrefurl=https://www.shutterstock.com/search/literature%2Bicons&docid=QwAauTXHq4zG8M&tbnid=B9WZODS58ARbUM:&vet=1&w=450&h=470&bih=673&biw=1024&q=literature&ved=0ahUKEwjciJjvvLrSAhWILcAKHbclAoMQMwh9KEIwQg&iact=mrc&uact=8)**Revision Guide**

**-Macbeth**

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**Information Included**

Macbeth Quotes

Macbeth Linking extracts (use with Literature Anthology)

AO 2 Methods- Macbeth

AO 3 Context – Macbeth

Macbeth Sample Answers

**Macbeth Quotes**

Act 1 Scene 1

**Witches** – ‘Fair is foul and foul is fair’

Act 1 Scene 2

**Duncan** –‘What bloody man is this’?

**Captain** –‘brave Macbeth – well he deserves that name’

**Positive adjectives**

Valiant cousin!

Worthy gentleman!

**Duncan** – ‘What he hath lost, noble Macbeth hath won’

Act 1 Scene 3

**Macbeth** – ‘So foul and fair a day I have not seen’

**Banquo** –‘to win us to our harm … tell us truths, win us with honest trifles, to betray in deepest consequence’

**Macbeth** –‘Horrid image doth unfix my hair and make my heart knock at my ribs’

**Macbeth** – ‘ if chance will have me King, why, chance may crown me, without my stir’

Act 1 Scene 4

**Duncan** –‘ He was a gentleman on whom I built an absolute trust’

**Duncan** – ‘Signs of nobleness, like stars, shall shine on all deservers’

**Macbeth** – ‘Stars, hide your fires, let not light see my black and deep desires’

Act 1 Scene 5

**Lady Macbeth** – ‘I fear thy nature is too full o’th’milk of human kindness’

‘Art not without ambition but without the illness should

attend it’

**Lady Macbeth** –‘come, you spirits, unsex me here’

‘come to my woman’s breasts and take my milk for gall’

**Lady Macbeth** – ‘look like th’innocent flower but be the serpent under’t

Act 1 Scene 7

**Macbeth** – ‘We still have judgement here that we but teach bloody instructions… return to plague the’inventor’.

‘We will proceed no further in this business – he hath honoured me of late’

**Lady Macbeth** –‘When durst do it, then you were a man’

**Lady Macbeth** –‘I would, while it was smiling … have plucked my nipple from his boneless gums and dashed the brains out’.

**Lady Macbeth** –‘Screw your courage to the sticking-place and we’ll not fail’

Act 2 Scene 1

**Banquo** – ‘but still keep my bosom franchised and allegiance clear, I shall be counselled’

Act 2 Scene 2

**Lady Macbeth** – ‘Had he not resembled my father as he slept, I had done’t’

**Lady Macbeth** – ‘‘These deeds must not be thought of after these ways; so, it will make us mad’

**Macbeth** – ‘Will all great Neptune’s ocean wash this blood clean from my hand?’

**Lady Macbeth** – ‘My hands are of your colour, but I shame to wear a heart so white’

Act 2 Scene 3

**Macduff** – ‘ Tis not for you to hear what I can speak. The repetition in a woman’s ear would murder as it fell’

**Macbeth** – ‘His silver skin laced with his golden blood’

**Malcolm** – ‘To show an unfelt sorrow is an office which the false man does easy’

**Donalbain** – ‘There’s daggers in men’s smiles’

Act 3 Scene 1

**Banquo** – ‘I fear thou play’dst most foully for’t

**Macbeth to murderers** – ‘in the catalogue ye go for men’

Act 3 Scene 2

**Lady Macbeth** – ‘Things without all remedy should be done without regard – what’s done is done’

**Macbeth** –‘sleep in the affliction of these terrible dreams that shake us nightly’

**Macbeth** – ‘make our faces vizards to our hearts’

**Macbeth** - ‘full of scorpions is my mind’ ‘come, seeling night’

Act 3 Scene 4

**Macbeth –** ‘now I am cabined, cribbed, confined, bound in to saucy doubts and fears’

**Lady Macbeth** – ‘Are you a man?’ ‘What, quite unmanned in folly?’

**Macbeth** - ‘It will have blood they say – blood will have blood’

**Macbeth** – ‘We are yet young in deed’

Act 4 Scene 1

**Macbeth –** ‘From this moment, the very firstlings of my heart shall be the firstlings of my hand’

Act 4 Scene 2

**Lady Macduff –** ‘I am in this earthly world where to do harm is often laudable, to do good sometime accounted dangerous folly. Why then do I put up that womanly defence to say I have done no harm?’

Act 4 Scene 3

**Malcolm** –‘Angels are bright still, though the brightest fell’

**Malcolm -**

‘Yet my poor country shall have more vices than it had before’

‘Black Macbeth will seem as pure as snow’

‘I grant him bloody, false, deceitful’

‘there’s no bottom in my voluptuousness …….I should cut off the nobles for their land’

‘Justice, stableness, mercy, patience, courage - I have no relish of them’

**Macduff** – ‘All my pretty ones? Did you say all?’

Act 5 Scene 1

**Gentlewoman** – ‘she has a light by her continually’

**Lady Macbeth** – ‘Out, damned spot! Out, I say’

**Doctor** – ‘Unnatural deeds do breed unnatural troubles’

Act 5 Scene 3

**Macbeth** – ‘I have lived long enough. My way of life is fall’n into the sere’

Act 5 Scene 5

**Macbeth** – ‘I have supped full with horrors; familiar to my slaughterous thoughts cannot once start me’

**Macbeth** – ‘Tomorrow, and tomorrow, and tomorrow, creeps in this petty pace from day to day’

‘Out, out, brief candle! Life’s but a walking shadow’

Act 5 Scene 8

**Macbeth** – ‘these juggling fiends no more believed, that palter with us in a double sense’

‘I will not yield to kiss the ground before young Malcolm’s feet’

Act 5 Scene 9

**Malcolm** –‘By the grace of Grace, we will perform in measure, time and place’

**Linking Extracts – Macbeth**

**Macbeth**

Extract 1 - Braveness of Macbeth

Extract 2 – Duncan rewards Macbeth

Extract 4 –Macbeth’s fear of murdering Duncan

Extract 5 - Duncan greets Macbeth

Extract 6 - Macbeth’s thoughts on murdering Duncan

Extract 11 - Macbeth’s doubts

Extract 15 - Macbeth sees vision of dagger

Extract 17 - Macbeth’s fear/guilt

Extract 21 - Macbeth’s false response to Duncan’s death

Extract 26 - Macbeth persuade murderers to kill Banquo

Extract 28 - Macbeth tell wife act false

Extract 29 - Macbeth’s fears with murderers

Extract 30 - Lady Macbeth’s reactions to Macbeth seeing ghost

Extract 31 - Lennox’s changing views

Extract 32 - Macbeth’s decision to kill Macduff

Extract 40 - Macbeth growing weary + given update of wife

Extract 41 – Macbeth responds to news of wife’s death

Extract 42 - Macbeth’s bravery returns

**Lady Macbeth**

Extract 7 - Lady Macbeth’s doubts about Macbeth

Extract 8 - Lady Macbeth calling on spirits

Extract 9 - Lady Macbeth telling Macbeth to deceive Duncan

Extract 10 - Lady Macbeth falseness to Duncan

Extract 12 - Lady Macbeth’s disgust at Macbeth

Extract 13 - Lady Macbeth’s lack of femininity

Extract 16 - Lady Macbeth’s reaction to murder

Extract 18 - Lady Macbeth reaction to murder

Extract 21 - Macbeth’s false response to Duncan’s death

Extract 27 - Lady Macbeth reaction to events

Extract 28 - Macbeth tell wife act false

Extract 30 - Lady Macbeth’s reactions to Macbeth seeing ghost

Extract 34 - Lady Macduff’s relationship with son

Extract 35 - Lady Macduff innocence

Extract 39 - Lady Macbeth’s guilt shown through sleepwalk

Extract 41 – Macbeth responds to news of wife’s death

**Relationships**

Extract 7 - Lady Macbeth’s doubts about Macbeth

Extract 9 - Lady Macbeth telling Macbeth to deceive Duncan

Extract 12 - Lady Macbeth’s disgust at Macbeth

Extract 18 - Lady Macbeth reaction to murder

Extract 21 - Macbeth’s false response to Duncan’s death

Extract 27 - Lady Macbeth reaction to events

Extract 28 - Macbeth tell wife act false

Extract 30 - Lady Macbeth’s reactions to Macbeth seeing ghost

Extract 33 - Rosse + Lady Macduff views on Macduff

Extract 34 - Lady Macduff’s relationship with son

Extract 38 – Macduff’s grief hearing news of family murder

Extract 40 - Macbeth growing weary + given update of wife

Extract 41 – Macbeth responds to news of wife’s death

**Unnatural acts**

Extract 3 - Banquo’s reactions to witches

Extract 8 - Lady Macbeth calling on spirits

Extract 9 - Lady Macbeth telling Macbeth to deceive Duncan

Extract 11 - Macbeth’s doubts

Extract 12 - Lady Macbeth’s disgust at Macbeth

Extract 13 - Lady Macbeth’s lack of femininity

Extract 15 - Macbeth sees vision of dagger

Extract 19 – Unnatural act of murder

Extract 21 - Macbeth’s false response to Duncan’s death

Extract 23 - Unnatural acts following Duncan’s death

Extract 30 - Lady Macbeth’s reactions to Macbeth seeing ghost

Extract 34 - Lady Macduff’s relationship with son

Extract 38 – Macduff’s grief hearing news of family murder

Extract 39 - Lady Macbeth’s guilt shown through sleepwalk

Extract 41 – Macbeth responds to news of wife’s death

**Responses to death**

Extract 4 –Macbeth’s fear of murdering Duncan

Extract 6 - Macbeth’s thoughts on murdering Duncan

Extract 7 - Lady Macbeth’s doubts about Macbeth

Extract 11 - Macbeth’s doubts

Extract 17 - Macbeth’s fear/guilt

Extract 18 - Lady Macbeth reaction to murder

Extract 20 – Macduff + Banquo’s reaction to Duncan’s death

Extract 21 - Macbeth’s false response to Duncan’s death

Extract 22 - Malcolm’s reaction to Duncan’s death

Extract 28 - Macbeth tell wife act false

Extract 29 - Macbeth’s fears with murderers

Extract 30 - Lady Macbeth’s reactions to Macbeth seeing ghost

Extract 32 - Macbeth’s decision to kill Macduff

Extract 38 – Macduff’s grief hearing news of family murder

Extract 39 - Lady Macbeth’s guilt shown through sleepwalk

Extract 41 – Macbeth responds to news of wife’s death

**Kingship**

Extract 1 - Braveness of Macbeth

Extract 2 – Duncan rewards Macbeth

Extract 5 - Duncan greets Macbeth

Extract 6 - Macbeth’s thoughts on murdering Duncan

Extract 10 - Lady Macbeth falseness to Duncan

Extract 20 – Macduff + Banquo’s reaction to Duncan’s death

Extract 21 - Macbeth’s false response to Duncan’s death

Extract 36 - Malcolm’s view on Macbeth’s ruling

Extract 37 - Malcolm’s view on good king + Macduff proves his loyalty

Extract 42 - Macbeth’s bravery returns

Extract 43 – Malcolm’s closing speech

**Role of women**

Extract 7 - Lady Macbeth’s doubts about Macbeth

Extract 8 - Lady Macbeth calling on spirits

Extract 9 - Lady Macbeth telling Macbeth to deceive Duncan

Extract 10 - Lady Macbeth falseness to Duncan

Extract 12 - Lady Macbeth’s disgust at Macbeth

Extract 13 - Lady Macbeth’s lack of femininity

Extract 16 - Lady Macbeth’s reaction to murder

Extract 18 - Lady Macbeth reaction to murder

Extract 19 – Unnatural act of murder

Extract 20 – Macduff + Banquo’s reaction to Duncan’s death

Extract 21 - Macbeth’s false response to Duncan’s death

Extract 27 - Lady Macbeth reaction to events

Extract 33 - Rosse + Lady Macduff views on Macduff

Extract 34 - Lady Macduff’s relationship with son

Extract 35 - Lady Macduff innocence

Extract 39 - Lady Macbeth’s guilt shown through sleepwalk

**Banquo**

Extract 3 - Banquo’s reactions to witches

Extract 14 – Contrasting reactions to witches

Extract 20 – Macduff + Banquo’s reaction to Duncan’s death

Extract 24 - Banquo’s doubts regarding Macbeth

Extract 25 - Macbeth thoughts regarding Banquo’s murder

Extract 29 - Macbeth’s fears with murderers

Extract 30 - Lady Macbeth’s reactions to Macbeth seeing ghost

**Macduff**

Extract 20 – Macduff + Banquo’s reaction to Duncan’s death

Extract 32 - Macbeth’s decision to kill Macduff

Extract 33 - Rosse + Lady Macduff views on Macduff

Extract 34 - Lady Macduff’s relationship with son

Extract 36 - Malcolm’s view on Macbeth’s ruling

Extract 37 - Malcolm’s view on good king + Macduff proves his loyalty

Extract 38 – Macduff’s grief hearing news of family murder

Extract 42 - Macbeth’s bravery returns

Extract 43 – Malcolm’s closing speech

**King Duncan**

Extract 1 - Braveness of Macbeth

Extract 2 – Duncan rewards Macbeth

Extract 5 - Duncan greets Macbeth

Extract 6 - Macbeth’s thoughts on murdering Duncan

Extract 10 - Lady Macbeth falseness to Duncan

Extract 11 - Macbeth’s doubts

Extract 19 – Unnatural act of murder

Extract 20 – Macduff + Banquo’s reaction to Duncan’s death

Extract 21 - Macbeth’s false response to Duncan’s death

Extract 22 - Malcolm’s reaction to Duncan’s death

Extract 23 - Unnatural acts following Duncan’s death

Extract 36 - Malcolm’s view on Macbeth’s ruling

Extract 37 - Malcolm’s view on good king + Macduff proves his loyalty

**Malcolm**

Extract 22 - Malcolm’s reaction to Duncan’s death

Extract 21 - Macbeth’s false response to Duncan’s death

Extract 23 - Unnatural acts following Duncan’s death

Extract 36 - Malcolm’s view on Macbeth’s ruling

Extract 37 - Malcolm’s view on good king + Macduff proves his loyalty

Extract 38 – Macduff’s grief hearing news of family murder

Extract 43 – Malcolm’s closing speech

**AO2 – Writer’s Methods – Macbeth**

Key Structural Points

* Contrast from beginning to end - Gone from brave + respected to although fights again bravely but has lost respect
* Foreshadowing - Witches foreshadow danger + impact of supernatural, evil forces – open with them shows impact they will have
* Pathetic Fallacy – open with stormy weather – sense of unbalance + punishment by God. Also storms night Duncan killed – represent unnatural actions
* End with Malcolm – show justice + rightful King restored – as expected by Jacobeans!
* Macbeth’s opening words – repetition of ‘fair’ + ‘foul’ – instantly connect to Witches
* Lady Macbeth first sight – on stage alone – represent independence but also foreshadow deterioration of relationship
* Banquet scene – last scene Macbeth + Lady Macbeth together – show down turn in relationship + acting alone
* Role Reversal – Lady Macbeth and Macbeth switching roles within relationship
* Rhyming Couplets – witches use to create supernatural, other-worldly speech. Macbeth use when thinking/planning evil thoughts. Malcolm use at very close but represents sense of finality + unity – contrast!
* Prose – when does not follow normal patterns of speech – represent loss of control eg Lady Macbeth’s sleepwalking scene
* Soliloquy – when character on stage alone – allow audience see character true thoughts

**Contrasts**

* Macbeth vs Lady Macbeth
* Macbeth vs Banquo
* Macbeth vs Macduff
* Macbeth vs Malcolm
* Malcolm vs Duncan
* Macbeth vs Duncan
* Lady Macbeth vs Lady Macduff

**AO3 – Context – Macbeth – Jacobean Era**

* **Role of women limited – expected to rely on men- weaker sex –** Lady Macbeth subverts this but Lady Macduff a foil to show domestic and maternal views of women
* **Strong belief in religion – God ultimate authority –** Macbeth recognises at beginning there will be judgement for his actions
* **Divine Right of Kings - God appoint King through his representative –** Macbeth recognises he will have to ‘overleap’ this
* **Supernatural elements – link to evil in contrast with good –** Witches / ghost
* **Bad weather – sign or punishment from God -** Witches + night of Duncan’s murder

**Key Words**

1. Narcissistic
2. Foreknowledge
3. Simile
4. Dramatic irony
5. Cyclical structure
6. Foreshadow
7. Dominance
8. Submissive
9. Subservient
10. Role reversal
11. misogynistic
12. derogatory
13. juxtaposition
14. remorse
15. reflection
16. hierarchy
17. business
18. portray
19. dehumanise
20. objectify

**Macbeth Extract 6**

**How is good and evil presented in this extract and throughout the play?**

Shakespeare presents these controversial themes in this extract through 2 key characters. Duncan is used to represent the theme of good which is contrasted through Macbeth who is becoming more deeply associated with evil.

A key issue during the Jacobean era was the idea of the rightful King. Shakespeare uses the character of Duncan to demonstrate how a King should act and behave to explore the theme of ‘goodness’. We see Duncan associated with positivity throughout his first speech such as **‘plenteous joys’**. This suggests that Duncan is happy at this current state after the recent defeat over the traitor in the Thane of Cawdor. Shakespeare is using dramatic irony effectively here as the audience are fully aware that Duncan’s newest Thane of Cawdor, Macbeth, is planning a similar traitorous and evil act – murdering him. It was a common belief in the Jacobean era that the King was God’s representative on Earth and so Duncan’s opening line portrays the positivity he feels. We go on to see what else makes Duncan a positive King. We see he uses a list of other nobles to show how he brings the country and his subjects together in a valued and respectful way – **‘Sons, kinsmen, thanes’**. He speaks to his subjects in a way which shows he clearly is happy with them and wants them to be involved in his celebrations. This equality is further demonstrated through the use of inclusive pronouns ‘**our eldest, we name’**. This again shows that Duncan is including everyone when he speaks and is acting on behalf of the whole country. We can see that Duncan is doing what is best for the country and is acting in the correct way associated for a King. However, later in this extract, we see the use of personal pronouns in Macbeth’s speech **‘I must fall’**. This shows that Shakespeare is presenting Macbeth as a more narcissistic, selfish character who is acting for his own benefit rather than putting his subjects first. We see throughout the play that Macbeth’s Kingship is more focused on sustaining his own role rather than act for his subjects. Rather than protect them, we see he becomes more affiliated with evil through the murder of many of his subjects such as Banquo and Macduff’s family and servants. He subverts the role of a good king like Duncan and becomes a more tyrannical figure who is eventually referred to as a **‘butcher’**. This conveys how Macbeth’s reign if more associated with death than with Duncan’s who is associated with good.

We further see the theme of goodness through the naming of Malcolm as the rightful heir – **‘we name hereafter The Prince of Cumberland’**. This follows the theme of goodness as it was believed that Duncan, through God, would have the authority to name the next heir. However, we see Macbeth represent evil when he says **‘that is a step on which I must fall down or o’erleap’.** Shakespeare is using **‘or’** to show that Macbeth is aware he is being given a choice now – accept it or act against this. We know that he will go against Duncan’s good ruling through the verb **‘o’erleap’**. He is going to break the order of the Divine Right of Kings despite stating ‘if chance will crown me King’, we see he is now going to manipulate and act on the witches predictions to make these come true. We will see how Macbeth’s evil acts will create a negative outcome – we are told about the unnatural actions such as dark skies and bad weather. A Jacobean audience would have believed these negative consequences would have been a punishment from God because Macbeth has broken the natural order of Kingship and evilly killed the rightful King.

Another way Shakespeare demonstrates these key themes is through the use of imagery in this extract. We see heavenly imagery used in Duncan’s speech – **‘signs of nobleness, like stars, shall shine on all deservers’**. We see the use of the simile and reference to stars to remind us of the link between God and the King. Duncan is saying that those who are good and noble will be seen in this way which is also ironic as he previously used the adjective **‘noble’** to describe Macbeth. However, Macbeth’s actions are becoming more and more evil. To directly contrast this heavenly imagery, Shakespeare uses hellish imagery later in Macbeth’s speech – it is interesting these lines are placed so close together to create a strong juxtaposition here. Macbeth says **‘stars hide your fires; let not light see my black and deep desires’.** This shows us that while Duncan was outlining stars as a way of showing goodness, Macbeth wants stars to be hidden and does not want there to be light. This reminds us that Shakespeare structures the play so key murders such as Duncan’s and Banquo’s take place at night. He uses the word **‘black’** as a clear link to the growing evil in his character. It is also significant that Shakespeare has used rhyming couplets in Macbeth’s speech here. This contrasts with the blank verse which Duncan has used which would be most associated with natural speech. The rhyming couplets are a key feature associated with the witches so this is creating a strong connection between Macbeth and the witches. This clearly shows us his association with evil now. It is also important that Shakespeare used repetition of the witches words **‘fair and foul’** in Macbeth’s first line to create a bond between them and link him to evil. A further connection is made when we see the witches use animals in their evil potions and Macbeth later speaks of his mind being **‘full of scorpions.’** This use of animalistic imagery would also be connected to evil. Light imagery associates Duncan with positivity and goodness but the opposite is used to show e vil.

Finally in the extract, we see Duncan’s goodness through his positive views on Macbeth. Shakespeare uses the adjective **‘worthy’** to address Macbeth. We see Duncan’s trusting side here by repeating positive adjectives towards Macbeth. However, this is contrasted with Macbeth’s more deceitful statement ‘**humbly take my leave’**. He is acting as people would expect him to speak in from of the King and recognising his role as his subject through ‘**humbly’**. However, we know this is not genuine due to his soliloquy after this which gives the audience an insight to how his thoughts completely contradict the way he has just behaved in front of the King. This reminds us of his later words to Lady Macbeth – **‘make our faces vizards to our hearts’**. This shows us that he is able to mask and hide what he is really thinking to present himself falsely. Shakespeare uses the role of Malcolm, the rightful King, to show the lessons he has learnt from his father’s life to continue to the role of goodness. His brother has recognised **‘there are daggers in men’s smiles’** to know not to trust which is why Malcolm tests Macduff’s loyalty before joining with him to raise an army against Macbeth. From this we can learn that Shakespeare uses the role of the King to represent goodness; an idea which would have pleased the current King James. Shakespeare is showing his acknowledgement that James is the good and rightful king through this. He would also have used the positive portrayal of a loyal Banquo who says he will keep his **‘allegiance clear’** as another sign of support to King James who would have been related to the historical Banquo. The final rhyming couplet in the play is used to show that good has been restored and evil overthrown.

We see how Shakespeare has used these characters to effectively convey the contrasting roles of good and evil. As would be expected to the audience, good overpowers evil.

**Extract 8**

**How does Shakespeare present the role of women in this extract and throughout the play?**

Shakespeare presents a number of differing roles of women to represent contrasting views of women in this era. We see a range of different characters to show different actions in the play.

Within this scene, we see Shakespeare present Lady Macbeth preparing herself for the murder of Duncan. This shows women in a completely different way from that which we as an audience would expect a woman to act. A woman in the Jacobean era would stereotypically be seen as the ‘weaker sex’ who was completely reliant on her husband. Shakespeare presents Lady Macbeth as a woman who subverts this stereotype as we see her on the stage completely alone and independently planning a murder. Shakespeare has structured the play so we meet Lady Macbeth on her own to demonstrate her independent role in the play who can act without her husband. However, the fact we first see her on her own could also foreshadow the later deterioration of their relationship. We never see Lady Macbeth with her husband following the Banquet scene about half way through the play and we learn she commits suicide in the final act. She is therefore associated with death through the play which is ironic as women are associated with childbirth and life.

Shakespeare has used the symbol of a **‘raven’** at the beginning of this extract. A raven would have been seen as the symbol of death so again women are at this point linked more with life ending. Shakespeare also uses an owl later as a link to life ending. He also goes on to use the adjective **‘fatal’** to describe Duncan’s arrival at their palace. Women would normally be associated with the domestic sphere and Lady Macbeth would have been expected to welcome and look after Duncan while he was staying. However, **‘fatal’** again links her to death. We see immediately that Lady Macbeth is not acting how she would be expected to.

We continue to see this through the repeated use of imperatives in this extract. This is again important as women would have been expected to go along with the wishes of their husbands and be subservient to them. However, Shakespeare has created a role reversal in this relationship as we instead see these imperatives used to show Lady Macbeth’s more controlling nature. We see **‘come’** repeated throughout this extract when she is stating what she wants to be able to carry out the murder. These commands were also used by Lady Macbeth towards her husband when he mistakenly brought the daggers from the murder scene and she orders they are returned. She repeatedly takes control by telling him not to think of their actions or they **‘will go mad’** and covers for him both by fainting at the news of Duncan’s death and her explanation for his strange behaviour when he sees Banquo’s ghost. It is interesting that Macbeth follows these commands from her but his main imperative towards her **‘We will proceed no further in this business’** is instantly ignored from her which again shows the power she holds in the relationship. However, Shakespeare has created a foil through the character of Lady Macduff, who feels at loss by her husband’s behaviour and simply has to be submissive towards him. We see both females hold very different roles within their relationships.

The next way Shakespeare has portrayed various roles of women is when Lady Macbeth calls on **‘spirits’**. This is where we see her call on unnatural beings to remove her of her feminine qualities which she believes would be a barrier on her carrying out this murder. We see her unnatural behaviour by calling on unnatural spirits – much like the unnatural witches who opened the play. We know that a Jacobean audience would have recognised this as King James’ interests in the supernatural but would have also been shocked to see a woman act in this way. Much as Banquo described the witches as **‘weird’**, Lady Macbeth’s behaviour would have been seen in the same way. She uses ‘**unsex me’** to show she wishes to defeminised and rid herself of her softer qualities to allow her to end life without thought. Shakespeare also shows Lady Macbeth use a similar strategy when trying to persuade Macbeth to kill Duncan when she tries to emasculate him. We see this through her repeated use of rhetorical questions if he is ‘**a man’** and through colour imagery calling him **‘pale’, ‘green’** and mocks his **‘white heart’** after the murder. We see that Lady Macbeth is attempting to dehumanise herself and her husband so they wouldn’t feel **‘remorse’**. Lady Macbeth is trying to separate herself from her previous identify as a woman.

A further way we see Shakespeare use Lady Macbeth as a contrast to how women should act is when she requests they take her **‘milk for gall’**. This is again her wishing to not be associated with the role of women. Rather than have milk to be able to nurture and sustain her child, she wants again for these feminine qualities to be removed and replaced with a more sinister evil substance. Again, the audience would be expecting a woman to want to protect a young innocent child but Lady Macbeth is also associated with violent verbs towards her child when she says she would **‘dash its brains out’**. The use of **‘its’** also shows her depersonalising a child and lacking any appropriate emotional responses. We can again contrast this with Lady Macduff who uses several terms of endearment and affection towards her son through a light hearted and humorous exchange. Although the role of care giving is usually associated with women, Shakespeare also shows the men in the play act in a more protective role towards their children than Lady Macbeth. Banquo urges Fleance to escape and Macduff is clearly emotional and distraught, repeatedly asking **‘all my pretty ones?’** at the news of his children’s deaths. By using these strong reactions from men, Shakespeare has further heightened how unnatural Lady Macbeth is acting and not behaving as she should.

Finally, the extract ends with dark, hellish imagery from Lady Macbeth. A religious Jacobean society would have held strong views in God and believed in heaven and hell. Shakespeare is further showing Lady Macbeth in an unnatural way through the use of **‘thick night’**. Rather than associating her with light of the day, she is associated with night which is again symbolic of death. Shakespeare has also structured the play so that the key murders of Banquo and Duncan take place at night, which is also full of other unnatural acts like a great storm. She also refers to the **‘dunnest smoke of hell’** which also links her to the evil witches. She does not want **‘heaven to peep through the blanket of dark’**. This metaphor of **‘blanket’** suggests she wants darkness to cover everything so her actions can’t be seen. This is similar to her later advice **‘look like the innocent flower but be the serpent under’.** A flower would normally be seen as a symbol of life and development which would be associated with women but she is planning on acting like a serpent which would have been a symbol associated with the Devil being deceitful in the Garden of Eden. This fully parallels her behaviour of deceiving Duncan. It is also ironic that Lady Macduff acknowledges she is an **‘innocent woman’** but recognises this will no longer be able to help her in this changed world. Lady Macbeth is again associating herself with images which would have shocked and appalled a Jacobean audience.

Shakespeare has created a number of female roles which are used to heighten the extent to which Lady Macbeth does not act as expected. We see this through to the end of the play in her final act of suicide which again would have been seen as unnatural. Lady Macbeth fully contrasts how she would be expected to act.