

Applied Linguistics in Modern and Old Macbeth Tragedy

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Received 30 September 2015; accepted 14 November 2015

Published online 26 December 2015

Abstract

Probably composed in late 1606 or early 1607, *Macbeth* is the last of Shakespeare's four great tragedies, the others being *Hamlet*, *King Lear* and *Othello*. The way languages applied is so wide including all chapters. Applied linguistics takes a board aspect, where the old vocabularies took a different shape and turn into modern expression which is easy to understand.

Key words: Linguistics; Modern; Old Macbeth tragedy

Al-Shamayleh, T. S. (2015). Applied Linguistics in Modern and Old Macbeth Tragedy. *Canadian Social Science*, 11(12), 62-66. Available from: <http://www.cscanada.net/index.php/css/article/view/7989>
DOI: <http://dx.doi.org/10.3968/7989>

INTRODUCTION

Probably composed in late 1606 or early 1607, *Macbeth* is the last of Shakespeare's four great tragedies, the others being *Hamlet*, *King Lear* and *Othello*. It is a relatively short play without a major subplot, and it is considered by many scholars to be Shakespeare's darkest work. *Lear* is an utter tragedy in which the natural world is amorally indifferent toward mankind, but in *Macbeth*, Shakespeare adds a supernatural dimension that purposively conspires against *Macbeth* and his kingdom. In the tragedy of *Lear*, the distraught king summons the goddess of Chaos, Hecht; in *Macbeth*, Hecate appears as an actual character.

On the level of human evil, Shakespeare's Scottish tragedy is about *Macbeth*'s bloody rise to power, including the murder of the Scottish king, Duncan, and the guilt-ridden pathology of evil deeds generating still more evil deeds. As an integral part of this thematic web is the play's most memorable character, Lady *Macbeth*. Like her husband, Lady *Macbeth*'s ambition for power leads her into an unnatural, phantasmagoric realm of witchcraft, insomnia and madness. But while *Macbeth* responds to the prophecies of the play's famous trio of witches, Lady *Macbeth* goes even further by figuratively transforming herself into an unnatural, desexualized evil spirit. The current trend of critical opinion is toward an upward reevaluation of Lady *Macbeth*, who is said to be dehumanized by her insanity and her suicide. Much of this reappraisal of Lady *Macbeth* has taken place in discussions of her ironically strong marriage to *Macbeth*, a union that rests on loving bonds but undergoes disintegration as the tragedy unfolds.

1. STATEMENT OF THE PROBLEM (I)

"*Macbeth*" (or the "dread Scott decision") is certainly known to just about any American who has graduated from high school. In William Shakespeare's dark tragedy, *Macbeth* yields to his own "vaulting ambition." In so doing, he commits regicide, among other sins, only to be toppled by himself (As King Henry said, "Uneasy lies the head that wears a crown"!). In this five-act drama, we find superstition playing an important role (the witches play major influences in *Macbeth* and his wife's ambitions). Shakespeare also spends time courting his Elizabethan.

Audiences with the ghost lore of the day. Ultimately, "Birnam Wood marches to High Duns inane" and *Macbeth* realizes he has lost it all, and "tomorrow and tomorrow and tomorrow" does creep in on its petty pace and justice is done."

2. OBJECTIVES OF THE STUDY (I)

Macbeth, what is the significance of Act I, Scene 1?

The first scene of Macbeth serves as a prologue to the whole Play and Introduces in the form of the Witches (Weird Sisters, weird being a derivative from the old English word “wyrd” which translates into “fate” or “destiny”) the forces of action that will control the fate of the different characters. This scene serves also to set the general mood of the play and the setting of it, as well as Shakespeare’s use of images in his language (thunder and lightning) each phrase and word pronounced by the Witches will have its resonance further on in the next scenes.

ACT 1, Scene I. An open place. Thunder and Lightning. Enter Three Witches.

First Witch: When shall we three meet again, / in thunder, lightning or in rain?.

Second Witch:

When the hurly-burly’s done, / when the battle’s lost and won.

(When the hurly-burly’s done: The witches propose to meet again when the battle now in progress is finished – when it is lost and won , lost by one side and won by the other)

3. STATEMENT OF THE PROBLEM (II)

Duncan, King of Scotland, has won mighty battles with the help of his warriors Macbeth and Banquo. Spurred by his ambitious wife and the blandishments of three witches, Macbeth murders Duncan to become the new king. But each step entails more, Macbeth fears the goodness and strength of his old buddy Banquo, the armies of England gather against him and he pushes on through a downward, bloody spiral. Shakespeare presents a gripping, chilling tale with rich, allusive language.

Third Witch: That will be ere the set of sun. ere the set of sun- “before sunset”

First Witch: Where the place?

Second Witch: Upon the heath. They announce the place where Scene III will be set

Third Witch: There to meet Macbeth). Introducing the character of Macbeth)

First Witch: I come, Graymalkin! (Graymalkin is the name of a cat; witches were said to keep cats as assistants in their ceremonies).

ALL : Paddock calls. - Anon! -/ Fair is foul, and foul is fair: / Hover through the fog and the filthy air. [Exeunt Paddock - “to ad/ Anon” - “(We are coming) at once”/ “fair is foul, and foul is fair” The good and bad are confused; there is an evil influence. This particular verse will be of significance as the rest of the play is unfolded. / “Hover though the fog and the filthy air” imagery used by Shakespeare, along with thunder and lightning to set the place and the mood of the scene.

As you can see the Witches are useful instruments for Shakespeare to announce what will happen in the play, to slip little pieces of information into the audience: here we are told of a battle taking place that shall end before the setting of the sun with one side winners and the other losers, and most importantly, we are told of a future gathering with Macbeth, which shall take place in Scene III and will be of crucial importance for the rest of the play.

4. OBJECTIVE OF THE STUDY (II)

In William Shakespeare’s Macbeth, what is the significance of Act I, Scene 1?

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Editor Emeritus, Debater, Expert, Educator, Scribe, Whitman, Poe, Dickens, the Bard, Churchill. The opening scene of Shakespeare's Macbeth, as all opening scenes do, acts as the exposition. As such, the introduction of the three sisters is significant. They declare, "Fair is Search results for "Definition of terms in Macbeth"

In addition, how does the character Macbeth differ from Aristotle's definition of a tragic hero punished (by death (According to Aristotle's definition, what are the elements of tragedy found in Macbeth this definition, Macbeth functions as a tragedy because the events in the play do arouse the... these emotions. At the beginning of Shakespearean Criticism: Macbeth (Vol.80) - Julian Markels (essay date summer 1961) by William Shakespeare of Deterioration: Macbeth and the "Manner" of Tragic Imitation." Shakespeare Quarterly among all the deaths that have taken place, which one is the most tragic Adhering to Aristotle's definition of the tragic hero, unlike Lady Macbeth who dies in madness,

What is an example of tragic irony in Macbeth can't find it by definition, tragic irony is a type of dramatic irony in which a... Shakespeare's Macbeth, several to what extent is Macbeth a tragic hero of the Renaissance understanding of the term, is to have the tragic hero die.

Macbeth is a tragedies, is a good and noble hero who falls into...

Why is "Macbeth" regarded as a tragedy?

The definition of tragedy has changed some over the years, but the basic definition is the importance. Great is meant in terms How does the relationship between Macbeth and Lady Macbeth change and to what extent is their relationship the engine that drives the tragedy relationship between Macbeth and Lady Macbeth is an important aspect of the drama to create a special kind of way to give In Macbeth, is Macbeth a tragic hero Yes, Macbeth is a tragic hero. The definition of a tragic hero is one who is victim of circumstances, despite what dramatic elements emerge at the beginning of Act 4, Scene 3?

Have a new definition of manhood not yet seen in the play. Indeed, Lady Macbeth at the beginning... that this will be the last evil act, what is tyranny Compare the tyrant Macbeth with a tyrant of the 20th century, which usually implies the abuse of one's power. Macbeth is certainly a solitary ruler, in that his... the exercise of his own appropriation.

What are two paradoxes from act 1 scenes 4 and 5 in "Macbeth Ministers" the only help you will need to explain the passages is a definition of paradox just spark

of humanity within him that In Macbeth, what does "Overleap" Means, but can I find an actual definition for it In Macbeth Act II, Macbeth's aside shows that he is jealous of Malcolm and In the play Macbeth, is Macbeth a tyrant or a tragic hero Macbeth may not fit exactly the classic definition of a tragic figure, doesn't mean he is not one. I interesting aside and possible partial in what way does greed take place in Macbeth killing Duncan Macbeth's murder of Duncan but not greed (at least not greed for money). The reason Macbeth kills a whole different cauldron of how is Macbeth a tragic hero.

Macbeth falls into that of a tragic hero is #2: Many other characters see him as great- higher than the Again, Macbeth meets these criteria... Please write a detailed description of why Lady Macbeth is a fiend-like queen in Macbeth poison. Later, trying to manipulate and convince Macbeth that the two of them should continue with course, an answer to your question partially depends...

5. LIMITATION OF THE STUDY

Macbeth versions comparison essay there are many differences between interpretations of William Shakespeare's Macbeth. This essay will contrast Shakespeare's original version and a movie version by Roman Polanski produced in 1970. Three major differences will be discussed. One difference between Shakespeare's and Polanski's version is the absence of the scene in England in Polanski's version. In the Original Macbeth, Mac Duff goes to England to convince Malcolm to return and fight Macbeth. The scene of the longest of the play; it is very drawn out and lengthy. Polanski simply eliminates this scene and shows Malcolm back in Scotland. The reason I feel that Polanski did this is that the scene detracts from the continuity and action of the play.

The play is equally effective without the scene, and more streamlined. Another difference between the original and Polanski's version is the scene where Macbeth kills the king, Duncan. In the original, Shakespeare was not allowed to show the death of a divine right ruler, so he showed Macbeth coming out of the king's bedchamber after he had committed the murder. For Polanski's version, however, he had no such limitation, and could show anything that he chose, so he showed the actual murder of Duncan, where Duncan wakes up, and Macbeth cuts his throat after stabbing him. The reason that Polanski inserted this scene was to show how cold-blooded Macbeth was, and that he would do anything to achieve his goal of becoming king. A third difference is the use of the letter that Macbeth writes to his wife describing how he has become Thane of Cawdor and the witches' three predictions.

In the original, the letter was read by Lady Macbeth, and then not mentioned again. In Polanski's version, Lady

Macbeth takes out the letter after everything with her and her husband's plan has gone wrong, reads it, and then kills herself. The reason that Polanski did this is that the letter is a useful device to cause Lady Macbeth to kill herself. She reads the letter, and it's all this happy news, but she and Macbeth are miserable, and all the good things in the letter have gone awry. There are scenes also in Polanski's version which are not even included in the original.

One of these scenes would be the scene where the traitors from the war are being executed. They are brutally hung with cast iron brackets on their neck. This scene is very successful in showing the brutal treatment of traitors, the treatment that Macbeth would get if he was caught in his plan.

The original did not do such a good job on this. Another of these scenes would be the dreams that Macbeth has about Fleance killing him and Banquo helping him. Due to the extreme lack of technology in Shakespeare's time, this was not possible. The dreams sequence serves to show how haunted Macbeth's dreams are, and how worried he is about losing the throne to Fleance because of the witches' predictions.

There are many differences between these two versions of Macbeth, and each of them, I believe, serves its own purpose to enhance and better the play.

6. REVIEWS OF LITERATURE

Supply chain management an analytical framework for critical Abstract. There can be little dispute that supply chain management is an area of importance in the field of management research, yet there have been few literature reviews on this topic (Bechtel & Mulumudi 1996, Proceedings of the 1996 NAPM Annual Academic Conference; Harland, 1996 British Journal of Management 7 (special issue), 63-80; Cooper et al., 1997). This paper sets out not to review the supply chain literature per se, but rather to contribute to a critical theory debate through the presentation and use of a framework for the categorization of literature linked to supply chain management. The study is based on the analysis of a large number of publications on supply chain management (books, journal articles, and conference papers) using a Procite database from which the literature has been classified according to two criteria: content- and a methodology-oriented criterion.

7. METHODS AND PROCEDURES

Macbeth, a play by William Shakespeare written sometime between, 1603-1606 is a tragic story of death and deceit amongst the noblemen of Scotland. The two main characters are Macbeth, Thane of Glamis and his wife Lady Macbeth. The play is based around the conflict in Scotland at the time between the King and rebellious

Scotsmen, who were overcome single-handedly by Macbeth on the side of the King, Duncan. Macbeth and his fellow kinsman Banquo were met on a heath by three witches who prophesized Macbeth becoming Thane of Cawdor, and later King of Scotland. When he later learned he had been made Thane of Cawdor for his service to the crown, he believed that it was the work of the witches. However, rather than leaving it to the witches, Macbeth decided he would have to kill the king himself if he wanted the crown, fulfilling his ambition. Therefore, with the influence and assistance of his wife, he eventually murdered King Duncan, with himself then becoming king. He is resultantly guilt ridden, but his wife is very calm and accepts no responsibility for Duncan's death. The tables turn later on in the play though, with Macbeth continuing his killing to gain more power and becoming more independent from his wife, eventually leading to her going mad and committing suicide. This play and the topics explored within it were very relevant to the time in which it was written. Practicing witchcraft became an executable offence in 1604, so the witches in the play would have caused quite some controversy. Regicide, the murder of a king or queen, was also an extremely serious crime as the king was believed to have been chosen by God, so to kill the king was to act against God and also nature. Today it is still the only executable offence in the United Kingdom. The King of England when the play was written, James I, was interested in the supernatural. He also survived an assassination attempt in his youth and had an ancestor named Banquo, who was historically evil but was made good in Shakespeare's play. All of these aspects of the play would have appealed to King James which implies it may have been written for him. The whole idea of rebellion and deceit is also linked to more topical events of the time, namely the gunpowder plot of 1605 when an attempt it was made to blow up the Houses of Parliament.

Act 1 Scene 1 of the play sets the scene with a very short, mysterious gathering of the three witches. They appear suddenly, in mid-conversation, which is dramatic and creates unclear ideas about the dubious topics of conversation. This in turn creates an air of tension, suspicion and an ominous atmosphere. The presence of thunder and lightning is a symbol of evil and creates a more hostile atmosphere. This suggests that the rest of the play will be full of deceit; revenge; anger and pain, implying the play will be a tragedy. This scene creates a sense of mystery and intrigue, and as the scene is short, there is little evidence to go on, so there is nothing about which the audience can be decisive or certain. As far as what we learn about Macbeth goes, we know that the witches plan to meet Macbeth later in the play on the same heath as they are in this scene. We also learn that there will be some sort of battle from which Macbeth will emerge victorious. They show this in their conversation: When the battles' lost, and won? This shows that one

side, (as we later learn the rebellious Scots led by Macdonald) will emerge losers and the other (Macbeth) will emerge victorious. This is speaking in a contradictory way, and makes use of antithesis. This has relevance to many instances later in the play where characters have contradictory thoughts. Antithesis is used again in this scene in the ultimate stanza, the witches chant a warning? Fair is foul, and foul is fair, Hover through the fog and filthy air? This implies that appearances are deceptive, and it creates a sense of mystery and encourages thought as to what significance this may hold for later in the play. As it is a rhyming couplet, it is more memorable and dramatically effective to the audience. The confused messages it conveys provoke deep thought amongst the members of the audience. This scene is similar to an introduction or prologue to a novel.

CONCLUSION

The style and rhythm of the Captain's speeches in the second scene should be illustrated by reference to the interlude in Hamlet, in which the epic is substituted for the tragic, in order to make the latter be felt as the real-life diction. In Macbeth, the poet's object was to raise the mind at once to the high tragic tone, that the audience might be ready for the precipitate consummation of guilt in the early part of the play. The true reason for the first appearance of the Witches is to strike the keynote of the character of the whole drama, as is proved by their reappearance in the third scene, after such an order of the king's as establishes their supernatural power of information. I say information,—for so it only is as to Glamis and Cawdor; the "king hereafter" was still contingent, — still in Macbeth's moral will; although, if he should yield to the temptation, and thus forfeit his free

agency, the link of cause and effect more ourin would then commence. I need not say, that the general idea is all that can be required from the poet,—not a scholastic logical consistency in all the parts so as to meet metaphysical objectors. But O! how truly Shakespearian is the opening of Macbeth's character given in the unpossessedness of Banquo's mind, wholly present to the present object,— an unsullied, unscarified mirror!— And how strictly true to nature it is, that Banquo, and not Macbeth himself, directs our notice to the effect produced on Macbeth's mind

On the entrance of the deeper traitor for whom Cawdor had made way! And here in contrast with Duncan's "plenteous joys," Macbeth has nothing but the common-places of loyalty, in which he hides himself with 'our duties.' Note the exceeding effort of Macbeth's addresses to the king, his reasoning on his allegiance, and then especially when a new difficulty, the designation of a successor, suggests a new crime. This, however, seems the first distinct notion, as to the plan of realizing his wishes; and here, therefore, with great propriety, Macbeth's cowardice of his own conscience discloses itself. I always think there is something especially Shakespearian in Duncan's speeches throughout this scene, such ouring forth, such abandonments, compared with the language of vulgar dramatists, whose characters seem to have made their speeches as the actors learn them.

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