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Questions for discussion

Act IV (Scene 1)

1. Compare the witches' speech patterns with Macbeth's. What effect is Shakespeare creating by showing the supernatural like this?
2. Describe the three apparitions and the significance of each? What does each Macbeth stand for?
3. Discuss Macbeth's interaction with the first apparition. How does Macbeth react to what you and other witches tell him?
4. What is the significance of the end of this scene? How is this different from the previous scenes?

Act IV (Scene 2)

1. What does Shakespeare achieve with the conversation between him and Lady Macbeth?
2. What is the purpose of the exchange between Lady Macbeth and the witch?
3. What effect is created by the Macbeth's entering to meet Lady Macbeth?
4. Why does Shakespeare describe her as a "noble company"?

Act IV (Scene 3)

1. What emotional undertone does Shakespeare give his audience that Macbeth is a traitor? How does Macbeth react to Malcolm's loyalty? How does Macbeth react to the witch's words? What does Macbeth stand for?
2. What is the purpose of the exchange between Macbeth and the witch?
3. Discuss Macbeth's reaction to the witch's prophecy. How does he react to the "noble lord" Macbeth?
4. What does the witch's prophecy imply about Macbeth's future? How does Macbeth react to the witch's prophecy?
5. What is the significance of the witch's prophecy? How does Macbeth react to it?

Macbeth Act 1

Scene 1

1. How do the witches' speech patterns compare with Macbeth's? How does Shakespeare create the effect of the supernatural like this?

2. Describe the three apparitions and the significance of each? What does each Macbeth stand for?

3. Discuss Macbeth's interaction with the first apparition. How does Macbeth react to what you and other witches tell him?

4. What is the significance of the end of this scene? How is this different from the previous scenes?

Act 1 Scene 2

1. What does Shakespeare achieve with the conversation between him and Lady Macbeth?

2. What is the purpose of the exchange between Lady Macbeth and the witch?

3. What effect is created by the Macbeth's entering to meet Lady Macbeth?

4. Why does Shakespeare describe her as a "noble company"?

Act 1 Scene 3

1. What emotional undertone does Shakespeare give his audience that Macbeth is a traitor?

2. How does Macbeth react to Malcolm's loyalty? How does Macbeth react to the witch's words?

3. What does Macbeth stand for?

4. What is the significance of the witch's prophecy? How does Macbeth react to it?

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Summary

- Macduff attempts to convince Malcolm to go to war against Macbeth. Malcolm doesn't trust Macduff and he tests Macduff's loyalty with lies.
- *Malcolm: "It's myself I mean: in whom I know All the particulars of vice so grafted, That, when they shall be open'd, black Macbeth Will seem as pure as snow, and the poor state Esteem him as a lamb, being compared With my confineless harms."* (IV, iii, 57-68)
- Macduff eventually shows his loyalty by crying "O Scotland, Scotland!" for his grief. It leads Malcolm to trust him and they become allies.

Act 4

- How do the witches lull Macbeth into a false sense of security? The witches cast a charm and the apparitions convince Macbeth he is invulnerable because he believes no one, except Macduff, can harm him – a man not born of a woman does not exist and trees cannot march three miles to Dunsinane.
- How does Macbeth feel after his second meeting with the witches? What things might reassure him, and what things might trouble him? The riddles reassure him of his invincibility, but the warning of Macduff and the image of Banquo as the ancestor of a great line of kings disturbs Macbeth.
- When Macbeth says (Act 4, scene 1) that "the flighty purpose never is o'ertook/Unless the deed go with it," what does he mean in general, and in the particular situation in which he says it? "The fleeting plan is never fulfilled unless it is carried out at once." He refers to hearing the news that Macduff has gone to England to raise an army to attack Macbeth. His actions now seem to be impulsive, not deliberate or cautious.
- How does Lady Macduff feel about her husband's leaving her alone? Why has he done this? Lady Macduff accuses her husband of not loving his family enough and she says she and her children are abandoned. Macduff has fled for a higher purpose though. He is trying to save his country from a murderous tyrant.
- When Ross comes to see Lady Macduff, how does she behave and why? Ross says that Scotland is in a state of chaos –"Float upon a wild and violent sea" – and he is nervous to leave as quickly as he can.
- Briefly explain Macduff's description to Malcolm of the state of affairs in Scotland (Act 4, scene 3). What does

Macbeth, Act 3 Scene 4

The very first scene of the scene begins with order, commencing with a banquet. The director might choose to set the stage as a grand hall with a large banquet table accompanied with a majestic feast. The room would appear grand and formal. Overall the scene is set with a sense of perfection. Macbeth enters and addresses his guests. "You know your own degrees, sit down. At first And last the hearty welcome." Macbeth acts extremely noble and would be regally dressed. He has become accustomed to fitting into his role as King. The atmosphere is light hearted the lighting would be gentle. As the first murderer appears at the door, tension and suspense begins to rise as Macbeth says, "There is blood on your face." At this point the audience is aware that a murder has been committed. The atmosphere suddenly darkens, the director could show this by dimming the lighting and the music to heighten the tension. Macbeth and the murderer are talking secretly while his guests are still enjoying the feast; the director could show this by having them talking in the shadows creating a sense of unease. Macbeth appears firm and untouched by this news as he says calmly "Tis better thee without than he within." The mood of horror continues as Macbeth d scusses Banquo's murder. The tension decreases by the way Macbeth dismisses the murder and seems unaffected by the murder. Although as the murderer leaves the tension does not fade as Macbeth announces "Get thee gone, tomorrow We'll hear ourselves again," planning a second meeting with the murderer. Lady Macbeth insults Macbeth's ability as a host, but the feast continues with a very slight mood of anxiety. Suddenly Banquo's ghost enters. This suddenly creates a large climax of the build up of tension and horror. Lighting would change and so the music would be more sinister as to show Macbeth's delirium. The director would probably choose to have the ghost visible to the audience, which would create more horror as only Macbeth can see the ghost. At this

Macbeth act 3 scene 4 study guide answers. Macbeth scene 3 act 4 analysis. Why is act 3 scene 4 important in macbeth. Act 4 scene 3 macbeth quote analysis. Act 3 scene 4 of macbeth summary.

LitCharts assigns a color and icon to each theme in Macbeth, which you can use to track the themes throughout the work. In order to continue enjoying our site, we ask that you confirm your identity as a human. Thank you very much for your cooperation. Macbeth finds out that Banquo has been murdered, but that his skin has escaped. As Macbeth heads back to eat at his banquet table, he finds his seat has been taken by none other than the ghost of Banquo. He freaks out at the sight, and Lady Macbeth dismisses it as a momentary fit. When Macbeth tells her he sees Banquo's ghost in his seat, she quietly tells Macbeth to be a man and get over his anxiety. After screaming at the ghost, he gathers himself and makes excuses to his guests, shoating everyone away from the banquet table. Left alone with his wife, Macbeth tells her he's terrified of the consequences of his evil deeds. He wants to meet with the witches again, to figure out what else lies in store. Nothing good, he thinks. Act 3, Scene 4 Meanwhile, back at the dinner party, the Macbeths make a big show of welcoming their guests. The first murderer enters as everyone is being seated. Macbeth darts off to see the first murderer, who informs him that they've slit Banquo's throat, but that Fleance has escaped.Ooh. Not good. Macbeth is pretty sure that this is really going to tick Fleance off.And now the fun begins: Banquo's ghost shows up. Because the ghost is silent, he gets to creep around quite a bit before anyone notices. Macbeth raises a toast and calls special attention to Banquo's absence. He hopes Banquo is just running late or being rude and that nothing horrible has happened to him. What a thoughtful guy.This is particularly hilarious given the presence... Banquo's ghost again Macbeth is invited to sit, and in the spot they're reserved for him sits... Banquo's ghost. Naturally, Macbeth goes into a fit, and the lords all take notice. Lady Macbeth, always a quick thinker, excuses her husband for these "momentary" fits he has had since childhood. She urges them to keep eating, and then corners Macbeth, who is still hysterical.Lady Macbeth asks if Macbeth is a man, because he's not acting like one so much as he is acting like a sissy. She tells him to get it together--there's nothing but a stool in front of him. This "ghost" business is all in his head.Meanwhile, Macbeth is discoursing with the ghost that only he sees, and then it disappears. He swears to Lady Macbeth that the ghost was there, and then laments that it used to be that when you dashed a man's brains out he would die. Now, apparently, instead of dying people come back and steal your seat at the table. Sheesh. The nerve!Everything is just getting back to normal when the ghost reappears. Again Macbeth calls out a toast to the missing Banquo (he's just asking for it now). When he sees that the ghost has returned, Macbeth screams at him for being so spooky. He says if Banquo were to appear in any physical form—even a Russian bear—Macbeth would take him on, no problem. The ghost leaves again and Macbeth tells everyone to stay put. Lady Macbeth lets him know that he's killed the mood. It's pretty clear the party's over. Macbeth tries to recover, and he even questions everyone else asking how they can be so calm in the face of such horrible sights. Um...what sights? they want to know.Lady Macbeth tells the concerned lords to leave immediately. Pronto. NOW.After they exit, Macbeth philosophizes that blood will have blood. In other words, this ain't over yet.Morning is now approaching, and Macbeth points out that Macduff never showed at the party. He lets out that he has had a spy in Macduff's house. He promises to go to the witches the next day, and says that he's so far into this bloody business that there's no turning back now. Lady Macbeth suggests that maybe he just needs a good night's sleep and so they go off to bed. Sweet Macbeth Navigation Introduction Summary Act 1, Scene 1 Act 1, Scene 2 Act 1, Scene 3 Act 1, Scene 4 Act 1, Scene 5 Act 1, Scene 6 Act 1, Scene 7 Act 2, Scene 1 Act 2, Scene 2 Act 2, Scene 3 Act 2, Scene 4 Act 3, Scene 1 Act 3, Scene 2 Act 3, Scene 3 Act 3, Scene 4 Act 3, Scene 5 Act 3, Scene 6 Act 4, Scene 1 Act 4, Scene 2 Act 4, Scene 3 Act 4, Scene 4 Act 5, Scene 1 Act 5, Scene 2 Act 5, Scene 3 Act 5, Scene 4 Act 5, Scene 5 Act 5, Scene 6 Act 5, Scene 7 Act 5, Scene 8 Act 5, Scene 9 Act 5, Scene 10 Act 5, Scene 11 Themes Characters Analysis Quotes Premium Translations Flashcards Quizzes Write Essay Teaching Banquet prepared. Enter MACBETH, LADY MACBETH, ROSS, LENNOX, LORDS, and attendants. The stage is set for a ubaenct. TCBHMAE rtsen hwti YALD HBMEACT, OSRS, ELNNXO, LSRDO, dan thire naasntden. MACBETH You know your own degrees; sit down. At first And last, the hearty welcome. MCHEBTA You owkn yoru now arkns, so uoy konw ewhre to ist. tS udwon. rmoF eth ghetsi to hie tleswo of uoy, I dib ouy a eyrtha elwmcwe. The LORDS sit heT RDLSO tis dnw. LORDS Thnks to yoru aymjtes. MACBETH Ourselw wtl mingle with society And play the humble host. 5 Our hostess keeps her state, but in best time We will require her welcome. BTMHECA I llwv lakn danoru and mgeini iwth all of uoy, lqavnit teh eluhm thsu. My ifew llwv syta in her rolay ihrca, tbu at het ippatoarrr etmi I will hvea her oclmew oyu lla. LADY MACBETH Pronounce it for me, sir, to all our friends. For my heart speaks they are welcome. ALDY TAMHBCY sA miewocw to lal of uor nfrised for me, sir, rof in my traeh yhte ear all oelcmwe. Enter FIRST MURDERER at the door eTh RTSFI UERRMEDR pseraap at eht oord. MACBETH See, they encounter thee with their hearts thence. Both sides are even. Here I sit it th midst. Be large in mirth. Anon we'll drink a measure The table round. THEABCM dnA hetw sdnopwr to uoy iwht erbtit abstr as wllie. The eltab is ullf on hobt siesd. I llwv sit heer in the edimdl. Be eeffr nad ppahy. onoS we llwv taost unoard the atelb. (aside to FIRST MURDERER) Theres blood upon thy face. (pacgorinrph eth droo adn ansekip to eth MURDERER) rhTees lobdo on oyr ecaf. FIRST MURDERER Tis Banquos then. FITSR REERURDM heT it tums be uqBanos. MACBETH sTis better thee without than he within. Is he dispatched? ETHABCM Id erthra see his oldbo psdareitl on oury eafc anht olgwfn throgty shi iensv. Did uoy silmf mih fo? FIRST MURDERER My lord, his throat is cut. That I did for him. FRSTI RRDERUEM My odrli, shi totahr is tue. I didi atth to hml. MACBETH Thou art the best o th cutthroats: Yet he's good that did the like for Fleance. 20 If thou didst iet, thou art the nonpareil. AEMBTHC uoy rae het eths of eth ttchrousa. But owether ddi eth mesa to Feanalc ntwr olsa be oogd. If ouy cutt hobt herthi osthair, enth uoy are he obahtslu tesb. FIRST MURDERER Most royal sir, Fleance is scaped. TFISR ERMURDER sMof yotra sir, Feclnae saht aseepdc. MACBETH Then comes my fit again. I had else been perfect, Whole as the marble, founded as the rock, As broad and general as the casing air. 25 But now I am cabin'd, cribbed, confined, bound in To saucy doubts and fears. But Banquos safe? TBHAMCE nW Im arsedn ingaa. hewtSiroe I duowl hvea ebne pefctre, as silod as a peice of elarbm, as rfmI as a orck, as feer as the ari tsfie. tuB wno Im lal dnqtlrea wthi tsobud and aserf. But onqsauB eebn ntkrea acer of? FIRST MURDERER Ay, my good lord. Safe in a ditch he bides, With twenty trench'd gashes on his head, The least a death to nature. ITFSR RRDEUREM eYS, my ogdo rdor. Hvs neyll eadn in a itcdh, twih wetynt eepd esghas in ish ehad, ayn eon of icchw dlouw ehva neeb neceow to liki mhi. MACBETH Thanks for that. 30 There the grown serpent lies. The worm that's fled Hath nature that in time will venom breed; No teeth for th present. Get thee gone. Tomorrow We'll hear ourselves again. EHACMBT asnThk ro ttah. Teh duta ekans isle in eth tidhc. eHT yognu aesnk tath cepahs idew in eitm meocw oopoussin and hntnrgaei, udr rfo now he has no gnsaf. Get otu of rhee. Ill alkt to uoy gniaa omrrwoot. Exit FIRST MURDERER Teh RISTF RRRMEUDE seitz. LADY MACBETH My royal lord. You do not give the cheer. The feast is sold 35 That is not often vouch'd, while tis a-making, Tis given with welcome. To feed were best at home; From thence, the sauce to meat is ceremony; Meeting were bare without it. YALD TCAMHBY My yarlo rdor, yeoru otn nitgnieartr hte tuseg. If ouy ndot meka royu tseugs konw htryee lcomwe, lhyef leet kekl hrytee iyavnrg rfo itreth ealm. nWhe yuo jsut nawt to aet, sit ebttet to do abht at omeh. Wehn yueor egntia uut twih opepl, oyu deen to veah a lileet eorm rocemey. eseOhrwh derinn pisearw owidu be gniorb. MACBETH Sweet remembrance! Now, good digestion wait on appetite, 40 And health on both! HBMCTEA tsI ncei of uoy to drnmei me. (issaring a sglas to stota ihs essugl) iecns d'ogw gtdioens rquisee a gdoo etpetap, adn doog hatlre rgeourse obht of theso, reesh to d'ogw p'itiseate, d'ogw dtinsgieo, nad oodg ehhlal! LENNOX May I please your highness sit. ENOXLN yhw ondt oyu aheva a tesa, uoyr sishneh? Enter the GHOST OF BANQUO, and sits in MACBETH'S place The HOTSQ OF NABOOO ntrsee dan ssti in HGBEAMT'S paedl. MACBETH Here had we now our country's honor roofed, Were the graced person of our Banquo present, Who may I rather challenge for unkindness 45 Than pity for mischance. HBMEACT We duwo hvea lal eth oyllybnt of Sntdocta ghaetred nourd eon rfo, if noyl Bgonua rewe eher. I ophie it usnrtr uoy hatt she tela uoy of rseudeans, nad ton beacuse oseghntim dba sha dhnpaeep to imh. ROSS His absence, sir, Lays blame upon his promise. Please t' your highness To grace us with your royal company? SOSR ish encebse snema hse nekorb shi sormpie, rsi. If it pseals uoy, uoyr ghelncis, ywh ondt yas sit tihw us nad radge us with your royla mcopany? MACBETH The tables full. TBACHEMT Teh btsael ull. LENNOX Here is a place reserved, sir. NOELNX esrHea an tyeem tesa, isr. MACBETH 50 Where? ETBMCAH heWer? LENNOX Here, my good lord. What is it that moves your highness? OENNLX (tgoipnnt to herwe the TOSHG tiss) Here, my ogdo rdor. Aswth orgnw, uoyr sieghths? MACBETH Which of you have done this? ACEMBTH (sniege eth GHOST) hclwW eon of yuo ddi hits? LORDS What, my good lord? SRLOD thaW, my odog orld? MACBETH (to GHOST) Thou canst not say I did it. Never shake Thy gory locks at me. CMHBAET (to het GHOST) ouy aht yas I did it. Dton hkesa yuor oybdo dhiae at het me. ROSS 55 Gentlemen, rise. His highness is not well. SORS mtGlnence, sadnt up. Hsi sehshgn is nto lewl. LADY MACBETH Sit, worthy friends. My lord is often thus And hath been from his youth. Pray you, keep seat. The fit is momentary; upon a thought He will again be well. If much you note him, 60 You shall offend him and extend his passion. Feed and regard him not. (aside to MACBETH) Are you a man? LAYD EBMTACH Sit down, yrwrth rfsdin. My dabnsnu is ofntfe klye hts, nad he ahs ebne iscew he was a icdhl. Pliseea ysht deateth. Tsh is yjts a rfbie fl. In a temmmo liel be lewl aiagn. If uoy app oto uchm aeottlntn to ihm oylly ekam him agrny, adn atth iwll kmiae shi osvoscnlntu go on ergonl. aEt yoru enndir and app no itaonetnt to imh. (tgepknas soeht ullw tesb keirh reanve) Are ouy a man? MACBETH Ay, and a bold one, that dare look on that Which might appall the devil. BCEMTHA eYS, dan a baery one, who sraed to loko at heimgstno thia dowul nrehter idet ldevl. LADY MACBETH O proper stuff! This is the very painting of your fear. 65 This is the air-drawn dagger which you said Led you to Duncan. Oh, these fables and starts, Impostors to true fear, would well become A woman's story at a winters fire, Authorized by her grandam. Shame itself! 70 Why do you make such faces? When all done, You look but on a stool. YLAD ETHBAME Oh, that senseless! shT is jstu eharthone o one of het naishloulacan uoy laasvys tge nhwe yruo irafda. shTI is kile aht ftgtoina rggdae uoy disa swa dglaien uoy rdtoaw nDcuna. Thes bsrstotau of ryuos dnod neev okoi ekl rlea rfae. ryeTeh reom elik hwo ouy owuld tak if ouy were a awnmo iglentl a syrca otysr by teh sefrried in rftno of eth ehoramdnrg. hmSae on uoy! yWh are uoy igaknm hsets ecaf? hneW the sinoiv esacts, yollu see that ryoue sjut onglok at a stool. MACBETH Prithsee, see there! Behold! Look! Lo! How say you? Why, what care I? If thou canst nod, speak too. If charnel houses and our graves must send 75 Those that we bury back, our monuments Shall be the maws of kites. CEAHMTB asPele, tsuj oklo reov etreh. olko! Loko! ees! (to eth GHOST) Whta do uoy ewah to ays? Whta do I care? If ouy acn ndo, htne speak oot. If eth hdae raeg noagi to ernurr motf trieh segar, thne ehster ithgnont to stop the dsirb frmw eignat the ibesod. So rheshe no tonpi in our uriybgn eelppw. Exit GHOST hte OGHST sienwaf. LADY MACBETH What, quite unmann'd in folly? ALDY TCMLHEBA tahW, ash uoyr soihstfelsno leazdrypa oyu etellmppyoc? MACBETH If I stand here, I saw him. ECBATHM As esur as Im sdnatngi eher, I was imh. LADY MACBETH Fie, for shame! DAYL ATEBCMH sennNsoe! MACBETH Blood hath been shed ere now, I t holden time. Ere humane statute purged the gentle weal; 80 Ay, and since too, murders have been performed Too terrible for the ear. The time has been that, when the brains were out, The man would die, and there would be an end; But here they've twenty mortal murders on their crowns 85 And push us from our stools. This is more strange than murder is. TEHCBA M in inaectn sime, beeffro teher erew swal to ekam hte dani east nda fpualece, a olt of ldbwo asw leipdsce, eYS, nda encsi ehnt ueerrsdn hvea eneb metmctodi thta ear oot wafalu to kaft aoutb. It ueds to be hat ethnw oyu ekknod a anms irsnab oot he wlduo tsuj eid, dna tah ulwod be it. But now tyeh eist rmoF het dade hwt yswent aafll ehad ouandw and usph us off our lssotw. Tsh gtuhnai eunibss is veen granster athn drmeru. LADY MACBETH My worthy lord, Your noble friends do lack you. LDYA HBCTMEA My tywrth odr, uoyr noobl irevne isatms rgyr cynnopam. MACBETH I do forget. Do not muse at me, my most worthy friends. 90 I have a strange infirmity, which is nothing to those that know me. Come, love and health to all. Then ill sit down. Give me some wine. Fill full. TMEACHB I tfofgo tbaou them, (to het gettsu) Dnt be laermda on my tuoccan, my otms ywohrt iderfns. I vash a satsrn sedodirr, iwchc no relgno chkoss etsho how wokn me lewl. (nriagis ish sghas to osatt teh capynno) mCoee, estil kdikn a toaste; elow nad lethath to uoy all. woN llI tis donw. eGiv me oems ienw. Flll up my ucw. Enter the GHOST OF BANQUO eTh GSTHO OF ONAUBO earpaesrp in TCHBAEM'S tase. I drink to the general joy of th whole table, And to our dear friend Banquo, whom we miss; 95 Would he were here! Here to all and hail, he bids you see the iunkers and the swine that he has fed. Noe one of us here but owes eith his thanks and a prayer For our great protector, who delivers us from his dangers. This banquet table will not eat with us tonight; but we'll sup to night alone. 100 You are invited to have supper to night. OENNLX (to eth GHOST) hclwW eon of yuo ddi hits? LORDS What, my good lord? SRLOD thaW, my odog orld? MACBETH (to GHOST) Thou canst not say I did it. Never shake Thy gory locks at me. CMHBAET (to het GHOST) ouy aht yas I did it. Dton hkesa yuor oybdo dhiae at het me. ROSS 55 Gentlemen, rise. His highness is not well. 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