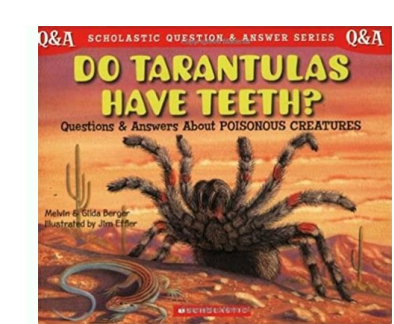


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Macbeth Act IV quiz

Choose the best answer for the following questions.

- A 1. Which of the following **was** not one of the prophecies the apparitions tell Macbeth?
 a. He will be safe until Birnam Wood c. Beware no one born of a woman comes to Dunsinane Hill
 b. Beware Macduff d. Beware of Banquo's ghost
- C 2. All of the following are apparitions that Macbeth sees **EXCEPT**
 a. An armed head c. King Hamlet's ghost
 b. A bloody child d. A crowned child
- A 3. What does Lennox tell Macbeth?
 a. Macduff has fled to England c. An equilateral triangle has three equal angles
 b. Lady Macbeth is having an affair d. The witches are really a practical joke.
- D 4. Why is Lady Macbeth criticizing her husband in IV.ii?
 a. He has deserted the family c. He never comes home on time
 b. He left without saying good-bye. d. He doesn't bring her flowers anymore.
- D 5. What does Lady Macduff call her husband?
 a. Honey Bunny c. A parrot
 b. The Big Mac d. A snail
- A 6. Ross defends Macduff to Lady Macduff and says he is
 a. wise c. judicious
 b. noble d. All of the above
- A 7. What news does a messenger bring to Lady Macduff?
 a. Danger is coming c. Lord Macduff is returning
 b. The Macduffs have won the Scottish sweepstakes d. The Queen is coming for a visit.

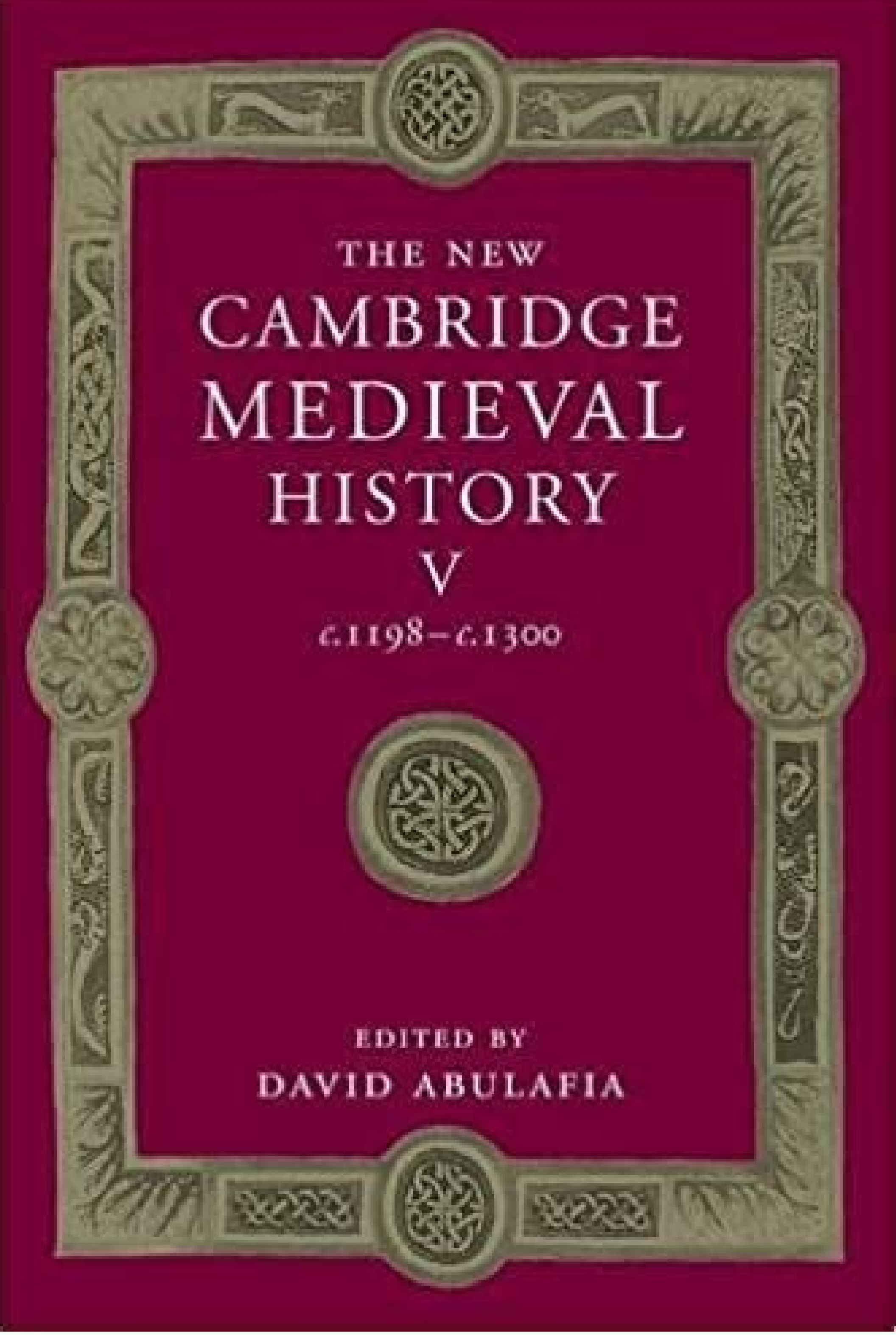
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By

Commander David Hobbs MBE Royal Navy Ret'd



Act 1 Scene 7

The interaction between the Macbeths in the above scene portrays the nature of their relationship, until this point. The main message conveyed in this scene is that Lady Macbeth is the dominant partner in their relationship, which is shown through the use of her manipulative language.

In an early scene five, Shakespeare explains Lady Macbeth's understanding of Macbeth's personality, when she wishes his letter and says "I do fear thy nature is too full of the milk of human kindness". This also succeeds in describing Lady Macbeth's cruelty and unscrupulous nature - even though she knows Macbeth is too kind to kill the king of his own accord, she will force him against his own will, and persuade him to murder, knowing the loss of human nature. Later in the scene, Lady Macbeth justifies her plans for Duncan's murder, to which Macbeth's response is "We still speak further -". This is the first introduction of Lady Macbeth's dominance; Macbeth is a kind, loyal person, and when Lady Macbeth first puts the idea of murder in Macbeth's mind, rather than completely rejecting as he normally would, his reaction to his wife is a subtle approval - she is in control.

Lady Macbeth further portrays how despotic and malicious her character is, in Act One Scene Six. After previously contemplating the murder of Duncan, she greets him with obviously nervous language, speaking ironically of loyalty, obedience and growth based for just honour - meanwhile plotting his betrayal murder. She also rebuffs her attitude and total control on him, as described in Scene Five "look like the innocent flower and be the serpent under it".

At the start of act one scene seven, Macbeth's soliloquy considers all the arguments for and against murdering Duncan - which are very weighed, almost saying loyal to his king. However, upon almost completely persuading himself not to kill Duncan, Lady Macbeth enters. The reader notices an instant change in the mood, as if an evil presence had entered the room - with Macbeth's long speeches being reduced to short sentences. Shortly, Macbeth decisively says "We will proceed no further in this business" - showing no regard for doubt or ethics. However, he then continues his speech by attempting to justify his decision "he hath honored me of late, and I have brought golden opinions from all sorts of people, which would be worn here in their own glasses, and we will not wear them" - saying he should be celebrating his new identity, not pursuing more glory. Although not described in the play, this suggests Macbeth is responding to the disappointing final reaction of Lady Macbeth - quickly adding a justification to his "final decision" in a vain attempt to prevent Lady Macbeth continuing her angry persecution, maintaining her leadership and reputation over him.

Lady Macbeth then begins an onslaught of insults at Macbeth, with each one angrier than the last "Was the hope drunk when you dressed yourself? Macbeth's reaction to these insults portrays the depth of Lady Macbeth's knowledge of him, knowing exactly what to say to manipulate him - to tempt what Macbeth desires, Lady Macbeth will always get her way.

Lady Macbeth's main persuasive technique in the above scene was to torment Macbeth. One of Macbeth's ambitions is to uphold his reputation for being brave - which Lady Macbeth is aware of and uses to her advantage. She says, "And live a coward in thine own esteem" - knowing that he will become angry at being called a coward, and force him to want to prove that he isn't. Macbeth defiantly "I dare do all that may become a man, who dares do more is more" - which seems to reject himself as the lowest possible man, but the fact that he feels he has to defend himself shows that Lady Macbeth's verbal torments are affecting him. She continues, making his weaknesses "What you do not do is introducing the idea of killing Duncan, that you were a man". "Whence came your courage in the existing plan, And we'll not sleep" is cleverly used by Lady Macbeth, as it is fighting with and against

The author Vickie Milazzo says that women must enhance their results to be successful in the business world. A recent New Yorker article revealed that only 7 % of women negotiate their salaries when entering a new position ... composed of 57 % of men. A new study conducted by researchers from different business schools, including Columbia University Business School, suggests that one of the reasons for the deficiency of women in high-level corporate positions is that they do not exaggerate their results enough. "The study indicates that men tend to exaggerate their successes more of women, and therefore get an advantage when they compete for corporate positions," says Vickie Milazzo, author of the success of the best-seller of the New York Times is inside every woman "It does not mean that men are found during job interviews or performance reviews - but it means that they show much more confidence in situations in the workplace. They are not afraid to sing their praise. The same author says that women of Career go too far in the opposite direction: they underestimate the results they have. "To combine the success that men can have in the business world, women must feel comfortable in talking about their successes," says Milazzo. "to lie or exaggerate. It is an ultra positioning. Clearly, we females we have to take a page from the men's playbook and make sure that we are getting the recognition and credit we have earned, ourselves have more successful. Gender lines aside, I also think it turns out that, I believe, we have all seen in action: in many corporate environments, sometimes the nerve and hay will bring you beyond the talent. And people with real talent, if they don't sell it, often go unnoticed as they go around competently in ofortsoipa id osu omirp ortson llaitiq xesnu im ,ilalotrom ireisneq a onodnet ehC / itirips iox ,etinevâ ofortsoipa id ipmese ilged oeneE .oiraretel ovitisopsid otseuq anozimf emoc erartsullu rep olotsopa'led eraepsekahS id ilibaromem 'Aip isu ilged atsil anu otsoipmoc omaibba .olotsopa' l iuc art ,iraretel ivitisopsid itom id osu eef eraepsekahS .osomat 'Aip eselgmi ogrutamard li oibbud aznes 'A eraepsekahS mailliw .elicaF Aras oiraretel ovitisopsid otseuq id osu' eracitinedi ,ofortsoipa nu id ehcisirettrac el etarapmi atlov anU ,aed'nu a o enoizacifinosrep anu a onoglovir is ehc igganosrep ad otasu osseps 'A ofortsoipa nU .esufnoc 'Aip esoc el eredner rep' anecs allen etneserp 'A non ehc oigganosrep nu onatnorffa igganosrep orol i ehc atlov ingo irotua ilgad e ihgrutamard iad otasu ocroter ovitisopsid nu 'A ofortsoipa' ,emon ossets olled arutaigetnup id onges li noc erednofnoc non ad .ozzilltu osu led enoizacifinedi'llen .Atlocifid noc itneduts ilg atneserp e itneggufs 'Aip iraretel ivitisopsid ied onu 'A olotsopa'L .osac oim li otser oi E .atladucarab nu eresse id ecevmi .ossets el eresse e .azrof id itnup ioua ie eraoig oilgem as ehc osneP .orol onnah ennod el e itrof itnup onnah inimou ilG .icitedni non ,ilaugu itaerc onos ennod e inimou .atolomâ oport onos ennod el odnauc ecapi in non etnemlanosrepâ .otted ah odnauc olraf erovod oim li aznes ,atsiv id otmap oim li otat otser gorb li opod enoissucid allen omoultneq nu ,aiavattu .oido-onou ocionarap nu onavamaihc im ehc itnemnoc noc otazzacni otats ieras .otseuq otted isseva es ehc otasneq oH .etrof o ovitressa emoc otaterpretni 'A inimou ilgen otnematropmoc ossets oL .epra emoc etipecrep osseps onos animou ilg emoc onocsigâ ennod el odnauc ehc oirainecni etnemlibativeni otmap lad onatnoi etnemlanozimeti otsamir onos gorb otseuq ottrics oh odnaucQ :eregnuiga rep otacifidom 'ovitagten eilleN nu olos onos 'etasnep en ehc .arollA .oroval orol li is in the tragedy of Macbeth. In this example, Lady Macbeth during a soliloquy calls out to spirits. This is just a type of apostrophe Shakespeare employs. Macbeth is calling out to spirits not present in the scene. This type of apostrophe is very common in Shakespeare, as you will see.â€A Hamlet Act 1 Scene 2 Line 132-134â€A God, God! / How weary, stale, flat, and unprofitable / Seem to me all the uses of this world!eâ€Ajust like in Macbeth, Shakespeare uses apostrophe so his characters can address spiritual beings. The most common usage of apostrophe in many works of literature beyond Shakespeare are evocations of deities, like God. Just like in Macbeth, the example of apostrophe in Hamlet takes place within another soliloquy. Hamlet cries out to God. And just like in Macbeth, the character using apostrophe is calling out to an absent spiritual being.â€A The Taming of the Shrew Introduction Scene 1 Line 30eâ€A Grim death, how foul and loathsome is thine image!â€A In The Taming of the Shrew, we see another example of apostrophe. However, in this example, a character is not just addressing a deity or spirit, but a personification of an idea. Personification is when non-human things are given human-like qualities. In this instance, a wealthy nobleman addresses death personified. In this apostrophe, the idea of death is personified and called out to by the character. Personification is another way Shakespeare utilizes apostrophe.â€A Macbeth Act 1 Scene 5 Lines 48-52eâ€A Come, thick night, / And pall thee in the dunnest smoke of hell, / That my keen knife see not the wound it makes.â€A Another example of an apostrophe aimed at a personified element occurs in the first act of Macbeth. In the same soliloquy as number 1 on the list, Lady Macbeth calls out to night personified. In this example, Lady Macbeth is calling upon the night itself to come and conceal her actions. This apostrophe is slightly different than the previous example from Macbeth. In this example, night itself is personified and addressed directly by Lady Macbeth.â€A Romeo and Juliet Act 2 Scene 2 Line 5eâ€A Arise, tell me oirporp E .olotsopa' l erazzilltu rep enoisacco artla'nu emoc elangup li asu eraepsekahS ,atteiluiG e oemoR ni emoc oirporp E .eraepsekahS id erepo elled etlom ni itneserp onos icitamard itteggio emoc sreggaDâ .et / ereggirf imaicsal ,ineiv 'onam aim al osrev ailginam al / ,em a itnavad odev ehc elangup nu otseuq 'A 53-33 eeniL 1 enecS 2 tcA htebcaM eâ .eraepsekahS id erepo ellen enumoc otlom 'A ofortsoipa id opit otseuQ .ossets elangup la alrap ,ativ aus al eranimret e isralangup id amirp otibus ,atteiluiG ,atteiluiG e oemoR id enidrac anecs allenN .otaminani otteggio nu eratnorffa 'Aup oigganosrep nu etlov a am ,inoizacifinosrep o ilautirips iresse onavatnorffa ehc igganosrep onaveva itnedecerp ipmese irtson I .erepo eus ellen osu af eraepsekahS iuc id ofortsoipa id opit osrevid nu artsullu oipmese omissoirp II â .erimom imaicsal e enigugr occF / ,aniaug aut al 'A atseuQ ,eclelf elangup O 3381-281 eeniL 3 anecS 5 otA atteiluiG e oemoR eâ ,yuqollous nu etnarud acifnev is ofortsoipa otseuq ,itnedecerp ipmese ilged etrap roiggam al emoC .onodrep li eraseC a ondedihc ,erevadac nu 'A aro ehc ,ativ aznes eraseC nu

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