**Macbeth: Key scenes with quotations. Start off by learning these quotations and key moments in the play.**

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|  | **Quotation** | **What is happening** | **What it means** | **Language device** | **Link with context** |
| **1** | **1.1 (Witches) “Fair is foul and foul is fair”** | Witches await Macbeth. | Everything is reversed, unnatural, distorted. | Oxymoron, repetition | Witchcraft |
| **2** | **1.3 (Banquo) “The instruments of darkness tell us truths”** | Witches talk to Banquo and Macbeth. | Banquo believes the witches’ prophecy, but fears what the effect might be. | Metaphor | Tragedy/fate; belief in the supernatural |
| **3** | **1.3 (Banquo) “New horrors come upon him, like our strange garments”** | Banquo comments on the effect of the witches’ prophesy. | Macbeth appears transformed by the thought that he may be king. | Simile; motif of clothes | Belief in the supernatural |
| **4** | **1.5 (Lady Macbeth)**  **“Come, you spirits that tend on mortal thoughts, unsex me here”** | Lady Macbeth’s soliloquy, wishing her husband was more decisive and less scrupulous. | She wants to be more like a man, to take charge herself. | Imagery, unusual and powerful verb (“unsex”) | Role of women, patriarchal society |
| **5** | **1.5 (Lady Macbeth)**  **“Come, thick night, and pall thee in the dunnest smoke of hell”** | Lady Macbeth’s soliloquy, following the news that Duncan will visit. She is plotting his death. | She wants to become evil, cruel – to turn to the dark side. | Metaphor, imagery of light and dark | Fate, the concept of evil, role of women |
| **6** | **1.7 (Macbeth)**  **“If it were done when ‘tis done, then ‘twere well it were done quickly”** | Macbeth is worrying about killing King Duncan. | If he has to kill Duncan, he wants to get it over with rapidly. He is having doubts. | Repetition | Regicide, Divine Right of Kings |
| **7** | **1.7 (Macbeth)**  **“Vaulting ambition, which o’erleaps itself and falls on the other”** | Macbeth is worrying about killing King Duncan. | He fears his aim to become ruler may lead him to make a tragic mistake. | Metaphor | Regicide, Divine Right |
| **8** | **1.7 (Lady Macbeth)**  **“Was the hope drunk wherein you dress’d yourself?”** | Lady Macbeth tries to talk her husband into killing King Duncan. | She is insulting Macbeth, insinuating that he is a coward who merely pretended to be courageous. | Metaphor | Patriarchal society, reversal of gender stereotypes |
| **9** | **1.7 (Lady Macbeth)**  **“I would, while it was smiling in my face, have pluck’d my nipple from his boneless gums, and dash’d the brains out, had I so sworn as you have done to this.”** | Lady Macbeth tries to talk her husband into killing King Duncan. | She would rather have killed her own child than to backtrack on the plan to kill Duncan, as Macbeth is trying to do. | Hyperbole, violent verbs (‘pluck’d’ and ‘dash’d’) | Reversal of gender stereotypes |
| **10** | **2.1 (Macbeth)**  **“Is this a dagger that I see before me, the handle toward my hand?”** | Macbeth is preparing to kill King Duncan and hallucinates. | He is imagining the murder weapon – possibly the sign of a guilty mind. | Imagery | Regicide |
| **11** | **2.1 (Macbeth)**  **“Hear it not, Duncan; for it is a knell that summons thee to heaven or to hell.”** | A bell sounds as Macbeth goes off to kill Duncan. | He takes the bell as a portent of death; it is personified as his accomplice | Symbolism, personification | Religion, regicide |
| **12** | **2.2 (Macbeth)**  **“Methought I heard a voice cry ‘Sleep no more!’”** | Macbeth returns to his wife after killing Duncan. | He is overcome with guilt. | Symbolism, imagery | Regicide, guilt, madness |
| **13** | **3.1 (Banquo)**  **“Thou play’dst most foully for’t”** | Banquo is concerned about Macbeth. | He suspects Macbeth is guilty of murder. | Emotive language | Regicide, guilt |
| **14** | **3.4 (Macbeth)**  **“If charnel-houses and our graves must send those that we bury back, our monuments shall be the maws of kites.”** | At a grand feast to celebrate his coronation, Macbeth sees the blood-covered ghost of Banquo – the friend he has had killed. | He is appalled at the gory spectacle of the dead coming back to haunt him. | Imagery of death | Guilt, madness |
| **15** | **4.1 (First Apparition)**  **“Beware the thane of Fife.”** | The witches present a series of apparitions to Macbeth, foretelling his fate. | The spirit (“an armed head”) is warning him that Macduff is his most dangerous enemy. | Imperative verb (“beware”) | Belief in the supernatural, portents, fate |
| **16** | **4.1 (Second Apparition)**  **“None of woman born shall harm Macbeth”** | The witches present a series of apparitions to Macbeth, foretelling his fate. | The spirit (“a bloody child”) seems to imply that Macbeth cannot be defeated. | Prediction takes the form of a riddle (perhaps hinting that it is misleading). | Belief in the supernatural, portents, fate |
| **17** | **5.1 (Lady Macbeth)**  **“Out, damned spot! Out, I say!”** | She is sleepwalking, imagining she is washing her hands. | She sees blood on her hands – a symbol of her guilt. | Repetition, exclamation | Madness, role of women, guilt over regicide |
| **18** | **5.1 (Lady Macbeth)**  **“What’s done cannot be undone.”** | She is sleepwalking, pondering on her own guilt over Duncan’s death. | King Duncan is dead and cannot be brought back to life. | Repetition? Has the air of an adage. | Fate, fatalism, guilt over regicide, madness |
| **19** | **5.5 (Macbeth)**  **“Life’s but a walking shadow, a poor player…”** | Macbeth learns that his wife has killed herself. | Life is unreal – like a stage performance that is not important. | Metaphor | Theatre of the time, fate |
| **20** | **5.8 (Macduff)**  **“Macduff was from his mother’s womb untimely ripped.”** | Macbeth and Macduff fight. | Macduff reveals that he was born by caesarean section, so he can defeat Macbeth. | Imagery | Fate, prophesy, the supernatural |