

PalArch's Journal of Archaeology of Egypt / Egyptology

THE THEME OF AMBITION MACBETH PLAY

*Rafed Kawan Mohammed*¹, *Waad Adil Lateef*², *Liwaa Ahmed Abdullah*³

¹I'mam Aladham Gollege

²University of Samarra

³Ministry of Education

¹Rafedkawan51@gmail.com. ²waad.adel@uosamarra.edu.iq. ³liwaaalkhazraji@gmail.com

Rafed Kawan Mohammed, Waad Adil Lateef, Liwaa Ahmed Abdullah. The Theme Of Ambition Macbeth Play-- Palarch's Journal Of Archaeology Of Egypt/Egyptology 17(10), 724-733. ISSN 1567-214x

ABSTRACT

In this research, we wanted to show that Shakespeare in writing Macbeth, shows the bad side of the human being and the factors that help to increase the ambition and evilness inside man. Among these factors is Macbeth's ambition which blinded him from seeing the bloody future. This paper is divided into three sections with a conclusion; section one deals with Shakespeare's life and his work. Section two is devoted to Macbeth, the play, and the source of Macbeth than the conclusion that summarizes the findings of the paper.

INTRODUCTION

We follow Macbeth and Lady Macbeth in their tragic play write 'Macbeth,' as their ambition turns from good ambition to loving their country and struggles for their King, to evil ambition by performing bad deeds, such as killing and deception. Macbeth is determined at the beginning of the plays, to do good works so that he is well known and remembered. Then the ambition of Lady Macbeth for the crown makes her very manipulative. She convinces her husband to do evil, and once Macbeth does what she wishes, it becomes a spiral of evil deeds.

Ambition is a great thing in the work because the writer will write his ambition so the research explain that what was important in the ambition in writing Macbeth play. In this research we write about the author, life, style and his work then explain Macbeth play. This research went to showing what is important of ambition in the novel that we studied in our reading in past.

Suggestions that each one what to write very thing in art mast Committed in ambition in his/her writing to give development in anything of life and to make the society on the top of societies and to teaching who are follow us to be honest with each other.

This research has three sections in the section one it explains the author life, work and his style to show to the reader who is the author. In the section two we explain some of element of the novel and we wrote in section three the ambition as a important in writing and the theme of the ambition in the novel.

SECTION ONE

Life of Shakespeare

William Shakespeare has been the son of Snitterfield's alderman John Shakespeare, and Mary Arden was a wealthy farmer's daughter. He was born and baptized at Stratford-upon - Avon, April 26, 1564. His precise birth date is still uncertain, although it is traditionally celebrated Saint George's Day on 23 April.[15] This date may have been back to a track error of a scholar of the 18th century, has proven attractive to biographers since Shakespeare was killed on 23 April 1616. He was the eight-year-old third child and the eldest surviving son.

While no documentation for the time has survived, most biographers accept that Shakespeare was probably raised from his home around a quarter-mile (400 m) at the King's New School, in Stratford, a free school chartered in 1553. The quality of grammar schools The Elizabethan age was different, But the curricula of grammar school were very close: royal decree standardized the basic Latin wording, and intensive grammar schools focused on Latin classical authors (Schoenbaum, 1987, 121)

Shakespeare married 26-year-old Anne Hathaway at the age of 18. On 27 November 1582, the Consistory Court of the Diocese of Worcester granted a marriage license. On the next day, two neighbors in Hathaway posted bonds to ensure that no legal claims stopped the marriage. This ceremony could have been organized in a hurry because the Chancellor of Worcester permitted marriage bans to be read three times once instead of the regular one and, six months after Anne's marriage, born her son, Susanna, baptized on May 26, 1583. Nearly two years later, Twins, Hamnet's son, and Judith's daughter were baptized on 2 February 1585. Hamnet passed away at the age of 11 for unexplained reasons and was buried on 11 August 1596 (Schoenbaum, 1987,122).

Shakespeare left a few historical traces after the birth of the twins before it was listed In 1592 as part of the London theater scene. The exception in this case is the presence of his name "complaints bill" of the Michaelmas Term 1588 and 9 October 1589 Michaelmas Bench court in Westminster. Scholars call Shakespeare's "lost years" the years between 1585 and 1592. Many apocryphal stories have been recorded by biographers trying to account for this time. The first biographer of Shakespeare Nicholas Rowe told a Stratford Shakespeare

legend left the city for London to get out of punishment for wild deer in Thomas Lucy's estate (Ibid).

Shakespeare should have also taken Lucy's vengeance by composing a scurrilous ballad about him. Another tale from the XVIII century began Shakespeare's theater career with the horses of theater patrons in London in mind. John Aubrey said Shakespeare was a country master of education. A few scholars of the 1920s proposed that Lancashire's Alexander Hoghton, a Catholic landowner appointed a certain "William Shakeshafte" in his will, could be used as a schoolmaster by Shakespeare. Such stories other than hearsay gathered after his death are few facts, And Shakeshafte in the Lancashire area was a common name (Honigman,1999,97).

Shakespeare's style

In the traditional style of the day, Shakespeare's first plays were written. In stylised language, he wrote then that is not always natural to the characters or the drama. Poetry relies on extended metaphors and insights, and language is mostly rhetorical — written by actors to announce rather than talk. In the eyes of some critic, the great speeches in Titus Andronicus, for example , frequently stop the action, And also the verse with Verona's two gentlemen is stilted (George, 2004, 160).

But Shakespeare soon began to adapt traditional forms to his own purposes. The opening soliloquy of Richard III is based on the self-declaration of Vice in the medieval drama. Richard's vibrant self-awareness is also looking To the soliloquies of Shakespeare's mature plays. No single play represents a shift from traditional to freer play. Throughout his work, Shakespeare mixed them with Romeo and Juliet, possibly the best example of combining styles. Shakespeare began writing a more natural poetry at the time of Romeo and Julia, Richard II and A Midsummer Night's Dream in the mid-1590s. He adapted his metaphors and images more and more to the needs of the drama itself (George, 2004, 162).

The typical poetic form of Shakespeare was a blank verse composed of the iambic pentameter. In practice, this meant that his verse was generally unrhymed and consisting of ten syllables to one side, spoken on each second syllable with stress. His early play's blank verse is somewhat different from his later. It is always beautiful, but its sentences appear to start, pause and end in the end with the risk of becoming monotonous. After mastering the standard blank verse, Shakespeare started to disrupt and alter her flow. This technique unlocks the poetry 's fresh intensity and versatility in plays Like Hamlet and Julius Caesar. Shakespeare, for example, uses this to relay chaos to Hamlet (Ibid).

"Sir, in my heart there was a kind of fighting
That would not let me sleep. Methought I lay
Worse than the mutines in the bilboes. Rashly—
And prais'd be rashness for it—let us know
Our indiscretion sometimes serves us well...

—Hamlet, Act 5, Scene 2, 4–8"

After Hamlet, Shakespeare broadened his poetic style, particularly during late tragic events' more emotional passages. Critical literary A. C. Bradley 's style described "more concentrated, rapid, varied, and, in construction, less regular, not seldom twisted or elliptical". Shakespeare took several methods to achieve these results at the last stage of his career. This included runs, irregular pauses, stops and extreme changes in the structure and duration of the sentence. For example, in Macbeth the language darts from unrelated metaphor to similar metaphor: 'Was the hope intoxicated / Where did you dress? pity, as if you are a naked newborn babe + Striding the blast, or the sky cherubim, horsed/ on the sightless couriers of the air. Late romances, the period changes and unexpected turns of the plot, encouraged one to complete the meaning (George, 2004, 169).

Shakespeare mixed literary genius with a theatre's common sense. He dramatized tales like all the playwrights of that time from sources like Plutarch and Holinshed. He transformed every complot to build many centers of interest and to show the viewer as many sides of a story as possible. This strength of design makes it possible for Shakespeare's play to endure translation, trimming and limited interpretation without sacrificing its central drama. As Shakespeare 's mastery increased, he gave his personalities stronger, more diverse motives and distinctive speech patterns. In later plays, however, he retained elements of his earlier styleHe returned consciously in Shakespeare's late romance to a more artificial style that emphasized theater illusion. (Russ, 2006,203).

Shakespeare's works

The works of Shakespeare contain 36 parts printed in the First Folio from 1623, which are categorized as comedies, history and tragedies according to their folios. Two songs not included in the first feature are now recognized as part of a canon by Two Noble Kinsmen and Pericles, Tyre's Prince. Today's scientists believe A Shakespeare made important contributions to the literature on both sides. No Shakespearean poems were included in the First Folio (Ernest, 1963, 185).

Four late comedies were classified as romances by Edward Dowden the late 19th century, and while many scientists prefer to name them tragicomedies, the word of Dowden is also used. In 1896, Frederick S. Boas invented four pieces: Ok, calculation scales, Troilus and Cressida, and Hamlet as the term "problem play." "Theme and temper dramas as singular can not be simply called comedies or tragedies," he wrote. "We should, therefore, use a convenient phrase in modern theater and describe it as a problem for Shakespeare." The word remains in use, much discussed and often used to other plays, while Hamlet is certainly categorized as a tragedy (Ernest, 1963, 188).

SECTION TWO***General idea about Macbeth***

Macbeth (Macbeth full title) is the tragedy of William Shakespeare; it was performed in 1606 for the first time. It depicts the negative psychological and

physical effects of political ambition on those who seek power for themselves. Of all the plays written under the reign of James I, a patron of the acting company of Shakespeare, Macbeth represents most clearly the relationship between playwright and his sovereign. It was first published in the 1623 Folio, probably in a prompt book, and is the shortest tragedy of Shakespeare (Pamela, 2015, 95).

A courageous Scottish general named Macbeth is predestined to become a king of Scotland one day by a trio of witches. Taking up the ambition and urging his wife to take action, Macbeth kills King Duncan and takes over the Scottish throne. He's wracked with paranoia and remorse. He soon becomes a tyrannical tyrant, forced to commit ever more murders to defend himself from enmity and suspicion. The bloodbath and ensuing civil war rapidly brings Macbeth and Lady Macbeth into the realms of folly and death (Ibid).

The plot of Macbeth

The root of the tale is Shakespeare's account of Macbeth, King of Scotland; Macduff; and Duncan in Holinshed's Chronicles (1587), a story known to Shakespeare and his contemporaries of England, Scotland and Ireland, although the events in the play varied considerably from the story in Macbeth. The events of the unfortunate circumstance typically include Henry Garnet's execution for complicity in the Gunpowder Plot of 1605 (Harold, 2008, 143).

In the theater history, there are those who claim the play is cursed and won't mention its title aloud, instead referring to it as "The Scottish Play." Over the course of several years, Macbeth and Lady Macbeth have been attracted by some of the most famous actors. The film, television, opera, novels, comics and other media have been adapted (Ibid).

The analysis of the main character in "Macbeth

Macbeth

Macbeth is a Scottish nobleman and a brave military man. After a divine prophecy, he committed regicide and became king of Scotland at the insistence of his wife, Lady Macbeth. He then lives in terror and anxiety, unable to relax or trust his nobles. He is pursuing a reign of terror until his former ally Macduff has defeated it. Then the throne is returned to the legitimate heir Malcolm, killed the son of King Duncan. (<https://en.wikipedia.org/wiki/macbethcharacter>)

Duncan

King Duncan is in Macbeth Shakespeare a fictional character. He's the father of two young children "Malcolm and Donalbain" and the target of his trusted Captain Macbeth's well-planned regicide in a power take. The root of the person is The Chronicles of England, Scotland and Ireland of Raphael Holinshed in 1587 historical Donnchad mac Crinain, King of Scots, British history that Shakespeare and his contemporaries knew about. In comparison to the inept king Duncan, Shakespeare's King Duncan (who is credited with a "failure and slothful administration" in the narrative), he is made as a sensitive, intellectual

and widespread father whose murder has caused Scotland and is known to cause havoc in the natural world (Ibid).

Macduff

Lord Macduff, a Thane of Fife, is an individual in the Macbeth (c.1603–1607) of William Shakespeare. Macduff plays a pivotal role in the game: he accused Macbeth of regicide and in the final act he killed Macbeth. He is the avenging hero who saves Scotland from the tyranny of Macbeth in the play. The first recorded character is *Chronica Gentis Scotorum* (late 14th century) and *Orygynale Cronykil* from Scotland (early 15th century). Shakespeare was mostly from the *Chronicles of Holinshed* (1587). (<https://www.google.com/Advanced-book-search>)

Lady Macbeth

Lady Macbeth is one of the leaders of the Macbeth tragedy in William Shakespeare (ca. 1603-1607). Lady Macbeth's wife, a tragic hero of the play, leads her husband into a regicide after which she became queen of Scotland. But later on she suffers remorse torments for her role in the crime that brings her to sleep. In the last act, she died off-stage, an apparent suicide. Lady Macbeth, and King Duncan's wife, were according to some genealogists, siblings or cousins through whom Duncan's wife had a stronger throne claim than Lady Macbeth. It was this that inspired Duncan's jealousy and hate. The root of the character lies in the accounts of Kings Duff and Duncan in the *Chronicles of Holinshed* (1587), an English history familiar to Shakespeare. Lady Macbeth of Shakespeare seems to be a composite of two distinct and distinct characters: Donwald's murderous wife in the account of King Duff, and Macbeth's ambitious Gruoch of Scotland's King Duncan account (Ibid).

Lady Macbeth is a strong player, especially in the first two acts. However, her involvement in the plot decreases after the murder of King Duncan. In a banquet surrounded by her husband's hallucinations, she becomes an unimplicit spectator of the story of Macbeth and a nervous hostess. Her fifth act sleepwalking scene is a turning point in the play and her line "Out, goddamn place!" has become an expression that many English speakers know of. The fifth act announcement of her death influenced Macbeth's speech "Tomorrow and tomorrow and tomorrow." Analysts can see the conflict between femininity and masculinity as impressed by societal expectations in Lady Macbeth's character. In favor of ambition, ruthlessness, and the uncompromising pursuit of wealth, Lady Macbeth suppresses their impulses for sympathy, pregnancy, and fragility associated with feminism. The whole drama is colored by this dispute and gender-based concepts from Shakespearean England to the present day are brought to light. (<https://www.google.com/Advanced-book-search>)

Banquo

In William Shakespeare's 1606 Macbeth play, Lord Banquo, the Thane of Lochaber, is a character. At first he is an ally of Macbeth (both are king's army generals) and encounter the Three Witches. After the witches prophesied,

Macbeth will become king, Banquo was told that he was not to be king, but his descendants. Later on, Macbeth sees Banquo as a threat in his lust for power and killed him; Banquo's son Fleance escapes. The ghost of Banquo returns to a later stage, which causes Macbeth to respond with alarm at a public celebration. (<https://books.google.com/bookszisbn>)

Malcolm

In William Shakespeare's *Macbeth*, Malcolm is a character (ca. 1603–1607). The character is based on the historical King of Scotland, Malcolm III, and is derived primarily from the account of British history in Holinshed's chronicles (1587). He is king Duncan's elder son, the heir to the throne, and Donalbain's brother. In the end, after building support to overthrow Macbeth, he regains the throne. (<https://en.wikipedia.org/wiki/macbethcharacter>)

Donalbain

Donalbain is a character in the *Macbeth* (circa 1603-1607) of William Shakespeare. He is King Duncan's younger son and Malcolm's brother, heir to the throne. Donalbain flees to Ireland for refuge after the assassination of his father. He is based on a character in King Duncan's account in Holinshed's *Chronicles*, an English history that Shakespeare knows. In the end, he is based on the historical King Donald III of Scotland. (<https://en.wikipedia.org/wiki/macbethcharacter>)

The Three Witches

The Three Witches or Strange Sisters are characters of *Macbeth*'s play of William Shakespeare (c. 1603–1607). They are strikingly similar to the three "fates" (in Greek mythology) and are possibly meant as a distorted version of the blank embodiments of destiny. Eventually, the witches lead Macbeth to his grave. They originated from the *Chronicles of Holinshed* (1587), which was the history of England, Scotland and Ireland. Other potential origins include British legends, contemporary witchcraft treaties such as King James 6 of Scotland's *daemonology*, the Norns of North Mythology and classical ancient myths of the Fates: the Greek Moirai and the Roman Parcae. *Macbeth* productions started to include parts of the contemporary play of Thomas Middleton, *The Witch* about 1618, two years after the death of Shakespeare. Shakespeare's witches are prophets who hail the general Macbeth at the beginning of the play, and foresee his rise to kingdom. When the king was killed and Scotland's throne, Macbeth heard ambiguously predict his eventual decline. The witches, their "filthy" trappings and supernatural phenomena are all ominous. The witches are represented by artists in the 18th century (e.g. Henry Fuseli, William Rimmer), and many directors since. Some of them overwhelmed or sensationalized the hags, or adapted them to different cultures, including the description of the strange sisters as priestesses by Orson Welles. Some movie changes cast the witches like hippies on drugs or goth schoolgirls as modern analogue. In works such as *Diskworld* and *Harry Potter*, their presence reaches the literary sphere. (<https://en.wikipedia.org/wiki/macbethcharacter>)

SECTION THREE

The definitions of Ambition

Ambition is defined as a fundamental human merit. It is the desire to achieve something such as power or fame. William Shakespeare portrays a dramatic collapse of a king through his arrogance and human vulnerability through one of his most famous plays. Shakespeare constructs the Macbeth play by showing the changes. Shakespeare use of detail helps to show the changes in Macbeth through a gradual process. Before actually completing his dreadful act of killing king Duncan, Macbeth suffers mental conflict "having no spurs to prick the side of my intent" between the "vaulting ambition which leads over itself and falls on the other" And his (Duncan's) deep damnation is taking off. Scene 1 of 1 'At this moment, Macbeth reveals the awareness and understanding of what he should do. Subsequently, Shakespeare reveals Macbeth's initial "fear" of Banquo; but as his mind gets involved in the assassination of his friends, he supports him as a "rival" and he does not leave "Yubs or jugs" in the job, Macbeth obviously fears to experience the same emotional pain as his initial assassination. While he believes he solves his problems. His problems became more and his damnation is over progressing by making being indirectly involved in the murder of his one time best friend father of line king. (Sami, 2007, 165)

The Theme of Ambition

The overarching theme of Macbeth is morality-free ambition. Lady Macbeth is the character who embodies this theme in the beginning. She's the first person to imagine killing Duncan at home so that the night of Macbeth became king and to press her husband into the murder, she doesn't think about it, but she's a greed for power. But as the play progresses, Macbeth becomes the one with no hesitation to guard his claim to the throne, once he wears his crown, his ambition becomes difficult. He readily killed his friend Banquo's son to make sure that his family did not bother him. The Macbeth ambition reached its conclusion with moral limits is absolutely destructive. Shakespeare in this game reveals that Macbeth ambition resides inside him from the outset, but it could have been curtailed without the help of the witches and Lady Macbeth. (Sami, 2007, 167)

Macbeth is an ambition-run amok play. The odd prophecies of the sisters spur Macbeth and Lady Macbeth to try to fulfill their desires, but the witches never do anything to Macbeth or his wife. Macbeth and his wife act by themselves to satisfy their deepest wishes. A good general, Macbeth and, by all accounts before play, a good man will overwhelm him with ambition and become a murderous, paranoid psychopath. Lady Macbeth is crushed by remorse as she starts putting into motion the formerly secret thoughts of her mind. Macbeth and Lady Macbeth both want to be strong and perfect, and to sacrifice their morality for this purpose. In comparison to those two characters like Banquo, Duncan and Macduff, who still want to be great leaders but refuse to allow ambition to come before honor, Macbeth shows that, freed from a moral and social consciousness of some kind, naked ambition eventually takes hold of all the other characteristics of a person. Macbeth implies that unchecked ambition can

never be attained, and therefore easily develops into a beast that can kill anyone who gives it. (Sami, 2007, 169)

Macbeth's ambition

In Shakespeare's Macbeth play, the protagonist Macbeth is caught up in an ambition-induced spiral, which eventually caused his tragic end. Macbeth has been accepted the hero falls prey to his power ambition. Although the protagonist tries to withstand his human urge at first, he is ultimately committing a crime against his country, his friend. (Ibid)

Macbeth's first big crime in the beginning was the crime against his country. Macbeth was portrayed as a great loyal soldier by his successor nobleman, giving all he has for his country. Soon, it is clear that the witches foreshadow the future of Macbeth, "All hail Macbeth who will rule here." Macbeth's second crime was committed with treason for his relatives, the men around him who used to admire him. The ultimate major crime of Macbeth was a crime against himself. Macbeth was grappling with his inner struggle in the play. On the one hand, Macbeth's ambition influenced him to aspire for dominance and on the other, he sought to avoid arguments for his common sense. Nevertheless, like any tragedy, in the quest for influence, Macbeth was the victim of his ambition. (Sami, 2007, 172)

CONCLUSION

Shakespeare depict evil and ambition character in Macbeth. He shows the corrupted side of Macbeth and Lady Macbeth. This play gives the impression of aggressive and hideous events.

Shakespeare shows his reader what the over ambition can do. It leads to many things such as, jealous, evil deeds, and some times to murder. He used Macbeth love as a reason to turn him from a noble leader into gluttonous murder. Although there are more than one motive to make him a devil; yet, Macbeth proves that he has a dark side in his character, a side which represent his loves to power and control.

Shakespeare has explained way in giving moral lesson through his plays. Through Macbeth, he wants to deliver a message to his reader that even ambition some times can destroy the glory of great men, and the ambition is some thing great but not in this way, we should use it to build beginning of success life not tragic end such as with Macbeth.

BIBLIOGRAPHY

- Schoenbaum, S. (1987). William Shakespeare: A Compact Documentary Life (Revised ed.). Oxford: Oxford University Press. ISBN 0-19-505161-0.
- Honigmann, E. A. J. (1999). Shakespeare: The 'Lost Years' (Revised ed.). Manchester: Manchester University Press. ISBN 9780719054259.
- Wright, George T. (2004). "The Play of Phrase and Line". In McDonald, Russ. Shakespeare: An Anthology of Criticism and Theory, 1945–2000. Oxford: Blackwell. ISBN 0-631-23488-8.
- McDonald, Russ (2006). Shakespeare's Late Style. Cambridge: Cambridge University Press. doi:10.1017/CBO9780511483783. ISBN 9780511483783 – via Cambridge Core.

- Schanzer, Ernest (1963). *The Problem Plays of Shakespeare*. London: Routledge and Kegan Paul. ISBN 0-415-35305-X. OCLC 2378165.
- Clark, Sandra; Mason, Pamela, eds. (2015). *Macbeth*. The Arden Shakespeare, third series. London: Bloomsbury Publishing. ISBN 978-1-9042-7140-6.
- Bloom, Harold, ed. (2008). *Macbeth*. Bloom's Shakespeare Through the Ages. New York: Chelsea House. ISBN 978-0791098424.
- Al-Hassany, Marwa. Sami. *The power of female characters in Shakespeare's selected plays*. Diss. Tikrit university, 2007.
- <https://www.google.com/Advanced-book-search>
- <https://books.google.com/bookszisbn>
- <https://en.wikipedia.org/wiki/macbethcharacter>.