

Murder and Treason in the Castle of Inverness, The World of Inversion and the Catastrophe Confronting the Royal Couple

Subrata Bhattacharyya

Retired Senior Professor of Indian Statistical Institute
Kolkata
West Bengal

ABSTRACT

The witches' prophecies and greetings with three 'Hails' as 'Glamis', 'Cawdor' and 'King' at last startled Macbeth into rapture of meditation; the prediction in itself would not fully account for this, as Macbeth is a near Kinsman of Duncan and the crown might fall to him, according to primitive usage in preference to young prince Malcolm. But Macbeth plunged into his reverie is the discovery that his own guilty aspirations were coincident with what were foretold by the strange creatures called by the name weird sisters. Their salutation went far to turn the criminal *in posse* into the criminal *in esse* [1]. Macbeth said in a soliloquy "If chance will have the King, why, chance may crown me without my stir". But the witches' prophecy had an altogether different impact upon Banquo. He is to Macbeth what Horatio was to Hamlet. Power is the central theme and problem in the 'Macbeth' play all over the world. This constitutes the centre of gravity of the play that binds the whole world in a single thread which reinforces the impact and importance of the play.

In the play Macbeth was morally and emotionally vanquished. In a state of utter confusion and indecision Macbeth murdered on the spur of the moment Banquo out of frustration and deep suspicion. The impact on Lady Macbeth was terrific and long-drawn. She was also psychologically assaulted by the cloud of suspicion on the part of their close associates and compatriots.

Through the chain of events in a roundabout manner with multiple murders under the pale of dubious doubts and mists of misconception the predictions made by the weird sisters were about to come true. But destiny robbed Macbeth of his possessions and/ or acquisitions. Finally he faced doom, downfall and total disaster. In the end the play depicted that it was a zero-sum game for both Lord Macbeth and Lady Macbeth.

KeyWords:- Weird Sisters, Time, Space, Hecate, Crown, Kingdom, Wild Ambition, Power over Scotland.

Section 1: Introduction: Why is the play 'Macbeth' so popular and so Important?

- (i) The crispiest play, with great compactness, and concise nature.
- (ii) There were some strong historicist components in the play; though the narrative and sequence of the progression of the storyline is implicit in the play. The start of the play by witch dance in the thunder, lighting and rain is a novelty.
- (iii) The play is regarded as embodiments of real life story.
- (iv) It is enriched by promoting blank verse for which speech delivery through dialogues or monologues are highly attractive in

Macbeth. (v) Besides, there are some excellent theatrical tropes. The very initiation of the play with the dancing witches introduce an elegant dramatic effect; and forms a powerful component of theatricality. (vi) Free speech, freedom of expression, resistance against all forces of rules oppression appears to be the central theme of the plot. (vii) The ruler must always be pro-people and philanthropic in attitude and action. (viii) There is an attempt at arousal of a deep philosophic question: Is evil entirely an external force? Or is it embedded deep within the human psyche? (ix) The relationship between sleeplessness and violence sleep and mental peace has been probed into from psychological points of view. (x) The bonding between dawn and dusk, yesterday, today and tomorrow. (xi) The natural and supernatural has been clubbed together. (xii) The nightbirds like owls, crows, paddocks, graymalkin etc have been talked about by the three witches. (xiii) The number 'three' in the play has been repeatedly highlighted signifying some old myths. (xiv) Our world is the habitat of the males, females, transgenders, hermaphrodites etc. And this peaceful coexistence between the known normally gendered species and the 'queer' creatures. (xv) Time and space have found special mention and Yesterday, Tomorrow and 'present' the hyphenated connector between these two is to be understood with special reference to the context of space and society. (xvi) "Time is a moving thing here, conducting human beings, as though it were a link-boy, along the toil-some road towards death. The shadow, that is life, walks, and the miserable actor struts and frets. Although Macbeth himself remains motionless on the boards, these words set all things around him in restless agitation." [2] (xvii) How the rabid ambition excessively harm and damage the lives of men, doom their future brings people's downfall and end. (xviii) Why is the play 'Macbeth' so popular? It is well known that our sweetest songs are those that tell of the saddest thoughts. This is not only true for song(s) but for all forms of artistic creations including 'play'(s). (xix) The gloom and pathos that pervades the mood of the play-goer(s) in Macbeth after the end of the play is really exceedingly overwhelming. This, in part, accounts for its extreme popularity. (xx) Besides, the play is full of rich and poetic imageries which attract the mind of the listener(s). This is the super-power of superb poetry composed by a poet-playwright of William Shakespeare's standing. (xxi) From practical considerations also, the play is very handy, as this is the tragedy written by Shakespeare of shortest length, for which translating it on stage from page by play-performance is relatively easier. (xxii) Macbeth has the greatest stigma of his ambition to the level of intoxicating measure; his wife too infected with this same malignant virus which culminated finally to the greatest tragedy of homicidal and suicidal temperament and tendencies of both the hero and the heroine bringing them finally to the miserable end. (xxiii) Furthermore, in his life Macbeth believed in many prejudices by which the 'rationalist' man in him and the courageous warrior was actually dead and speaking factually, he turned into an ugly beast with utmost degree of ruthlessness.

In political terms it was not just a story about regicide; historically Macbeth is to be adjudged as a cruel King; but he was no psychopath killer. His Killings were the result of his extreme ambition and addiction to political power of a country. By all these tokens the

play 'Macbeth' turned into a horror story and a play noir and an example of monstrosity. The relationship between sleep and normalcy of mental health is an undisputable truth. Macbeth murdered his sleep and sleep renounced him almost permanently. Madam Lady Macbeth also suffered the same punishment inflicted on her by destiny for their joint misdeeds.

Section 2: Contour of the philosophical Content

As a rule, Shakespearean tragedy has a special tone, tune, temper and ambience. The effect of this atmosphere is manifested by the timing, hours of a day, by the dramatic devices and some symbols of owls, crickets, crows, the pathos, remorse suffered by the hero-heroine, the pangs of acute, shriek mental pain piercing the chests of Lord and Lady Macbeth sense of fear of approaching Birnan wood raptures the night's monolithic darkness and these cracks introduced in a somewhat calculated manner acts as the ingredients of the general effects and make it more palpable and sensational. The sights and sounds of howling wolf and screaming owls intensify the nights' black agents to their prey rouse more violently and forcefully. One must remember life has varieties of colour and Shakespeare had done the tricks to redeem us from unrelieved blackness of night; it was pierced by flashes of light, colour and 'dour' sometimes quite vivid and glaring. Yes, with cold night and on coming something light of morning

"fire burns and cauldrons bubble"

all these are hallmarks of our routine life and indispensable parts of our daily existence with foods to be prepared for both young and old people with wasted face and blank eyes in the eye-socket.

Macbeth's sense of reasoning was utterly hypnotized by the fortune-telling witches. The corruption of the individual will is then mediated through action into the political sphere. The gradual degeneration of the overambitious man we observe the procreation of a very wicked machiavel which occurred through the misuse of the intellect, misdirection of the will and denial of natural compassion. This transformation of a man, a hero into a machiavel does not necessarily mean that he was turned into a hardcore criminal and a monster. He is the end product of a process that can start at anytime and in anyone with the virtues of a ruthless warrior. As the dehumanizing process gradually gathers momentum, animal courage, desperate cruelty, the reckless power of fear do accrue to the individual or the sinister mortal.

[3]

A large part of Shakespearean criticism and study during the 18th-19th century is animated by two cardinal concepts, viz, Nature and Good Sense. In fact, Shakespeare was identified and equated with Nature. Nature comprises all animate and inanimate beings, inclusive of all lower-life species and supernatural elements. Good Sense spring from innate rationality, instincts and distilled emotions. This apart what strikes us most in Shakespeare is his level-headedness. In most cases, man is the subject of his plays. He is viewed as creature in association with surroundings with biotic and abiotic components entailing some scientifically blasé supernatural phenomena and abstruse lives like witches (in Macbeth) Ariel, Caliban (in the Tempest) etc representing fictitious lives not known to the worldly people; maybe these are the figments of his great wide and wild imagination of Shakespeare. Man is to be viewed as social animal.

“... fair is foul’ would combine, like a stereoscopic picture properly viewed, with the later words of Duncan on the Thane of Cawdor --- ‘What he hath lost, noble Macbeth hath won’ and with Macbeth’s ‘So foul and fair a day I have not seen.’

Another thing Shakespeare must have realized. In the theatre, the very sound of the lines, apart from their meaning, has potent force. Mellifluous utterance is not enough: indeed, a honey like sweetness will be apt to pall and cloy. What the stage demands is constant variety and bold emphasis. The result is that Shakespeare’s language is full of sharp alliteration in key passages, alliteration so blatant one might certainly have condemned it in non-dramatic verse but, being designed for drama, continually stirring the mind and challenging attention.

The witches’

Fair is foul and foul is fair,
 Hover through the fog and filthy air
 Is no exception.” [4]

Section 3: The World of Inversion: Hints to Implied Meanings

Inversion of Order in Shakespeare’s Macbeth

The line “Fair is foul and foul is fair” uttered by the weird sisters indicates that traditional justice and conventions would be inverted in the play. In this opening scene, weather is used to enhance the perception that the play is inherently dark --- at the moment and through most of the play, chaos and evil will reign. There is a total absence of moral order.

An example of the inversion can be seen temporarily in the gender-reversal of Macbeth and his wife in Act I. He hesitates to kill for power while she portends to be cruel, bloodthirsty, willing to figuratively become a man so she could kill for power. She rejects her femininity while accusing him of acting akin to the sensibilities of a woman.

The inversion of the play from peace to disharmony also reflects the theme of appearance versus essence of reality. The witches appear evil but they do not tell him what to do; they simply tell Macbeth a tempting truth and let him deal with his life. Macbeth appears a hero and an honourable man at the beginning of the play, but it is soon revealed that he has a dark mind and is willing to do evil things.

Fair is foul and foul is fair, some say, can also be an apology to the real Macbeth. Macbeth did not kill Duncan the older man did in battle and Macbeth did not steal the throne – he had as much right as anyone else at the time, as his wife was of royal blood. He was actually a very good thing: during his time, and was said to be a better ruler: than Malcolm: and Duncan. Shakespeare twists this truth to fit his theatrical performance for James I [5].

Reversal of Values in Macbeth

The definitions or categorisation of rights and ‘wrongs’ are being awfully altered and moderated in an obviously opposite direction. The text of the play is “Nothing is but what is not” [G.Wilson Knight]. But the exact nature of these values, and the extent to which a reversal is effected, have not been fully established. The play presents a picture of both cosmic and personal disharmony. There is a world order visible, but it is an unnatural, contralogical order, in which normal life-values find no place. This order is given expression in terms of antitheses, ambiguities, and contradiction: the witches speak of the battle that is lost and won, when they vanish.

“What seemed corporal/ Melted as breath into the wind, and to Macbeth their supernatural soliciting/ cannot be ill; cannot be good.” Lady Macduff says of her son “Fathered he is / And yet he’s fatherless”. The opening paradox “Fair is foul, and foul is fair” telepathically

received, as it were by Macbeth (So foul and fair a day I have not seen) and later by Banquo (“Good Sir, why do you start, and seem to fear/ things that do sound so fair?”). This sets the scene for the paradoxical ordering of events which follows. The values are of four kinds: Natural, Sexual, Moral and Spiritual [6].

In our country, India and in our recent times some strange changes have taken place. Secularism has been made a scapegoat and been given a-go-by our new set of rulers in our country who orally chants the slogans of development by and phoney patriotism soaked in the ideals of religious fundamentalism. Beef-eating has been proscribed by these Hindutva Brigade. The beef-eating persons in some Hindu-dominated localities have been lynched by blind fanatics of Hindutva hoodlums. Freedom of speech, and personal liberty are being curbed by the fascistic Government. So democracy and democratic rights and ideals are being curtailed, eroded and demolished, been brought about in the social value pattern with majoritarianism holding the reins of the country in a wrongful way with gross erosion of democratic ideals and values.

Section 4: Performances of ‘Macbeth’ : An Assortment of Some Expert Opinions

Macbeth has been the most theatre-oriented and film-friendly of Shakespeare’s tragedies. Barring few lengthy digressions into philosophical reverie, this Scottish play is relatively short. Besides, the narrative is streamlined and adorned with intricacies of Elizabethan prose-poetry. Certainly, there is no dearth of heavy hitters: Orson Welles, Akira Kurosawa [Throne of Blood] and Roman Polanski laid their hands – Jon Finch, Francesca Annis, Martin Shaw were in the cast [7].

Section 4.1 Polanski’s 1971 film Macbeth

Violent, blood-soaked and filled with nudity Polanski’s 1971 film version of Macbeth was intended to be a cinematic jolt – a raw, realistic portrayal of medieval power-plays that would be worlds away from the genteel restraint typically accorded to Shakespearean adaptations.

The movie had a very difficult shoot thanks to weather problems and ended up flopping at the box-office. But the film has always had its defenders, and this week the Criterion Collection is releasing Macbeth in a restored version on DVD and Blu-ray. Macbeth brought together three formidable personalities from three different disciplines – Polanski in his first feature film since the murder of his wife Sharon Tate, Kenneth Tynan, the lacerating British theatre-critic who co-wrote the screen play; and Hugh Hefner, the Playboy mogul who backed the movie. A young couple embodied by actors Jon Finch and Francesca Annis, both at the height of their beauty took the roles in their strides. Annis played Lady Macbeth’s sleep-walking scene in the nude but hers wasn’t the movie’s notable moment of undress. A coven scene featured a plethora of naked witches, their grotesque bodies lending a nightmarish quality to Macbeth’s corrupt ambition [8].

Of these three Polanski’s play-production was the bloodiest and grimmest. Mr Jon Finch’s is the only other highly acclaimed starring role was in Hitchcock’s film Frenzy the following year. From the play one clearly sees that Macbeth at the very start was somewhat reluctant to kill Duncan. But that does not stop him from finishing the job by shoving his dagger directly into the King’s throat in some gruesome closeup scenes.

Kenneth Tynan scripted the Polanski’s play-version. And Macbeth is available on Blu-ray and DVD from criterion.

In Shakespeare’s ‘Globe’, London, the last Macbeth production that play-lovers and aficionados saw at this venue was a pop-culture Polish production in which the transvestite

tallest witch passionately fellated the new monarch Macbeth while Lady Macbeth looked on. In fact this was the directorial debut of actor Eve Best, and which is married only by her tendency to search out unexpected comedy in Shakespeare's sombre tragedy [9-10].

In the play role of Macbeth was played by Joseph Millson and Samantha Spiro played as Lady Macbeth. This is a straightforward, Jacobean-costumed version which marks the directorial debut of actor Eve Best [11-12].

Section 4.2 "Blood and Cherry blossom" [('Sakura') created in 1980 :Yukio Ninagawa's Samurai Macbeth is back in 2017]

Ninagawa's bold take on Shakespeare's tragedy features 'Kabuki' witches, Buddhist chants and a cello-playing Lady Macbeth. Yukio Ninagawa collaborators remember how he enthralled and enraged audiences.

Miyako Kanamori and I the reviewer (Andrew Dickson) are in a waiting area backstage, Ninagawa's favourite spot, she tells me. There's a table with a framed photo of the director a prayer card and a few bouquets of roses: an impromptu shrine.

This Macbeth-production was declared an "overnight legend". The critic praised its bold gestures and painterly beauty. Macbeth was played by Japanese star Masachika Ichimura is a struttia Samurai, bound by a strict code of honour to his warlord ruler and his extensive army. The witches appeared to be cackling, white-faced male Kabuki actors who chanted shrill incantations beneath billowing clouds of cherry blossom. Three decades after it first came to Britain. Ninagawa's Macbeth still makes much home grown Shakespeare look pallid. Strong cross cultural influences are extremely perceptive. Lady Macbeth was "Yuko Tanaka" dressed in Sakura-splashed Kimono [13].

Section 4.3 2008 Macbeth: Is this a gun I see before me?

It is in fairness the Scottish play Edinburg Festival this year (2008) presented in total 13 versions – one as rock musical called 'beth' and one Dutch woman show called Lady Macbeth with all the sordid details Shakespeare omitted to mention. One is in Scots; another accessible only by boat, was play out on Inchcolm island in the Firth of Forth. That was in 2008. Macbeth was played by the punky Polish company IR Warszawa. Just opened it is the biggest boldest Macbeth of them all: an adaptation that turns Shakespeare's play into jarring response to sectarian violence and war in the Middle East performed in Polish with subtitles. The New York Times called it "brash, aggressively violent and very fine". And that was directed by Grzegorz Jarzyana at his age, only 44. The play was very fast with scenes very brief. Macbeth does not have time to arrive at proper decisions – he just has to act. This was imagined as full scale war, complete with soldiers shimmying down ropes to the roar of helicopter blades, like special forces on the trail of Osama Bin Laden. Iraq is still fissured by sectarian violence is less volatile than four years ago. Jarzyana nodded ascent Iraq was in the background of our production and where Putin admitted after Chechuyn that the Russians killed thousands of people. "We have a lot of things still to do. It is the same me chanism, the same POWER. Putin was quite a Macbeth-like figure" Jarzyana laughs mirthlessly Macbeth is viewed as a beast, but a reflective one. Putin is much simpler than that". This was the concrete example of Jarzyana's abstract forensic staging. It was about the nature of vampirism. The vampire (Jarzyana thinks), is very lonely.

He cann't find love, because as soon as he falls in love he has to Kill Not that different from Macbeth, a play in which love and violence become dangerous (but almost natural!) bedfellows, propelling the Thane towards power.."

In the play a mosque was stormed, its inhabitants were butchered and Andrew Dickson was present on a Macbeth set in today's Middle East [14].

Section 4.4 Macbeth Review

Michael Billington started his review of 'Macbeth' produced by Kochanowski Theatre pedantic remark that it raises more questions than it answers. That is the third Polish Macbeth London has seen in recent years, and there is yet another to come at the Edinburgh international festival. But, while this version from the Kochanowski Theatre in Opole has a reckless, pop-culture vitality, it is hard to grasp its point. When Maja Kleczewska's production ends with a white-wigged drag-queen singing Gloria Gaynor's I Will Survive, one would feel rather closer to Priscilla, Queen of the Desert than to Macbeth, sometime king of Scotland.

Billington found the production raised more questions than it answered. The witches, for instance, become a group of transvestite whores seemingly more concerned to oblige Macbeth than to predict his destiny: we are told, via the surtitles, that after Duncan's murder they "accuse Malcolm of the crime" and, after Macbeth is crowned king, the tallest of them assiduously fellates the new monarch as Lady Macbeth looks on. These three sisters are undoubtedly weird, but you lose any sense of their connection with the concept of "wyrd" (Anglo-Saxon for "fate"). Billington was equally bewildered by the discovery that Lady Macbeth becomes heavily pregnant. This seemed to undercut Macbeth's obsession with lineal succession and make the murder of Banquo and his son, here assigned to Ross and Lennox, sadistically gratuitous.

Some of the production's other ideas make more sense. Billington liked the notion that Duncan and his party indulge in a grotesque drunken debauch at the Macbeth's household. That not only makes the killing of the king easier to accomplish; it also leads to a provocative sequel where Lady Macbeth strips her husband of his blood-stained garments and rinses them in water: a little water would clear up their (mis)deeds! an idea that helps motivate her own later obsession with cleanliness. It's also neat to establish from the start that Lady Macduff is a boundlessly maternal figure forever pushing a pram: it may not explain Ross's subsequent rape of her during the murder of her children, but at least it establishes the fertility motif which runs right through the play.

In short, this is a production which has some good moments and which, like Calixto Bieito's 2002 Barcelona version, anchors the play in a world of hectic domesticity. Michael Majnicz and Judyta Paradzinska as the Macbeths also strongly suggest that the couple's power drive is inextricably linked to their sexual appetite.

It all makes for a swift, colourfully entertaining couple of hours, but Billington was still left feeling that all the pop culture references did little to enhance the sense we were witnessing either a personal or cosmic tragedy [15].

Section 5: 'Macbeth-Play' : Role and Repetition of the Same Word with Several Meanings

In this play, "blood" can also mean family, as we can read in Macbeth's line: "The spring, the head, the fountain of your blood is stopp'd; the very source of it is stopp'd" (Act 2, Scene 3). Macbeth is trying to tell Malcolm and Donalbain of their father's murder. Here, "your blood" means not only "your family", but also a life-giving source that ceases to exist. After Duncan's murder, the morning is strangely dark, as Ross says to the Old man: "Thou seest, the heavens, as troubled with man's act, threaten his bloody stage". Again, we seem the

meaning of “bloody” change. The “stage” is the earth, and because of Duncan’s murder, the earth is bloody and the heavens are revolted. “Bloody” takes on the meaning of anger. Duncan was such a good, kind and just king, that even the earth is angry with his murder and it wants to show its wrath by creating tumultuous storms and dark, foggy mornings.

CHARACTERS	REPEATS	MEANINGS	COMPANY
Lady Macbeth	4	Guilt	Alone or in hallucination
Macbeth	20	Guilt, Violence, Family, Anger, Weakness	Alone or with his wife
Macduff	3	Mercilessness (talking about Macbeth)	With Macbeth
Sergeant	1	With a lot of blood	After battle scenery

There are many more characters that use the word “blood”, however, these are the most important characters and the ones that better explain the play. Macbeth is clearly the focal character. His repetition of the word and its different meanings suggest that he is very troubled character and very frightened. He only professes it when alone or in the company of his wife, who is his accomplice. The only time Macbeth says “blood” in front of another character is with Macduff, but here the meaning is completely different. He means to say that he is tired of killing and does not want any more blood in his hands, while Macduff calls him a man of no mercy or scruples. The Sergeant, although he is a very minor character, introduces the theme of the play. In an after battle scenery, the Sergeant mentions the “bloody” way that play is found, initiating then the theme of blood, deaths and courage/weakness [16].

Section 6: Closing Remarks

The story of Macbeth is that of an ambitious individual who murders his king in order to gain a crown and who finds that the wages of sin is death: in addition to that it is a political study, wherein an entire nation is racked and torn because of Macbeth’s crime; and, beyond even this, we gain the impression that the evil let out by Macbeth has penetrated to the farthest reaches of the universe:

Old Man. ‘Tis unnatural,
Even like the deed that’s done. On Tuesday last,
A falcon, towering in her pride of place,
Was by a mousing owl hawk’d at and kill’d.

Ross. And Duncan’s horses – a thing most strange and certain—
Beauteous and swift, the minions of their race,
Turn’d wild in nature, broke their stalls, flung out,
Contending ‘gainst obedience, as they would make
War with mankind.

Old Man. ‘Tis said they eat each other.

The planes are not held distinct, with emphasis now on one, now on another: they exist as a single unity and the metaphysical is subsumed in the physical [17].

The quintessence of Macbeth is the idea of power and greed for power. And the very essence in the play 'Macbeth' is the cruelty and inhumanity wedded to the idea of power of crown. But this is not a revenge play as is the case in Hamlet? Macbeth is the manifesto of human crudity, betrayal and utter ingratitude. Rivalry over the throne of blood fills in the ecstasy of gloom and darkness, with downfall, death, paranoid, melancholia and the bizarre pathos by schizophrenic Macbeth growing suspicious by the soliloquy. "Is this the dagger that I see before me is real?" We see no traces of magnanimity on the part of Lord Macbeth [18].

References

- [1] **Fredrick S. Boas** (1963), "Shakespeare And His Predecessors"; Rupa and Co., Calcutta Allahabad Bombay; pp 347-347.
- [2] **Allardyce Nicoll** (1952), "Shakespeare", Methuen and Co. Ltd, London; pp 43-43.
- [3] **John F. Danby** "Shakespeare's Doctrine of Nature A Study Of King Lear", Faber paper covered Editions; pp 162-162.
- [4] **Allardyce Nicoll** (1952), "Shakespeare" Methuen and Co. Ltd, London ; pp 45-45.
- [5] **S.S. Felton** "Inversion of order in Shakespeare's Macbeth"; scribed.com/ 96075688
- [6] **D. J. Brindley** (1963), "Reversal of Values in Macbeth"; www.tandfonline.com/doi/pdf/
- [7] **Mike D. Angelo** (2015), "Macbeth amps up the violence, but loses the soul of the Bard's tragedy"; film.avclub.com ; 12 Mar 2015
- [8] **David Ng** (2014), "Macbeth Revisited by Criterion Collection"; www.latimes.com; 23 Sep 2014
- [9] "Is Macbeth a revenge tragedy"; www.answers.com; (2017)
- [10] "Remembrance and Revenge—Hamlet, Macbeth, The Tempest"; https://link.springer.com/chapter 10.1007; (2017)
- [11] **Suzane (Zanbabe) Benner** (2017), "How was Macbeth a tragedy"; www.answers.com; May 2017
- [12] **Michael Neill** (2017), "Is Macbeth a revenge tragedy?"; link.springer.com
- [13] **Andrew Dickson**- The Guardian.com; 26 Sep 2017
- [14] **Andrew Dickson**- The Guardian.com; 12 Aug 2012
- [15] **Michael Billington** (2012), "Macbeth-review", Shakespeare's Globe, London; www.theguardian.com; 09 May 2012

[16] **Joana Patricia Sevilla (2014)**, “Shakespeare and Literary Semiotics: One Word with Many Meanings”, FLUL (Faculty of Letters of the University of Lisbon), Lisbon 2014

[17] **Allardyce Nicoll (1952)**, “Shakespeare”, Methuen and Co. Ltd, London ; pp 35-36.

[18] **Oxford Essays (2017)**, “Is Macbeth a revenge tragedy!?”; www.oxfordessays.com ; 2017