

# QUOTES

## ACT 1

- “Fair is foul, and foul is fair.” — **Act 1, Scene 1**
  - “So foul and fair a day I have not seen.” — **Act 1, Scene 3**
  - “If chance will have me king, why, chance may crown me, / Without my stir.” — **Act 1, Scene 3**
  - “The prince of Cumberland! that is a step / On which I must fall down, or else o’erleap.” — **Act 1, Scene 4**
  - “Stars, hide your fires; / Let not light see my black and deep desires.” — **Act 1, Scene 4**
  - “Yet do I fear thy nature; / It is too full o’ the milk of human kindness.” — **Act 1, Scene 5**
  - “The raven himself is hoarse / That croaks the fatal entrance of Duncan.” — **Act 1, Scene 5**
  - “Come, you spirits / That tend on mortal thoughts, unsex me here.” — **Act 1, Scene 5**
  - “Your face, my thane, is as a book where men / May read strange matters.” — **Act 1, Scene 5**
  - “Look like the innocent flower, / But be the serpent under’t.” — **Act 1, Scene 5**
  - “Only look up clear; / To alter favour ever is to fear.” — **Act 1, Scene 5**
  - “This castle hath a pleasant seat.” — **Act 1, Scene 6**
  - “He’s here in double trust: / First, as I am his kinsman and his subject...” — **Act 1, Scene 7**
  - “I have no spur / To prick the sides of my intent, but only / Vaulting ambition.” — **Act 1, Scene 7**
  - “We will proceed no further in this business.” — **Act 1, Scene 7**
  - “I dare do all that may become a man; / Who dares do more is none.” — **Act 1, Scene 7**
  - “When you durst do it, then you were a man.” — **Act 1, Scene 7**
  - “Nor time nor place / Did then adhere, and yet you would make both.” — **Act 1, Scene 7**
  - “Screw your courage to the sticking place.” — **Act 1, Scene 7**
  - “False face must hide what the false heart doth know.” — **Act 1, Scene 7**
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## ACT 2

- “Is this a dagger which I see before me, / The handle toward my hand?” — **Act 2, Scene 1**
- “Art thou not, fatal vision, sensible / To feeling as to sight?” — **Act 2, Scene 1**
- “I go, and it is done; the bell invites me.” — **Act 2, Scene 1**
- “Hear it not, Duncan; for it is a knell / That summons thee to heaven or to hell.” — **Act 2, Scene 1**

- “That which hath made them drunk hath made me bold.” — **Act 2, Scene 2**
  - “Had he not resembled / My father as he slept, I had done’t.” — **Act 2, Scene 2**
  - “I have done the deed.” — **Act 2, Scene 2**
  - “Methought I heard a voice cry ‘Sleep no more! Macbeth does murder sleep!’” — **Act 2, Scene 2**
  - “Will all great Neptune’s ocean wash this blood / Clean from my hand?” — **Act 2, Scene 2**
  - “A little water clears us of this deed.” — **Act 2, Scene 2**
  - “Confusion now hath made his masterpiece.” — **Act 2, Scene 3**
  - “O horror, horror, horror!” — **Act 2, Scene 3**
  - “Had I but died an hour before this chance, I had lived a blessed time.” — **Act 2, Scene 3**
  - “There’s daggers in men’s smiles.” — **Act 2, Scene 3**
  - “The night has been unruly.” — **Act 2, Scene 3**
  - “’Twas a rough night.” — **Act 2, Scene 3**
  - “O, yet I do repent me of my fury, / That I did kill them.” — **Act 2, Scene 3**
  - “Malcolm and Donalbain, the king’s two sons, / Are stol’n away and fled.” — **Act 2, Scene 3**
  - “’Tis unnatural, / Even like the deed that’s done.” — **Act 2, Scene 4**
  - “God’s benison go with you, and with those / That would make good of bad, and friends of foes.” — **Act 2, Scene 4**
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## ACT 3

- “Thou hast it now: King, Cawdor, Glamis, all, / As the weird women promised.” — **Act 3, Scene 1**
- “To be thus is nothing, / But to be safely thus.” — **Act 3, Scene 1**
- “Our fears in Banquo / Stick deep.” — **Act 3, Scene 1**
- “There is none but he / Whose being I do fear.” — **Act 3, Scene 1**
- “He hath a wisdom that doth guide his valour / To act in safety.” — **Act 3, Scene 1**
- “Upon my head they placed a fruitless crown.” — **Act 3, Scene 1**
- “Naught’s had, all’s spent, / Where our desire is got without content.” — **Act 3, Scene 2**
- “We have scorched the snake, not killed it.” — **Act 3, Scene 2**
- “O, full of scorpions is my mind, dear wife!” — **Act 3, Scene 2**
- “Be innocent of the knowledge, dearest chuck, / Till thou applaud the deed.” — **Act 3, Scene 2**
- “Things bad begun make strong themselves by ill.” — **Act 3, Scene 2**
- “Fly, good Fleance, fly, fly, fly!” — **Act 3, Scene 3**
- “Thou canst not say I did it; never shake / Thy gory locks at me!” — **Act 3, Scene 4**
- “Avaunt! and quit my sight! Let the earth hide thee!” — **Act 3, Scene 4**
- “This is the very painting of your fear.” — **Act 3, Scene 4**

- “I am in blood / Stepp’d in so far that, should I wade no more, / Returning were as tedious as go o’er.” — **Act 3, Scene 4**
  - “Strange things I have in head, that will to hand, / Which must be acted ere they may be scann’d.” — **Act 3, Scene 4**
  - “We are yet but young in deed.” — **Act 3, Scene 4**
  - “By the pricking of my thumbs, / Something wicked this way comes.” — **Act 3, Scene 5**
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## ACT 4

- “Double, double toil and trouble; / Fire burn and cauldron bubble.” — **Act 4, Scene 1**
  - “By the pricking of my thumbs, / Something wicked this way comes.” — **Act 4, Scene 1**
  - “How now, you secret, black, and midnight hags!” — **Act 4, Scene 1**
  - “Something wicked this way comes.” — **Act 4, Scene 1**
  - “None of woman born / Shall harm Macbeth.” — **Act 4, Scene 1**
  - “Macbeth shall never vanquish’d be until / Great Birnam Wood to high Dunsinane Hill / Shall come against him.” — **Act 4, Scene 1**
  - “Then live, Macduff: what need I fear of thee?” — **Act 4, Scene 1**
  - “The very firstlings of my heart shall be / The firstlings of my hand.” — **Act 4, Scene 1**
  - “Give to the edge o’ the sword / His wife, his babes, and all unfortunate souls / That trace him in his line.” — **Act 4, Scene 2**
  - “When our actions do not, / Our fears do make us traitors.” — **Act 4, Scene 2**
  - “Whither should I fly? / I have done no harm.” — **Act 4, Scene 2**
  - “He has killed me, mother.” — **Act 4, Scene 2**
  - “New widows howl, new orphans cry, new sorrows / Strike heaven on the face.” — **Act 4, Scene 3**
  - “Bleed, bleed, poor country!” — **Act 4, Scene 3**
  - “Not in the legions / Of horrid hell can come a devil more damn’d / In evils to top Macbeth.” — **Act 4, Scene 3**
  - “Angels are bright still, though the brightest fell.” — **Act 4, Scene 3**
  - “O nation miserable, / With an untitled tyrant bloody-scepter’d!” — **Act 4, Scene 3**
  - “Dispute it like a man.” — **Act 4, Scene 3**
  - “I shall do so; / But I must also feel it as a man.” — **Act 4, Scene 3**
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## ACT 5

- “Out, damned spot! Out, I say!” — **Act 5, Scene 1**
- “Yet who would have thought the old man to have had so much blood in him?” — **Act 5, Scene 1**
- “What, will these hands ne’er be clean?” — **Act 5, Scene 1**

- “All the perfumes of Arabia will not sweeten this little hand.” — **Act 5, Scene 1**
- “What’s done cannot be undone.” — **Act 5, Scene 1**
- “Till Birnam Wood remove to Dunsinane, / I cannot taint with fear.” — **Act 5, Scene 3**
- “I have almost forgot the taste of fears.” — **Act 5, Scene 3**
- “I have supp’d full with horrors.” — **Act 5, Scene 5**
- “She should have died hereafter.” — **Act 5, Scene 5**
- “Tomorrow, and tomorrow, and tomorrow, / Creeps in this petty pace from day to day.” — **Act 5, Scene 5**
- “Life’s but a walking shadow, a poor player / That struts and frets his hour upon the stage.” — **Act 5, Scene 5**
- “It is a tale / Told by an idiot, full of sound and fury, / Signifying nothing.” — **Act 5, Scene 5**
- “Fear not, till Birnam Wood / Do come to Dunsinane.” — **Act 5, Scene 5**
- “I ‘gin to be aweary of the sun.” — **Act 5, Scene 5**
- “Blow, wind! Come, wrack! / At least we’ll die with harness on our back.” — **Act 5, Scene 5**
- “They have tied me to a stake; I cannot fly, / But bear-like I must fight the course.” — **Act 5, Scene 7**
- “Turn, hell-hound, turn!” — **Act 5, Scene 8**
- “Macduff was from his mother’s womb / Untimely ripped.” — **Act 5, Scene 8**
- “Lay on, Macduff, / And damn’d be him that first cries, ‘Hold, enough!’” — **Act 5, Scene 8**
- “Behold where stands / Th’usurper’s cursed head.” — **Act 5, Scene 8**
- “The time is free.” — **Act 5, Scene 8**
- “So thanks to all at once and to each one.” — **Act 5, Scene 8**

# MACBETH QUOTES ANALYSIS

- Act & Scene
- Speaker
- Context (when/why said)
- Analysis

Page numbers are according to the Longman School Shakespeare 2010 GCSE Edition of Macbeth by Longman (part of Pearson)

## ACT 1

This is the act where the witches' prophecy awakens Macbeth's ambition after he is named Thane of Cawdor, leading him to contemplate murdering King Duncan to become king.

Themes in Act 1:

- Ambition and temptation
- Gender and power
- Appearance vs reality
- Fate vs free will
- Moral conflict

| Quote                                                                       | Act & Scene    | Speaker     | Context                                      | Analysis                                                                                                          |
|-----------------------------------------------------------------------------|----------------|-------------|----------------------------------------------|-------------------------------------------------------------------------------------------------------------------|
| "Fair is foul, and foul is fair."                                           | Act 1, Scene 1 | The Witches | Opening scene, setting the tone of the play. | Paradox — suggests moral confusion and reversal of values. Introduces appearance vs reality and moral corruption. |
| "So foul and fair a day I have not seen."                                   | Act 1, Scene 3 | Macbeth     | His first line, after the battle victory.    | Echoes witches — shows he is already linked to evil. Foreshadows moral downfall.                                  |
| "If chance will have me king, why, chance may crown me, / Without my stir." | Act 1, Scene 3 | Macbeth     | After hearing the witches' prophecy.         | Shows inner conflict — ambition vs fate. He's tempted but hesitant.                                               |
| "The prince of Cumberland! that is a step / On which I must                 | Act 1, Scene 4 | Macbeth     | After Duncan names Malcolm heir.             | Metaphor — ambition pushing him to overstep morals. Starts moral corruption.                                      |

fall down, or else  
o'erleap."

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| "Stars, hide your fires;<br>/ Let not light see my<br>black and deep<br>desires."     | Act 1,<br>Scene<br>4 | Macbeth         | After Malcolm is<br>named heir.               | Imagery of darkness —<br>hides ambition. Reveals<br>moral awareness and desire<br>for power.            |
| "Yet do I fear thy<br>nature; / It is too full o'<br>the milk of human<br>kindness."  | Act 1,<br>Scene<br>5 | Lady<br>Macbeth | Reading<br>Macbeth's letter.                  | Metaphor — kindness<br>compared to milk. Highlights<br>her manipulative ambition.                       |
| "The raven himself is<br>hoarse / That croaks<br>the fatal entrance of<br>Duncan."    | Act 1,<br>Scene<br>5 | Lady<br>Macbeth | Before Duncan<br>arrives.                     | Symbolism — raven = death<br>omen. Creates foreboding<br>tone.                                          |
| "Come, you spirits /<br>That tend on mortal<br>thoughts, unsex me<br>here."           | Act 1,<br>Scene<br>5 | Lady<br>Macbeth | Soliloquy after<br>hearing<br>prophecy.       | Apostrophe & imagery —<br>calls on dark forces to<br>remove femininity. Reflects<br>gender/power theme. |
| "Your face, my thane,<br>is as a book where<br>men / May read<br>strange matters."    | Act 1,<br>Scene<br>5 | Lady<br>Macbeth | Before Duncan's<br>arrival.                   | Metaphor — expressions<br>betray thoughts. Suggests<br>he must learn deceit.                            |
| "Look like the innocent<br>flower, / But be the<br>serpent under't."                  | Act 1,<br>Scene<br>5 | Lady<br>Macbeth | Advising<br>Macbeth before<br>Duncan's visit. | Simile & metaphor —<br>deception and betrayal.<br>Appearance vs reality<br>theme.                       |
| "Only look up clear; /<br>To alter favour ever is<br>to fear."                        | Act 1,<br>Scene<br>5 | Lady<br>Macbeth | Before Duncan's<br>arrival.                   | Encourages confidence and<br>deception. Foreshadows<br>downfall through false<br>appearances.           |
| "This castle hath a<br>pleasant seat."                                                | Act 1,<br>Scene<br>6 | Duncan          | Arriving at<br>Inverness.                     | Dramatic irony — Duncan<br>feels safe but is doomed.<br>Enhances tragic tension.                        |
| "He's here in double<br>trust: / First, as I am<br>his kinsman and his<br>subject..." | Act 1,<br>Scene<br>7 | Macbeth         | Considering<br>whether to kill<br>Duncan.     | Ethical reasoning shows<br>hesitation. Conflict between<br>duty and ambition.                           |

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| "I have no spur / To prick the sides of my intent, but only / Vaulting ambition." | Act 1, Scene 7 | Macbeth      | Same soliloquy — doubts himself.      | Metaphor of horse — ambition drives him too far. Symbolises tragic flaw.      |
| "We will proceed no further in this business."                                    | Act 1, Scene 7 | Macbeth      | Trying to back out of killing Duncan. | Last stand of conscience before manipulation wins.                            |
| "I dare do all that may become a man; / Who dares do more is none."               | Act 1, Scene 7 | Macbeth      | Defending his hesitation.             | Irony — later becomes "none" of a man morally. Early struggle for integrity.  |
| "When you durst do it, then you were a man."                                      | Act 1, Scene 7 | Lady Macbeth | Manipulating Macbeth into the murder. | Challenge to masculinity — equates murder with manhood. Gender/control theme. |
| "Nor time nor place / Did then adhere, and yet you would make both."              | Act 1, Scene 7 | Lady Macbeth | Persuading Macbeth to kill Duncan.    | Praises past courage, manipulates emotionally. Reversal of gender roles.      |
| "Screw your courage to the sticking place."                                       | Act 1, Scene 7 | Lady Macbeth | Urging Macbeth to stay determined.    | Metaphor (crossbow imagery) — tense, mechanical. Driving force.               |
| "False face must hide what the false heart doth know."                            | Act 1, Scene 7 | Macbeth      | After deciding to kill Duncan.        | Alliteration & irony — masks guilt and deceit. Reinforces duplicity theme.    |

## ACT 2

This is the act where Macbeth murders King Duncan after struggling with his conscience, and though he becomes king, both he and Lady Macbeth are immediately consumed by guilt and fear.

Themes in Act 2:

- Guilt and conscience
- Supernatural vs reality
- Moral disorder
- Appearance vs reality
- Consequences of ambition

| Quote                                                                              | Act & Scene    | Speaker      | Context                                     | Analysis                                                                            |
|------------------------------------------------------------------------------------|----------------|--------------|---------------------------------------------|-------------------------------------------------------------------------------------|
| "Is this a dagger which I see before me, / The handle toward my hand?"             | Act 2, Scene 1 | Macbeth      | Before killing Duncan, hallucinates dagger. | Imagery & soliloquy — temptation and guilt. Supernatural vs psychological conflict. |
| "Art thou not, fatal vision, sensible / To feeling as to sight?"                   | Act 2, Scene 1 | Macbeth      | Hallucinating dagger.                       | Personification & questioning tone — confusion between reality and illusion.        |
| "I go, and it is done; the bell invites me."                                       | Act 2, Scene 1 | Macbeth      | Just before murder.                         | Metaphor — bell = death toll. Acceptance of moral doom.                             |
| "Hear it not, Duncan; for it is a knell / That summons thee to heaven or to hell." | Act 2, Scene 1 | Macbeth      | Preparing to kill Duncan.                   | Foreshadowing & religious imagery — Duncan's death seals fate.                      |
| "That which hath made them drunk hath made me bold."                               | Act 2, Scene 2 | Lady Macbeth | Before the murder, after drugging guards.   | Irony — courage through unnatural means. Symbolises moral corruption.               |



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| "Had he not resembled / My father as he slept, I had done't."               | Act 2, Scene 2 | Lady Macbeth | After Duncan's murder offstage.   | Humanises her briefly — hidden weakness and guilt.                      |
| "I have done the deed."                                                     | Act 2, Scene 2 | Macbeth      | Immediately after killing Duncan. | Short, blunt — reflects shock, guilt, disbelief.                        |
| "Methought I heard a voice cry 'Sleep no more! Macbeth does murder sleep!'" | Act 2, Scene 2 | Macbeth      | After murder, hallucinatory.      | Personification — "sleep" = peace/innocence. Shows loss of inner peace. |
| "Will all great Neptune's ocean wash this blood / Clean from my hand?"      | Act 2, Scene 2 | Macbeth      | After murder, sees blood.         | Hyperbole & symbolism — blood = guilt; theme: permanence of guilt.      |
| "A little water clears us of this deed."                                    | Act 2, Scene 2 | Lady Macbeth | Calming Macbeth.                  | Irony — later obsessively washes hands. Denial vs reality.              |
| "Confusion now hath made his masterpiece."                                  | Act 2, Scene 3 | Macduff      | After discovering Duncan's body.  | Personification — chaos triumphs; moral/natural upheaval.               |
| "O horror, horror, horror!"                                                 | Act 2, Scene 3 | Macduff      | After finding Duncan dead.        | Repetition & exclamation — genuine shock. Innocence vs corruption.      |
| "Had I but died an hour before this chance, I had lived a blessed time."    | Act 2, Scene 3 | Macbeth      | Pretending to mourn Duncan.       | Irony — he's the killer; hints at guilt.                                |
| "There's daggers in men's smiles."                                          | Act 2, Scene 3 | Donalbain    | After Duncan's death.             | Metaphor — danger hides behind friendly faces. Appearance vs reality.   |
| "The night has been unruly."                                                | Act 2, Scene 4 | Lennox       | Morning after Duncan's murder.    | Pathetic fallacy — nature reflects moral chaos.                         |
| "Twas a rough night."                                                       | Act 2, Scene 4 | Macbeth      | Responding to Lennox.             | Understatement — reveals guilt and irony. Double meaning.               |

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| "O, yet I do repent me of my fury, / That I did kill them."                                     | Act 2, Scene 4 | Macbeth | Justifying killing the guards.      | Dramatic irony — covers up murder; deepening deceit.                       |
| "Malcolm and Donalbain, the king's two sons, / Are stol'n away and fled."                       | Act 2, Scene 4 | Macduff | After Duncan's death is discovered. | Suspicion and irony — their flight looks guilty; shows breakdown of trust. |
| "'Tis unnatural, / Even like the deed that's done."                                             | Act 2, Scene 4 | Old Man | Speaking to Ross after murder.      | Symbolism & simile — unnatural events mirror murder.                       |
| "God's benison go with you, and with those / That would make good of bad, and friends of foes." | Act 2, Scene 4 | Old Man | End of Act 2.                       | Contrast good and evil — foreshadows battle to restore order.              |

## ACT 3

This is the act where Macbeth's guilt turns to paranoia and tyranny, and the play's tone becomes darker.

Themes in Act 3:

- Corruption of power
- Paranoia and guilt
- Appearance vs reality
- Fate vs free will
- Moral decay and loss of conscience

| Quote                                                                                  | Act & Scene          | Speaker | Context                                               | Analysis                                                                                                               |
|----------------------------------------------------------------------------------------|----------------------|---------|-------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------|
| "Thou hast it now:<br>King, Cawdor, Glamis,<br>all, / As the weird<br>women promised." | Act 3,<br>Scene<br>1 | Banquo  | Opening of Act 3,<br>reflecting on<br>Macbeth's rise. | Alliteration & tone of<br>suspicion — prophecy true<br>but suspects foul play;<br>Banquo as moral contrast.            |
| "To be thus is nothing,<br>/ But to be safely thus."                                   | Act 3,<br>Scene<br>1 | Macbeth | Now king but<br>insecure.                             | Paradox — kingship<br>meaningless without<br>safety. Shows paranoia<br>and desire to secure power<br>through violence. |
| "Our fears in Banquo /<br>Stick deep."                                                 | Act 3,<br>Scene<br>1 | Macbeth | Worries about<br>Banquo's<br>descendants.             | Metaphor — fear "sticks<br>deep" like a wound.<br>Symbolises infecting guilt<br>& paranoia.                            |

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| "There is none but he / Whose being I do fear."                              | Act 3, Scene 1 | Macbeth      | Speaking about Banquo.                                  | Irony — fears the man he once trusted. Ambition destroys relationships.          |
| "He hath a wisdom that doth guide his valour / To act in safety."            | Act 3, Scene 1 | Macbeth      | Planning Banquo's murder.                               | Juxtaposition — Banquo's wisdom & valor contrast Macbeth's reckless ambition.    |
| "Upon my head they placed a fruitless crown."                                | Act 3, Scene 1 | Macbeth      | Reflecting on witches' prophecy (Banquo's heirs).       | Metaphor — "fruitless crown" = no heirs; futility of ambition.                   |
| "Naught's had, all's spent, / Where our desire is got without content."      | Act 3, Scene 2 | Lady Macbeth | Privately reflecting after becoming queen.              | Paradox & irony — goal achieved but empty. Guilt replaces satisfaction.          |
| "We have scorched the snake, not killed it."                                 | Act 3, Scene 2 | Macbeth      | Speaking to Lady Macbeth about Banquo.                  | Metaphor — "snake" = threat; violence breeds more evil.                          |
| "O, full of scorpions is my mind, dear wife!"                                | Act 3, Scene 2 | Macbeth      | Expressing troubled mind.                               | Metaphor — scorpions = dangerous thoughts. Mental torment & poisoned conscience. |
| "Be innocent of the knowledge, dearest chuck, / Till thou applaud the deed." | Act 3, Scene 2 | Macbeth      | Telling Lady Macbeth not to know about Banquo's murder. | Irony — reversal of roles; Macbeth plans evil independently.                     |

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| "Things bad begun<br>make strong<br>themselves by ill."                                                              | Act 3,<br>Scene<br>2 | Macbeth         | Before Banquo's<br>murder.                  | Proverb-like tone — evil<br>strengthens through more<br>evil. Cycle of corruption.                     |
| "Fly, good Fleance, fly,<br>fly, fly!"                                                                               | Act 3,<br>Scene<br>3 | Banquo          | During ambush by<br>Macbeth's<br>murderers. | Repetition & urgency —<br>shows love for son & noble<br>character; contrasts<br>Macbeth's selfishness. |
| "Thou canst not say I<br>did it; never shake /<br>Thy gory locks at me!"                                             | Act 3,<br>Scene<br>4 | Macbeth         | At banquet,<br>seeing Banquo's<br>ghost.    | Imagery & exclamation —<br>guilt manifests physically;<br>ghost = conscience &<br>madness.             |
| "Avaunt! and quit my<br>sight! Let the earth<br>hide thee!"                                                          | Act 3,<br>Scene<br>4 | Macbeth         | Addressing<br>Banquo's ghost.               | Imperative — tries to reject<br>guilt; reveals inner turmoil<br>& descent into madness.                |
| "This is the very<br>painting of your fear."                                                                         | Act 3,<br>Scene<br>4 | Lady<br>Macbeth | Calming Macbeth<br>at banquet.              | Metaphor — fear as<br>imagination; psychological<br>instability & role reversal.                       |
| "I am in blood / Stepp'd<br>in so far that, should I<br>wade no more, /<br>Returning were as<br>tedious as go o'er." | Act 3,<br>Scene<br>4 | Macbeth         | After banquet.                              | Extended metaphor — too<br>deep in guilt to turn back;<br>point of no return.                          |
| "Strange things I have<br>in head, that will to<br>hand, / Which must be<br>acted ere they may be<br>scann'd."       | Act 3,<br>Scene<br>4 | Macbeth         | Planning more<br>murders.                   | Juxtaposition of thought &<br>action — acts without<br>reflection. Shows moral<br>decay.               |

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| "We are yet but young in deed." | Act 3, Scene 4 | Macbeth | End of Act 3. | Irony — "young in deed" = early in evil; foreshadows further atrocities. |
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| "By the pricking of my thumbs, / Something wicked this way comes." | Act 3, Scene 5 | Second Witch | Macbeth approaches witches (lead-in to Act 4). | Irony — witches call Macbeth "wicked"; shows full moral transformation. |
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## ACT 4

This is the act where Macbeth grows overconfident, misled by the witches, and commits his cruellest acts — killing Macduff's family.

Themes in Act 4:

- Corruption of power and tyranny
- Manipulation and deception (false prophecies)
- Appearance vs reality
- Family, loyalty, and revenge
- True vs false masculinity
- Moral consequences of ambition

| Quote                                                               | Act & Scene    | Speaker      | Context                     | Analysis                                                                        |
|---------------------------------------------------------------------|----------------|--------------|-----------------------------|---------------------------------------------------------------------------------|
| "Double, double toil and trouble; / Fire burn and cauldron bubble." | Act 4, Scene 1 | The Witches  | Chanting around cauldron.   | Rhyming couplet & rhythm — sinister tone; symbolises chaos & evil's influence.  |
| "By the pricking of my thumbs, / Something wicked this way comes."  | Act 4, Scene 1 | Second Witch | Macbeth approaches witches. | Irony — witches call Macbeth "wicked"; shows complete moral corruption.         |
| "How now, you secret, black, and midnight hags!"                    | Act 4, Scene 1 | Macbeth      | Greeting witches.           | Imagery — "secret, black, midnight" conveys darkness/evil. Comfort in darkness. |

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| "Something wicked this way comes."                                                                             | Act 4, Scene 1 | Second Witch      | Referring to Macbeth.             | Repetition — Macbeth is now the source of evil.                                     |
| "None of woman born / Shall harm Macbeth."                                                                     | Act 4, Scene 1 | Second Apparition | Witches' prophecy.                | Ambiguous prophecy — gives false confidence; deceptive appearances & fate trickery. |
| "Macbeth shall never vanquish'd be until / Great Birnam Wood to high Dunsinane Hill / Shall come against him." | Act 4, Scene 1 | Third Apparition  | Witches' prophecy.                | Symbolic irony — seems impossible but later literal. False invincibility.           |
| "Then live, Macduff: what need I fear of thee?"                                                                | Act 4, Scene 1 | Macbeth           | After apparitions.                | Irony — feels secure but still paranoid; fear drives violence.                      |
| "The very firstlings of my heart shall be / The firstlings of my hand."                                        | Act 4, Scene 1 | Macbeth           | After apparitions vanish.         | Metaphor & repetition — vows to act impulsively. Shows tyranny.                     |
| "Give to the edge o' the sword / His wife, his babes, and all unfortunate souls / That trace him in his line." | Act 4, Scene 1 | Macbeth           | Ordering Macduff's family murder. | Brutal imagery — moral decay; innocents suffer from blind ambition.                 |
| "When our actions do not, / Our fears do make us traitors."                                                    | Act 4, Scene 2 | Lady Macduff      | Speaking to Ross.                 | Irony — innocent yet seems guilty. Loyalty & fear in corrupt world.                 |



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| "Whither should I fly? / I have done no harm."                                                | Act 4, Scene 2 | Lady Macduff  | When murderers arrive.         | Irony & pathos — innocence offers no protection.                                 |
| "He has killed me, mother."                                                                   | Act 4, Scene 2 | Macduff's Son | During attack on family.       | Child's innocence vs cruelty — emphasises Macbeth's moral inhumanity.            |
| "New widows howl, new orphans cry, new sorrows / Strike heaven on the face."                  | Act 4, Scene 3 | Macduff       | In England, lamenting tyranny. | Imagery & personification — heaven struck by suffering; divine anger & disorder. |
| "Bleed, bleed, poor country!"                                                                 | Act 4, Scene 3 | Macduff       | Lamenting Scotland's state.    | Repetition & metaphor — Scotland = bleeding body; nation's suffering.            |
| "Not in the legions / Of horrid hell can come a devil more damn'd / In evils to top Macbeth." | Act 4, Scene 3 | Macduff       | Speaking to Malcolm.           | Hyperbole — Macbeth as pure evil.                                                |
| "Angels are bright still, though the brightest fell."                                         | Act 4, Scene 3 | Malcolm       | Testing Macduff's loyalty.     | Metaphor & biblical allusion — warns even good can fall; appearance vs reality.  |
| "O nation miserable, / With an untitled tyrant bloody-scepter'd!"                             | Act 4, Scene 3 | Macduff       | Grieving over Macbeth's rule.  | Imagery — "bloody sceptre" = corrupt kingship; political/moral decay.            |

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| "Dispute it like a man."                                | Act 4,<br>Scene<br>3 | Malcolm | After Macduff<br>learns family<br>killed. | Challenge to masculinity<br>— echoes Lady<br>Macbeth. Honour &<br>courage. |
| "I shall do so; / But I must<br>also feel it as a man." | Act 4,<br>Scene<br>3 | Macduff | Responding to<br>Malcolm.                 | Contrast to Macbeth —<br>true manhood = emotion<br>& compassion.           |

## ACT 5

This act completes the tragedy: guilt consumes Lady Macbeth, Macbeth faces his end, and order is restored.

Themes in Act 5:

- Guilt and psychological punishment
- Madness and downfall
- Fate and prophecy
- Appearance vs reality
- Justice, order, and redemption
- The tragedy of ambition

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| Quote                                                                      | Act & Scene       | Speaker      | Context                                | Analysis                                                                          |
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| "Out, damned spot!<br>Out, I say!"                                         | Act 5,<br>Scene 1 | Lady Macbeth | Sleepwalking; imagines blood on hands. | Imagery & repetition — guilt & madness; blood haunts her.                         |
| "Yet who would have thought the old man to have had so much blood in him?" | Act 5,<br>Scene 1 | Lady Macbeth | Sleepwalking.                          | Irony & horror — contrasts "a little water clears us." Shows guilt's destruction. |
| "What, will these hands ne'er be clean?"                                   | Act 5,<br>Scene 1 | Lady Macbeth | Sleepwalking.                          | Rhetorical question — moral/psychological stain; theme: guilt.                    |
| "All the perfumes of Arabia will not sweeten this little hand."            | Act 5,<br>Scene 1 | Lady Macbeth | Sleepwalking confession.               | Hyperbole & sensory imagery — guilt inescapable; contrasts earlier calm.          |

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| "What's done cannot be undone."                                                               | Act 5, Scene 1 | Lady Macbeth | Sleepwalking scene end.          | Simple finality — regret & hopelessness; collapse of control.          |
| "Till Birnam Wood remove to Dunsinane, / I cannot taint with fear."                           | Act 5, Scene 3 | Macbeth      | Before final battle.             | Dramatic irony — trusts witches literally; overconfidence & blindness. |
| "I have almost forgot the taste of fears."                                                    | Act 5, Scene 5 | Macbeth      | Hearing army approach.           | Metaphor — humanity numbed by evil; emotional deadness.                |
| "I have supp'd full with horrors."                                                            | Act 5, Scene 5 | Macbeth      | As battle nears.                 | Metaphor — saturated with violence; desensitisation & emptiness.       |
| "She should have died hereafter."                                                             | Act 5, Scene 5 | Macbeth      | Hearing of Lady Macbeth's death. | Ambiguous — cold & fatalistic; loss of love & meaning.                 |
| "Tomorrow, and tomorrow, and tomorrow, / Creeps in this petty pace from day to day."          | Act 5, Scene 5 | Macbeth      | After Lady Macbeth's death.      | Repetition & alliteration — life's futility; time, mortality, despair. |
| "Life's but a walking shadow, a poor player / That struts and frets his hour upon the stage." | Act 5, Scene 5 | Macbeth      | Continuing soliloquy.            | Metaphor — life = meaningless performance; nihilism & loss of purpose. |

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| "It is a tale / Told by an idiot, full of sound and fury, / Signifying nothing."       | Act 5, Scene 5 | Macbeth | Soliloquy end.               | Metaphor & irony — life reduced to chaos & emptiness; existential despair. |
| "Fear not, till Birnam Wood / Do come to Dunsinane."                                   | Act 5, Scene 5 | Macbeth | Recalling witches' prophecy. | Irony — false hope; self-deception.                                        |
| "I 'gin to be aweary of the sun."                                                      | Act 5, Scene 5 | Macbeth | Before final fight.          | Metaphor & tone — tired of life; fatalism & exhaustion.                    |
| "Blow, wind! Come, wrack! / At least we'll die with harness on our back."              | Act 5, Scene 5 | Macbeth | Before battle.               | Defiant imagery — courage in despair; tragic heroism.                      |
| "They have tied me to a stake; I cannot fly, / But bear-like I must fight the course." | Act 5, Scene 7 | Macbeth | Facing attacking forces.     | Simile & animal imagery — trapped bear; bravery & desperation.             |
| "Turn, hell-hound, turn!"                                                              | Act 5, Scene 8 | Macduff | Confronting Macbeth.         | Insult & religious imagery — hellish creature; moral justice.              |
| "Macduff was from his mother's womb / Untimely ripped."                                | Act 5, Scene 8 | Macduff | Revealing Caesarean birth.   | Irony & prophecy fulfilment — not "woman born"; deception exposed.         |

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| "Lay on, Macduff, / And damn'd be him that first cries, 'Hold, enough!'" | Act 5, Scene 8 | Macbeth | Final line before death.    | Defiance & tragic courage — dies fighting; flawed but fearless tragic hero. |
| "Behold where stands / Th'usurper's cursed head."                        | Act 5, Scene 8 | Macduff | Presenting Macbeth's head.  | Symbolism — justice & restoration; tyranny ends.                            |
| "The time is free."                                                      | Act 5, Scene 8 | Macduff | Announcing Macbeth's death. | Symbolism — freedom & moral order restored.                                 |
| "So thanks to all at once and to each one."                              | Act 5, Scene 8 | Malcolm | Final speech after defeat.  | Gracious & formal — contrasts tyranny; restoration of rightful kingship.    |

#### ✓ Overall Summary (Acts 1–5):

Macbeth charts the journey of a noble warrior whose unchecked ambition, moral weakness, and influence of evil lead to his destruction.

The play ends where it began — order restored, but only after immense suffering and bloodshed.