

Ambition and power come together hand by hand. A good example of this is the tragic play "Macbeth", written by the best playwright of all: William Shakespeare. Even though Shakespeare lived in the 15th century, his play is situated in the 11th century and it is a historical event that took place in Scotland. In the tragic play "Macbeth", Shakespeare, uses 3 central elements that influence in the personalities that people of the 11th century had and that is very different from the one we, 20th century people have, evil, ambition and power.

Macbeth, the central character of the play, is a good person, but his personality gives a 90 degrees turn throughout the story. Evil is the worst thing on Earth. It affects everyone. In this drama, evil is represented in the figure of three human beings: Macbeth, Lady Macbeth, and the 3 witches. The number three in the play is a very good clue. Cause it represents the holy threesome that is the father, the son and the holy spirit; and throughout the play we see the number 3 constantly. In order to commit evil, Macbeth gains bravery by two forces that act over him and that are evil: Lady Macbeth and the witches. If Macbeth had met the witches, he would have never committed evil.

A very good example of the manifestation of the power of evil on the play, is the sudden breakdown of Macbeth's personality. At the beginning of the play, Macbeth appears as a hero, he is brave and loyal to his king. Three witches encounter Macbeth and address him as Thane of Cawdor and as the future king.

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"First Witch: All hail, Macbeth! Hail to thee, Thane of Glamis! Second Witch: All hail Macbeth! Hail to thee, Thane of Cawdor! Third Witch: All hail, Macbeth, that shalt be king hereafter!" (Shakespeare's Macbeth, Act. 1, Sc. 3 pg. 17) they also tell his friend Banquo that he will not be king that his descendants will rule.

The witches disappear leaving Macbeth pleading for more information. Two messengers from the king arrive and tell Macbeth that he is now Thane of Cawdor. This is the start of the changing in the personality of Macbeth because he contemplates to himself on his ambition to be king, which has been strengthened by these events.

Macbeth is afraid of killing king Duncan, he is afraid about "the even handed justice" (Shakespeare's, Macbeth, Act. 1, Sc. 7, pg. 39) that says that if he kills the king, another person may kill him; but ambition is grater that decency and he commits the murder. Ambition can ruin a person's life and we can see this on this tragic play. Macbeth doesn't want to commit the murder, but his wife, Lady Macbeth, encourages him by saying that he made a promise.

"Lady Macbeth: What beast wasn't, then, that made you break this enterprise to me? When you durst do it, then you were a man; and to be more than what you were, you would be so much more the man. Nor time nor place did then adhere, and yet you would make both. They have made themselves, and that their fitness now does unmake you. I have given suck, and know how tender 'tis to love the babe that milks me. I would, while it was smiling in my face, he plucked my nipple from his boneless gums and dashed the brains out, had I sworn as you have done to this (Shakespeare's Macbeth, Act.1, Sc. 7, Pg. 43).

Macbeth's ambition and power come together hand by hand. A good example of this is the tragic play "Macbeth", written by the best playwright of all: William Shakespeare. Even though Shakespeare lived in the 15th century, his play is situated in the 11th century and it is a historical event that took place in Scotland. In the tragic play "Macbeth", Shakespeare, uses 3 central elements that influence in the personalities that people of the 11th century had and that is very different from the one we, 20th century people have, evil, ambition and power.

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# Shakespeares Philosophy Of Evil

**Lloyd Cline Sears**



## **Shakespeare's Philosophy Of Evil:**

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Sears, 1990 **Shakespeare's Religious Language** R. Chris Hassel Jr., 2015-03-26 Religious issues and discourse are key to an understanding of Shakespeare's plays and poems This dictionary discusses over 1000 words and names in Shakespeare's works that have a religious connotation Its unique word by word approach allows equal consideration of the full nuance of each of these words from abess to zeal It also gradually reveals the persistence the variety and the sophistication of Shakespeare's religious usage Frequent attention is given to the prominence of Reformation controversy in these words and to Shakespeare's often ingenious and playful metaphoric usage of them Theological commonplaces assume a major place in the dictionary as do overt references to biblical figures biblical stories and biblical place names biblical allusions church figures and saints Shakespeare's History Plays A. J. Hoenselaars, 2004-09-23 This volume with a foreword by Dennis Kennedy addresses a range of attitudes to Shakespeare's English history plays in Britain and abroad from the early seventeenth century to the present day It concentrates on the play texts as well as productions translations and adaptations of them The essays explore the multiple points of intersection between the English history they recount and the experience of British and other national cultures establishing the plays as genres not only relevant to the political and cultural history of Britain but also to the history of nearly every nation worldwide The plays have had a rich international reception tradition but critics and theatre historians abroad those practising foreign Shakespeare have tended to ignore these plays in favour of the comedies and tragedies By presenting the British and foreign Shakespeare traditions side by side this volume seeks to promote a more finely integrated world Shakespeare **The Tragic Hero Through Ages** Karuna Shanker Misra, 1992 The Tragic Hero through Ages is an illuminating work on the greatest Greek and English tragedies and their heroes The first chapter deals with the Greek tragedies and their heroes The next three chapters study the outstanding pre-Shakespearean Shakespearean and post-Shakespearean tragedies and their heroes The Miltonic and the Byronic heroes have been studied in fifth and sixth chapters respectively The closing chapter summarizes the whole work and many undiscovered facts have been brought to light It is genuine contribution to the whole theory of Greek and English tragic drama It embodies the most famous speeches and best scenes from the greatest Greek and English Tragedies their short summaries and the lifelike portraits of their heroes It is a running commentary on the Greek and English tragic drama spreading over a span of 2500 years with all its charm and grandeur It is a colossal work with the finish of an exquisite piece of jewellery **Shakespeare and the Classical Tradition** Lewis Walker, 2019-05-24 This bibliography will give comprehensive coverage to published commentary in English on Shakespeare and the Classical Tradition during the period from 1961-1985 Doctoral dissertations will also be included Each entry will provide a clear and detailed summary of an item's contents For poems and plays based directly on classical sources like Antony and Cleopatra and The Rape of Lucrece virtually all significant scholarly work during

the period covered will be annotated For other works such as Hamlet any scholarship that deals with classical connotations will be annotated Any other bibliographies used in the compiling of this volume will be described with emphasis on their value to a student of Shakespeare and the Classics

*Winning Orations of the Inter-state Oratorical Contests* Charles Edgar Prather, 1908

Shakespeare's Hamlet Tzachi Zamir, 2018 Does philosophy gain or lose when it is embedded within literature or embodied by drama Does literary criticism gain or lose when it turns to literary works as occasions for abstract reflection Leading literary scholars and philosophers interrogate philosophical dimensions of Shakespeare's Hamlet with these urgent questions in view Scholars probe Hamlet's own insights assess the significance of philosophy's literary dramatic framing by this play and trace the philosophically relevant underpinnings revealed by historical transformations in Hamlet's reception They focus on the play's thematizations of subjectivity knowledge sex grief self-theatricalization Examining Shakespeare's play from a philosophical standpoint sharpens the questions the play itself so famously poses What counts as a proper response to injustice upon realizing that whatever one does there can be no undoing of the initial wrong What do our commitments to the dead amount to How to persist in infusing significance into action while grasping the degradation of death and our own replaceability Scholars at the forefront of their fields tackle these and other questions from a wide range of viewpoints illuminating the central concerns of one of Shakespeare's masterpieces

*Shakespeare's Tragic Heroes Slaves of Passion* Lily Bess Campbell, 1930

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Shakespeare's works illuminate philosophical questions about the nature of fiction the attitudes and expectations involved in engagement with theatre and the role of acting and actors in creating representations The Routledge Companion to Shakespeare and Philosophy is essential reading for students and researchers in aesthetics philosophy of literature and philosophy of theatre as well as those exploring Shakespeare in disciplines such as literature and theatre and drama studies It is also relevant reading for those in areas of philosophy such as ethics epistemology and philosophy of language

Shakespearian Production G Wilson Knight, 2014-05-12 This part of the G Wilson Knight collected works Volume VI looks at his view on Shakespearian production with special reference to the Tragedies **Shakespeare's Timeless Tales: An**

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Dewey this study examines the history of what philosophers have had to say about Shakespeare as a subject of philosophy from the seventeenth century to the present Stanley Stewart's volume will be of interest to Shakespeareans literary critics and philosophers

**The Cambridge Shakespeare Library** Catherine M. S. Alexander, *Shakespeare's Profession* William Poel, 1915

**Shakespeare and the Reason** Terence Hawkes, 2013-10-11 Mr Hawkes is a good critic oriented towards history of ideas He operates on the formula that Shakespeare was interested in the available distinctions between discursive and intuitive reason and disliked a growing tendency for the first to be thought of as manly and the second effeminate One sees how this action contemplation polarity works in Hamlet for instance and Mr Hawkes thinks the kind of choices forced on tragic heroes can be better understood in terms of it Frank Kermode New Statesman In the seven plays on which the book concentrates Terence Hawkes finds Shakespeare investigating the operation of two opposed forms of reason and constructing dramatic metaphors such as the opposition between appearance and reality or that between true manliness and its false counterpart which express to the full the tragic nature of the situation

**Shakespeare's Demonology** Marion Gibson, Jo Ann Esra, 2014-02-27 This volume in the long running and acclaimed Shakespeare Dictionary series is a detailed critical reference work examining all aspects of magic good and evil across Shakespeare's works Topics covered include the representation of fairies witches ghosts devils and spirits

Shakespearean Arrivals Nicholas Luke, 2018-01-11 In this distinctive study Nicholas Luke explores the abiding power of Shakespeare's tragedies by suggesting an innovative new model of his character creation Rather than treating characters as presupposed beings Luke shows how they arrive as something more than functional dramatis personae how they come to life as subjects through Shakespeare's orchestration of transformational dramatic events Moving beyond dominant critical modes Luke combines compelling close readings of Romeo and Juliet Othello Hamlet Macbeth and King Lear with an accessible analysis of thinkers such as Badiou i ek Bergson Whitehead and Latour and the adventist Christian tradition flowing from Saint Paul through Luther to Kierkegaard Representing a significant intervention into the way we encounter Shakespeare's tragic figures the book argues for a subjectivity which is not singular or abiding but perilous and leaping

**Francis Bacon Poet, Prophet, Philosopher versus Phantom Captain Shakespeare the Rosicrucian Mask** W. F. C. Wigston, 1890

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