

Macbeth Greed Vs. Ambition

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Greed Ambition and Character Transformation in Macbeth

The initial strength and malice of a character are transformed into weakness and remorse. Conversely, the one who at first was seen with doubts and fears of exceeding certain limits transforms himself into a merciless being who dies with as much violence as he generated in his later years. Macbeth plays a very important role in moving the action. The first prophecy triggers the whole tragedy when they tell Macbeth that he will be king; his behavior changes so that he can achieve it, even against his principles. He had not considered being a king, but when they announced him, he did what was necessary to be king. And it is necessary to kill. It's a kind of self-generated prophecy.

Lady Macbeth's Judgment of Macbeth

Act I. Glamis thou art, and Cawdor; and shalt be what thou art promised: yet do I fear thy nature; It is too full o' the milk of human kindness To catch the nearest way: thou wouldst be great; Art not without ambition, but without The illness should attend it." (Act 1, Scene 5)

Marriage Power and Ruthless Ambition

This character is synonymous with ambition and tragedy; however, the creator presents a marriage whose center of the decision for power is ambition and those who do not mind shedding blood to achieve their goals. It is set in eleventh-century Scotland, and the characters are in keeping with the era. The character of Macbeth narrated where Macbeth, the Duke of Scotland, after winning one of his battles, is stunned by a group of witches who assure him that someday he will become king of Scotland. Perplexed by the men, blinded by his greedy heart, and incited by his wife, he decides to assassinate the king to be able to keep the crown. (Bradley, 1904/1991)

Ambition Against Nature

Act II "Gainst nature still! Thriftless ambition that wilts ravin up Thine own life's means! Then 'tis most like the sovereignty will fall upon Macbeth." (Act 2 scene 4)

Macbeth's Moral Decline and Existential Conflict

Macbeth judges value, comparing the unbridled greed of the Scottish couple to the existentialism of the Danish prince is probably a vesania that only passes through my head but which I consider important to develop. For his part, Macbeth takes on elements more mundane and inherent in human nature: greed, ambition, betrayal, and murder; Macbeth raises a world of perennial perfidy, deception, and macabre plans to achieve power. Lady Macbeth is, for me, one of the most sinister and macabre characters in Western literature and aptly describes the deepest and vile thoughts of the human being.

Blood Guilt and Irreversible Violence

Act III " For mine own good All causes shall give way. 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 5)

Human Nature Remorse and Lady Macbeth

Macbeth, therefore, proposes the world with nuances proper to human nature and is what finally brings me closer to this work; Lady Macbeth, on the other hand, captures the most despicable and contemptible feelings of humanity in the face of the search for power, blinded by His own greed, destroying any obstacle that gets in his way. Without any misanthropy, it seems to me to point out that the nature of the human being, his innermost feelings, own and consubstantial, have never had the slightest noble spirit, but rather the opposite, these feelings continue to manifest in our day, from different and, in my opinion, was never described more exquisitely than with the character of Lady Macbeth.

Condemnation of Macbeth's Sins

Act V "I grant him bloody, Luxurious, avaricious, false, deceitful, Sudden, malicious, smacking of every sin that has a name." (Act 4 Scene 3)

Hidden Greed and Destructive Ambition

The character of Macbeth is seen for his greed and ambition hidden in his nature, which is strongly opposed, and this is a greed in which nothing good can be expected. It shows that if he were king, then he would have been most greedy, which is not a good sign for a king to have in his nature. The spectator is overwhelmed by everything he has just seen, impacted by the stage space and by having seen so closely a play by Shakespeare. The witches invoke to talk with Macbeth, where they seek to give him to know some prophecies. Macbeth meets the witches, which makes him enter the desire to

have everything already. Macbeth begins to commit a series of murders to eliminate their possible enemies or encumbrances to arrive at the kingdom of Scotland. His close people begin to distrust him and seek alternatives to reduce him. (Shakespeare, 1606/2015)

Assassination Retribution and Prophecy

King Macbeth is assassinated, fulfilling another of the prophecies of the witches, and thus pays for all the deaths that he caused. The public attends a crime and observes how the culprits live that murder and how guilt destroys them, he says in an apparent reference to the obsessions of the English writer. It has always been mentioned that ambition is the main theme of Macbeth, but to me, it is the fault that dominates, which stains more than half of the function until reaching the end, that of absolute failure.

Conclusion on Macbeth's Tragic Fall

Macbeth receives a prophecy from three witches who predict that one day, he will become King of Scotland. Determined by his ambition and greed and encouraged by his wife, Lady Macbeth, the protagonist kills the king and occupies his post, moving from glorious warrior to dark king. After this turning point, "what is done, done is" – says the protagonist's wife at one point in history. Guilt, betrayal, power, madness, and false appearances will come throughout this tragedy, bringing the main characters to a world of paranoia and visions from which they cannot escape.

References

Shakespeare, W. (2015). Macbeth. Folger Shakespeare Library. (Original work written c. 1606)
<https://www.folger.edu/explore/shakespeares-works/macbeth/>

Bradley, A. C. (1991). Shakespearean tragedy: Lectures on Hamlet, Othello, King Lear and Macbeth. Penguin Classics. (Original work published 1904) <https://www.gutenberg.org/ebooks/16966>