

***Macbeth*: An Ecocritical Observation**

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Abstract:

The proposed article explores Shakespeare's tragedy, *Macbeth* with an ecological point of view. The study portrays Nature's profound role in human life, irrespective of anthropocentric suppositions. It expresses how civilization's immoderate materialistic obsession coupled with the self-glorified pseudo-sovereignty makes it oblivious of the invincibility, indispensability, paramountcy and enigma of Nature, thereby resulting into Man-Nature conflict. It also confronts us with both inflated and distorted symbolic association of humans with the non-humans. Also, the civilization's peremptory manner of ravaging its immediate environment mindlessly without any concern for its reinstatement has been projected here Both uselessness of man's adherence to the artificial world and intolerance against biodiversity along with the eco-hideous recklessness being crushed by eco-affable agents have been presented simultaneously. The study focuses upon how the play illustrates that instead of trying to trammel, diminish and defy heterogeneity one should endeavour to appreciate the distinctions compassionately and maintain aesthetic distance because civilization is only a unit of the colossal universe. It simultaneously canvasses that the play accentuates the exigency of replacing pedantic rationalism with eco-sagacity to preserve serenity and equipoise in the habitat. This ecological reading of *Macbeth* attempts to derive that Nature functions in its own way to make human interests and values synchronize with ecological principles through rectifications, amelioration and renovations.

Keywords: Ecocritical observation, *Macbeth*, anthropocentric, eco-sagacity, egregious imperialism.

I

Nature's indispensability as a regnant entity in all arenas of life and knowledge despite diversities cannot be denied. Humans and Nature accompany each other in their sharing of responsibilities related to the perpetuation and preservation of the world. Both

complement each other, but when civilization aggresses to conquer, control and commoditize Nature, it results into a bitter confrontation followed by a baleful collapse of Man-Nature relationship, thereby generating grim impact upon the entire eco-matrix. Human domain, being a subset of this phenomenal ecosystem, should abide by Nature's law for sustaining an ecological equipoise. Ecocriticism focuses upon the vibrant and mystifying aspects of sovereign Nature that invigorates the civilization entirely. Simon. C. Estok opines that ecocriticism has differentiated itself by taking an ethical stand towards its sincerity and steadfast fixity to the natural world, towards its pledge for establishing connectedness and promises to the palpable physical environment exposed to all kinds of changes. According to Cheryll Glotfelty "Ecocriticism is a study of the relationship between literature and the physical environment" (xviii), and deals in the connection between Nature and culture. In the 1998 collection entitled, *Reading the Earth*, Michael P. Branch explains that "Ecocriticism is not just a means of analyzing Nature in literature but it broadens human conception of global community and advocates equally for cultural change by examining how the narrowness of culture's assumptions about the natural world has limited our ability to envision an ecologically sustainable human society" (Estok 221). Lawrence Buell's *The Environmental Imagination* documents the term "'ecocriticism' as [a] study of the relationship between literature and the environment conducted in a spirit of commitment to the environmentalist praxis" (Estok 221). Sarver states that by applying feminist, Marxist, post-structuralist, psychoanalytic and historicist theories, the ecocritic explicates how Nature is reflected and perceived in literary texts. Ecocriticism explicates the intertwined position of the flora-fauna, women, and the 'discriminated others in the civilization'. It spurns anthropocentrism, criticizes gross materialistic rationality and voices for eco-awareness essentially because it believes in the fact that environmental richness and diversity are too valuable in themselves to be repudiated irrespective of all mechanically driven human logic and that human agencies have no right to reduce this multifariousness.

The intended enterprise concentrates upon ecocritical reading of Shakespeare's *Macbeth*, one of the most famous, sinister and psychological tragedy of Shakespeare. "It dramatises the damaging physical and psychological effects of political ambition on those who seek power for its own sake" ("Macbeth" par.1). "A brave Scottish general named Macbeth receives a prophecy from a trio of witches that one day he will become King of Scotland. Consumed by ambition and spurred to action by his wife, Macbeth murders King Duncan and takes the Scottish throne for himself. He is then wracked with guilt and paranoia.

Forced to commit more and more murders to protect himself from enmity and suspicion, he soon becomes a tyrannical ruler. The bloodbath and consequent civil war swiftly take Macbeth and Lady Macbeth into the realms of madness” (“Macbeth” par.2). Prodded by his ambition he dyes his own grave. Macbeth’s rise and fall demonstrates Nature’s control over man’s thoughts and actions. In Macbeth “there is a chain of portents, a ghost and fateful coincidences...Malcolm and Macduff seem providentially guided by symbolic green boughs....The world...they live is outlined; moral, political and religious ideas are presented; ambition, courage, fear, evil, tyranny, isolation and despair...on the deep reality of the hero and heroine the tragedy depends” (Brown 61).

II

King Duncan, the valorous and gracious ruler of Scotland, ordained by God on earth, was ruling by divine rights, “...Duncan...borne his faculties so meek...so clear in his great office...his virtues will plead like angels...against/ The deep damnation.../ Striding...heaven’s cherub in hors’d...tears shall drown the wind” (*Complete Works* 1004). His reasonably patient, calm, responsible, lucid, non-corrupt, flexible, forgiving, benevolent and fair disposition render him an epitome of eco-affable rationality and progressiveness. Duncan, like Nature, shelters and supports his subjects without any discrimination, but in return gets deceived and ruined by man’s covetousness in disguise of disloyal Macbeth. Nature’s peaceful and magnanimous aspect has always been taken undue advantage of by the opportunistic civilization through repeated dwarfing, encroachment and depletion of it. Duncan too undergoes a like treatment from Macbeth in being offed by the latter. Duncan’s murder in sleep, a cardinal and innocent phenomenon of Nature manifests civilization’s manipulating and abusing Nature’s offices. Similarly, Duncan, when wide awake and vigorous like Nature is in its wild and dynamic form, could not be vanquished by Macbeth, hence his passive state during his slumber is unduly trespassed and exploited. Duncan’s slaying is an ephemeral triumph of civilization over Nature without realizing that it is inviting its permanent defeat. The grim incident causes turmoil in the environment because he, being a popular socio-political figure and a close-to-perfect eco-compassionate entity, is a major life-force of the society to which he belongs. His death and its gruesome aftermath can be metaphorically associated with the eco-apathetic man-driven erosion of the life-supportive constituents of Nature, thereby causing ecological disruption and imbalance in the region. Duncan’s energy, after his death, like any other form of eco-energy does not suffer total loss but gets transformed into other forms. Here, his power gets conserved and transmitted among

Macduff, Malcolm, Siward and Nature itself in the form of Birnam Wood, thus indicating Nature's personification in the frame of the human-beings and trees with Duncanian halo in order to devastate eco-antagonism. But, being a human, he is not devoid of flaws, for instance his soaring ambition to be successful in all his ventures blindly to prove his manhood through demonstration of power highlights his eco-atrocious audacity to some extent. His over-confidence, gullibility and lack of eco-vigilance imperil him, yet it can be stated that his status is intertwined with that of the non-human life forms, which fall into the snare set by human trickery in disguise and gets extinguished as soon as they clash with a corporeal creation. Duncan's death epitomizes eco-sapience dying under the rubble of cataclysmic philosophies of a mechanized materialistic empire.

Malcolm, the rightful heir to the throne, after confronting his father's unnatural death (murder), flees Scotland immediately as a precautionary measure to protect himself: "This murderous shaft that's shot...our safest way/ is to avoid the aim/ Therefore to horse...away" (*Complete Works* 1009). He refrains from entering into an instant conflict and chooses to wait for a suitable period and prepare himself for a counterattack. He strongly believes in ecological code etched by Darwinian Theory of 'the survival of the fittest', hence, imitates the non-human world in seeking support from and collaborating with more efficient and inviolable agents of Nature, in the mantle of Macduff and Siward, the Earl of Northumberland against Macbeth for accomplishing his mission, the welfare of nation. Moreover, he is directly assisted by Nature in the form of Birnam Wood in his mission to demolish the eco-apathetic powers. Thus, his ecological prudence, alertness, awareness of his limitations, rationality, calmness and adaptability gets mirrored in his understanding the need to bend for rising and in his valuing the phenomenon of interdependence. His activities evince his belief in 'Discretion is the better part of valour' besides his honesty, stability, dignity, pragmatism, cooperative and inoffensive temperament. His firm faith in Nature reflects when he instructs the soldiers to camouflage themselves: "Let every soldier hew him down a bough...thereby shall we shadow" (*Complete Works* 1024). Though, Malcolm, like ecosystem, confronts incurable injuries and irreparable damage inflicted by callous, totalitarian, conspiring, manipulative, covetous and exploitative man intended to conquer and undermine Nature inordinately, he essentially plays a significant role in the whole drama directed by Nature in its endeavour to punish and perish the crime committed by Macbeth, the metaphorical embodiment of the menace of civilization causing ecological disaster. Malcolm believes in eco-oriented progressiveness and eco-idealistic assertion of power.

Thus, he contributes to the restoration of the socio-environmental order: "...make us even with you...My ...kinsmen...henceforth be Earls...As calling home our exil'd friends...That fled the snares of ...tyranny...this dead butcher and his fiend-like queen...Took off her life...by the grace of Grace...We will perform...thanks to all...we invite to see us crown'd at Scone" (*Complete Works* 1026). Malcolm's rehabilitation in the form of his gaining power as a king through ecologically fair means certifies Nature's justness in its treatment of its entities.

Macduff is a Scottish nobleman hostile to Macbeth's kingship since beginning. He eventually becomes a leader of the crusade to unseat eco-abhorrent Macbeth and to place the rightful king, Malcolm, on the throne. An excerpt from Macduff's persuasions of Malcolm indicates his devotedness towards his mission and his abounding patriotism: "Fit to govern...nation miserable, / With an untitled tyrant.../ When shall't thou see thy wholesome days again...Thy royal father...a most sainted king... / evils...banish'd me from Scotland..." (*Complete Works* 1020). Moreover, Macduff also aims at avenging the brutal murder of his wife and young son by Macbeth, which, despite his foresightedness, he could not conceive or predict. Being a brave patriot, he conforms strictly to the role of a responsible, dutiful, reliable, non-corrupt, judicious, honest, practical, beneficial, sensitive and virtuous citizen who fights for a noble cause i.e., to liberate Scotland from further tyranny. Simultaneously, he is respectful, grateful and considerate towards his environment. He takes to violence plainly for a righteous errand of smashing the gross hypocrisy, autocracy, avarice, malice and hostility in the cloak of subtle refinement culpable for the nation's integral defilement. Here, he simply imitates any other biological creature, which, too, for certain bionomic causes involves itself in aggressive activities. Macduff abstains from exploiting the weak and from misconstruing Nature's law for the gratification of his self-centred goals because his cultural values are eco-sensitive irrespective of being circumscribed by the ordinances of synthetic civilization. He is aided by Nature during his birth and also in the form of Birnam Wood in his rebellion against Macbeth. He had been nurtured in the womb of his biological mother and Nature for nine months. Macduff being a caesarean delivery highlights Nature's adoption of a different method for enabling the infant survive for continuation of progeny and life. Also, an entity of Nature (child) is assisted to come out in the natural environment by (clinician) an agent of Nature. The unusual manner of Macduff's birth is unique, but not unnatural. This queerness is used to advantage by the witches (Nature) to bewilder Macbeth and temporarily to put his mind at rest. This misconceived over-confidence keeps him away

from any serious preparedness. “Despair thy charm; / And let the angel whom thou...hast serv’d/ Tell thee Macduff was from his mother’s womb/ Untimely ripp’d” (*Complete Works* 1026). Macduff is specially camouflaged by Nature, so that Macbeth becomes oblivious of his power. It is a wise policy of Nature, to reveal half-truth. Thus, Macduff integrally plays the role of Nature’s device to preserve a healthy network between human heritage and eco-amicable rationales.

Banquo, an assiduous advisor and confidant to Duncan is a brave soldier performing sincerely his socio-political duties directed towards the material-welfare of his nation. He is honest, noble and honourable. He seems to have in him the milk of human kindness and appears not to have absorbed all the toxins of civilization initially. He is a contrast to Macbeth, but later, his eco-affable traits deteriorate and wither; his eco-vision gets weakened as a result of not only his blind friendship towards Macbeth, but also by sudden eruption of his own greed. It makes him give consent to Macbeth’s wrongful accession, and assert the false allegations that Duncan’s son had bribed the grooms to murder Duncan. Eventually, he plays like a puppet in the hands of imperialism, under the pressures of which he participates in certain eco-heinous enterprises. Despite his firm faith in enigmatic powers of the supernatural, his knowledge of the witches’ prophecy and his suspicion regarding Macbeth’s role in Duncan’s murder, he clings to a criminal instead of defending the rightful. Under the enticement of fulfilling his surging worldly ambitions he closes his eyes to reality. Banquo’s making undue compromises over morality emblemizes man’s discarding his conscience as a bundle of superstitions and dehumanization of the energies of instinct, feeling and religion in man, who goes astray when his eco-congenial qualities get ousted by despicable mercenary culture. His lack of initiatives for restoring Macbeth to the right path needed for the welfare of the environment ecocritically manifests mechanized man’s absolute disinterest in trying to arrest decay and ruination in the surroundings or to heal and rehabilitate the same. Banquo’s pathetic murder in the hands of Macbeth’s flagitious aspirations is a ghastly aftermath of aggravating socio-ecological crisis due to erosion of an eco-coordinative tradition, which could have been wielded by the former. His physical death eco-critically manifests his spiritual demise as he has entombed his ecological sanity deliberately under the junk of his illusive hopes and flagrant notions. Thus, Banquo typifies how divorce from organic sensibility disorients and makes man lose constitutive relevance.

Macbeth’s role as an army general to Duncan initially witnesses his dutifulness, obedience, bravery, strength, loyalty and patriotism, but after his meeting with the three

witches and their prophecies of his kingship, his temptations surge eccentrically and he no more remains devoted to his king. Eco-critically, it indicates his preoccupation with sky high ambitions, discontentment and intolerance. Macbeth wilfully allows his Faustian desires to be steered and overpowered by his wife Lady Macbeth who is claimed to be the corrupting force in disguise, but she is rather a manifestation of his own avarice and putrescence. Macbeth cannot be equated with the non-humans who take to violence for survival, self-defence, preservation and other biological reasons. This contingency is absent in the human world in the present situation of the play, yet Macbeth adopts violence to snatch and reign for the exhibition of power as a conquistador, thereby polluting an eco-harmonious ambience. It evinces that the influence of flora and fauna is inordinately misinterpreted for the sake of mercenary advantage by the human society. He slays sleeping Duncan, a nearly unblemished Nature-embodiment. Slumber, a quiescent and innocent state, an essential component of Nature's process has been misused and ravaged by scheming Macbeth thus. In order to secure the throne for his descendants, Macbeth also kills his faithful friend Banquo (though the latter's son escapes) with the aid of hired murderers because the witches' had told him that Banquo's descendants would rule after Macbeth. Macbeth becomes increasingly bloodthirsty and his crime against Nature gets magnified when he kills Macduff's wife and child because the eternal principle prevalent in any culture at any point of time forbids atrocities against women and children, they being vulnerable and tender. Everytime he employs eco-malicious weapons of conspiracy, fraudulence and treachery to exterminate people whom he views as hindrances on his way to achieve his ecologically insane and sick goals. When Macbeth revisits the witches to learn his fate, they warn him to be careful of Macduff who would not be defeated until Birnam wood moves to Dunsinane and also that Macbeth will not be killed by someone born of a woman. Macbeth mistranslates all these previsions as indications assuring his invincibility. So, audaciously and obstinately, he strangulates his organic conscience to the extent of becoming a threatening tyrant to the society.

Allured by trivial, artificial, and scintillant empire, Macbeth constructs his edifice upon the ruins of Duncan without eco-sagaciously realizing that such success is short-lived, thereby releasing a toxic smog, culpable for decay and devastation in his environ. Eco-analytically, it confirms that a structure in a wrong region may perish both the structure and the environment. His activities typify civilization's inordinate squandering of Nature and ignoring of the ecological fact that every entity has an existential value and is unique in its own way. In the process, he not only spoils his environment but also lacks propensity for

rehabilitating the same. Thus, Macbeth personifies man's ingratitude towards his immediate environ that fosters him. He embodies perverse culture that dwarfs and distorts eco-human connectedness. Frequent accomplishment of his sinister projects through horrendous exploitation creates an illusion of Macbeth's supremacy over Nature, but actually it is not so. Rather, the chain of events, which becomes the destructive force behind the ruination of Macbeth and his territory, is implemented by Nature. Macbeth is doddered and shattered by Nature's mysterious weapon of hallucinating blood stains on their hands after Duncan's murder to torture his mind with guilt and fear, and by other devices populating the open space such as the ethereal Banquo's ghost, the cryptic witches, the Birnam forest and the rebels accompanied by the army troops under the camouflage of wood moving towards Dunsinane hills. The witches using the elements of earth, fire, water and air present a picture before Macbeth, whose eco-blindness not only misreads it as a materialistic monumental destination, a disguised boon beckoning him, but also triggers/ ignites his dormant passion of reaching the same, following which, he foolishly heads towards his doom. This event can be paralleled with eco-unwise man's obsession with pompous industrial progress, which he believes to be a blessing. Under this illusion he depletes the ozone layer, thus exposing himself to the harmful ultra-violet rays, which eventually destroys him. Thus, Macbeth is constantly prompted by Nature to amend himself, but of no avail. So, Macbeth's redemption or regeneration is not possible because his organic sanity and integrity gets scourged and decomposed pathetically inside the catastrophic shroud of stagnant and noxious philosophies of eco-antagonism. Therefore, it can be inferred that he degenerates into an assassinator of eco-amicable virtues and a menace beyond repair. Only through Macbeth's death piloted by the omniscient Nature, balance and harmony in the vicinity get restored.

Lady Macbeth is a corrupt, selfish, covetous, ruthlessly ferocious, irresponsible, non-harmonious, insensitive, arrogant, malevolent, non-adaptable, cunning woman who fans the eco-flagitious fire in Macbeth. Being an over-ambitious individual who lusts and strives for ultimate autocratic autonomy, she plays a major role in Duncan's murder. Her materialistic desires are unrestrained and irrational. She is Shakespeare's most unconventional and frightening female character who being controlled by the spirit of mercenary progressiveness and the all-conquering colonizing tendency personifies consumptive, perverse and eco-calamitous facet of civilization. Lady Macbeth maneuvers her husband with remarkable effectiveness: "Thou wouldst be great; / Art not without ambition...wouldst wrongly win...Which fate and metaphysical aid...seem/ To have thee crown'd withal" (*Complete*

Works 1003). When he hesitates, she repeatedly questions his manhood and provokes him until he feels that he must commit murder to prove himself: “Was the hope drunk? Hath it slept since....Art you afeardAnd live a coward in thine own esteem....Like the poor cat i’ th’ adage” (*Complete Works* 1005). More than her biologically sterility, it is the dearth of emotional prolificacy due to which she holds no substantial resemblance to the productive and fertile facet of Nature. Instead, her acidic touch burns all eco-sensitive properties in Macbeth. Her devilish manipulations coupled with callous commoditization of others mirror her non-appreciation of an inevitable eco-centric fact that every creature in the ecosystem has existential significance and is distinctive in its own way. She typifies civilization’s negative and demonic forces culpable for ecocidal chaos and deteriorating man-Nature coalition. Eventually, she slides into insanity, as frustration and guilt-feeling start devouring her. Previously Lady Macbeth was seen pacifying and advising disturbed Macbeth after his murdering of Duncan that only a little water would wash off the blood stains from his hands. Later, her sleepwalking through the castle and desperately trying to wash away an invisible bloodstain is actually a reflection of guilt and equates her with Macbeth according to whom, “Will all great Neptune’s ocean wash this blood / Clean from my hand? No, this my hand will rather / The multitudinous seas incarnadine,/ Making the green one red” (*Complete Works* 1007). Both cases indicate that to wash Macbeth’s and her own crime, she ultimately has to take the help of an eco-element, ‘water’. Ecologically, Lady Macbeth’s psychological distress perhaps signals her final resignation to her unconscious confession, which projects a course of self-realization and simultaneously indicates that the very fine organic ideologies, which had stayed suppressed within her under ruinous perceptions, now begin to surface from the unconscious and the subconscious. But, the intensity of destruction caused by her is so calamitous that she gets trapped and drowned in its whirlpool, thus left with no possibility of redemption, rescue and revival ecologically. Nature’s ultimate restoring of peace and order in the concerned demesne through Lady Macbeth’s collapse signifies Nature’s role in punishing and perishing the eco-toxic agents for the preservation of environmental balance, pellucidity, fairness and harmony at a macrocosmic level.

The witches who are actually the agents of Nature play a predominant role in prophesizing human fate in the play. The witches have beards, use bizarre potions, employ rhymed speech and are feminine in gender, yet their wild attire mark them as anthropocentrically unconventional creatures. They embody a fusion of the male and the female energies. They possess immense inconceivable mysterious powers essentially eco-

oriented but can be catastrophic for mankind, if misapprehended. The physical and supernatural strength embedded in the witches convey that ecologically, power is not a private commodity, hence cannot be constricted to a specific gender; rather each of the genders has different forms of power and potentialities which are important, unique and have intrinsic value in the ecosystem. When these powers unite, they create miracles, for instance, the continuation of progeny. The witches signify that Nature's power comprises of both male and female energy, and that it cannot be categorized as only 'feminine', thus mirroring the concept of 'Purush-Prakriti' of the Indian culture wherein both are complimentary and supplementary to each other. The witches are either found standing on the heath (unfertile and marshy land) or a desert place amidst thunder, lightning and rain or in a dark cave signifying areas away from the possibility of being encroached and colonized by the civilization. They are ariel entities capable of travelling over land and sea swiftly. Their natural effervescence gets reflected in Banquo's defining them as the "bubbles" of the earth. The wild and unusual components "Toad, under cold stone....venom...boil thou.../Fire, burn...cauldron, bubble/ Fillet of a fenny snake...Eye of newt...toe of frog...blind-worm's sting...howlet's wing...ravin'd salt-sea shark/ Root of hemlock silver'd in the moon's eclipse...tiger's chaudron...ingredients of our cauldron...Cool it with baboon's blood" (*Complete Works* 1016), used by the witches has been looked askance because anything untameable and incomprehensible is tagged as sorcerous and frightful bewilderment by the ignorant civilization to justify its pedantry driven by absurd prejudices. They have been anthropocentrically accused of performing devilish necromancy and of lurking like dark thoughts, hence been addressed as the "weird sisters" and the "black and midnight hags" respectively. But organically, they symbolize enigma and blackness of night, a usual and inevitable aspect of the cosmic cycle often distorted by man as devilish and savage domain because man being afraid of eco-heterogeneity surpassing his limited periphery of knowledge, code of conduct and expectations, turns critical of its pagan quintessence. The witches are really not negative, and Hecate, their queen possesses an adequately eco-motivated responsible, sensible and wise demeanour, which reflects in her scolding of the fellow witches for disclosing irresponsibly the mysteries of life and death to Macbeth. The witches' spell to "untie the winds.../Against the Churches...yeasty waves/Confound and swallow navigation up...castles topple on their warder's head...palaces and pyramids...tumble all together" (*Complete Works* 1016) reveal their power to delete man's signature of assertion. Thus, helplessness, temporality and triviality of civilization's blustering seals of materialistic conquest in front of Nature's omnipotence get evinced.

III

However, *Macbeth* is endowed with non-human life forms in their varying moods and joyously celebrating the open space outside, for instance, chestnut, stars and their light as fire, witches as the bubbles of the earth, Auger-hole, different breeds of dogs, snake, bat with cloistered flight, beetle's drowsy hums, crow flying towards the woods, night's black agents moving out for prey, wild and violent sea, maggot-pies, sun, wind, mewing brinded cat, the groaning hedge-pig and many more. Also, Nature's systematic process to retain the metabolic order of her fellow creatures has been epitomized in "the innocent sleep...that knits up the ravell'd sleeve of care...sore labour's bath/ Balm of hurt minds, great Nature's course/ Chief nourisher in life's feast" (*Complete Works* 1007). The essay "On Nature and Grace in Shakespeare" reads that "Behind [Shakespeare's] vision and interpretation of the natural world, the poet's beliefs are always indistinct...but no ending in Shakespeare is more profoundly theological than this one [Macbeth]" (Speaight 8). The play depicts tumult in an environment apart from blurry boundaries between internal and external nature. Birnam Wood overthrows Macbeth by engulfing Macbeth's castle, the gloomy wasteland to restore peace and stability in Scotland.

The apparitions, omens and visions can be described as Nature's energy formulated into mysterious and obscure hallucinatory shapes to arouse anxiety and horror in eco-cataclysmic Macbeth. Nature excruciates Macbeth and Lady Macbeth, thereby causing psychological turmoil in them and dismantling them finally. It also evinces that the energy in Nature never perishes, but gets conserved/ transformed into some other form instead. Aggression of Birnam Woods to Dunsinane Hill metaphorically, literally and factually evinces Nature's gradual victory in its battle with gross anthropocentrism. The "leavy screen" and the "boughs" of trees camouflaging and protecting Macduff, Malcolm and their army fighting for eco-justice exhibit Nature's direct interference to arrest and annihilate the devastating course of the declining eco-human cordiality. Though, civilization's pride in conquest through ugly encroachment of Nature gets displayed in Norwegian banners flouting the sky, we come across thunder, lightning, rain and shipwrecking storms as Nature's devices in front of which blustering man-made machines, monumental structures and other ecocidal inventions or weapons like dagger, sword, net, lime, pit-fall, gin, yoke etc. are lowly, absurd, frail and paltry. Duncan's "horses...turn'd wild in nature...contending against obedience...as they would...War with mankind" (*Complete Works* 1009) symbolically implies Nature's turbulent revolt against civilization's inordinate intrusion into non-human

terrain coupled with commoditization and subjugation of the same. Thus, it seems as if all forces and agents of the universe have combined into one weapon in their endeavour to castigate, pulverize and eradicate the eco-mordant entities in order to preserve the ecosystem from defilement both symbolically and phenomenally.

Macbeth is undoubtedly rich in Nature-imagery, yet we find many forced associations. For example, in parallelisms like referring Macduff's sturdiness to 'rugged Russian bear', 'armed rhinoceros and 'Hyrcan tiger', the colour of woman's cheeks to natural ruby, a falcon to civilization's positive power, valour and glory, hyperbole or exaggerations justifying ostentatious man's strength, plastic beauty and potentialities as equivalent to the natural traits of non-human entities get highlighted. Malcolm's addressing himself as 'weak, poor, innocent lamb' sounds ironical and absurd as the comparison disgraces the lambs by projecting them as helpless creatures. The term 'lily-livered' used in the play means coward. Here, the flower lily and its white colour have been misconstrued and unfairly associated with human weakness. 'Full of scorpions in my mind' refers to intense psychological torture in a man due to the guilt born of some committed crime in the play while Macbeth is called a 'Hell-kite', and a man triumphing through treachery and villainy is condemned as a "mousing owl". The inborn characteristics of scorpions have been smeared by linking it to human flaws and their resultant knottiness. Both the kite's biological habit of predated from the sky and the owl's nocturnal hunting abilities with the aid of its natural sharp sightedness as their innate properties required to fulfil basic necessities for survival in the ecosystem have been viewed judgementally and blemished with the detrimental stamp of civilization's lousiness and callousness.

IV

Macbeth demonstrates the indisputable reality that life outside the confined parameters of civilization thrives with vitality, while indoors it is not so. It also reveals that man's panic related to the vulnerability of an open area drives him to build secure dwellings, but, ironically these man-made structures finally end up into perilous wasteland and horrifying graves, inside which, life gets jeopardised and smothered both physically and psychologically. Hence, the play confronts us with how illusion woven by anthropocentric terms like safety, comfort, tradition etc. gets shattered, finally indicating the failure of human inventions promoted as impregnable and reliable shelter. Hence, the fact that nature is indispensable and always superior to the artificial is highlighted here. Through a series of

tragic and catastrophic events followed by a grim aftermath *Macbeth* eco-rationally expresses that one should stop throttling the spirit of morality and divinity succeeded by candid abandonment of deceitful pretences founded upon sham logic and hollow knowledge justifying corporeal conquest. The play vividly portrays another eco-centric view that convoluted man's acrimony, longings, unrest, disarray and sickness lie in squelching of his conscience as a fiction filled with hyperbolic romanticism and superstitions in his brazen justification of gratifying capitalistic desires. *Macbeth* illustrates how man's full or partial alienation from Nature annihilates spontaneity, cosmic and ubiquitous wisdom, optimistic and creative energies in man to the extent of reducing his inner world into a chaos. It equally warns us regarding the grim outcome of engaging in such eco- vitriolic activities to materialize our insolent desire of defying Nature without even realizing our puniness in front of the colossal creation's enigma. It voices for decolonization, rehabilitation and emancipation of the impoverished through eco-congenial curatives rather than clinging to the synthetic and corporal means in life. *Macbeth* instructs to discard eco-apatetic anthropocentrism and to encourage instead the sublime understanding of the multifariousness necessary for one's integral greening. It candidly depicts that pristine joy and contentment can be obtained only through unconditional inculcation, uninhibited appreciation and solemn celebration of the virtues required for the revival of eco- sapience. So instead of blindly closing all the avenues to restoration, narcissistic man should endeavour to surpass his illusion of superiority born of ignorance, to start believing in and accepting liberally the organic realism, and to sensibly dismantle despotic legacies and eco-atrocious fantasies, before things fall lethally into a bottomless black hole where there is no hope of redemption. Thus, the condemnation of egregious imperialism apart from promotion of qualitative values through individual self- realization has been essentially reverberated in *Macbeth*.

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