

Soliloquy Breakdown Task

Paraphrase & Summarize an Excerpt from Macbeth

You'll be closely re-reading a chunk of the play, breaking it into chunks at the "stop signs", providing an **original** paraphrase for each complete thought in contemporary English, and writing a brief (three sentence) summary of the excerpt as a whole.

- Instead of doing this with sonnets (which are mostly straightforward love poetry) like we've practiced a bit, you'll be looking at a **soliloquy**. Also — a little different from the sonnets — you won't need to hunt down conjunctions to truly separate every clause from each other. For this breakdown, you need only find the "stop signs" that are periods, colons, semicolons, and question marks.
- Soliloquies are complicated because they don't really sound like normal human speech. They can be confessions, panic attacks, self-hype, self-doubt, prayers, suicide notes, ecstatic imaginings, and all seven of those at the same time! They're meant to represent not what we share with our mouths but what goes on inside our minds, often outside of our own control, and usually at least a little contradictory.
- **Study the example** (done with Macbeth's reaction to the witches' prophecies) on the second page of this document.
- Use your own copy of the play – including its footnotes – and don't be afraid to make some big inferences. However, be sure it's **original** and not lifted from elsewhere, like someone else's paraphrase in a book or online. (It's going through a plagiarism checker anyway, so be big-brain about this. And don't share your work with other humans, as they may present it as their own.) If you get really stuck on a few complete thoughts, it's really okay to leave a one or two blank: you won't lose points for honest idks.
- I have one more **tip**. If the original complete thought is interrogative (a question), make sure your paraphrase is also a question. Likewise, if the original paraphrase is imperative (a command), be sure your paraphrase is also a command. It's okay to make declaratives (statements) into exclamations if you think it fits the tone.
- When you're ready, access your assigned excerpt **here**.
- If you're raring for more and/or if you'd like some bonus, sharpen your teeth on another optional excerpt **here**.



Macbeth's first soliloquy – from the beginning of I.iii

Two truths are told
 As happy prologues to the swelling act
 Of the imperial theme. [...]
 This supernatural soliciting
 Cannot be ill, cannot be good. If ill,
 Why hath it given me earnest of success
 Commencing in a truth? I am Thane of Cawdor.
 If good, why do I yield to that suggestion
 Whose horrid image doth unfix my hair
 And make my seated heart knock at my ribs
 Against the use of nature? Present fears
 Are less than horrible imaginings.
 My thought, whose murder yet is but fantastical,
 Shakes so my single state of man
 That function is smothered in surmise,
 And nothing is but what is not.

original text	my original contemporary English paraphrase
1. Two truths are told [a]s happy prologues to the swelling act [o]f the imperial theme.	They told me two true things as happy previews to the third thing – the thing about ruling an empire.
2. This supernatural soliciting [c]annot be ill, cannot be good.	The way I see it, this prophecy can't be evil, but ... it also can't be good.
3. If ill, [w]hy hath it given me earnest of success [c]ommencing in a truth?	How can the prophecy be evil if it promised me such great news that actually turned out to be true?
4. I am Thane of Cawdor.	I mean – wow– I'm the Thane of Cawdor now!
5. If good, why do I yield to that suggestion [w]hose horrid image doth unfix my hair [a]nd make my seated heart knock at my ribs [a]gainst the use of nature?	But ... how can this prophecy be good if it's making my hair fall out and my heart beat like crazy when I think about what it implies?
6. Present fears [a]re less than horrible imaginings.	Real life dangers are way spookier than the terrible things I'm imagining right now.
7. My thought, whose murder yet is but fantastical, [s]hakes so my single state of man [t]hat function is smothered in surmise,[a]nd nothing is but what is not.	Even though this idea of murder is just in my imagination, it messes me up so much that the only thing I can think about is the thing that isn't true yet.

My original synopsis: Here, Macbeth is reacting to the witches' prophecies. Maybe he's thinking about the moral implications of all of this. He definitely seems ready to accept whatever eventually happens, but he definitely doesn't seem ready to kill the king.