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The authenticity of The Porter Scene in Macbeth has been questioned by some scholars, including Alexander Pope and Samuel Taylor Coleridge, who believed it was not written by William Shakespeare. However, modern critics consider this scene to be genuinely from Shakespeare's pen. The Porters' Joke: How Translation Affects Humour in Shakespeare's Macbeth and Beyond The original rhythm and rhyme, combined with the actors' performance, deliver the author's intended message; any other format would be a departure from the source material. However, for audience members not fluent in 16th century French, subtitles became essential to deciphering the spoken language, rendering it a background noise. As such, French vowels become largely pointless for English-speaking spectators, and those reliant on subtitles divide their attention between watching the performance and reading translations. The constant language changes were unsettling. The play's format made it challenging for the audience to focus on, both the dialogue and actions, ultimately reducing their appreciation and understanding of the play. Garatti's comparison between Molire's prevaricator and the 45th US President is not new. Another popular translation renders Tartuffe as "The Imposter." Despite its enduring popularity, Molire's work remains a product of its time. A wealthy father, Orgon, and his mother are swayed by Tartuffe, who claims to speak directly with God. The play satirizes religious hypocrisy, and the relocation to the US serves as a clever device for highlighting this theme. Orgon's blind devotion to Christianity leads him to prioritize Tartuffe's supposed divine guidance over his daughter's happiness. The play expertly balances satire with comedy, exposing the hypocrisy of zealous religious dedication. The addition of an extra scene by Garatti, referencing Donald Trump and the current US political climate, felt like a misguided attempt to make the text more accessible, detracting from its universality. Bilingual theatre is a challenging and controversial format for plays written in foreign languages. While some productions may leave audiences disoriented, others, like Garatti's, aim to preserve the original intent of the playwright. The result may be an interpretation that feels "closer" to Molire's vision, even if it requires adaptation to modern sensibilities. Okay, the user wants me to paraphrase the given article text using one of the three methods: spelling errors, non-native English, or burstiness. Let me first understand the original text. It's a summary of Shakespeare's Macbeth, detailing key scenes and events. The user provided examples of each method, so I need to apply one randomly, following the 40% SE, 30% NNE, 30% IB probabilities. First, I'll check the original text. It's in English, so I need to maintain that. The user wants the rewritten text to keep the original meaning but alter it according to the chosen method. Let me decide which method to use. Since the user mentioned the probabilities, I should randomly select one. Let's say I pick the spelling errors (SE) method. Wait, the example given in the user's message had SE with occasional spelling mistakes. For instance, "Lookin forward to seein everyone..." So I need to introduce rare, occasional spelling errors without making it hard to read. Looking at the original text, I'll go through each sentence and apply spelling errors. For example, "the promises are tricks" becomes "the promises are trickes". Alternatively, maybe the burstiness method would add more variety in sentence structure. But the user wants a random selection. Let me pick SE. Let me go through the text and apply spelling errors. For example, "the promises are tricks" becomes "the promises are trickes". "continues to fight" could be "continues to figt". "Macduff kills Macbeth" becomes "Macduff kill Macbeth". "Malcolm becomes Scotlands king" could be "Malcolm becomes Scotlands king". Wait, the user's example had "Lookin forward to seein everyone" which is "Looking forward to seeing everyone" with a missing 's' or maybe a typo like "Macduff kill's Macbeth". Wait, the example had "discussin" instead of "discussing". So I need to make similar changes. Alternatively, maybe the burstiness method would add more variety in sentence structure. But the user wants a random selection. Let me pick SE. Let me go through the text and apply spelling errors. For example, "the promises are tricks" becomes "the promises are trickes". "continues to fight" could be "continues to figt". "Macduff kills Macbeth" becomes "Macduff kill Macbeth". "Malcolm becomes Scotlands king" could be "Malcolm becomes Scotlands king". Wait, that's the same. Maybe "Duncan, king of Scotland, hears an account of the success in battle of his noblemen Macbeth and Banquo." No, that's not an error. Maybe "Duncan, king of Scotland, hears an account of the success in battle of his noblemen Macbeth and Banquo." Could become "Duncan, king of Scotland, hears an account of the success in battle of his noblemen Macbeth and Banquo." Hm, not sure. Maybe "Duncan, king of Scotland, hears an account of the success in battle of his noblemen Macbeth and Banquo." Wait, perhaps I should look for words that can have spelling errors. Like "success" could be "succes", "noblemen" could be "nobelmen", "Banquo" could be "Bannquo". Let me try that. So the first line: "the promises are tricks, but continues to fight. Macduff kills Macbeth and Malcolm becomes Scotlands king." Rewritten with SE: "the promises are trickes, but continuis to figt. Macduff kill Macbeth and Malcolm becomes Scotlands king." I think that's acceptable. Then proceed with the rest of the text, applying similar errors. For example, "Act 1, scene 1 Three witches plan to meet Macbeth." becomes "Act 1, scene 1 Thre witches plan to meet Macbeth." Wait, "Thre" is a typo for "Three". Similarly, "plan" could be "plann" or "plannn". But I need to ensure the errors are not too disruptive. Alternatively, maybe use "plann" for "plan". Let me proceed step by step. The user's example had "discussin" instead of "discussing", so I can use similar changes. Once I apply the spelling errors, I need to make sure the overall text is still understandable. After applying the errors, the final text should be the paraphrased version with the chosen method. I think I've covered the steps. Now, I'll proceed to apply the spelling errors to the original text as per the user's instructions. The promises are trickes, but continuis to figt. Macduff kill Macbeth and Malcolm becomes Scotlands king. Act 1, scene 1 Thre witches plan to meet Macbeth. Duncan, king of Scotland, hears an account of the success in battle of his noblemen Macbeth and Banquo. He has brus with him the daggers that he used on Duncan, instead of leavin them in the room with Duncans servants as Lady Macbeth had planned. When he finds himself incapable of returnin the daggers, Lady Macbeth does so. She returns to find Macbeth still paralysed with horror and urges him to put on his gown and wash the blood from his hands. A drunken porter, answerin the knockin at the gate, plays the role of a devil-porter at the gates of hell. He admits Macduff and Lennox, who have come to wake Duncan. Macbeth appears and greets them. Macduff exits to wake Duncan, then returns to announce Duncans murder. Macbeth and Lennox go to see for themselves. When they return, Lennox announces that Duncans servants are the murderers. Macbeth reveals that he has slain the servants. When his motives are questioned, Lady Macbeth interrupts by callin for help for herself. Duncans sons, Malcolm and Donalbain, plan to flee for their lives. Duncan's murderer, Macbeth and Lennox are now accused of having bribed the servants who supposedly killed Duncan. Macduff also announces that Macbeth has been chosen king. Ross leaves for Scone and Macbeth's coronation, but Macduff resolves to stay at his own castle at Fife. Banquo suspects that Macbeth killed Duncan in order to become king. Macbeth invites Banquo to a feast that night. Banquo promises to return in time. Macbeth, fearn that Banquos children, not his own, will be the future kings of Scotland, seizes upon the opportunity provided by Banquo's scheduled return after dark to arrange for his murder. To carry out the crime, Macbeth employs two men whom he has persuaded to regard Banquo as an enemy. Both Lady Macbeth and Macbeth express their unhappiness. Macbeth speaks of his fear of Banquo especially. He refers to a dreadful dream that will happen that night but does not confide his plan for Banquos murder to Lady Macbeth. A third man joins the two whom Macbeth has already sent to kill Banquo and Fleance. The three assassins manage to kill Banquo. Fleance escapes. As Macbeths banquet begins, one of Banquos murderers appears at the door to tell Macbeth of Banquos death and Fleances escape. Returning to the table, Macbeth is confronted by Banquos ghost, invisible to all but Macbeth. While Lady Macbeth is able to dismiss as a momentary fit Macbeths expressions of horror at the ghosts first appearance, the reappearance of the ghost and Macbeths outcries in silence. Lady Macbeth, Macbeth resolves to meet the witches again, foreseeing a future marked by further violence. Alone with Lady Macbeth, they discuss their fate. Oh ho, knock knock, knock, knock, who's there, eh? i th' name of Beelzebub, thou sayest? Well, here's a farmer that hanged five himself on the expectation of plenty. Come in, time, good sir! Have napkins enough about you; here yel sweat for t' Knock, knock, knock, who's there, in th' other devil's name? Faith, heres an equivocator that could swear in both scales against either scale, who committed treason enough for Gods sake yet could not equivocate to heaven. O, come in, equivocator. Knock, knock, knock, who's there? Faith, heres an English tailor come hither for stealing out of a French hose. Come in, tailor. Here 15 ye may roast yer goose. (Knock.) Knock, knock! Never at quiet. What are ye? But this place is too cold for hell. I had thought to have let in some o' all professions that go the primrose way to th' everlasting bonfire. (Knock.) Anon, anon! The Porter opens the door to Macduff and Lennox. I pray you, remember the porter. MACDUFF: Come it so late, friend, ere ye went to bed? That ye do lie so late? PORTER: Faith, sir, we were carousill till the second cock, and drinke, sir, is a great provoker of three things. MACDUFF: What three things does drinke especially provoke? PORTER: Marry, sir, nose-painting, sleep, and urine. Lechery, sir, it provokes and unprovokes. It provokes the desire, but it takes away the performance. Therefore much drinke may be said to be an equivocator with lechery. It makes him, and it mars him; it sets him on, and it takes him off; it persuades him and dishearteneth him; makes him stand to and not stand to; conclusion, equivocates him in a sleep, and giving him the le, leaves him. MACDUFF: I believe, drink gave thee the le last night. PORTER: That it did, sir, i th' very throat on me; but I requited him for his le, and, I think, being too strong for him, though he took up my legs sometimes, yet I made a shift to cast him. MACDUFF: Is thy master stirring? Enter Macbeth. Our knocking has awaked him. Here he comes. Porter exits. LENNOX: Good morrow, noble sir. MACBETH: Good morrow, both. MACDUFF: Is the King stirring, worthy thine? MACBETH: Not yet. MACDUFF: He did command me to call timely on him. I have almost slipped the hour. MACBETH: Ill bring you to him. MACDUFF: I know this is a joyful trouble to you. But yet 'tis one. The labor we deligh in physics pain. This is the door. MACDUFF: Ill make so bold to call. For its my master service. Macduff exits. LENNOX: Goes the King hence today? MACBETH: He does. He did appoint so. LENNOX: The night has been unruly. Where we lay, Our chaynes were bawn downe as they say. Lennox heard i th' air, strange screaum of death. And propesing, with accents terrible, Of dire combustion and confused events New hatched to the world. Suddenlly a bird Clappred the livelyst sight Since the Earth: Warre, and all his terrors and did shake. MACBETH: Two a roane night. LENNOX: My yester remembrance cannot parallel A fellow to it. Enter Macduff. MACDUFF: The horn, horn, horn! Tongue, no! heart can conceive what that is! MACBETH: ANO. Do not bid me speak. See and then speak yourselves. Macbeth and Lennox exit. 85 Awake, awake! Ring the alarm bell. Murder and tumult. Banquo and Donalbain, awake! Shake off this downy sleep death's counterfeit. And look on deince itself. Up, up, and see The greate downe image. Macbeth, Banquo. As from your graves rise up and walk like sprites. To conuentance this horror. Ring the bell. Bell rings. Enter Lady Macbeth. LADY MACBETH: What's the business? That such a hideous trumpet calls to parley The sleepers of the house? Speak, speak! O gentle lady. 'Tis not for you to hear what I can speak. The repetition in a womans ear Would murder as it fell. Enter Banquo. O Banquo. Our royal master's murdered. LADY MACBETH: Woe, alas! What, in our house? BANQUO: Too cruel anywhere. Dear Duff, I pitthee, contradict thyself! And say it is not so. Enter Macbeth, Lennox, and Ross. Had I but died an hour before this chance, I had livid a blessed time; for from this instant there's nothing serious in mortality. All is but toys. Renown and grace is dead. The wine of life is drawn, and the mere lees is left this vault to brag of. Enter Malcolm and Donalbain. DONALBAIN: What is amiss? MACBETH: You are, and do not know 't. #ARTICLE# The spring, the head, the fountain of your blood 0840 is stopped; the very source of it is stopped. A royal fathers murdered. O, by whom? Those of his chamber, as it seem'd, had done 't. Their hands and faces were all badged with blood. So were their daggers, which unwipe we found upon their pillows. They staved and were distract'd. No man's life was to be trusted with them. O, yet I do repete me of my fury, that I did kill them. Wherefore did you so? Who can be wise, amazed, temp'rerate, and furious. Loyal, and neutral, in a moment? No man. Th' expidition of my violent love. Outrun the pauser, reason. Here lay Duncan. His silver skin laced with his golden blood. And his gashed stabs look'd like a breach in nature. For ruin's wasteful entrance; there the murderers. Sleep'd in the colors of their trade, their daggers! Unmannerly brecched with gore. Who could refray that had a heart to love, and in that heart? Courage to make 's love known? Help me hence, hol! Look to the lady. Why do we hold our tongues? That most may claim this argument for ours? What should be spoken here, where our fate? Hid in an auger hole, may rush and seize us? Let's away. Our tears are not yet brew'd. Nor our strong sorrow upon the foot of motion. Look to the lady. And when we have our naked frailties hid, that suffer in exposure, let us meet and question this most bloody piece of work. To know it further. Fears and scruples shake us. In the great hand of God I stand, and thence against the undivulged pretense I fight of treasonous malice. And so do I. So let's briefly put on manly readiness and meet i th' hall together. What will you do? Let's not consort with them. To show an unfelt sorrow is an office. Which the false man does easy. I'll to England. To Ireland I go. Our separated fortune shall keep in both the safer. Where we are. There's daggers in men's smiles. The near in blood. The nearer bloody. This murderous shaft that's shot Hath not yet lighted, and our safest ways to avoid the aim. Therefore to horse. And let us not be daunted by lea-taking but shift away. There's warrant in that theft which steals itself when there's no mercy left. #ARTICLE# The concept of equivocation, particularly in relation to the oath of swearing and foreswearing, is exemplified in the trial of Henry Garnet, who supported Jesuits in England during the Gun-Powder plot of 1605. This event mirrors the actions of Macbeth, who employs equivocation to defend his perjuries. The porter's character, with its unique blend of humor and irony, serves as a comic relief that temporarily alleviates the tension and terror of earlier scenes, much like in Dante's Inferno where the devil is described as a traitor. Porter's Role as Gatekeeper to Hell and His Contribution to the Theme of Macbeth: Macbeth himself imagines him as the gatekeeper of hell. It is largely symbolic given that crimes are being committed inside and other castle. Here is what he says: Heres a knocking indeed! If a man were porter of hell-gate, he should have old turning the key. These lines suggest that Macbeth's castle has become a place of damnation. Porter introduces Other Characters: Porter introduces Macduff and Lennox to the castle opening the gate just after the monologue. Eventually both Macduff and Lennox discover that the King is dead. Although his appearance is brief, he plays a significant part in developing the theme and we know from his short appearance who is the Porter in Macbeth. Porters Contribution: Porter appears for a short time but provides a lasting impression. The first appearance of Porter happens in Act 2, Scene 3. It was during the early morning hours after Macbeth murdered King Duncan. It takes place at the gate of Macbeths castle and he being drunk stumbles to open the door. At that moment, he thought himself to be the gatekeeper of hell, greeting imaginary sinners who sought entry. He later involves himself in other comic dialogue involving a framer who hanged himself and a tailor who stole cloth. All these characters are symbolic of the play which is characterized by greed and betrayal. We often wonder who is the porter referring to in Macbeth? Shakespeares created character, Porter, is a classic example of comic relief. He often uses these types of characters to provide respite from the intense emotion of the play. However, his character here is full of a deep undertone as it suggests the moral state of the castle after Duncans murder. Porters Symbolic Role: Gatekeeper to Hell: Porter imagines himself to be the Porter of Hell Gate. This metaphor shows Macbeths castle as a place of damnation. The scene with Porter also predicts the chaos that the people of Scotland are going to face after the fall of their King Duncan. The porter also contributes to the gothic theme of the play with his short remarks. Contribution to the Play: Porters actions subtly comment on the themes of guilt and damnation in Macbeth. The knocking at the hell gate symbolizes Macbeths gullible conscience. Macbeth is full of regret for murdering Duncan and he eventually succumbs to death because of this. The Porter scene serves as a reminder of Macbeths actions that pave the way to his inevitable ruin. Porters interaction with other characters Macbeth and Lennox appear early morning in the castle. When Porter finally opens the door he met both Macduff and Lennox. They are unaware of the horrific events that took place before their arrival. Porters lighthearted banter eventually turns grim after the discovery of the brutal murder of the King by his son Macduff. The interaction turns the play from dark humor to a critical tone. Porter acts as the bridge between comedy and tragedy. Although Porter is a sevant and insignificant character his role as an observer is full of irony. With his drunken and exaggerated description of the sinners Porter unknowingly comments on the plays darker themes. He is outsidous by the noble affairs and his observation provides a unique perspective on the tragedy. Porters presence adds depth to the play and through his actions, we eventually get to see who is the Porter in Macbeth. Porters contribution to the theme: Although Porter is a minor character in the play his reference to hell and sinners reflects the broader themes in Macbeth. His words reflect the corrupting power of ambition that drives Macbeth to lose morality and kill people. Porter imagines Macbeths castle as hell, which indicates Macbeth is evil. A drunkard like Porter undermines the damning nature of Macbeths actions and the price that Porter Macbeth is going to pay for them. Porters action in the play is brief but his actions influence the overall atmosphere of the play. His actions blend both humor and horror into one and create a jarring effect. His actions relieve the tension for a while but they intensify the horror that takes place after a moment. Eventually, the play turns into a bloody demonstration of power resonating with Porters imagination to hell. Porters Legacy in Macbeth: Porter is a classic example of comic relief. He often uses these types of characters to provide respite from the intense emotion of the play. However, his character here is full of a deep undertone as it suggests the moral state of the castle after Duncans murder. Porters Symbolic Role: Gatekeeper to Hell: Porter imagines himself to be the Porter of Hell Gate. This metaphor shows Macbeths castle as a place of damnation. 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