Good and Evil: A Study of Shakespeare's Macbeth and Kant's Religion inside Limitations of Plain Reason

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Abstract

Good and evil run as threads through society in varying forms, from the moral issues of one society to the taboo nature of what is believed to be on the wrong side of the law in another. Many people make judgements about good and evil based on expectations of human culture and conscience. But the real issue is whether people consider good and evil to be dynamic forces or simply the 'must do - mustn't do' preferences that human lives are ruled by. The author of this paper intends to outline the nature of good and evil as forces that reside within the human experience rather than external protagonists, as in reality anything in creation can ultimately be deemed destructive except from a short-term viewpoint. Negative effects are not possible in a creative universe; otherwise creation would not have occurred. Good and evil are polar concepts that provide psychological tools to respond to the chaotic nature of life experience, yet they make it impossible to reflect on the longer-term implications of individual actions.

Keywords: ethics, evil, good, leadership, leading

1. Introduction

It has been the subject of debate and discussion among philosophers, theologians, sociologists, psychologists, and humanists for centuries. Each field contributes something unique to the understanding of good and evil. In theology, for example, the concepts of good and evil are defined in terms of their relationship to God and Evil (Y. Bhattacharjee 2018). The topic of evil is discussed by theologians in relation to divine perfection. Philosophical inquiry into the subject has sparked debate over the relative nature of notions from the Classical to the Contemporary period. Plato regards the good as the object of knowledge rather than the object of thought. Because the best fruit of the tree of knowledge is the knowledge of good and evil, each of us must set aside all other forms of knowledge. As Socrates proclaimed at the end of Plato's Republic, pursue only one thing: to learn and recognize good from evil. This article explores Aristotle's views on the essence of good and evil (N. Novianti 2016). It is his contention that ethics, or any other discipline that deals with the nature of good and evil, can be as accurate as mathematics. When concepts are applied to specific examples, a degree of uncertainty and even relativity develops.

The phrases good and bad in themselves do not imply anything positive, nor do they denote anything other than the processes of cognition. Also, anything can be both good and bad, or neutral. Only the person who pronounces judgment on it can reach such decisions. The more excellent we believe, the more beneficial it is for human beings. Apart from civilization, he claims that there is nothing good or bad by universal consensus because in the natural state everyone considers only his own advantage (P. Desan & J. McClelland 2018). Similarly, Montaigne's essay explains that the taste of virtues and evils is largely determined by our judgment. Hamlet, Shakespeare's play in which Montaigne says there is no good or bad, echoes Montaigne's philosophy. Consequently, according to Spinoza, when men come together in a civil society governed by law, they can universally decide what is good and what is bad. Concepts such as good and evil, as well as what is good and harmful to society are all relative concepts and

ideas that change with time, space, and social progress. As a result, what is punished under society's standards is often seen as terrible or evil (A. Rido, H. Kuswoyo, and S. Nuansa 2020). In general, we judge or evaluate things based on our individual circumstances and how they affect us. In keeping with Socrates argument in the Tetanus, where everything is said to be relative, good and evil become relative terms that fluctuate depending on circumstances and events.

According to the Oxford English Dictionary, in all senses, evil is the polar opposite of good. However, the word 'evil' is more commonly used to describe something terrible, bad, ill or evil, and has negative effects such as expressing disapproval, disgust, or humiliation. The term has a wide range of meanings that go beyond the negative connotations of 'evil'. It cannot be described as a single notion, but as a broad term that includes differing philosophical and theological perspectives on its nature and characteristics. According to the Oxford English Dictionary (Sequin 1897), in all senses, evil is the polar opposite of good. However, the word 'evil' is more commonly used to describe something terrible, bad, ill or evil, and has negative effects such as expressing disapproval, disgust, or humiliation. The term has a wide range of meanings that go beyond the negative connotations of evil.

It cannot be described as a single notion, but as a broad term that includes differing philosophical and theological perspectives on its nature and characteristics. Is evil a separate entity? Is it a collective unit? Is it defined by the lack of 'good' in individuals and society, or is it defined by the absence of 'good' in individuals and society? In his book The Lucifer Effect: Understanding How Good People Turn Evil, Philip Zimbardo claims that evil is intended to harm, abuse, degrade, dehumanize, or destroy innocent human beings, or cause others to do so on your behalf is defined as encouraging or encouraging. Kant's idea of radical evil depicts evil as an invisible adversary that hides behind logic, making it even more deadly. As a result, evil encompasses every wrong that is likely to have disastrous personal and social consequences. On the other hand, defining 'evil' is no easy task; its reach is getting wider and wider (S. Amat, S. Busquier, M. Á. Hernández-Verón, Á. A. Magreñán, and L. Orcos 2020). Furthermore, human activity or actions are usually at the centre of evil. For example, the Catholic Encyclopedia considers evil from the point of view of human welfare and suggests that evil is that which should not exist. In this article, I emphasize how the character of Macbeth is used in Kant's discussion of the limits of evil in religion to depict the dynamic of good and evil, plus how immoral leadership can lead to the destruction of great leaders.

To understand issues of my leadership, I use historical, philosophical, and biographical literature as well as Kant's Philosophy within Boundaries and Macbeth to show the relevance of these texts to my current position. To understand issues of my leadership, I use historical, philosophical, and biographical literature as well as Kant's Philosophy within Boundaries and Macbeth to show the relevance of these texts to my current position. My claims are supported by several texts, critical articles, and books on Leadership Studies as well as a criticism of Shakespeare's play.

1.1. Macbeth and Kant's- The Story

William Shakespeare wrote Macbeth between 1603 and 1607. It is based on Mac Bethdamac Findlaich's historical tragedy from the 11th century, and is considered one of the greatest tragedies in history. Shakespeare is said to have written Macbeth in 1603 to commemorate the ascension of King James to the throne. Macbeth takes place in medieval Scotland. In King Duncan's army, Macbeth is presented as a devoted and fearless general (S. Khan 2012).

The three witches first encounter Macbeth and Banquo, a fellow soldier who has just returned from a victorious battle. They will refer to him as King and Thane of Glamis from now on. The descendants of Banquo are also predicted to be the future heirs to the throne, not Macbeth. In fulfilment of the first part of the prophecy, the witches flee and a messenger from King Duncan appears. He announces Macbeth's appointment as Cawdor's Thane. The prophecies of the witches stimulate Macbeth's ambition to become king, whether by chance or by effort (K. Muir and E. M. Waith 1955).

Macbeth is horrified to learn that King Duncan has named his son Malcolm as heir to the throne. In response to Lady Macbeth's influence, he decides to assassinate King Duncan and take his throne by force, despite his concern over taking the throne by immoral means; however, he refuses to use immoral means to overthrow King Duncan. King Duncan's visit to his palace is the perfect time for him to be killed, he believes. Macbeth stabs King Duncan while he is asleep, accusing the two guards on false charges. The noblemen of the kingdom vow to avenge Malcolm after learning of the king's death. King Macbeth fulfils the witches' prophecy by plotting Banquo's and Fleiss's murder to fulfil their prophecy (R. A 2018).

Despite the fact that Banquo is killed, the hired killer fails to kill Fleece. Macbeth's despair comes from his failure to

have a legitimate heir to the throne, leading him to seek advice from the witches about his future. The witches give him additional visions and warn him about Macduff, assuring him that he will never be murdered by a born woman and that he should not be afraid until he sees Birnam Wood's trick. As a result of his misleading prophecies, Even though the witches predicted Banquo's descendants would win the kingdom, Macbeth believes he is safe from harm. Malcolm has fled the country to join Macduff, so Macbeth orders his family to be killed (J. Seton-Anderson 1935).

Despite the fact that Banquo is killed, the hired killer fails to kill Fleece. Despite his troubles, Macbeth returns to the witches to find out what will become of him if his successor will not be his heir to the throne. The witches give him additional visions and warn him about Macduff, assuring him that he will never be murdered by a "born woman" and that he should not be afraid until he sees Birnam Wood's trick. Although the witches still suggest that Banquo's descendants will gain the kingdom, Macbeth believes he is safe from harm as a result of his misleading prophecies. In order to kill Malcolm and his family, Macbeth orders the execution of Macduff's son Malcolm. Human nature is portrayed as evil by Immanuel Kant in the Boundaries of My Reason. In this book, he claims that a faulty moral orientation and a wicked inclination are at the foundation of evil. Further, Kant's theory of evil has been challenged, and it has been proven to contradict the Christian view of original sin, which holds that evil is passed down from generation to generation. Kant claims that human will and people's choice of action are based on evil. It is human nature to pursue the greatest of aims rather than what is good. Thus, Macbeth's evil deeds can be explained as a consequence of his decisions, which are driven by his ambition to become king and attain supremacy. It is the attributes of evil that compel him to engage in it, such as supremacy, position, and prestige.

According to Kant, human beings are basically evil. Throughout history, human nature has been firmly eroded by the tendency towards evil, and it has corrupted our power of choice as well. Bad conduct cannot be entirely attributable to outside sources; the mere temptation or prophecy of the witches is not enough to corrupt Macbeth's disposition. Rather, Kant's theory claims that human action is determined by the mind. He explains that the principle that governs our behaviour is our satisfaction, which drives us to act in the way we do. In order to accomplish our goals, we develop a tendency to make exceptions to explicit requirements when they appear to be in our favour. Furthermore, he argues that defeating extreme evil requires a change of heart, or a reevaluation of our choices as individuals. However, enacting such an amendment absolves us of moral accountability for unresolved decisions of the inverse maxim evil (A. Supiyani 2017).

Thus, Macbeth's attitude after hearing the witches' prophecy symbolically reflects his intentions. He was considering regicide, and the witches encouraged him to go along with it. Despite the fact that the idea of becoming king would have thrilled Banquo, Macbeth's reaction to the prophecy astounds him. Macbeth is terrified of the royal hope for a reason. Does that mean that the witches represent the demonic forces in him that hold the key to his true desire, since he is considering usurpation? The end objective of Macbeth's evil deed offers him power and glory despite his mental anguish and moral dilemma. Character love is so intense that regicide irregularity has set in.

All human civilizations have struggled with the issue of good against evil. When a character or individual is aware of the nature of evil, why does he choose to perform evil? In a world where everyone is competitive and wants to advance at all times, what good does it do to be virtuous? In other words, how does someone select the wrong route while the dangers of evil? Literary representations are still important in debating and comprehending the notions of good and evil, as well as demonstrating how a character or circumstance might be balanced. Part of the question is also answered by the traditional idea of tragic gaiety. As a result, we examine the framework through which Macbeth introduces us to evil, and we begin a conversation about their relevance in today's corporate world, where unethical leadership is a concern (W. Duncan 2020). Macbeth, I think, is a potential book for a deeper understanding of the ideas of leadership. I believe that not only can the characters of Macbeth be utilised as a model for understanding the dynamics of righteous and evil leaders, but that analysing Macbeth's character may also assist teachers take moral leadership. Challenges can aid in greater education.

The struggle between good and evil is expressed consistently and clearly throughout the writings of the seventeenth century, whether philosophically, physically or symbolically. In most situations, an outside influence is at the root of the temptation or the return of a good deed to a karmic person. Women are also portrayed as playing a role in accelerating evil deeds. It is not only a means of assessing the male-centred humanistic universe to which the seventeenth century contributed conclusively; It is also a way of recognizing the stereotypes of the seventeenth century. In most situations, the idea of evil has been gendered, and as researchers, we must consider the evil within ourselves as well as the external forces at work in such cases. For example, in this Shakespearean sonnet, he portrays the woman as the embodiment of evil in the age-old battle between good and evil.

They believe that a woman's beauty is evil because it pulls a man away from morals. These black ladies are

seductresses, drawing the good man's attention away from his duties. The woman is depicted in the sonnets as a wicked angel who is on the devil's side and is responsible for all of the world's woes. Lady Macbeth is portrayed in the same light as Lady Macbeth, that is, as a seductress who seduces Macbeth and leads him to his doom. For personal gain, particularly the throne, Macbeth and Lady Macbeth scheme to assassinate King Duncan. The tragedy of Macbeth's life is that he inherited the throne without having a son. They lack the foresight to consider the consequences of their heinous act. Doctor Faustus, too, is tempted by evil and fails to anticipate the consequences of his deeds. In exchange for a grand existence on Earth for the next twenty-four years, he sells his soul to Lucifer. Throughout the play, the internal conflict is depicted as a combat between the Good Angel and the Bad Angel. The Good Angel and the Bad Angel in Marlowe's The Tragically History of the Life and Death of Doctor Faustus discern between good and evil (D. Johnson 2005). The play depicts a fight between the Good Angel and the Evil Angel, who both attempt to influence Faustus' behaviour by encouraging him to reason, but evil ultimately wins:

Angel of the Good Will: Leave that abhorrent art, Faustus.

Faustus: What of Repentance, Prayer and Repentance?

Those are the ways to bring you to heaven, Good Angel.

Evil Angel: Delusions, products of madness that fool the human race who believe in them the most.

Angel of the Good Will: "Think of heaven and heavenly things, Faustus.

No, Faustus, think of honour and wealth. Demon:"

Faustus joins Satan for monetary gain at the enticement of the Bad Angel, but by the play's end, he is disillusioned and sad. There is, however, no way back. He will be tormented in Hell for the rest of his life. The play warns against the Renaissance's insatiable appetite for power, knowledge, and status. It serves as a warning to those in positions of influence and knowledge about the morality and ethics they should uphold.

1.2 Driving Power in Nature of Good and Evil

The notions of good and evil are woven into various forms throughout society, ranging from moral difficulties in some countries to the taboo nature of certain behaviours in others. We often judge questions of good and evil based on the mandate of our culture or our conscience. But do we really see good and evil as dynamic forces, or do's and don'ts in our lives? In this article, I want to discuss the nature of good and evil as internal forces rather than external heroes, as nothing in creation can be considered harmful except in the short term. A negative influence is not possible in a creative universe; otherwise, the build would not start. Good and evil must thus be polar acts that provide us with psychological tools to adjust to the chaotic character of our life experiences, as well as make it difficult to see the long-term consequences of our actions.

These poles can be seen as manifestations of the driving force in nature. Although an Eastern thought, the Western mind can trace the driving force to nature. It represents the natural order of things, as seen in the ebb and flow of the sea and the blossoming of spring flowers, each in its own time and according to nature. It defies explanation and gives the example of the flow of the river of creation. We obstruct its agonizing path toward an unknown goal, sometimes drifting to one side or the other; we settle on the preferred line of action. In the Western mind, such conduct is considered good or bad depending on the meaning of the fruit of that action, but can we really determine the character of our actions without knowing the result? Does a well-intentioned act lead to evil, or is there a wrongful gain that leads to enlightenment or upliftment for others? We cannot know how changing certain events will change the world's ability to meet standards of goodness, as Leibniz described and assessed in The Stanford Encyclopedia of Philosophy. As a result, we can never say with certainty that this world is not as good as we might try to imagine (N. D. Reesor 2008).

The concept of good and evil is a western invention, as the eastern mind is preoccupied with the ebb and flow of the natural order of things. According to Buddhist philosophy, evil is described as ignorance, misbehaviour and lack of understanding of natural processes. Indeed, just as a wealthy merchant avoids dangerous roads by going alone and a lover of life avoids poison, let everyone avoid risky actions, according to a passage in the Dhammapada. These harmful activities are the result of wrong or anti-natural behaviour. The concept of good and evil is a western invention, as the eastern mind is preoccupied with the ebb and flow of the natural order of things. According to Buddhist philosophy, evil is described as ignorance, misbehaviour and lack of understanding of natural processes. Indeed, just as a wealthy merchant avoids dangerous roads by going alone and a lover of life avoids poison, let everyone avoid risky actions, according to a passage in the Dhammapada. These harmful activities are the result of wrong or anti-natural behaviour. While we may assume that elevating such a defines would be simple, our inability

to predict how changing specific events in the world will affect other events, as well as our inability to predict that such How the changes will affect the real overall well-being of the world makes such defences difficult.

The moral imperatives that create these polar forces should be our preliminary research into the driving force in the nature of good and evil. What stops people from becoming child abusers or serial killers. Is it because the fear of harsh legal punishment exists or because we believe these behaviours are inconsistent with our own behaviour. Clearly some people are not immune to these punitive threats or moral imperatives and are capable of committing such acts. The moral imperatives that create these polar forces should be our preliminary research into the driving force in the nature of good and evil. What stops people from becoming child abusers or serial killers. Is it because the fear of harsh legal punishment exists, or because we believe these behaviours are inconsistent with our own behaviour. Clearly some people are not immune to these punitive threats or moral imperatives and are capable of committing such acts.

2. Literature Review

According to the author D. Sharma (D. Sarma 2021) the author examines the early appeal of Shakespeare's Macbeth and its main characters, and identification with Shakespeare's audience, during the play's first performance in the early seventeenth century. The role of witches in organizing the events of the play along with the fate of the characters through their clever and skilful use of language is a major topic of debate in this research. In this connection, historical features of monarchy and witchcraft in relation to the then king of England are discussed, as well as the possible impact of those circumstances on the staging of Shakespeare's play Macbeth at the royal court. Research claims that the categories of good and evil, or light and dark, are relative and often overlap. Equivocation is examined here as a strategy of the language game, both as part of witches' manipulations within the play and as a ploy by humans in the outside world for political gain. Within the narrative of the play, these two universes appear to melt into each other, presenting the reader with all their inherent intricacies and flaws. At the end of this research, a brief historical review of Shakespeare through adaptation and resale in other settings, particularly in India, is also presented to underscore the allegorical and plural nature of his plays.

According to research R. Robidoux, R. (R. Robidoux, A. Dale, A. Lafrenière, and J. De Koninck 2017) the categories of good and evil, as well as light and dark, are relative and often overlap. Equivocation is addressed here as a language game technique, both as part of witches' manipulations within the play and as political manoeuvring by humans in the outside world. Within the story of the play, these two universes merge, providing the reader with all their inherent complexities and weaknesses. A brief historical appraisal of Shakespeare through adaptation and resale in various places, particularly in India, is presented at the conclusion of this study to emphasize the allegorical and multiple nature of his plays. Plato used moral criticism to analyse literary works based on real-life moral principles and to assess the quality of literary works using moral criteria of the time. Aristotle, on the other hand, had a distinct take on literary criticism, which we now refer to as ethical literary criticism, with poetry serving as the major form of literary critique. Moral literary criticism, on the other hand, differs from Greek literary theorists in that it may re-examine Homer's epics and tragedies. In terms of the subject of study, ethical literary criticism is similar to ethical criticism, but it differs greatly in terms of research tools, aims, and methodology. This article will explain such disparities from the point of view of moral literary criticism through a study of Shakespeare's Hamlet, in which the cause of Hamlet's tragedy lies in his moral dilemma rather than his character and personality. On the other hand, ethical literary criticism is open to some current concepts and methodologies, such as bio criticism, to form a comparative approach in the study of literature, albeit primarily from a historical point of view.

Other author M. S. Andarab (M. S. Andarab 2019) illustrate that the literature is becoming more and more important in language acquisition. However, little attention is paid to teaching English literature for the sake of literature, rather than as a tool or strategy in language learning. Consequently, the study aims to look at how English literature is taught to university students. It aims to find out how English literature professors select literary works, as well as the challenges they face when teaching English literature to students and how they deal with them. A case study was conducted with three instructors teaching three different literary courses at an Indonesian public institution. The findings suggest that: first, length, language difficulty level, canonical status, and the author's cultural background become the most important factors in the selection of literary texts to teach; Second, there are three types of problems encountered: reading habits, English proficiency, and resourcefulness; And third, some strategies for dealing with problems include individual reading assignments, reading groups, and maximum use of the Internet. This study showed that there are many opportunities for additional research in the teaching of English literature to students, one of which is the development of successful teaching methods.

3. Discussion

There is no agreed solution to this question a task definition is introduced in the next paragraph. The author believed that a work had withstood the test of time if it was read a hundred years after it was published. It has the advantage of being straight. Although favourable social, cultural, and intellectual elements contributed to Homer's longevity, a work must have exceptional qualities in order to survive the environment in which it was first published, no matter how important the setting was at the time. Don't be the literary, biographical and historical background provided by experts varies and varies. As a result, a literary work is always greater than its surroundings. It is neither an introduction to literary studies nor a history of literary philosophy; this is the history of a literary genre. It attempts to follow this concept as a basic rule: the value of writing is determined by a mixture of literary art and human interest. A piece of great art that has no human attraction dies. The language of a work should be life and please its shape so that its human interests survive and human interests develop. However, such features of language and form are easier to identify than to define. The enhancement of reading and historical imagery, as well as the aesthetic and analytical faculties, help to improve recognition.

Although the academic diversity and partisanship of what has been noted above in relation to cultural studies suggests that the topic is still hot, no additional definitions of literature have been attempted. The core is challenged, loosened, and added to the exercises, but not abandoned. The topic of literary value in literary and cultural research can be postponed almost indefinitely. However, no matter how hard it is to agree on the circumstances, the book recognizes that there exist orders of magnitude and size. For example, it would be unfair to compare the quality of an author's work with that of a contemporary author. It would be difficult to argue that Romantic literature produced an outstanding poet, and such a particular argument would have been even unkind to either Jane Austen or Julian of Norwich, who were unmatched in their craft regardless of gender or time. Were. Discrimination is necessary. This history spans the period from the beginning of English writing to before 680, although the literary history of the last thirty years can be considered only provisional. The history of a section of such a vast country is more of a collection of maps and conjectures than a study. These projections, however obvious they may be, do not reveal the whole destination. The authors should be chosen, as well as their main works. Great authors like Jonathan Swift can be represented by a single book if the topic is to go beyond critical introductory. Not to mention half of Shakespeare's plays, yet comedies, history and tragedy are all included. If you are using this history textbook, be aware that it is selective.

Although this history follows events in chronological order to the best of their ability, its focus is literary rather than historical. Shakespeare remarked that "it lives as long as mankind can read and see and it gives your life. Selection is guided by the conviction that literature makes the circumstances of its origin as instructive as possible. According to Ben Jonson Shakespeare was not of a fixed age, but of all time. This distinctive feature is in contrast to historical techniques, which have attempted to restore literature to social or political settings, with varying degrees of success. Apart from assumptions and preferences, many of these words cannot be assigned to circumstances of the thirteenth century. The contextual settings of literary writing are quickly stated and arranged in a logical order. Although there are significant disputes involved, a foundation history may also be required to outline the plot of a work. Another importance is the citation of literary works. The most important idea, however, has been that mainly addressed and illustrated works will be the most important works that have thrilled or challenged generations of readers and influenced their thinking, imagination or life.

4. Conclusion

Nowadays, the discourses of good and evil are largely relative. Previously, the author was recognized as an ethical leader setting personal and business ethics standards for his company's decision-making. The story of Macbeth's fate has become one of the worst corporate scandals ever. In King Duncan's case, he remains the royal confidant through the arrangements for the murder of Macbeth. Motivating a character to act or behave in a particular manner plays a significant role in the process of character development. Our goals and objectives, whether literary, metaphorical or real, remain important in the way we make personal and professional decisions, taking into account the good and the bad in our decisions and conduct. Moreover, as has forever been the situation, great and detestable coincide, and our decision of activity decides how we follow up on the view of good and evil in later periods. Artistic characters like Macbeth and Claudius, as well as contemporary pioneers like journalists, remain models of how a move towards acquiring genuine power decides the destiny of many, suggesting that such characters, regardless of whether abstract, verifiable, or in any case, give a lot to a legitimate comprehension of moral authority. Eventually, apparently the soul is the dynamic power that puts the human individual at the focal point of the widespread Tao stream. Notwithstanding the way that creation has its own extraordinary signs of beginning, shape and disintegration, inner

voice keeps us inside the limits of "right" and "wrong" of our temperament. To deny what we instinctively know is correct is to be pushed against the current, consequently disturbing the snare of creation, which thus makes difficulty other life, no matter what the level they exist ; Maybe even God himself! With regards to Western way of thinking, the ideas of good and evil are inseparably connected. The significant thing to recall is that it is our own judgment about these attributes, not the commands of different powers, that is important. Notwithstanding our activities, the Tao and God will keep on existing.

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