DISENTANGLING THE CONTRIVANCES OF CHAOS AND ORDER IN MACBETH BY WILLIAM SHAKESPEARE

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Abstract

Postmodern literature rejects canonical narrative conventions in favor of narrative opacity, discontinuity, and non-linearity. The study of complex systems with sensitive dependency on beginning circumstances and consequently unexpected outcomes is the focus of chaos theory. The purpose of this study project is to delve deep into the intersection of chaos theory and postmodern literature in an effort to understand the complex link between chaos and order in these texts. By investigating this link, it is observed that there is hidden coherence within the chaotic appearance of postmodern literature. It is studied that the postmodern literature is a unique literary style that deviates from the norms of traditional narrative structure. Complex, non-linear storylines, is seemed chaotic, are typical of this genre. These ideas are applied on William Shakespeare's drama Macbeth because being a classic dramatist, Shakespeare proves himself as postmodernist. By applying the theoretical framework of chaos theory proposed by Edward Lorenz, this very work is proved as a genuine piece of postmodern work, particularly, tracing the robust endorsement of chaos theory.

Keywords: *chaos, order, complex systems, butterfly effect, strange attractors.*

INTRODUCTION

Postmodern literature rejects canonical narrative conventions in favour of narrative opacity, discontinuity, and non-linearity. The study of complex systems with sensitive dependency on beginning circumstances and consequently unexpected outcomes is the focus of chaos theory, a subfield of mathematics and physics. Chaos theory or complex theory shows defiance with the canonical beliefs which are connected with the reality of nature. It is proposed by the former that the natural systems are

under the command and control by the hidden and mysterious forces and these forces are called strange attractors. These strange attractors exhibit unique character of randomness and determinism simultaneously. Chaos theory also deals with the dynamics of the non-linear systems. These complex systems that are extremely sensitive to their starting circumstances and, as a result, exhibit highly unpredictable and seemingly random results, and this condition is famously called as 'butterfly effect'.

Chaos theory in literature shed light on human cognition and emotional reactions adapt to complex and unexpected narratives, like the chaos demonstrated in real-world circumstances, can be gleaned through an examination of the deliberate use of chaos in postmodern literature. Furthermore, postmodern literature frequently examines prevailing narratives, questions authority, and challenges established standards. Understanding the subversive nature of the genre can be aided by research into the function of chaos theory in the literary works. Authors can undermine established power systems, disrupt linear thinking, and challenge readers' preconceived beliefs about reality and the human experience by adopting chaos as a literary element.

Exploring how chaos theory relates to postmodern literature has the potential to greatly deepen our comprehension of this fascinating literary subgenre. It is possible that the seeming disorder and disarray of postmodern narratives can be peeled back by applying the ideas of chaos theory to their analysis. This research goes beyond a simple textual analysis to provide important insights into the ways in which postmodern authors deploy principles from chaos theory to enhance their works' impact on the reader.

The consequences of this study go well beyond the area of literature and into other academic fields. The complexities of systems in physics, biology, and other sciences have all been partially explained by chaos theory. This study seeks to strengthen ties between the arts and sciences by using the same lens to examine postmodern literature. Both literary criticism and scientific inquiry can benefit from a fresh perspective provided by an interdisciplinary approach. For this Macbeth by William Shakespeare has been taken as a key text to apply all these concepts of postmodern literature and chaos theory. William Shakespeare being a classical dramatist exhibits all the characteristics and protocols that prove him postmodernist, incorporating complexities of chaos theory in his classical text.

RESEARCH OBJECTIVES:

The main objectives of this research are as follows:

1. To explore the manifestations of chaos theory and postmodernism in classical literature.

2. To identify patterns of order and structure amid the apparent chaos

3. To analyse the impact of chaos and unpredictability

4. To examine how chaos theory influences narrative techniques, character

development, and plot construction in classical literature.

LITERATURE REVIEW:

This literature review sets out to do just that, by conducting a comprehensive examination of previous studies and academic works that have dealt with the topic of how chaos theory and postmodern literature interact with one another and the element of chaos theory and postmodern literature in classical literature. Understanding the influence of chaos on narrative structures and the complex interplay between chaos and order in classical literature is a primary goal of this study.

The literature review starts out by delving into the basics of chaos theory and how it relates to the world of literature. It explores how chaos theory, with its origins in mathematics and physics, might be applied to the study of complex systems like those found in literature. In this analysis, we look at how academics have used chaos theory to probe the dynamic nature of narratives, illuminating the subtle tensions between anarchy and order in literature. Chaos theory, with its emphasis on nonlinearity and sensitive dependency on beginning circumstances, has been recognised by scholars as a useful lens through which to comprehend the complexity of narrative. This section introduces new depths to the study of postmodern literature by reviewing foundational works in the field, demonstrating the central role played by chaos theory in the evolution of literary plots and characters.

Furthermore, the transforming effect of chaos theory on narrative aesthetics is made clear by this investigation of its use in literature. Postmodern literature's complexities have been better understood because to the incorporation of chaos theory into the examination of narrative dynamics. Authors are free to play around with fragmented storylines and numerous points of view thanks to the focus on nonlinearity, which poses a challenge to standard linear storytelling. This method both increases the works' complexity and makes them more reflective of the chaotic character of real-world systems. In addition, the idea of sensitive dependency on early conditions offers a new angle on character growth by showing how little adjustments to a character's history or behaviour can have far-reaching effects on the story.

It becomes clear from the literature assessment that the interaction of chaos theory and postmodern literature is a rich and exciting area to investigate further. The review lays a solid groundwork for the proposed research on "Chaos Theory in Postmodern Literature: Unravelling Patterns of Disarray and Order" by analysing seminal works and scholarly contributions, and it encourages future scholars to delve deeper into the interplay between chaos and order within postmodern narratives in order to gain a fuller understanding of the complexity of these works. In the conclusion, the literature review broadens our knowledge of chaos theory's lasting impact on the

development of postmodern literature and improves the quality of scholarly discussion surrounding this dynamic and engaging topic.

The establishment of study dedicated to the intersection of chaos theory and postmodern literature. It focuses on foundational studies that paved the way for future research by acknowledging the possibility of a relationship between the two fields. Researchers in this field have looked at how ideas from chaos theory, such bifurcations and odd attractors, manifest in postmodern works of literature.

The literature study delves into the ways in which chaos theory permeates postmodern narrative style. It analyses how authors create a feeling of chaos and unpredictability through techniques including nonlinear storytelling, fractured tales, and numerous perspectives. This section also discusses how postmodern stories intentionally incorporate aspects from chaos theory to communicate philosophical ideas and existential issues.

Chaos in a story might make readers feel lost and confused, but it can also be a gateway to a more profound understanding of the material, as is discussed. This section also discusses the impact that readers' awareness, or lack thereof, of chaos theory aspects within the story has on their understanding of postmodern literature.

The appearance of chaos theory in the study of postmodern literature has generated much discussion and analysis. Especially in the setting of postmodernism, scholars have rethought long-held ideas of order and chaos. According to McHale (2003), the introduction of chaos theory in the last several decades has had a profound effect on our understanding of order. The ramifications of this new viewpoint on critical theory and literary analysis of textuality are substantial.

The revolutionary significance of chaos theory resides in its capacity to question established notions of order and chaos in works of literature. Linear narrative frameworks, which place an emphasis on order and coherence, were commonly used to analyse literature in the past. With the introduction of chaos theory, however, critics have begun to accept the possibility that disorder and uncertainty are not mutually exclusive with order in postmodern writings. As a result of this realisation, there has been a dramatic change in the way literature is analysed and discussed.

Applying chaos theory to postmodern literature provides a new perspective through which to analyse works from different time periods and genres. Instead of being viewed as opposites, chaos and order are now regarded as coexisting in a dynamic interaction that affects the narrative fabric of literary works. This fresh perspective frees academics to explore the rich nuances of postmodern narratives, including their sometimes disjointed and nonlinear components, often thought to be chaotic.

The significance of chaos theory on literary criticism is not limited to the postmodern age. Scholars have reexamined canonical works from a new angle in light

of the discoveries of sensitive dependency on beginning circumstances and the creation of odd attractors in literature. This fresh look at familiar works enriches our understanding of the many ways writers have combined disorder and structure.

New doors have been opened for our understanding of order and disorder in literary texts thanks to the incorporation of chaos theory into the research of postmodern literature. This shift in perspective has enabled a more nuanced and dynamic investigation of narratives, which in turn has pushed back against conventional wisdom and enriched the academic discussion of literature. Scholars have been given new insights into the complex and unpredictable character of narrative because to the incorporation of chaos theory, which has altered not only the interpretation of postmodern literature but of all literature.

The influence of chaos theory on literary analysis, nevertheless, extends beyond the most elementary levels of narrative structures. It includes works of literature that deal with existential and philosophical questions. Postmodern literature explores the intricacies of the human condition and the unpredictability of life by accepting chaos as an essential component of human existence.

Traditional ideas of who the author is and how the reader should understand their work are also challenged by the use of chaos theory in postmodern literature. Recognising disorder as intrinsic to the story highlights the malleability of meaning and the variety of possible readings. By employing concepts from chaos theory, postmodern writers encourage the reader to participate in the making of meaning with the author. A more dynamic and democratic connection between reader and text is fostered by this type of interactive and collaborative reading.

Chaos theory, which was developed for the study of non-linear dynamic systems, has been applied to the study of literature. To investigate the human mind's non-linear potential, where order and disorder coexist, a postmodern analysis of Ian Reid's novel "I Am Thinking of Ending Things" employs chaos. Understanding the chaotic, unpredictable, and transient character of human experience is made possible by chaos theory ("The Study of Non-Linear Dynamic System: A Postmodern Analysis of I Am Thinking of Ending Things by Ian Reid", 2021).

In addition, postmodern poetry has been influenced by chaos theory. According to Farsi (2017), chaos/complexity theory presents a methodical strategy for deconstructing and reassembling texts that have been shattered. Chaos theory may be utilised to decipher the complex interplay between disorder and structure in poetry, as shown by an analysis of Jorie Graham's "Fuse".

According to Matusitz (Matusitz, 2008), "chaos" is a term used to describe the severe confusion and disorder that characterises the postmodern era. This disorder may

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be understood via the lens of chaos theory, which highlights the complex interplay between order and anarchy (Matusitz, 2008). It holds that people are powerless over their own lives and that events might unfold in unexpected ways.

Einstein's theory of relativity, Heisenberg's theory of uncertainty, and Planck's stance on energy can all be seen as forerunners of chaos theory (Farsi, 2017). Hawkins (Farsi, 2017) examines how chaos theory might be applied to Shakespeare and Milton.

In addition, the postmodern issues that chaos theory explores are consistent with its emphasis on the non-linear character of human experiences. The complexity of the current human situation is reflected in the way postmodern writers represent the unpredictability and uncertainty of life. Postmodern literature, by adopting the ideas of chaos theory, becomes a means of conveying the complexities of life and human emotion, forcing readers to confront the chaos and order that exists inside themselves and the world around them.

Moreover, chaos theory provides a methodical framework for investigating the complicated dynamic between anarchy and order in postmodern writing. It helps academics understand how the interplay of chaos and order affects the story's protagonists, antagonists, and themes. This kind of analysis adds depth to the study of postmodern literature by shedding light on the writers' deliberate use of chaos as a creative tool to express heavy philosophical and intellectual issues.

Overall, chaos theory has had a significant effect on how people think about and analyse postmodern literature. Chaos theory helps academics make sense of disjointed texts and non-linear narratives by providing a fresh take on the ideas of order and disorder. It offers a methodical way to investigate the tension between chaos and order in postmodern literature, illuminating the hidden order and significance under the surface of ostensibly chaotic works. The contributions of chaos theory to literary analysis deepen our appreciation of postmodern literature's singular creative and philosophical qualities, illuminating new facets of human complexity and narrative variety.

The systematic approach to postmodern literature offered by chaos theory, meanwhile, goes much beyond the close reading of individual works. It has opened the door for more research on postmodernism's effects on literature and society at large. Scholars have been able to track the development of postmodern storytelling approaches and how they reflect the complexity of modern life thanks to the recognition of chaos theory's effect on postmodern literature.

A greater understanding of the reader's place in creating meaning has resulted from chaos theory's contributions to the interpretation of postmodern literature. In the same way that chaos theory recognises the importance of starting circumstances,

postmodern literature acknowledges the significance of the reader's perspective and interpretation in establishing the text's meaning. It's up to the reader to piece together the story's fragmented pieces and figure out what's really going on. By encouraging readers to have their voices heard, this participatory method creates a more open and engaging reading environment.

Furthermore, the use of chaos theory in postmodern literature has promoted discussions outside traditional academic boundaries. Chaos theory and literary criticism have mutually benefited from this interaction, with new perspectives and approaches emerging in both areas as a result. Literature's investigation of chaos and complexity has prompted cross-disciplinary discussions with scientists from a variety of fields. This multidisciplinary approach enriches literary interpretation and broadens chaos theory's use outside the scientific community.

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The use of chaos theory to the understanding of postmodern literature has been revolutionary, allowing readers to make sense of the text's disjointed, non-linear structure. The distinctive creative and philosophical characteristics of postmodern literature are better appreciated when the interplay between chaos and order is

acknowledged. In addition, chaos theory has provided new opportunities for investigating postmodernism beyond its literary context. The influence of chaos theory extends well beyond literary analysis and enhances the greater conversation about literature and the human experience through its focus on the reader, its promotion of interdisciplinary debates, and its ability to inspire fresh views on creation.

RESEARCH METHODOLOGY:

This is a qualitative and interpretative research. William Shakespeare master piece, Macbeth has been taken as key text. Different articles, research papers have been taken for support and references. Edward Lorenz' concept of butterfly effect and strange attractor has been considered as the key concept to analyse the pattern of order and disorder in the respective text. The butterfly effect and strange attractor are the main component of the chaos theory which was proposed by Lorenz. Chaos theory focuses on the exploration of nonlinear dynamics, where it appears to be random but actually follows patterns and events can be forecasted using straightforward deterministic equations. In the realm of social science, chaos theory represents a shift towards understanding complex systems. This shift started with the introduction of concepts related to disorder in both nature and human behavior. Chaos theory has its foundation in mathematics and the natural sciences, yet the popular book by James Gleick simplified the concepts of chaos theory, making it accessible to individuals not well-versed in mathematics or physics. As a result, social scientists, organizational researchers, and psychologists began to embrace chaos theory, viewing it as a tool to comprehend the intricate social and psychological dynamics present in their fields.

ANALYSIS:

Postmodern literature especially the chaos theory provides a road map for the contextual and structural analysis of the famous tragedy which reflects the idea of chaos and order in the respective drama. Moreover, the research explores the different aspects of chaos theory contributing towards the intersection of scientific theory and literature.

Macbeth is the ever most popular tragedy written by William Shakespeare. When it comes to Macbeth's choice of free will or to determinism, it is difficult to judge whether Macbeth is a crime and punishment story or a tragedy. S. T. Coleridge famously remarks about Macbeth that "the witches have the power of tempting those that have tempters themselves".

The opening scene of the drama makes it clear at first glance that; this tragedy would not follow a linear stream line. The dialogues which have been delivered by the witches are enough to create an alarming and chaotic situation. It is evident from the very first scene that the witches are going to play a greater role. The witches become the strange attractor for the hidden wishes of Macbeth to be the king.

FAIR IS FOUL, AND FOUL IS FAIR:

Hover through the fog and filthy air (Act I, scene I)

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The temptation and will for the power and throne become the 'strange attractor' that initiates the action and reaction of Macbeth. Macbeth meets witches shortly after he wins the battle against rebellions. King Duncan decides to give Macbeth the title of Thane of Cowdar. Macbeth and Banquo encounter witches on their way return to palace. The Weird Sisters meet Macbeth and Banquo and have prophesied that Macbeth would be Thane of Cowdar and king and Banquo's children would rule the throne after him.

FIRST WITCH

All hail, Macbeth! Hail to thee, thane of Glamis!

SECOND WITCH

All hail, Macbeth! Hail to thee, thane of Cawdor!

THIRD WITCH

All hail, Macbeth, that shalt be king hereafter (Act I, scene III).

Macbeth in his curiosity wants to know more but the witches disappear and get diluted in water and air. Shortly, after this unusual encounter Macbeth receives the news of his title that he had been made Thane of Cowdar. The fulfillment of the first prophecy becomes a small difference in the complex system of free will and determinism, a butterfly effect, and Macbeth starts to think about the kingship. He talks about prophecy with Banquo, who does not ponder about the prophecy rather he warns Macbeth not to listen the Weird Sisters as they are sinister,

"And oftentimes, to win us to our harm" (Act I, scene III)

But in his mind, Macbeth starts to think about the accomplishment of second prophecy. Deep in his heart and conscience Macbeth is determined to murder King Duncan. Macbeth thinks to himself:

Glamis, and thane of Cawdor!

The greatest is behind. (Act I, scene III)

Macbeth's hidden desire to become king has become cemented as he takes the prophecy of the three witches seriously. The prophecy becomes the butterfly effect and the blind desire of kingship proves as strange attractor for Macbeth, determining the course of action of the whole drama.

Macbeth writes a letter to his wife, Lady Macbeth, and explains her each and every minute detail about the encounter with witches. Macbeth also informs Lady Macbeth, that King Duncan will be their guest to honour Macbeth's bravery. Lady Macbeth after reading the letter immediately takes decision that Macbeth would be king and King Duncan must live no longer. In her soliloquy Lady Macbeth shows herself as strong lady through her resolution to murder King Duncan,
Yet I do fear thy nature;

> *It is too full o' th' milk of human kindness…*
> *Art not without ambition, but without*
> *The illness should attend it…*
> *To have thee crowned withal…*

Come, you spirits That tend on mortal thoughts, unsex me here" (Act I, scene V).

These lines show that Lady Macbeth is more prone towards kingship than Macbeth. The evilness and wickedness in the nature of Lady Macbeth gets the trigger after reading the letter by her husband. The letter evidently operates as the butterfly effect for Lady Macbeth to compel Macbeth to murder the king. It also becomes clear that Lady Macbeth proves herself to be strange attractor for Macbeth because she enforces her own wish of throne upon Macbeth. When Macbeth's arrives, Lady Macbeth urges Macbeth to murder King Duncan. She instructs him to be kind and courteous with King Duncan but stick to the plan that he has to do the sinister act,

> *"look like th' innocent flower, But be serpent under't" ….*

> *"only look up clear, To alter favour ever is to fear. Leave all rest to me" (Act I, scene V).*

Moreover it is pretty much clear that it is not the role of prophecy in case of Lady Macbeth planning rather it is her temptation that she makes her mind about murder, and her temptation becomes the butterfly effect for not only King Duncan but for herself and Macbeth. The action of enforcement by Lady Macbeth leads towards the chaotic situation and Scotland after a short interval of war becomes the victim of regicide.

When the news of King Duncan's murder revealed by Macduff, a chaotic situation is created in the castle of Macbeth. The sense of conspiracy and confusion prevails and the regicide of King Duncan become strange attractors for Malcom and Donalbain, late king's sons flee from Scotland, in the fear of being murdered too.

After the murder of the king Macbeth has been crowned as king of Scotland after the departure of rightful heir Malcolm. The second prophecy comes true. Banquo suspects Macbeth's conspiracy that he might be the murderer of King Duncan because it was Macbeth who accuses the chamberlains of King Duncan' murder and kills them at the spot to avoid inquiry and to conceal his own sinister act. Macbeth invites Banquo to the celebration to honour his kingship. Macbeth too distrusts Banquo, as Banquo was with him at the time of prophecies.

> *There is none but he*
> *Whose being I do fear: and under him…*
> *They hail'd him father to a line of Kings;…*
> *Thence to be wrench'd with an unlineal hand,*
> *No son of mine succeeding…*

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It is concluded: Banquo, thy soul's flight,
If it find heaven, must find it out tonight" (Act III, scene I)

Macbeth in his mad pursuit of kingship hires killers to murder Banquo and his son Fleance. Now, Banquo's murder is not prophesied by witches. It is Macbeth's own temptation about the throne that he becomes ready to take life of his fast friend. If Macbeth has firm belief in prophecy, it was not at all a must to kill King Duncan, yet he commits murder. And then he shifts his concern again to the prophecy that Banquo's children will be the kings, so he instigates the killers to murder Banquo and his son. This shifting is not the shifting of prophecy rather it is the temptation of Macbeth which has its strong hold on Macbeth. Macbeth even in his conversation with Lady Macbeth also expresses his anxious thoughts about Baquo and Fleance,

"Thou know'st that Banquo, and his Fleance, lives" (Act III, scene I).

This elaborates that Macbeth is worried about Banquo and Fleance and that his throne is in danger if both of them live. Fleance escapes but Banquo is murdered. These all incidents show the chaotic nature of Macbeth's personality. One after another he himself traps in the vicious circle of free will or determinism. The prophecy works initially for Macbeth as a slight deviation from the nature because witches are not at all a good omen for him. Afterward the strange attractor, Macbeth's own hidden desire for power and throne becomes the contributor for chaos.

In banquet Macbeth visions the ghost of Banquo. Banquo's ghost is symbol of Macbeth conscience and also becomes the strange attractor for him to kill more, which always haunts him first from King Duncan's murder and now from Banquo's. The ghost is the sign of evil temptation that urges Macbeth to murder Banquo and now the evil deed is lurking in form of ghost. Moreover the sense of guilt makes the situation more chaotic for Macbeth, even being the great warrior Macbeth prone towards death. Macbeth in his conversation with Lady Macbeth depicts his own chaotic and scattered psychological state of mind by saying:

Better be with the dead,
Whom we, to gain our peace, have sent to peace,
Than on torture of mind to lie
In restless ecstasy. (Act III, scene II)

Macduff also becomes the victim of Macbeth's lust for throne. Macduff suspects Macbeth that he is the murderer of King Duncan and Banquo, so he flees towards England and meets Malcolm. Behind in Scotland, Macbeth issues an order to murder Macduff's family. Macbeth becomes frightened from Macduff because when Macbeth goes again to meet the witches. Macbeth in his chaotic situation question the liability the prophecy made by the witches, which turn out to be total chaos for Macbeth rather

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than just a play of freewill. The fury which Macbeth has in his mind for the witches can be seen from these dialogues by Macbeth.

> *Though you untie the winds and let them fight*
> *Against the churches; though the yesty waves…*
> *Even till destruction sicken; answer me*
> *To what I ask you. (Act IV, scene I)*

It shows the clear indication that Macduff's life is jeopardy for Macbeth. The witches again make prophesy for Macbeth.

> *"Macbeth! Macbeth! Macbeth! Beware Macduff!*
> *Beware the Thane of Fife.*
> *Dimiss me: enough. He descends" (Act IV, scene I).*

From this prophecy, again the witches do not mention that Macbeth should kill Macduff but Macbeth in madness and lust for throne plans to execute Macduff and his family as a final end to his sleepless nights,

> *"After killing him, I can sleep in peace in spite of all seeming dangers" (Act IV, scene I).*

Despite the fact that Macbeth receives his answer but again the sense of chaos still lingers on in mind of Macbeth. He knows that the chaotic from which he want to get rid of is actually the result of his temptation of power and throne.

In the last act Lady Macbeth becomes mad due to her sense of guilt. Her temptation of making Macbeth king by killing King Duncan has now fully clutched her mind and soul. She feels the blood spot on her hands, and this hallucination of blood stains are the marks of her sins. Lady Macbeth's temptation leads her towards the sinister act of murder and now she is being haunted by the same remorse. She not only puts herself in the chaotic situation but also her husband too. Her chaotic psychological state becomes strange attractor for Lady Macbeth, leading her towards ultimate suicide.

> *"Out, damned spot! Out, I say! One: Two" (Act V, scene I).*

Macbeth in his lust for power decides to fight for the throne and indulges himself in war and this war ultimately becomes the reason of his demise. At the end of the play, when news approaches Macbeth that English forces under the command of Malcolm and Macduff are marching towards Macbeth's castle of Dunsinane, Macbeth in height of dismay and chaos says,

> *I have almost forgot the taste of fears.*
> *The time has been my senses would have cooled*
> *To hear a night-shriek, and my fell of hair*
> *Would at a dismal treatise rouse and stir*
> *As life were in 't. I have supped full with horrors.*
> *Direness, familiar to my slaughterous thoughts*

Cannot once start me (Act V, scene V)

Macbeth himself becomes the victim of the chaos, initiated by himself and his wife. Macduff takes revenge from Macbeth and ultimately Malcolm takes the throne of Scotland as its rightful heir. The chaos which has been instigated by the murder of King Duncan now meets its end in the demise of Macbeth and his wife. The order, which has been disturbed by the prophecy, and then by regicide, restored again by the justified war.

If we see the Christian point of view about witchcraft, it is clear that Christianity not only disapproves the witchcraft but also calls it eternal damnation for those who indulge themselves into it. No doubt, evil seeks Macbeth first by itself. But later on Macbeth himself meets the Weird Sisters. This indicates that Macbeth himself is tempted by the prophecies made by the witches. King Duncan might have announced Macbeth as his heir after seeing his bravery and loyalty but Macbeth's own temptation makes him impatient and he commits the murder of the king. His temptation leads him towards ultimate destruction. Macbeth has a hidden desire to be king and this desire becomes temptation, after the prophecy he tries to fulfill his temptation and fails to resist it. But in comparison, Banquo shows the stronger side of his character, when he just simply ignores the prophecy and does not let his soul tempted by the prophecy. It is Macbeth who lets his soul and mind driven by temptation, though witches give prophecy for both of them but only Macbeth lures towards it. Macbeth should not have trusted the witches as it is the task of evil to lure the minds of people and astray them from the right path as the witches adrift Macbeth. May be it is Macbeth's own temptation which gives the chance to the witches to entice Macbeth.

Then comes the temptation of Lady Macbeth, she directly does not meet the Weird Sisters rather she is just informed by her husband, but she becomes so obsessed by the prophecy that she could not resist herself from murder. Even she plans to execute the heinous act under her roof and with the guest. Instead of making Macbeth aware of the evil side of witches, she herself is misled. Instead of correcting her husband, she encourages and compels him.

The temptation of Macbeth and Lady Macbeth also resembles with the temptation of Dr. Faustus as Macbeth lusts for power and Dr. Faustus lusts for knowledge. Temptation is considered as one of the seven deadly sins which ultimate leads the committer towards eternal damnation and demise. Macbeth and Lady Macbeth in their pursuit of temptation and obsession of power, become the victim of their own sins. Prophecy just plays the role of catalyst which only brings to the surface, the desires of Macbeth and Lady Macbeth.

If Macbeth had shown resistance towards witches 'prophecy at first and in his

enthusiasm had not conveyed it to Lady Macbeth, the whole plot had dropped there and then. He could leave his fate into natural order and he would have become king by natural process with grace and glory but he chooses the unnatural way and let his obsession of power to drive him which ultimately leads to destruction. Even this lust for power transmutes Macbeth from a great and brave warrior into violent murderer. He first ruthlessly murders King Duncan and declines from the status of loyal subject. Then his merciless order to the killers to murder Banquo, Fleance and Macduff with his family shows not only Macbeth degeneration from friendship but also from humanity.

CONTRIBUTIONS ANTICIPATED:

Multiple major contributions to the academic landscape are planned as a result of this study.

First, this research has been conducted with the goal of furthering our understanding of chaos theory as it relates to literature, and more especially to postmodern narratives. This study will contribute to our understanding of chaos theory and literature by examining the ways in which its ideas have been consciously incorporated into postmodern works.

The study will contribute significantly to literary criticism by shedding light on the complex interplay between chaos and order in postmodern literary methods and aesthetics. This research will contribute to literary analysis and criticism by revealing hidden order and chaos in a selection of postmodern literature. Understanding the complexity of postmodern literature will be enriched by this new angle on how chaos theory influences narrative structures, character development, and language use.

3. Insights from Other subjects: This study has the potential to encourage collaborations among researchers in several subjects, such as mathematics, physics, literature, and related areas. The research has the potential to promote interdisciplinary debates and partnerships by providing unique insights for researchers in the domains of mathematics and physics through an examination of how chaos theory principles emerge in postmodern literature. The influence of chaos theory may be studied in more depth if scientists from many fields can draw similarities and links to their own areas of study.

Overall, the research has the potential to improve the larger academic conversation on chaos theory and its importance beyond the study of postmodern literature. This investigation has the potential to enrich both the study of literature and complex systems theory by bridging the gap between the two disciplines.

CONCLUSION:

The purpose of this study proposal is to examine the intersection of chaos theory and postmodern literature in order to shed new light on the hidden order beneath the seeming anarchy of postmodern narratives. This research hopes to add to our knowledge of how chaos theory principles affect story structure, character development, and reader

interpretation by tracing the interplay between disorder and order in these literary works. The overarching goal of this study is to show how valuable chaos theory is for illuminating the intricacies of postmodern literature. By the application of chaos theory on classical work Macbeth that William Shakespeare being the dramatist of classical era, proves himself as postmodernist.

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