

Night Motif In Macbeth

Macbeth

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The Tragedy of Macbeth, often shortened to Macbeth (), is a tragedy by William Shakespeare, estimated to have been first performed in 1606. It dramatises the physically violent and damaging psychological effects of political ambitions and power. It was first published in the Folio of 1623, possibly from a prompt book, and is Shakespeare's shortest tragedy. Scholars believe Macbeth, of all the plays that Shakespeare wrote during the reign of King James I, contains the most allusions to James, patron of Shakespeare's acting company.

In the play, a brave Scottish general named Macbeth receives a prophecy from a trio of witches that one day he will become King of Scotland. Consumed by ambition and spurred to violence by his wife, Macbeth murders the king and takes the Scottish throne for himself. Then, racked with guilt and paranoia, he commits further violent murders to protect himself from enmity and suspicion, soon becoming a tyrannical ruler. The bloodbath swiftly leads to insanity and finally death for the powerhungry couple.

Shakespeare's source for the story is the account of Macbeth, King of Scotland, Macduff, and Duncan in Holinshed's Chronicles (1587), a history of England, Scotland, and Ireland familiar to Shakespeare and his contemporaries, although the events in the play differ extensively from the history of the real Macbeth. The events of the tragedy have been associated with the execution of Henry Garnet for complicity in the Gunpowder Plot of 1605.

In the backstage world of theatre, some believe that the play is cursed and will not mention its title aloud, referring to it instead as "The Scottish Play". The play has attracted some of the most renowned actors to the roles of Macbeth and Lady Macbeth and has been adapted to film, television, opera, novels, comics, and other media.

Ellen Terry as Lady Macbeth

as Lady Macbeth is an oil painting by John Singer Sargent, now in Tate Britain, in London. Painted in 1889, it depicts actress Ellen Terry in a famous

Ellen Terry as Lady Macbeth is an oil painting by John Singer Sargent, now in Tate Britain, in London. Painted in 1889, it depicts actress Ellen Terry in a famous performance as Lady Macbeth in William Shakespeare's tragedy Macbeth, wearing a green dress decorated with iridescent beetle wings. The play was produced by Henry Irving at the Lyceum Theatre, London, with Irving also playing Macbeth opposite Terry. Sargent attended the opening night on 29 December 1888 and was inspired to paint Terry's portrait almost immediately.

List of William Shakespeare screen adaptations

Gale 2003, pp. 370–2. Macmillan 2002. BUFVC: Macbeth (1908) n.d. BUFVC: Macbeth (1911) n.d. BUFVC: Macbeth (1913) n.d. Bennett 2015. Bennett 2008. Buchanan

The Guinness Book of Records lists 410 feature-length film and TV versions of William Shakespeare's plays, making Shakespeare the most filmed author ever in any language.

As of November 2023, the Internet Movie Database lists Shakespeare as having writing credit on 1,800 films, including those under production but not yet released. The earliest known production is King John from

1899.

Geas

found in more recent English literature, though they are not described as geasa in those texts. For example, in William Shakespeare's play Macbeth, the

A geis or geas (pl. geasa) is an idiosyncratic taboo, whether of obligation or prohibition, similar to being under a vow or curse, yet the observance of which can also bring power and blessings. It is also used to mean specifically a spell prohibiting some action. Geasa are common in Irish and Scottish folklore and mythology, as well as in modern English-language fantasy fiction.

The word originates in Old Irish, also known as Old Gaelic, and retains the same form in Modern Irish (nominative singular geis /ɡeːsʲ/, nom. plural geasa /ɡeːsʲasʲ/; genitive sg. geise /ɡeːsʲeʲ/, gen. pl. geas /ɡeːsʲ/). In modern Scottish Gaelic, the spelling has evolved in a slightly different direction (nom. sg. geas /kʲes/, nom. pl. geasan, gen. sg. geis or geasa). It has also been borrowed into English in both forms (sg. geas or geis /ɡeːs/ or /ɡeːs.i/, pl. geasa)).

Fates

common motif in European polytheism, most frequently represented as a trio of goddesses. The Fates shape the destiny of each human, often expressed in textile

The Fates are a common motif in European polytheism, most frequently represented as a trio of goddesses. The Fates shape the destiny of each human, often expressed in textile metaphors such as spinning fibers into yarn, or weaving threads on a loom. The trio are generally conceived of as sisters and are often given the names Clotho, Lachesis, and Atropos, which are the names of the Moirai, the version of the Fates who appear in Greek mythology. These divine figures are often artistically depicted as beautiful maidens with consideration to their serious responsibility: the life of mortals. Poets, on the other hand, typically express the Fates as ugly and unwavering, representing the gravity of their role within the mythological and human worlds.

Shakespeare's influence on Tolkien

Birnam Wood came to Dunsinane Hill in Macbeth. Tolkien was influenced especially by Macbeth and A Midsummer Night's Dream, and he used King Lear for "issues

J. R. R. Tolkien derived the characters, stories, places, and languages of Middle-earth from many sources. Shakespeare's influence on Tolkien was substantial, despite Tolkien's professed dislike of the playwright. Tolkien disapproved in particular of Shakespeare's devaluation of elves, and was deeply disappointed by the prosaic explanation of how Birnam Wood came to Dunsinane Hill in Macbeth. Tolkien was influenced especially by Macbeth and A Midsummer Night's Dream, and he used King Lear for "issues of kingship, madness, and succession". He arguably drew on several other plays, including The Merchant of Venice, Henry IV, Part 1, and Love's Labour's Lost, as well as Shakespeare's poetry, for numerous effects in his Middle-earth writings. The Tolkien scholar Tom Shippey suggests that Tolkien may even have felt a kind of fellow-feeling with Shakespeare, as both men were rooted in the county of Warwickshire.

1847 in music

monograph on Mikhail Glinka's use of folk motifs in his music.[citation needed] "Cantique de Noël" ("O Holy Night") w. (Fr) Placide Cappeau (Eng) John Sullivan

The Seven Basic Plots

cheerful ending; a dramatic work in which the central motif is the triumph over adverse circumstance, resulting in a successful or happy conclusion.

The Seven Basic Plots: Why We Tell Stories is a 2004 book by Christopher Booker containing a Jung-influenced analysis of stories and their psychological meaning. Booker worked on the book for 34 years.

Pity (William Blake)

unusual, as it is a literal illustration of a double simile from Macbeth, found in the lines: And pity, like a naked new-born babe, Striding the blast

Pity (c. 1795) is a colour print on paper, finished in ink and watercolour, by the English artist and poet William Blake, one of the group known as the "Large Colour Prints". Along with his other works of this period, it was influenced by the Bible, Milton, and Shakespeare. The work is unusual, as it is a literal illustration of a double simile from Macbeth, found in the lines:

And pity, like a naked new-born babe,

Striding the blast, or heaven's cherubim, horsed

Upon the sightless couriers of the air.

- Macbeth (1.7.21–23)

Like other members of the group, it is a monotype produced by printing from a matrix consisting of paint on gessoed millboard, with each impression then finished by hand. Blake could obtain up to three impressions from a single painting by this unusual means. Three such impressions survive of Pity. A fourth, in the British Museum, was an early trial of the design from a different matrix, as it is smaller than the others.

Dmitri Shostakovich

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Dmitri Dmitriyevich Shostakovich (25 September [O.S. 12 September] 1906 – 9 August 1975) was a Soviet-era Russian composer and pianist who became internationally known after the premiere of his First Symphony in 1926 and thereafter was regarded as a major composer.

Shostakovich achieved early fame in the Soviet Union, but had a complex relationship with its government. His 1934 opera Lady Macbeth of Mtsensk was initially a success but later condemned by the Soviet government, putting his career at risk. In 1948, his work was denounced under the Zhdanov Doctrine, with professional consequences lasting several years. Even after his censure was rescinded in 1956, performances of his music were occasionally subject to state interventions, as with his Thirteenth Symphony (1962). Nevertheless, Shostakovich was a member of the Supreme Soviet of the RSFSR (1947) and the Supreme Soviet of the Soviet Union (from 1962 until his death), as well as chairman of the RSFSR Union of Composers (1960–1968). Over the course of his career, he earned several important awards, including the Order of Lenin, from the Soviet government.

Shostakovich combined a variety of musical techniques in his works. His music is characterized by sharp contrasts, elements of the grotesque, and ambivalent tonality; he was also heavily influenced by neoclassicism and by the music of Gustav Mahler. His orchestral works include 15 symphonies and six concerti (two each for piano, violin, and cello). His chamber works include 15 string quartets, a piano quintet, and two piano trios. His solo piano works include two sonatas, an early set of 24 preludes, and a later set of 24 preludes and fugues. Stage works include three completed operas and three ballets. Shostakovich also

wrote several song cycles and a substantial quantity of music for theatre and film.

Shostakovich's reputation has continued to grow after his death. Scholarly interest has increased significantly since the late 20th century, including considerable debate about the relationship between his music and his attitudes toward the Soviet government.

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