

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 /ɡeːʃ/, nom. plural geasa /ɡeːʃasʲ/; genitive sg. geise /ɡeːʃeʃʲ/, gen. pl. geas /ɡeːʃasʲ/). 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 /ɡeːʃ/ or /ɡeːʃiː/, pl. geasa)).

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 of kingship, madness, and succession"

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.

Fates

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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.

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.

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

Kane, John Dillinger, Jules et Jim, Julius Caesar (William Shakespeare), Macbeth (William Shakespeare), Madame Bovary (Gustave Flaubert), Oedipus Rex (Sophocles)

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.

Orson Welles

productions for the Federal Theatre Project in New York City—starting with a celebrated 1936 adaptation of Macbeth with an African-American cast, and ending

George Orson Welles (May 6, 1915 – October 10, 1985) was an American director, actor, writer, producer, and magician who is remembered for his innovative work in film, radio, and theatre. He is considered among the greatest and most influential filmmakers of all time.

Aged 21, Welles directed high-profile stage productions for the Federal Theatre Project in New York City—starting with a celebrated 1936 adaptation of Macbeth with an African-American cast, and ending with the political musical The Cradle Will Rock in 1937. He and John Houseman founded the Mercury Theatre, an independent repertory theatre company that presented productions on Broadway through 1941, including a modern, politically charged Caesar (1937). In 1938, his radio anthology series The Mercury Theatre on the Air gave Welles the platform to find international fame as the director and narrator of a radio adaptation of H. G. Wells's novel The War of the Worlds, which caused some listeners to believe a Martian invasion was occurring. The event rocketed the 23-year-old to notoriety.

His first film was Citizen Kane (1941), which he co-wrote, produced, directed and starred in as the title character, Charles Foster Kane. Cecilia Ager, reviewing it in PM Magazine, wrote: "Seeing it, it's as if you never really saw a movie before." It has been consistently ranked as one of the greatest films ever made. He directed twelve other features, the most acclaimed of which include The Magnificent Ambersons (1942), Othello (1951), Touch of Evil (1958), The Trial (1962), and Chimes at Midnight (1966). Welles also acted in other directors' films, playing Rochester in Jane Eyre (1943), Harry Lime in The Third Man (1949), and Cardinal Wolsey in A Man for All Seasons (1966).

His distinctive directorial style featured layered and nonlinear narrative forms, dramatic lighting, unusual camera angles, sound techniques borrowed from radio, deep focus shots and long takes. He has been praised as "the ultimate auteur". Welles was an outsider to the studio system and struggled for creative control on his projects early on with the major film studios in Hollywood and later with a variety of independent financiers across Europe, where he spent most of his career. Welles received an Academy Award and three Grammy Awards among other honors such as the Golden Lion in 1947, the Palme D'Or in 1952, the Academy Honorary Award in 1970, the AFI Life Achievement Award in 1975, and the British Film Institute Fellowship in 1983. British Film Institute polls among directors and critics in 2002 voted him the greatest film director ever. In 2018, he was included in the list of the greatest Hollywood actors of all time by The Daily Telegraph. Micheál Mac Liammóir, who worked with the 16-year-old Welles on the stage in Dublin and played Iago in his film *Othello* (1951), wrote that "Orson's courage, like everything else about him, imagination, egotism, generosity, ruthlessness, forbearance, impatience, sensitivity, grossness and vision is magnificently out of proportion."

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