

Act 2 Scene 2

Macbeth's castle Near Duncan's room

Enter LADY MACBETH

LADY MACBETH That which hath made them drunk, hath made me bold;
What hath quenched them, hath given me fire.
[An owl shrieks]

very jumpy and nervous despite her words

Hark, peace!

Owl / cunning malevolent
Soldiers have been Drugged alive.

It was the owl that shrieked, the fatal bellman
Which gives the stern'st good-night. He is about it.
The doors are open, and the surfeited grooms
Do mock their charge with snores. I have drugged their
possets.
That death and nature do contend about them,
Whether they live, or die.

screech owl = cry + death
night watch men who rings bells to wake prisoner to death

Enter MACBETH [with two bloody daggers]

dy Macbeth
isoned
he milk
omits her femininity.
staphor reaction
her
unsex
he
been

MACBETH Who's there? What ho?

LADY MACBETH Alack, I am afraid they have awaked,
And 'tis not done: th'attempt and not the deed
Confounds us. Hark! I laid their daggers ready,
He could not miss 'em. Had he not resembled
My father as he slept, I had done't. My husband?
I have done the deed. Didst thou not hear a noise?

could lady Macbeth really commit murder?
Patriarchal roles
Cornerstn.

MACBETH I heard the owl scream and the crickets cry.
LADY MACBETH Did not you speak?
MACBETH When?
LADY MACBETH Now.
MACBETH As I descended?
LADY MACBETH Ay.

expansive
Fragmented
Just a pause / continuous
Speech patterns

MACBETH Hark, who lies i'th'second chamber?
LADY MACBETH Donaldbain.

MACBETH This is a sorry sight - remorse or regret
LADY MACBETH A foolish thought, to say a sorry sight.

committed
Nothing can
to change
their fate

U census
don't care
about Duncan
- remorseless

lady Macbeth
reined is
successful:
10

28

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Jicheng Xie



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Consent in Shakespeare's Classical Mediterranean Artemis Preeshl, 2025-02-20 Consent in Shakespeare's Classical Mediterranean fills a gap in knowledge about how female identified gender fluid and non binary characters made choices about intimacy engagement and marriage in Shakespeare's classical Mediterranean plays This classical sequel explores how female identified gender fluid and non binary characters accessed agency in Shakespeare's Mediterranean plays set in classical Troy Athens Thebes Antioch Ephesus Mytilene the North African Pentapolis Tarsus Egypt Rome Antium Britain Sardis Philippi Sicily greater Bohemia and the Balkan region Through the lens of sources from Eastern and Western Europe the Middle East and the Maghrib Shakespeare's heroines and their supporters may have initially appeared to conform to Early Modern contexts but the diverse backgrounds of female identified gender fluid and non binary characters impacted the right to consent to friendship affection betrothal and marriage in the classical Mediterranean By focusing on perspective views about female identified gender fluid and non binary characters in and around Eastern and Western Europe the Middle East and the Maghreb classical realities collide with Early Modern preconceptions and misconceptions to reveal commonalities and differences in the lived experiences of female identified and non binary royalty nobility servants enslaved peoples matchmakers courtesans sex workers madams herbalists tailors and merchants This study will be of great interest to students and scholars in Theatre Middle East Studies Asian Studies Eastern European and Eurasian Studies African and Maghrib Studies and Social Justice Studies

Black Playwrights and Heightened Text Jacqueline Springfield, 2025-04-03 Black Playwrights and Heightened Text When Shakespeare Ain't Enough breaks down the misconception that heightened text sits only within a white tradition and brings the work of Black playwrights from across history to the forefront by highlighting the use of heightened dramatic text in their work Interrogating the use of linguistic techniques often seen in heightened text such as enjambment assonance and consonance author Jacqueline Springfield looks at the ways in which these techniques allow the text itself to have a kind of permanence in audiences minds and works to reinforce a character's objective within the play The book presents examples of works from a plethora of Black playwrights including Langston Hughes Lorraine Hansberry Amiri Baraka August Wilson Katori Hall Marcus Gardley Tarell Alvin McCraney and many more as well as providing the context in which they're writing Theatre artists who read teach direct and perform the work of Black playwrights answer key questions in their own words in interviews with the author Interviewees include Dominique Morisseau Ron OJ Parson Mfoniso Udofia Zora Howard and many other theatre practitioners Taking a chronological approach the book examines the history of heightened text in the works of Black playwrights and redefines the ways in which theatre students and scholars can understand the techniques of heightened texts outside of a purely Eurocentric and white perspective Ideal for students of theatre history acting playwriting and text analysis as well as researchers of African American theatre

Edge of England Derek Turner, 2022-07-07 Lincolnshire is England's second largest county and one of

the least well known Yet its understated chronicles unfashionable towns and undervalued countryside conceal fascinating stories and unique landscapes its Wolds are lonely and beautiful its towns characterful its marshlands and dynamic coast are metaphors of constant change From plesiosaurs to Puritans medieval ghosts to eighteenth century explorers poets to politicians and Vikings to Brexit this marginal county is central to England s identity Canute Henry IV John of Gaunt and Katherine Swynford all called Lincolnshire home So did saints world famed churchmen and reformers Etheldreda Gilbert Guthlac and Hugh Robert Grosseteste John Wycliffe John Cotton John Foxe and John Wesley as well as Isaac Newton Joseph Banks John Harrison and George Boole Lincolnshire explorers went everywhere John Smith to Jamestown George Bass and Matthew Flinders to Australia and John Franklin to a bitter death in the Arctic Artists and writers have been inspired including Byrd Taverner Stukeley Stubbs Eliot and Tennyson while Thatcher wrought neo liberalism Extraordinary architecture testifies to centuries of both settlement and unrest from Saxon towers to sky piercing spires evocative ruined abbeys to the wonder of the Cathedral And in between is always the little known land itself an epitome of England awaiting discovery

Happiness Randy Alcorn,2024-06 Christians are supposed to be happy In fact we are supposed to radiate joy peace and contentment that is so unmistakable and so attractive that others are naturally drawn to us because they want what we have And yet in today s culture the vast majority of Christians are perceived as angry judgmental people who don t seem to derive any joy from life whatsoever So why aren t we happy Unfortunately many Christians are taught early on that God doesn t want us to be happy he wants us to be holy In fact many Christians are laboring under the false notion that God himself is not happy But nothing could be further from the truth God does want us to be happy The Bible is filled with verses that prove that ours is a happy joy filled God who not only loves celebrations but also desperately wants his children to be happy Why else would He go to the lengths He did to ensure our eternal happiness in His presence We know that we will experience unimaginable joy and happiness in Heaven but that doesn t mean we can t also experience joy and happiness here on earth In Happiness noted theologian Randy Alcorn dispels centuries of misconceptions about happiness and provides indisputable proof that God not only wants us to be happy He commands it The most definitive study on the subject of happiness to date this book is a paradigm shifting wake up call for the church and Christians everywhere

Unifying the Universe Hasan S. Padamsee,2020-02-07 Unifying the Universe The Physics of Heaven and Earth presents a non technical approach to physics for the lay science enthusiast This popular textbook which evolved from a conceptual course at Cornell University is intended for non science undergraduate students taking their first physics module This second edition maintains its unique approach in crossing boundaries between physics and humanities with connections to art poetry history and philosophy It explores how the process of scientific thought is inextricably linked with cultural creative and aesthetic aspects of human endeavor opening the readers up to new ways of looking at the world The text has been fully updated throughout to address current and exciting new topics in the field such as exo planets the accelerating Universe dark matter dark energy

gravitational waves super symmetry string theory big bang cosmology and the Higgs boson There is also an entirely new chapter on the Quantum World which connects the fascinating topics of quantum entanglement and quantum computing Key Features Provides a solid yet accessible background to basic physics without complex mathematics Uses a human interest approach to show how science is significant for more than its technological consequences Discusses the arts and philosophies of historical periods that are pertinent to the subject

Present Day Romance Tragedy David D E Evans PhD
OAM,2022-06-30 1993 Reports from India of parents killing their children in public because of social shame related to forbidden marriage began coming to world attention 1993 Admira Ismi Bosniak and Boko Brki Serb were killed by sniper fire while fleeing the besieged city of Sarejevo on Vrbanja bridge now known as the Romeo and Juliet Bridge Their bravery became a symbol for the suffering of the people on all sides of the conflict The challenge of young people for rights to options is highlighted by the phenomenon and imperative of romance tragedy within and across cultures Globalisation brings awareness of other cultures of their legends and real life heroic stories of their struggles and sacrifices and of their social progress This study focuses on the time period from 1993 to the present time during which romance tragedy in India especially began attracting world attention through the media The first pillar of Gandhi s Satyagraha is truth claiming that openness to and awareness of the greater community the world community is a necessity of peace both at the family level and for the world community Nonviolence the second pillar is seen as the first step in the path of peace using the word peace here to equate with the enjoyment of good relationships Principles for the attainment and maintenance of good relations apply to individuals at the local level and to states and nations at the government level Martyrdom of romantic lovers choosing Gandhian like self sacrifice the third pillar continues today Reflecting hugely intense joy and sorrow storytelling of romance tragedy through the arts and media brings compelling heroism to our attention It leaves us with a message of hope for the new generation

The Audacious Raconteur Leela Prasad,2020-11-15 Can a subject be sovereign in a hegemony Can creativity be reined in by forces of empire Studying closely the oral narrations and writings of four Indian authors in colonial India The Audacious Raconteur argues that even the most hegemonic circumstances cannot suppress audacious raconteurs skilled storytellers who fashion narrative spaces that allow themselves to remain sovereign and beyond subjugation By drawing attention to the vigorous orality maverick use of photography literary ventriloquism and bilingualism in the narratives of these raconteurs Leela Prasad shows how the ideological bulwark of colonialism formed by concepts of colonial modernity history science and native knowledge is dismantled Audacious raconteurs wrest back meanings of religion culture and history that are closer to their lived understandings The figure of the audacious raconteur does not only hover in an archive but suffuses everyday life Underlying these ideas Prasad s personal interactions with the narrators descendants give weight to her innovative argument that the audacious raconteur is a necessary ethical and artistic figure in human experience Thanks to generous funding from Duke University the ebook editions of this book are available as Open Access

volumes from Cornell Open cornellpress.cornell.edu [cornell open](http://cornellopen.org) and other repositories **Wacana journal of the humanities of Indonesia** ,2021 **Pennsylvania Game News** ,2009-07 *The British National Bibliography* Arthur James Wells,2009 **Revise on the Move - Commentary** ,1990-01-01 Shakespeare Action and Words. Analysis of Twelfth Night (ACT II, Scene IV) Nicolas Theisen,2017-07-25 Seminar paper from the year 2013 in the subject English Language and Literature Studies Literature grade 1 0 University of Cologne language English abstract Two key themes stand out in Act 2 Scene 4 of William Shakespeare s play Twelfth Night On one hand constancy of love plays a significant part and on the other hand gender deception In this scene Viola disguised as Cesario defends the love of women and defies Orsino s critic of women s inconsistent love compared to men s enduring passion Too well what love women to men may owe In faith they are as true of heart as we 2 4 103 104 Viola s appreciation of the woman s side and her continuous word plays demonstrate her intention to help Orsino uncovering her disguise and reciprocating her love The following dialogue provides an essential challenge for the interpretation and production of this scene One can either illustrate that Orsino actually reveals Violas deceit or lay emphasis on Orsino s simplicity and thus demonstrate his naivety Her hints commence when she says We men may say more swear more but indeed our shows are more than will 2 4 116 Here Shakespeare uses the phonological identity of we men and women to create an ambiguity of meaning The ambiguity peaks with her admission I am all the daughters of my father s house and all the brother too 2 4 118 119 indicating that Viola assumes her brother Sebastian died in the shipwreck Orsino seems captured in Viola s story before he commands her to go to Olivia again concerning his confession of love However the scene begins with a melancholic Orsino demanding for a song performed by Feste The waiting for the jester leads to a conversation between Orsino and Viola Orsino realizes that Viola is in love with someone and interrogates her In this dialogue she insinuates that Orsino is the one she loves but due to her disguise Orsino does not detect the clue although she uses the word your conspicuously three times

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