

## **Fashioning the Individual and Society in William Shakespeare's *The Tragedy of Macbeth* and its Film Costume and Fashion Representations**

**Abstract:** The proposed paper concerns with fashion and clothing as visual and semiotic signifiers of both the individual and society in William Shakespeare's *The Tragedy of Macbeth* and its representations in other media: film (costume design) and haute couture (fashion design). As such, the language of fashion and the vestimentary frame of Shakespeare's tragedy are used as tools for visual and semiotic reading of sociocultural anxieties between the individual and the society as expressed through art. Given rich symbolic and metaphoric value of the language of fashion in *Macbeth* through which Shakespeare conceptualises his characters and their relationships with the societal framework they inhabit, the paper will thus demonstrate how such a relationship can be conveyed through film costume and fashion design. Analysed representations will consider costume design by Jacqueline Durran for Justin Kurzel's film *Macbeth* (2015) and fashion design by Alexander McQueen and his collection *The Widows of Culloden* (2006). In such analysis, fashion is, as fashion theorist Elizabeth Wilson defines it, seen as a cultural metaphor for the body and the material with which we write or draw a representation of the body into our cultural context.

**Keywords:** cinema, fashion, film costume, *Macbeth*, representation

While praising Joel Coen's *The Tragedy of Macbeth* (2021) in his article for *The Guardian*, British theatre critic Michael Billington at the same time criticises previous cinematic adaptations of William Shakespeare's play, particularly Roman Polanski's *Macbeth* (1971) and Justin Kurzel's *Macbeth* (2015) for what he defines as „the verbal hiatus.“ According to the critic, the term could be understood as an ineffective transposition of Shakespeare's language into cinema, suggesting the disparity between the verbal and the visual.<sup>1</sup> As Billington argues, there is no denying Kurzel's visual

<sup>1</sup> In his 1964 essay *Shakespeare on Screen*, Hugo Klajn criticised Orson Welles adaptation of *Macbeth*

sense, but the film seems terrified of Shakespeare's language, whereas Polanski's film feels more like a costume epic than an imaginative exploration of Shakespeare's play.<sup>2</sup> Nevertheless, the visual too can be the text, or rather – a language – in its own right, especially when it comes to costume and fashion, which hold no capacity to produce speech while they *can* produce a language.<sup>3</sup> Even if Michael Fassbender as Macbeth and Marion Cotillard as Lady Macbeth in the Kurzel film encounter a verbal hiatus in their speech, they do not interact with each other and audiences just verbally, but through their appearances as well, given that cinema is an audiovisual media after all. In that regard, the essay will further argue that Kurzel's film in fact does not fail in transpiring Shakespeare's language but on the contrary, uses Shakespeare's language of fashion in structuring its narrative; not necessarily through dialogues only, but through costumes as well.

As Alison Lurie pointed out in her book *The Language of Clothes*, „a costume not only appears at a specific place and time, it must be ‘spoken’ – that is, worn – by a specific person. In language we distinguish between someone who speaks a sentence well – clearly, and with confidence and dignity – and someone who speaks it badly. In dress too“ (Lurie, 1992: 13-14). Based on Lurie's premises Fassbender and Cotillard are, in terms of costume, very well-spoken. In fact, costuming is what, as we will see, enables actors to carry out Shakespeare's language despite being seemingly ‘terrified’ of it. However, beyond simply providing visual appeal, costumes serve as materials playwrights, directors and costume designers can employ to construct meaning in a performance and visually and semiotically establish social systems in it (Lublin, 2013). As such, the paper will demonstrate how the language of fashion and its visual, symbolic and metaphoric qualities constitute the social system and expose the dichotomy between the individual and society in Shakespeare's *Macbeth*. By taking into account aesthetic, historical and semiotic aspects of fashion, the paper will thus focus on both the play-text and its representations in cinema (costume design) and haute couture (fashion design).

The juxtaposition of various notions like masculinity, motherhood, family, national identity or national history structuring the tense relationship between the individual / subjectivity and society in *Macbeth* and its stage and screen adaptations is a reoccurring subject of numerous studies of the tragedy. The focus on gender disturbance

(1948) for reasons similar to Billington's critique of Kurzel's film. Klajn stated that Welles' visuality and imagery alter Shakespeare's text, creating unsuccessful speech on one side and impressive cinematic images on the other. Defining the film as a sketch, Klajn concluded that theatre stage is the only one capable of successfully conveying Shakespeare's texts, while cinematic ‘spectacle’ reduces them to an ‘audiovisual image’. See Hugo Klajn, „Šekspir na filmu“, in: *Šekspir i čoveštvo*, Beograd: Prosveta, 230-227.

<sup>2</sup> <https://www.theguardian.com/stage/2022/jan/25/macbeth-at-the-movies-joel-coen-the-tragedy-of-macbeth-shakespeare> [accessed 9. 2. 2022]

<sup>3</sup> See: Roland Barthes, *The Fashion System*, London: Vintage (2010).

and family disorder present in Lady Macbeth's defiance to normative motherhood and tension between individual and family realms causing deconstruction of family as the base unit of society in case of both Macbeth and Macduff's families emphasise moral instabilities pertaining to the dislocation of personal / individual and societal / collective norms in the world of the play. While such dislocation in terms of fashion and its meaning and symbolism has been fairly researched when it comes to other Great Tragedies (Hamlet's mourning attire, Ophelia's white dress, Othello's handkerchief, Lear's crown)<sup>4</sup>, Cleanth Brooks' essay *The Naked Babe and the Cloak of Manliness* from his seminal 1947 book *The Well Wrought Urn: Studies in the Structure of Poetry* remains a singular case of semiotic reading of the language of fashion and its metaphors and symbolism of the clothes imagery in *Macbeth*.<sup>5</sup> This comes as a surprise given that, as Brooks pointed out, „the clothes imagery, used sometimes with emphasis on one aspect of it, sometimes, on another, does pervade the play“ and that „the series of garment metaphors which run through the play is paralleled by a series of masking or cloaking images“ (Brooks, 1960: 33-35). Many of his remarks are hence pivotal in understanding the role clothing plays in *Macbeth* and how it structures relationships and tensions between individuals and society in the world of the tragedy and furthermore, its cinema and fashion representations.

In order to understand the transposition of clothing imagery and the translation of *Macbeth's* language of fashion into other art forms, we must first establish the vestimentary frame of the play. Defined by Cynthia Kuhn and Cindy Carlson in *Styling Texts: Dress and Fashion in Literature*, „the vestimentary frame, far from merely enhancing characterization or creating a visual snapshot, enacts a site of aesthetic, social, and political inscription“ in which, as the authors continue, „the written clothed body as well as disembodied attire, may also function as a narrative element with multiple dimensions“ (Kuhn and Carlson, 2007: 1). Understanding the dressed body as a 'situated object within the social world' (Entwistle, 2011: 139), it is through clothing that we are allowed to observe acute disconnection between Macbeth and society repeatedly emerging throughout the play. In fact, it is the society, represented in characters with whom Macbeth has different relationships, that fashions him as an

4 Some scholars will, like Sarah-Jane Downing in her book *Fashion in the Time of William Shakespeare*, argue that fashion features as the pivot of the story in some plays (*Othello*, *Twelfth Night*, *Troilus and Cressida*), while F. G. Butler in his essay *Lear's Crown of Weeds* states that any reading of the tragedy depends heavily on the symbolism of the crown.

5 While browsing the internet provides numerous results of student presentations, notes, independent blog posts etc. on the subject of fashion and clothing in *Macbeth*, within the academic framework those worth mentioning are the chapter on staging and costuming Hecate and the witches from the book *Shakespeare's Visual Theatre: Staging the Personified Characters* by Frederik Kiefer, and the essay *Macbeth's Strange Garments: Borrowing Africa's Robes* by Todd Barnes (<https://www.shakespearetheatre.org/watch-listen/read-strange-garments-borrowing-africas-robres/>).

individual, demonstrating the instability of social bonds between them. Whether it is Macbeth's duties as a monarch or a husband as two main constituents of his social habitus, the clothes imagery acts as a perpetuum mobile preventing his integration into the society further alienating him from it. On a symbolic level, the imagery of his misplaced garments translates into the society as a whole, where systems and structures dysfunction as Macbeth assumes the position he is not supposed to, thus breaching the social contract.

Upon encountering the witches who address him as the Thane of Cawdor, Macbeth asks: „Why do you dress me in borrow'd robes?“ (Shakespeare, 1997: 115, 1.3). With the emphasised awareness other characters have of Macbeth's appearance fashioned from someone else's robes, the play alters the idea of clothes as visual and protective transposition and extension of the self. Analysing the dressed body, fashion sociologist Joanne Entwistle finds that „our consciousness of dress is heightened when something is out of place – when either our clothes do not fit us, or they do not fit the situation“ (Entwistle, 2011: 138). In addition to the witches' salute, Banquo's remark on Macbeth in Act 1 informs of that as well: „New honours come upon him, like our strange garments, cleave not to their mould but with the aid of use“ (Shakespeare, 1997: 117, 1.3). Such perception of Macbeth is completed in the final act, as Angus states: „Now does he feel his title hang loose about him, like a giant's robe upon a dwarfish thief“ (Shakespeare, 1997: 221, 5.2). Furthermore, by wearing clothes that were not meant for him, Macbeth deconstructs the notion of the 'public dressed body', a body, according to Entwistle „more tightly constrained in terms of its visual appearance, with its contours firmly demarcated by tailored clothing“ (Entwistle, 2011: 143). As such, the order can only be restored by detaching Macbeth from his violation of the public dressed body as the tragic error occurs not through nakedness, but through wearing someone else's clothes, symbolically translated into the image of his beheading: „Behold where stands th'usurper's cursed head. The time is free“ (Shakespeare, 1997: 237, 5.9). However, it is not headless Macbeth (i.e. his body, dressed or nude) that we see, but rather his 'bodyless' head, completely detached from the body – and the clothes. As Lady Macbeth in Act 1 has already anticipated in her question to Macbeth: „Was the hope drunk wherein you dress'd yourself?“ (Shakespeare, 1997: 134, 1.3).

The only item of clothing that Macbeth owns as his is the one not belonging to the public dressed body, but the dressed body at home – the night-gown – in which Lady Macbeth advises him to change after killing Duncan: „Get on your night-gown, lest occasion call us and show us to be watchers“ (Shakespeare, 1997: 147, 2.2). In this particular segment, Shakespeare alters the conventions of fashion history, as people in the Middle Ages and the 11th century during which *Macbeth* takes place have mostly slept naked.<sup>6</sup> Researching male underwear and nudity in the Middle Ages, E.

6 Until the 16th century men slept naked or in a day-shirt; subsequently a night-shirt, varying in quality,

Jane Burns, an expert on gender and clothing in medieval literature, finds that „the clothed male protagonist is properly socialized and visibly operative as a member of a specified cultural group, while the unclothed is desocialized and visibly marginalized from the locus of acceptable social activity“ (Burns, 2021: 99). We see that Macbeth transgresses both aspects as he is a clothed but desocialised protagonist at the same time, as emphasised in the image of the night-gown. In that sense, „the undergarment alone stands between him and the nudity that would signal moral perdition, yet offers no protection from social nudity“ (Burns, 2021: 99). Finally, the night-gown symbolism exhausts itself in the last image Lady Macbeth constructs of Macbeth before she dies: „Wash your hands, put on your night-gown, look not so pale“ (Shakespeare, 1997: 2019, 5.1). Although her attempt to re-dress Macbeth is futile: she is sleepwalking and he is putting the armor on; it demonstrates how important the vestimentary frame and the language of fashion are for the structure and the narrative of the play.

However, the most powerful clothing image and the one that establishes the vestimentary frame and the language of fashion in the tragedy is positioned within Lady Macbeth's monologue in Act 1:

...Come, thick night,  
And pall thee in the dunnest smoke of hell,  
That my keen knife see not the wound it makes,  
Nor heaven peep through the blanket of the dark,  
To cry, "Hold, Hold!" (Shakespeare, 1997: 126, 1.5)

By cloaking space and time in the play with two cloths – the pall and the blanket – Lady Macbeth disables proper construction – and perception – of social roles and moral obligations inherent to them respectively, as manifested in Macbeth's sartorial performativity. One cloth is, according to Brooks the clothing of death and the other the clothing of sleep, while both represent appropriate garments of night (Brooks, 1960: 35). Additionally, through the usage of the word 'pall', Shakespeare exercises the full capacity of his language of fashion, not just linguistically, but visually and semiotically too. While it refers both to a dark cloud of smoke and a mortcloth covering a coffin, on the level of fashion semiotics and fashion history the pall (alongside the blanket) acts as a symbolic apparel – a cloak, as the word itself derives from Latin *pallium* (cloak). By disfiguring the silhouettes and cloaking the social order in a hybrid garment meant to cover a body that is asleep or dead, Lady Macbeth does more than establishing the overall aesthetics of the language of fashion used in costume and

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was worn in bed. See: Valerie Cumming, *The Dictionary of Fashion History*, Oxford, New York: Berg (2010), 141.

fashion representations of *Macbeth*. She foreshadows her own death as well. The last image of Lady Macbeth we are presented with is her sleepwalking in Act 5, and upon returning „to bed, to bed, to bed“ (Shakespeare, 1997: 219, 5.1) she dies in her sleep. She thus *becomes* the garment she tailored, similarly to Japanese avant-garde fashion designer Rei Kawakubo's concept of 'the body becomes dress becomes body'.

Having established the vestimentary frame and the language of fashion in *Macbeth*, the following analysis will demonstrate how these components transform into other forms of art: costume design for cinema and fashion design. The analysis will focus on how the relationship between the individual and society in *Macbeth* translates through the language of fashion into costume design by Jacqueline Durran for Justin Kurzel's film *Macbeth* (2015) and fashion design by Alexander McQueen for his autumn / winter 2006 collection, *The Widows of Culloden*.

Prior to designing costumes for *Macbeth*, British costume designer Jacqueline Durran has already worked on costumes for films based on the literary canon, most notably Joe Wright's adaptations of *Pride and Prejudice* (2005), *Atonement* (2007) and *Anna Karenina* (2012). Regarding Kurzel's *Macbeth* in an interview for *Vogue*, Durran stated that she:

wanted to discover a sort of elemental kind of clothing. Given that this place was at the far reaches of civilization, one has to imagine that they would only have the most basic things, so by using only the simplest things, the simplest shapes, and trying to get back to the core idea of clothing.<sup>7</sup>

Such archetypal forms of clothing, evoking the cloaking imagery Lady Macbeth expressed through the pall and the blanket are paramount in the film. Starting with the opening scene, we are presented with the world of figures – silhouettes – cloaked in thick black cloaks reminiscent of both the pall and the blanket. By using the 'anti-form' of a cloak as an item of disguise and disfiguration as the base unit of the costume language and shading it black, characters are equated with the bleak Scottish landscape, outlined in highlands and mountains (Fig. 1). On a symbolic level, such 'dystopian' costuming signifies the lack of any humane or social order, and, to paraphrase Victoria Bladen's essay *Weird Space in Macbeth on Screen*, the vulnerability of the domestic space to natural elements (Bladen, 2014). Essentially, laws of the (super) natural and not human apply in the world in which Lady Macbeth proclaims „this night's great business into my dispatch; Which shall to all our nights and days to come give solely sovereign sway and masterdom“ (Shakespeare, 1997: 17, 1.5). As Bladen finds, the play opens with the weather (Bladen, 2014) and harsh and unreliable climate conditions of thunder, lighting

<sup>7</sup> <https://www.vogue.com/article/macbeth-movie-costume-design> [accessed 4 March 2022]



and rain which would, in terms of clothing, demand a proper cover if (actively) exposed to it. Characters are, therefore, constantly exposed while they constantly try to cover themselves and if „a windswept, empty, unfruitful, uninhabited, inhuman wasteland is a geographical counterpart of characters in *Macbeth*“ (Garber, 2004: 698), then Durran's designs are the costume counterpart of that wasteland. People in the world of Kurzel's film, much like those in Shakespeare's play, become what they wear, albeit what they wear is not who they are.



**Figure 1. Characters in blanket-like black cloaks disfiguring their silhouettes merging into the landscape in Justin Kurzel's film *Macbeth* (2015). Costume design by Jacqueline Durran<sup>8</sup>**

By canceling the recognisable features that would distinguish inhabitants of *Macbeth's* world as human, Kurzel and Duran further render the vestimentary frame of the play by juxtaposing Macbeth (Michael Fassbender) and Lady Macbeth (Marion Cotillard) with the rest of the characters, as initiated in the scene of Macbeth's coronation. It is in this scene that the costume designer entirely engages with Shakespeare's language of fashion, constructing the visual language of Macbeth's 'strange and borrowed garments'. In the framework of the play-text, Shakespeare asks us to consider the major fashion transformation Macbeth and Lady Macbeth are undergoing – which is becoming

<sup>8</sup> <https://tyrannyofstyle.com/jacqueline-durrans-costume-design-for-macbeth/>

royalty – by simply stating the entry of the two as king and queen at the beginning of Act 3. However, translated onto the stage or screen, this scene poses a challenge of presenting the characters as ‘meta-costume’ – a costume within the costume. In this situation, Durran has resorted to a simple yet effective solution aligning with the language of fashion from the tragedy by literally dressing Macbeth in borrowed clothes that do not belong to him: the costume worn by King Duncan’s character (David Thewlis). As Duncan’s white royal attire is acquired through his murder, Macbeth’s public dressed body is inevitably marked as fraudulent. Without a gradual transition but through a direct shift from black to white in the costume palette, by coding Macbeth and Lady Macbeth in white and dressing them in fashionable costumes with well-defined and gendered silhouettes Durran emphasises their dislocation and alienation from the society:

The idea for the coronation was that it happened very quickly and that Macbeth almost stepped straight into Duncan’s clothes using the royal sash and cloak that we had seen Duncan wearing. From the coronation until we see Macbeth back in his fighting clothes the costume story is one of disintegration.<sup>9</sup>

As Lurie argues, „to wear the costume considered ‘proper’ for a situation acts as a sign of involvement in it, and the person whose clothes do not conform to these standards is likely to be more or less subtly excluded from participation“ (Lurie, 1992: 13). While Macbeth and Lady Macbeth wear clothes suitable for their new situation, they are suitable neither for the situation nor for the clothes and consequently, they will be excluded and sanctioned for it. According to fashion historian Sarah-Jane Downing „Shakespeare extensively explored what could happen if the strict rules of dress were transgressed, from the potentially serious consequences of violating the social contract, to the folly of individual vanity“ (Downing, 2017: 5). *Macbeth* – both Shakespeare’s and Kurzel’s – is no exception from this trajectory. The last change of costume in the film attests to that. Macbeth is dressed in the armor he wore before appropriating Duncan’s position and style as in the Act 5 he repeatedly demands for ‘mine armour’, whereas Lady Macbeth mirrors her appearance from the beginning of the film. She is in the church cloaked, although not in the black cloak-blanket, but in a draped ghostly pale cloak-pall, evoking a shrouded Medieval tomb effigy (Fig. 2). From the night she attempted to harness, she became the death she could not evade – an image fashion designer Alexander McQueen (1969 – 2010) had already immortalized in 2006 through a hologram projection of British model Kate Moss as the closing sequence of his runway show for the collection *The Widows of Culloden*.

<sup>9</sup> <https://tyrannyofstyle.com/jacqueline-durrans-costume-design-for-macbeth/> [accessed 5 March 2022]





**Figure 2. Ghostly appearance of Marion Cotillard as Lady Macbeth in a pall-resembling draped white covering in Justin Kurzel's film *Macbeth* (2015). Costume design by Jacqueline Durran<sup>10</sup>**

Like Jacqueline Durran, Alexander McQueen was no stranger in transforming literary canon in his designs, although in the case of McQueen, such process always had a dominant aesthetic signifier: the Gothic. Primarily, this was due to the fact that „Gothic was a notably sartorial genre, many of its charactersitic effects dependent on veils, masks and disguises – a genre through which bodies and their boundaries and surfaces are foregrounded and explored“ (Spooner, 2015: 141). To literary and fashion historians respectively, Gothic elements in both *Macbeth* and McQueen's designs are a locus communis, which makes the fact that McQueen's appropriations of Shakespeare's text are hitherto unresearched even more surprising. *Vogue*, *The New York Times* and *The Guardian* shall, among many media reporting on McQueen's show of his *The Widows of Culloden* collection in 2006, state *Macbeth* as his inspiration, with *The Guardian* even titling its reportage *McQueen's Modern Macbeth*. McQueen's usage of *Macbeth's* Gothic imagery intertwined with Scottish cultural markers is excessive: the dominance of tartan, bagpipes as the soundtrack for the runway, birds from the play transformed into feather headpieces<sup>11</sup>, Pre-Raphaelite representations of Lady Macbeth

<sup>10</sup> <https://www.vogue.com/article/macbeth-movie-costume-design>

<sup>11</sup> See: Stefan Žarić. „Ornitolog Mekvin: Ptice u modnom dizajnu Aleksandra Mekvina“, *Časopis za promociju nauke Elementi*, 26/2021 Beograd: Centar za promociju nauke, 52-55.

and aforementioned hologram projection of Kate Moss evoking a conjured specter of Lady Macbeth<sup>12</sup>, to name a few. However, the designer did not draw his inspiration only from *Macbeth's* visual appeal, but from its problematics of the individual versus the society and the collision between personal and national histories.

McQueen himself was of Scottish ancestry and „'Scottishness' was for him not merely a creative wellspring but a deeply personal identification“ (Wood, 2015: 51). In that regard, *The Widows of Culloden* represented McQueen's reconfiguration of Scottish history he started in the 1995 autumn / winter collection *Highland Rape*. While in the 1995 collection the designer has rendered the Highland Clearances of the 18th and 19th centuries and in the 2006 collection the 1745 Battle of Culloden, both collections were reactions against romanticisation and mythologisation of history and attempts to reveal the violence of historical processes (Wood, 2015). These *épater les bourgeois* collections were McQueen's way of forcing the English to see Scotland not as a playground for exercising and constructing Englishness, but to accept Scotland's 'personal history' as a narrative inherent to the United Kingdom's national history. Observing the similar trajectory in *Macbeth*, Jonathan Baldo finds that *Macbeth's* personal history might serve as well for a national one, as „*Macbeth* registers a convulsion within the idea of nationhood as England confronted a monarch and a history that seemed marginal, at best, to its own“ (Baldo, 2008: 94). As such, the author poses the following question:

If a nation is defined as a people who share a common history, invented or imagined through extensive, tacit agreements about what to remember and what to suppress, then what happens when a nation—already having substantially shaped and been shaped by an invented past—suddenly inherits a new one? That strikes me as the larger question posed by *Macbeth* to its first English audiences, armored with xenophobia and longstanding stereotypes about Scotland (Baldo, 2008: 88).

If *Macbeth's* lines „What rhubarb, cynne, or what purgative drug would scour these English hence?“ (Shakespeare, 1997: 225, 5.3) might have spoken to an English desire to efface this new and burdensome history that England so recently inherited (Baldo, 2008) then McQueen's collections acted as a mirror against the erasure of Scottishness from the English collective memory. Furthermore, if we are to align with the romanticisation of McQueen both fashion media and fashion academia frequently fall into, we could even state that not only his two Scottish-themed collections were to

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<sup>12</sup> In the review of the runway show for *The Guardian*, Jess Cartner-Morley is of the opinion that Kate Moss' hologram ghostly figure refers to Banquo's ghost. See: <https://www.theguardian.com/world/2006/mar/04/france.jesscartnermorley> [accessed 7 March 2022]

different extents inspired by *Macbeth*, but that the designer himself *was* the ‘modern Macbeth’. After all, for both Macbeth and McQueen historical narratives sublimed into Scottish history, or rather their dislocation from such narratives, were bound up with their own sense of identity (Wood, 2015).

As presented in this paper, the reoccurring subject in Shakespeare’s tragedies including *The Tragedy of Macbeth* – the relationship between the individual and the society as well as between personal and collective – can be approached through costume and fashion studies. By mapping out the language of fashion in *Macbeth*, it is noticeable that fashion was not marginal, but one of the central tissues with which Shakespeare has constructed individuals, society and the world in his so called ‘Scottish play’. Furthermore, through representations of the play in film costume and fashion design, Shakespeare’s language of fashion allows us to observe how art serves as universal language for exposing (and overcoming) societal anxieties. As Vladislava Gordić-Petković stresses, we must not draw the demarcation line between performing and reading Shakespeare, or between the text and its adaptations and representations, thus disabling scholars from contemporary approaches (Gordić-Petković, 2007). As the author continues, new technological and media frameworks, be it cinema, costume or fashion, do not simplify but instead clarify the universality of Shakespeare’s tragedies (Gordić-Petković, 2007). After all, if Shakespeare himself employed fashion and costume to construct not only the visual appeal, but to embody the meaning of the text and structures of the world, be it social or natural, there should be no reason for us to disregard them ‘within the belt of rule’.

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## **Modno oblikovanje pojedinca i društva u *Tragediji o Magbetu* Vilijama Šekspira i njenim reprezentacijama u filmskom kostimu i visokoj modi**

**Apstrakt:** Rad pristupa modi i odevanju kao vizuelnim i semiotičkim označiteljima pojedinca i društva u *Tragediji o Magbetu* Vilijama Šekspira i njenim reprezentacijama u drugim medijima: filmu (kostimografija) i visokoj modi (modni dizajn). U skladu sa time, jezik mode i modni okvir Šekspirove tragedije služe kao alati vizuelnog i semiotičkog čitanja sociokulturnih tenzija između pojedinca i društva kroz umetnost. Uzimajući u obzir bogate metaforičke i simboličke kvalitete jezika mode u *Magbetu* pomoću kojih Šekspir koncipira svoje likove i njihove odnose u datom društvenom okviru, rad će pokazati kako takvi odnosi mogu da budu ispoljeni kroz filmski kostim i modni dizajn. Analizirane reprezentacije uključuju dizajn kostima Žakline Duran za film *Magbet* Džastina Kurcela (2015) i modni dizajn Aleksandera Mekvina iz kolekcije visoke mode *Udovice Kalodena* (2006). U takvoj analizi moda se, prema tezi teoretičarke mode Elizabet Vilson, razumeva kao kulturna metafora tela i materijal kojim ispisujemo i iscertavamo predstave o telu u naše kulturne kontekste.

**Ključne reči:** film, filmski kostim, Magbet, moda, reprezentacija