

# A Study of Clothing Imagery Emerging from Shakespeare's Plays II

— Focusing on *Macbeth*, 1996 RSC production —

Wonkwang Health College Dept. of Clothing & Textiles

Bae, Soo-Jeong

## Content

I. Introduction	2-1. Macbeth's Costume
II. Clothing Imagery in <i>Macbeth</i>	2-2. Lady Macbeth's Costume
III. A case study of the stage and costume design	IV. Conclusion
1. Stage Design	References
	ABSTRACT

## I. Introduction

A conflict between appearance and reality assumes the most popular but complicated aspect among the themes of literary works. In *Macbeth*, the appearance can be manipulated by a king's costume, which causes this conflict. A theme of the play is that Macbeth, the Thane of Glamis, later Thane of Cawdor, has changed his costume by unjust means to a king's costume which shows the conflict between appearance and reality. The king's costume suggests a false appearance because it does not fit his true identity.

In my previous research, clothing imagery,

especially, a process of stripping has been discussed as a major imagery in *King Lear*,<sup>1)-2)</sup> in which it was found to be quite effective to create a dramatic mood and to maximize the effects of visual imagery as well as to symbolize a theme of a play, because the play is obviously full of suggestions, disguises, hypocrisy and deception. The clothing imagery that conceal and envelop, that are so often deceptive and show only what is external and borrowed in man, finds frequent and significant use of the play. In fact it has become a topos in English Literature, as the symbolic expression of the contrast between reality and appearance.<sup>3)</sup>

\* 이 논문은 1996학년도 금호문화재단 학술연구비지원에 의한 것임.

- 1) Kim, Ok Jin and Bae, Soo Jeong(1995), 'A Study of Clothing Imagery emerging from Shakespeare's Plays I', The journal of the Korean Society of Costume, No. 24,
- 2) Bae, Soo Jeong(1994), 'A Study of Theater Costume of King Lear directed by Adrian Noble', The Shakespeare Review, No. 24
- 3) Wolfgang Clemen(1972), Shakespeare's Dramatic Arts, Methuen, London, P.181

Generally, imagery means a pictorial image in the forms of simile and metaphor, not only through any of our senses, but through our mind and emotions. In particular, clothing imagery is one of the stage imagery, which is the most important part in Shakespeare's plays because Elizabethan dramatic art is stage-conscious, audience-conscious; it does not try to conceal the actor's working space with realistic illusion, nor sharply differentiate the performance and audience by theater construction and lighting. Both in dramatic technique and dialogue the plays frankly acknowledge the existence of stage and audience. Thus it is desirable and prudent that directors, actors, designers and audience think in terms of stage imagery.<sup>4)</sup>

The clothing imagery plays an important part in *Macbeth* as well. The tragedy of *Macbeth* is caused by having an incorrect understanding of the conflict between appearance and reality because Macbeth just seeks false appearance and ignores his real identity.<sup>5)</sup> Of course, it is an exciting story of witchcraft, murder and punishment in addition to the conflict. However, I think it is very important to know how to visualize the clothing imagery on stage because it has been an undeveloped area in costume design. Moreover, I believe the success or failure of a performance may also depend on reinforcing the text.

The purpose of this research is to examine the clothing imagery underlying Shakespeare's *Macbeth* and then apply it to the latest performance, which is performed by the Royal Shakespeare Company(RSC) and directed by Tim Albery. To achieve this purpose, three steps will be taken. In the first step, I will examine a theoretical background of Shakespeare's clothing imagery for extracting the visual factors from *Macbeth*. In the second step, I will interpret the stage design because stage setting is very important to theatre costumes as a background on the stage. The final step is to analyze the costumes of the main characters, and to apply the clothing imagery to them in order to see the stage effects. *Macbeth* and *Lady Macbeth* have been chosen as representative characters of the clothing imagery because almost every imagery concentrated on their costumes.

The dialogues quoted in this study are taken from *Macbeth: The New Penguin Shakespeare*<sup>6-7)</sup> which is used for the RSC production.

## II. Clothing Imagery in *Macbeth*

In the Elizabethan theater, costumes were certainly a vital ingredient in making successful performances of Shakespeare. It could be used in a very sophisticated way as part of the visual text. Shakespeare is careful and deliber-

4) Clifford Lyons(1963), 'Stage Imagery in Shakespeare's Plays', in *Essays on Shakespeare and Elizabethan Drama*, Richard Hosley, ed., R. K. P., London, P.263

5) Hwang Ho-Moon(1989), 'A Study of the pattern of Imagery in *Macbeth* and *King Lear*', Doctoral Dissertation, Graduate School of HanYang Univ., P.45

6) Penguin Books, ed. (1994), *Macbeth: Complete and Unabridged*, London, Penguin Books

7) *Macbeth* was first printed in the First Folio in 1623. The text in the Folio is accurately printed, apparently from a fair copy made for stage use. The New Penguin Shakespeare's text follows the First Folio.

ate when he specifies his hero's rich clothes, jewels and, perhaps, emblems of state such as a crown and coronet.

In *Macbeth* there is an even more powerful and interesting use of costume at work in constructing meanings in the text in performance. The play starts with the three witches dialogue, "Fair is foul, and foul is fair" (I, i, 11). In this line, appearance and reality are mixed up, and there is a reason that Macbeth could only see appearance instead of reality. The first scene consists of only 12 lines; however, it is enough to create the gloomy atmosphere of the play and show the power of evil, although there is no clear expression of the clothing imagery.

In Act I, Scene iii, Macbeth and Banquo are told a prophecy from the witches on the way back from a battle. When the prophecy comes true, Macbeth starts to believe it. He makes a speech as soon as he is told that he is given a title of the Thane of Cawdor.

Mac. The Thane of Cawdor lives.  
Why do you dress me in borrowed robes?  
(I, iii, 109)

In these lines, Macbeth expresses that the new social position does not suit him because it is far higher than his real identity. However, he has accepted the witches equivocations as the truth.

While, Banquo does not believe the prophecy because he has a reasonable character that can distinguish appearance and reality, fair and foul, he expresses his opinion about

Macbeth's new status :

Ban. New honours come upon him, Like our  
strange garments, cleave not to their mould,  
But with the aid of use. (I, iii, 145-147)

In these lines, he compares, metaphorically, the new social rank to strange garments. This means that an adaptation of oneself to new circumstances takes time. In other words, Banquo is sceptical about the propriety of Macbeth's new honour.

From Act I, Scene iv, Macbeth and Lady Macbeth start to deceive everybody thoroughly. They are wearing fair-faced masks as if they are innocent. Until the last scene of the first act, Macbeth has been proud of the new honour, the Thane of Cawdor, because he got it by fair means. He even wants to give up his plan of murder. There is irony in the fact that to express the position he uses the same metaphor of clothes.<sup>8)</sup>

Mac. ...He hath honour'd me of late, and I  
have bought Golden opinions from all  
sorts of people, Which would be worn  
now in their newest gloss, Not cast aside  
so soon, (I, vii, 32-34)

However, Lady Macbeth scolds Macbeth because of his hesitation, and makes a speech :

Lady Mac. Was the hope drunk, Wherein you  
dress'd yourself? (I, vii, 35-36)

Now, we know that the couple dress up in

8) C. E. F. Spurgeon(1935), *Shakespeare's Imagery and What It Tells Us*, Cambridge Univ. Press, P.326

the kings costume to demonstrate their ambition. The clothing imagery has been depicted invisibly and repeatedly until Act I. From Act II, a dramatic technique of the clothing imagery appears concretely. In fact, after murdering King Duncan, Macbeth changes his clothes into a night-gown. This is a visual clothing imagery in order to show the change in Macbeth's mental status. It means that a change of one's internal status is intimately related to a change of ones external outfits.

After murdering the king, Lady Macbeth asks Macbeth to change his clothes.

Lady Mac. ...Get on your night-gown, lest occasion call us, And show us to be watchers : be not lost So poorly in your thoughts. ( II, ii, 69-71)

In these lines, the change of clothes has been interpreted in two different ways : one is that from now on Macbeth falls to the position of a murderer ; the other one is that Macbeth is determined to kill a number of people who do not agree with him.<sup>9)</sup>

After changing from his bloody clothes into a night-gown, Macbeth has disguised his murder carelessly, and says :

Mac. Lets briefly put on manly readiness, And meet i' th' Hall together. ( II, iii, 131-132)

Cleans Brooks explains these lines, "It is

irony ; for the mainly readiness which he urges the other lords to put on, is, in our case, a hypocrite's garments: he can only pretend to be the royal, grief-stricken liege who is almost unstrung by the horror of Duncan's murder."<sup>10)</sup> Here, we can see the visual clothing imagery repeatedly and clearly. It is continued in Macduff's fierce speech :

Macd. Well, may you see things well done there : adieu,  
Lest our robes sit easier than our new.  
( II, iv, 38-39)

There is a hidden prophecy in these lines, about a disaster which will affect both King Macbeth and Scotland.

In Act III, Scene iv, a banquet has been prepared for Macbeth. It is an opportunity for both to display and enjoy in public the outward signs of power and privilege that the bloody coup has recently brought them. To do this they employ the conventional signs of royal status, although there is no special comment in the text.

In Act V, the prophecy comes true. Firstly, the disaster affects Lady Macbeth who has been suffering from guilt since she hid behind a false identity. Eventually, she is dying in this Act and says ;

Lady Mac. Wash your hands, put on your night-gown ;  
look not so pale : I tell you yet

9) Alan S. Downer(1967), 'The life of Our Design : The Function of Imagery in the Poetic Drama', in *Shakespeare : Modern Essays in Criticism*, L.F. Dean, ed., Oxford Univ. Press, P.29

10) Cleanth Brooks(1947), *The Well wrought Urn*, N. Y. A Harvert /HBJ Book, P.37

again Banquo's buried ; he cannot  
come out on's grave. ( V, I, 58-60)

The disaster affects Macbeth again. Caithness describes Macbeth's false identity underneath the kings costume. He says :

Caith. ...He can not buckle his distemper'd  
cause

Within the belt of rule. ( V, ii, 15-16)

These lines describe Macbeth's situation in which he can not hide his crime by the belt of rule, and have unveiled Macbeth's conflict between a sense of morality and ambition. The small 'belt of rule' might be regarded not only as Macbeth's faint power to save his destiny but also his moral sense failing to combat his ambition.<sup>11)</sup> And then Angus makes a speech, in which the clothing imagery reaches the climax :

Ang. ...now does he feel his title

Hang loose about him, like a giant's robe  
Upon a dwarfish thief. ( V, ii, 20-22)

These lines depict the clothing imagery vividly comparing a giants robe to Macbeth's identity. That is to say, his real identity is a thief, whose clothes do not fit, although he appears in the kings costume. Spurgeon points out that the clothing imagery is the first imagery among the four main imageries emerging

in the play.<sup>12)</sup>

In Act V and Scene v, Macbeth has to go back to his original identity facing death. He says :

Mac. ....blow, wind, come, wrack.

At least we'll die with harness on our  
back. ( V, v, 51-52)

Now, he reveals that his real identity does not suit the King of Scotland but it suits the Thane of Glamis and the Thane of Cawdor.

Macbeth has played the hypocrite to embody his ambitions. The contrast between the man and his clothes is a symbol of the hypocrisy to which Macbeth is committed.<sup>13)</sup> Finally, he lost his wife, Lady Macbeth, faced an army of England and finally realized "Life's but a walking shadow". Macbeth meets his death, and order replaces disorder.

In *King Lear*, Lear was reborn through stripping off a king's costume, while Macbeth's case is entirely the opposite showing the process of wearing the kings costume. The wearing process leads to dehumanization and the complete isolation from all men.<sup>14)</sup>

Throughout the study of the clothing imagery in *Macbeth*, the clothing imagery is creating a dramatic atmosphere and giving a hint of the theme of the play. In particular, it is intimately related to Macbeth's character and his mental status.

In the following chapter, the stage and cos-

11) Zaixin Zhang(1989), 'Shakespeare's Macbeth', *The Explicator* Vol. 47, No. 2, P.13

12) Spurgeon(1935), P.324~26

13) Kenneth Muir(1973), *Shakespeare the Professional and Related Studies*, Heinemann, P.141

14) William Rosen(1960), *Shakespeare and the Craft of Tragedy*, Harvard Univ. Press, P.80

tume design of *Macbeth*, directed by Tim Albery and produced by RSC in 1996~97, will be reviewed in the context of clothing imagery. The play was performed at 7:15 PM, 16th of November, 1996, at the Barbican Theater in London.<sup>15)</sup> The performance was approximately 2 hours 50 minutes in length, including one interval of 15 minutes.

## II. A case study of the stage and costume design

### 1. Stage Design

Since the nineteenth century, the role of the stage designer has become increasingly important. From the minute the given environment or setting is seen by an audience, it will be transmitting signals to them; signals they may or may not be consciously aware of receiving. A stage designer's text is capable of articulating meaning and creating mood and atmosphere. In today's theater performances are very different to the past. Now, the director wields enormous power, not only over individuals (especially actors and designers), but also over the whole way in which a performance text will be constructed.

The text used in this performance is divided into five acts but the director modified it to four acts. However, it is surprising that every line of the play is nearer to Shakespeare's own

version and scarcely omitted. Thus the play falls into four parts.

Act I and II form the first and stand for the achievement of Macbeth's ambition. Act III forms a second, which shows his wielding of power. The two first scenes of Act IV form a third that Macbeth visits the witches again. From there to the end we see the process of punishment; Macbeth learns that his wife is dead and he himself is killed by Macduff.

The background of the performance is 11th century Scotland, that is the same as the text. So far as we know, the theatrical conditions of Shakespeare's day were absolutely minimal time for rehearsal, and a vast repertory of plays. A leading player and shareholder in the company, even Shakespeare himself, may have given minimal practical instruction to his fellow players in matters where it was required in order to prevent confusion on the playing area.<sup>16)</sup>

Tim Albery's directing style resembles the Elizabethan style because there are lots of simplification and curtailment. David Jays says, "Tim Albery's current RSC *Macbeth* exemplifies the neo-expressionist boldness".<sup>17)</sup> Like his interpretation, the stage design is very simple, bold and gloomy. It is split into two areas—the outside and the inside—, which are designed by Stewart Laing. The front of the stage is the outside of a crenellated castle which is painted completely pitch black, while

15) First performance of this production was at 9th of May, 1996, at the Royal Shakespeare Theater in Stratford-upon-Avon, and London performance was from 31st of October, 1996 until 27th of March, 1997, at the Barbican Theater.

16) Peter Reynolds(1991), *Shakespeare: Text into Performance*, Penguin critical studied, P.27

17) David Jays(1996), 'Shakespeare Swans into Opera', *RSC Magazine*, No. 13, Summer P.8

the rear stage is the inside of a castle, which could be King Duncan's castle or Macbeth's castle occasionally. (See Fig 1.)

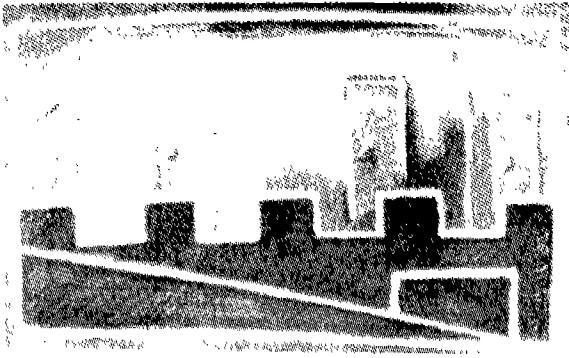


Fig. 1 Macbeth stage setting, designed by Stewart Laing, 1996

The stage design is extremely simplified and assembled from basic constructions. Absolute-black and beige plastered walls and simple tables and chairs constructed from black-coloured timbers are the only furniture allowed. Although there are some period images on the stage such as a battlement and a crenellations, it looks like quite a modern stage. I think, it is because the stage structure and furniture are simplified by a neo-expressionist idea in order for the audience to accept the modern stage. Consequently, it is possible to change scenes and acts quickly which suits Shakespeare's plays. Throughout the Shakespeare's plays Acts and Scenes were not divided clearly, so that the stages were quite mobile. Although Macbeth text in the Folio divided into Acts and Scenes, 'Dramatic Personae' did not included in it. Moreover, both plays and players operated in London long

before there were any permanent structures built for the performance of plays. Consequently, the playhouses ought to be studied as no more than convenient accessories to the business of playing.<sup>18)</sup>

However, the most important point is that the stage design does not change as many times as the play indicates it should. I think this is because the designer intended to express the plays timelessness and reality.

In my opinion, the stage design suits this kind of horrible tragedy because, as we know, the main plot of the play is the murders of King Duncan, numbers of aristocracy and lots of innocent people. Moreover, it goes well with the costumes which are a mixture of period and modern costume.

### 2-1. Macbeth's costume

Turning to the costumes, there are more than 20 characters in the play but I have chosen two main characters upon whom I will base my analysis of character and costume — Macbeth and Lady Macbeth — because they are in the center of the theme, so that all of the imagery and symbols are concentrated on their costumes.

Macbeth is both ambitious and murderous. He is not merely the kind of man who serves his king until he has the opportunity of killing him. David Shelley Berkeley said Macbeth thinks of himself basically as a good man.<sup>19)</sup> His crimes are built upon our knowledge that he is not a naturally evil man but a man who

18) Andrew Gurr(1990), *The Shakespearean Stage : 1574~1642*, Cambridge, Cambridge Univ. Press, P.115

19) David Shelley Berkeley(1995), *Macbeth ; selected writings of William Shakespeare Eight Plays*, Arco Books, New York, P.212

has every potential for goodness. Indeed, this potential and its destruction are the chief ingredients of the tragedy. In the play, Macbeth is a man whose progressive external misfortunes seem to produce, and at the same time seem to be produced by, the parallel progression from great goodness to great wickedness. Nevertheless, the powerful drive of his ambition has dangerously affected him. He loves his wife so deeply that his ambitions strive as much for her as for himself.

After murdering, he has confused the values of good and evil, fair and foul. However, behind his forgetfulness at the very heart of his confusion of fair and foul, lies a poor little egoistic man whose clothes do not fit. Spurgeon analyses it as "the picture of Macbeth himself : such a curiously humiliating and degrading effect as the spectacle of a notable small man enveloped in a coat for too big for him".<sup>20)</sup>



Fig. 2 Macbeth(Roger Allan) and Lady Macbeth(Brid Brennan) Act I, 1996

Fig. 2 shows Macbeth's costume in Act I. It has not been changed throughout the play. A single-breasted woollen military uniform(a jacket and trousers) is decorated with blue piping, gold buttons and gold braids on the sleeves. The costume is very similar to British prisoners clothing of World War I in Germany (1915~16). The prisoners clothing(See Fig. 3), which is displayed in the Imperial War Museum, is decorated with yellow piping. This is the only difference between them.

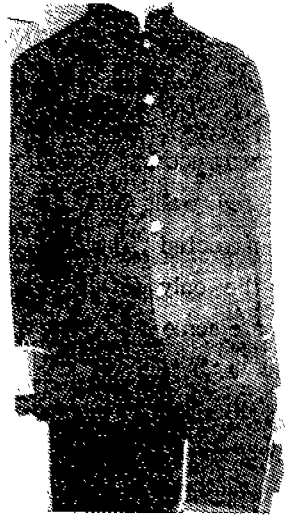


Fig. 3 British prisoners clothing of World war I, 1915~16

After murdering King Duncan, in Act II, Scene ii, Macbeth takes off his jacket. Underneath he is wearing a white cotton T-shirt with suspenders(See Fig. 4, 5). He does not wear any headgear or a crown, even though he becomes the King of Scotland in Act III. In the banquet scene, the effectiveness of performance can be helped if Macbeth's costume is that emphasizes his temporal power and the dignity of his royal court. Robes that signify the possession of high and dignified office are

20) Spurgeon(1935), P.324





Fig. 4 Macbeth and Lady Macbeth, Act II, 1996



Fig. 5 Banquo(left, Philip Quast) and Macbeth(centre) Act II, ii, 1996

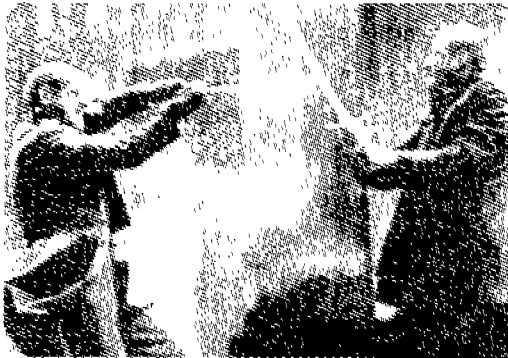


Fig. 6 Macduff(left, Colum Convey) and Macbeth(right) Act V, iii, 1996

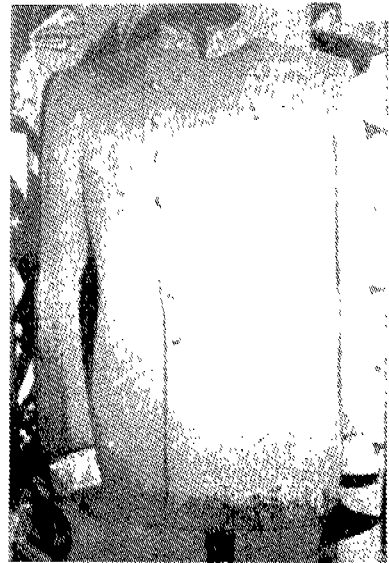


Fig. 7 19th century's military jacket, England

thus made to appear truly ill-fitting and inappropriate by Banquo's appearance.

I think those costume suggests that Macbeth is not of the appropriate status to be a king. He is rather a prisoner who is caged within his ambition.

Taking into account the costume, his costume denotes that he is a prisoner rather than a dwarfish thief. However, the fact that he does not change his costume throughout the play and does not wear a crown symbolizes that he is not the correct person to be wearing the kings costume.

Fig. 6 shows the fighting scene between

Macbeth and Macduff in Act V, Scene iii. Macbeth wears the same costume as before without wearing any symbol of the king, while Macduff's costume design is based on the 19th century's military uniform(See Fig. 7). This means that the designer intended to put cross-periodical idea on his costume plan.

### 2-2. Lady Macbeth's costume .

Lady Macbeth's character resembles her husband in a lot of ways ; she honourably and

efficiently carries out her duties as a member of the aristocracy, she has powerful ambitions, she loves her husband, and finally she also has a strong conscience. The main difference between Lady Macbeth and Macbeth is that she refuses to listen to her conscience at the beginning of the play. However, she can escape from it only in madness and suicide. Eventually, suicide is the only way in which she can control her conscience.

Lady Macbeth's costume which is made of Lycra and decorated with piping is a modernization of the medieval dress (See Fig. 2 and 4). The costume has been designed as a two layered garment : the undergarment is a well-fitted long slim blue tunic, and the overgarment is a sleeveless black surcoat. Compared to the medieval costume(See Fig. 8), it has exactly the same structure but the fabric and decorations are quite modern.



Fig. 8 Medieval dresses, 13C(left) and 14C(right)

In Fig. 8, from the British Museum MS, the left figure represents a charitable lady pouring some oil from her store into a vessel held by a poor man. Her head-dress is in the style of the thirteenth century, as are her tunic and surcoat. The head-dress is white, the tunic red and the surcoat blue. The right figure, early fourteenth century French, depicts a queen with flowing hair, veil and crown, tunic and surcoat.<sup>21)</sup> These costumes were certainly not made of stretch fabric and might have been bias cut to create the flowing line.

The synthetic fabric, so-called Lycra, is manufactured primarily for street wear, but the designer is indebted both to history and to the great variety of materials which can make history come alive.<sup>22)</sup> Particularly, a medieval dress which flows as smoothly as a contemporary dress needs good elasticity. Therefore, I think, the fabric is suited to a normal medieval dress in order to create the flowing line. However, considering the clothing imagery, Lycra is not a suitable material for Lady Macbeth's costume because the material can not be used to make an exaggerated silhouette which could express her ambitions and her greedy character. It goes without saying that the medieval long train and wider sleeves can be applied to Lady Macbeth's costume design in order to express her rapacious character, but the costume used in this production is so well-fitted to Lady Macbeth without a train or wide sleeves. In particular, in Act III (the banquet scene), her costume should be chosen to emphasize her new social and political status, and the

21) Mary G. Houston(1996), Medieval Costume in England and France, Dover, New York, P.96

22) Motley(1964), Designing and Making STAGE Costumes, Studio Vista, London, P.40

corresponding gain in both material wealth and power. Thus it is quite obvious that the costume designer does not consider the clothing imagery as a visual factor.

If Lady Macbeth has also been shown in this scene in the costume of a powerful queen, intent on impressing others with the legitimacy of her new status, then the shock to the audience of the contrast between that image and what is seen on the next occasion when Lady Macbeth enters the stage alone, will be so much greater. Then in Act V, Scene I, the famous sleeping walking scene, she appears, stripped of the outward signs, symbols and show of personal and political power. Now the audience see her, not as a public figure, but as a private individual. Thus, radical change is signalled by her new costume : Shakespeare is careful to specify that she is to appear in her nightgown. However, in this performance, there is no costume change at all.

Compared to the other characters costumes, only Lady Macbeth and Lady Macduff's costumes (See Fig. 9) are designed to reflect a medieval image. In my opinion the designer might have tried to incorporate the dark and gloomy medieval mood in these costumes.

Like Macbeth, Lady Macbeth does not wear a head-dress or a crown. I think that she is being depicted in a similar way to Macbeth — she is not worthy of being a queen.

On the whole, we can see here eclectic costume design ideas because the costume plan is a mixture of modern and medieval images, neo-expressionist boldness and diverse taste. That is to say both cross-cultural and cross-



Fig. 9 Lady Macduff(Jan Chappell) and his son(Tom Caster) Act IV, ii, 1996

periodical ideas are used. It is opened up an interesting range of possible interpretations through the use of costume. Each players, from Macbeth to Lady Macbeth, wore whatever seemed to the designer and director appropriate for his or her character regardless of historical accuracy or period consistency. The point being established was that Macbeth is not about events that took place a long time ago, and is therefore distanced from us, but, that it is a play about the power of evil-and evil is timeless.

I think, although the designer did not consider the clothing imagery directly, he translates it invisibly and indirectly into their costumes like Muir's opinion. Muir says that we should certainly not attempted to notice the images of clothing. but, just as Shakespeare conveys to us the unconscious minds of the characters by means of the imagery, so, in watching the play, we may be totally unconscious of the patterns of imagery and yet absorb them unconsciously by means of our imaginative response to the poetry.<sup>23)</sup> In other words, the designer has made

23) Kenneth Muir(1966), 'Image and Symbol in Macbeth', *Shakespeare Survey* 19, Cambridge Univ. Press, P.53

a costume plan paradoxically to show the characters real identity, which in fact has not changed in the play. He has completely excluded the false appearance in the play, so that the audience can only see reality.

#### IV. Conclusion

The clothing imagery emerging from *Macbeth* is concentrated on a conflict between appearance and reality. The clothing imagery shows the characters identity and social status whether the appearance is genuine or not. The results of analysing the text and reviewing the Royal Shakespeare Company's latest production are as follows :

Firstly, the characters who do not recognize their real identity or who change their social status by unjust means have represented false appearance, those whose costumes do not fit, of which Macbeth and Lady Macbeth are prime examples.

Secondly, the characters who perceive their identity are acutely aware that they need time to become accustomed to their higher status and enhanced costumes. This is implied in the characters speeches. They are expressed in the following scenarios : i) Banquo, in Act I, Scene i, makes reference to strange garments and new honours. ii) Macduff, in Act II, Scene iv, compares new robes to the old robes. iii) Caithness, in Act V, Scene ii, concludes that Macbeth's sense of morality can not be controlled in the belt of rule.

Thirdly, the clothing imagery has not been directly shown on the stage, however, the costume plan approaches it paradoxically : both

Macbeth and Lady Macbeth are not fit to be king and queen, and they are always murderers to the audience. The stage and costume design are compatible with the gloomy, dark and historic atmosphere ; furthermore, like the costume plan, the basic structure of the stage setting does not change. This means that they are designed under one concept-showing only reality and the plays timelessness. Consequently the audience can easily understand the plays inner meaning and absorb the clothing imagery consciously or unconsciously. Therefore, the costume plan creates a paradoxical expression of clothing imagery and shows the real identity of Macbeth's characters.

The long journey of reviewing and analysing *Macbeth* from the stand point of clothing imagery assures us that theatre costume should be considered as another layer of clothing, especially in Shakespeare's plays, because the plays obviously have several layers of meaning. Although this research is exclusively focused on *Macbeth*, it can also be applied to other Shakespeare's plays.

#### References

1. Bae, Soo Jeong(1995), 'A Study of Theatre Costume of *King Lear* directed by Adrian Noble', *The Shakespeare Review*, No. 24, Seoul
2. Berkeley, David Shelley(1995), *Macbeth ; selected writings of William Shakespeare Eight Plays*, Arco Books, New York
3. Brooks, Cleanth(1947), *The Well Wrought Urn*, A Harvert /HBJ Book, N.Y.
4. Clemen, Wolfgang(1972), *Shakespeare's Dra-*

- matic Art*, Methuen, London
5. Downer, Alan S. (1967), 'The life of our Design : The Function on Imagery in the Poetic Drama', in Shakespeare : Modern Essays in Criticism, L.F. Dean, ed., Oxford Univ. Press, Oxford
  6. Druitt, Herbert(1970), Costume on Brass, Kingsmead Reprints, London
  7. Gurr, Andrew(1990), The Shakespearean Stage: 1574~1642, Cambridge Univ. Press, Cambridge
  8. Houston, Mary G. (1950), Medieval Costume in England and France, Adam and Charles Black, London
  9. Hwang, HoMoon(1989), 'A Study of the Pattern of Imagery in Macbeth and King Lear', Doctoral Dissertation, Graduate School of Hanyang Univ.
  10. Kim, Ok Jin and Bae, Soo Jeong(1995), 'A Study of Clothing Imagery Emerging from Shakespeare's plays I', The Journal of the Korean Society of Costume, No. 24, Seoul
  11. Jays, David(1996), 'Shakespeare Swans into Opera', RSC Magazine, No. 13, summer
  12. Martin, Roddy(1992), Royal Scotland, London
  13. Motley(1964), Designing and Making STAGE Costumes, Studio Vista, London
  14. Muir, Kenneth(1966), 'Image and Symbol in Macbeth', Shakespeare Survey 19, Cambridge Univ. Press, Cambridge
  15. \_\_\_\_\_ (1973), Shakespeare the Professional and Related Studies, Heinemann, London
  16. Raynolds, Peter(1991), Shakespeare : Text into Performance, Penguin Critical Studies, London
  17. Rosen, Williams(1960), Shakespeare and the Craft of Tragedy, Harvard Univ. Press

18. Spurgeon, C.E.F. (1935), Shakespeare's Imagery and What it tells us, Cambridge Univ. Press, Cambridge
19. Zhang, Zaixin(1989), 'Shakespeare's Macbeth', The Explicator Vol. 47, No. 2

## 국문초록

희곡

Shakespeare 戯曲작품에 나타난 복식  
이미지리 研究 II-1996 RSC 공연의 *Macbeth*를 중심으로-

외관과 실체의 갈등은 문학작품의 주제 중에서 가장 보편적이면서도 복잡한 양상을 지니고 있다. 희곡 *Macbeth*에 있어서 이 주제는 Shakespeare의 어느 작품에서보다도 핵심적인 역할을 하며, 특히 외관과 실체의 주제를 시각적으로 보여주는 복식 이미지리는 극의 주제를 상징적으로 나타내는데 효과적일 뿐만 아니라 극적 분위기 창조 및 무대 상에서 배우들의 의상변화로 인한 시각적 이미지리 효과를 극대화시키고 있다. 본 연구의 목적은 *Macbeth*에 내재된 복식 이미지리를 고찰하고 이를 가장 최근에 공연된 *Macbeth*의 무대의상에 적용, 분석함으로써 무대의상 제작시 복식 이미지리의 효과적인 무대적용 여부를 파악하는 것이다. 연구의 방법은 먼저, 이론적인 배경으로 희곡 *Macbeth*의 본문을 분석하여 복식 이미지리와 관계되는 대사 및 지문 등을 추출한 다음 이를 하나의 케이스 연구 대상으로 선정된 1996, RSC극단 공연의 *Macbeth* 무대의상에 적용하여 분석, 고찰 하였다. 본 연구에서 얻어진 결론은 다음과 같다.

첫째, 자신의 실체(identity)를 파악하지 못한 인물이나 혼동하는 인물은 자신의 신분에 맞지 않는 남의 의상을 적용기간조차 없이 착용함으로써 결국은 자신을 과멸로 몰고가는 복식 이미지리가 제시되어 있었다.

둘째, 자신의 실체를 분명히 지각하고 있는 인

물들은 새로운 복식이나 신분예의 적용은 많은 시간과 노력을 요한다는 것을 매우 잘 파악하고 있었으며 이것은 그들의 대사 중에 구체적으로 제시되어 있었다. 1막 1장의 Banquo의 대사 중에 나오는 '새로운 복식'과 '새로운 신분'에의 비유, 2막 4장의 Macduff의 대사 중에 나오는 '새 로브'와 '헌 로브'의 비유, 5막 2장의 Caithness의 '자제력의 혁대'등의 비유는 복식 이미지리의 구체적인 표현으로 분석되었다.

셋째, 복식 이미지리의 측면에서 1996 RSC의 Macbeth 무대의상을 분석한 결과 이 의상들에는 '난쟁이가 훔쳐 입은 거인의 옷'으로 대표되는 복식 이미지리가 직접적으로 제시되지는 않았지만,

공연전체를 통하여 무대장치 및 의상에 변화를 주지 않음으로써 이 작품의 초시한성(timelessness)과 복식 이미지리를 오히려 역설적으로 표현하고 있는 것으로 파악되었다. 따라서 이 공연의 의상계획은 복식 이미지리의 역설적인 한 표현으로 분석되었으며, 관객에게 등장인물의 외관은 그 실체를 그대로 반영한다는 Shakespeare 본래의 의도를 잘 보여주는 의상계획으로 파악되었다. 이러한 결과는 Shakespeare극의 무대의상 디자인 및 제작시 무대의상이 단순한 무대의상 그 이상의 의미(layer)로 고려되어져야 함을 보여주며, 이는 관객에게 의미 깊은 메시지로 전달될 수 있을 것으로 사료된다.