



Analyzing Macbeth under Different forms of Art through the lens of Aesthetics

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INTRODUCTION

The main motive of this research is to draw a strong analytical study of Shakespeare's phenomenal masterpiece "Macbeth" and its existence under different forms of art through the notions of aesthetics by refereeing Walter Benjamin's theory on 'the reproducibility of art' in the modern era and John Dewey's Art as Experience, thus drawing the interrelationship of aesthetics with different forms of art. The paper intends to go through a wide study of different forms of art and how their representation can lead to aesthetic experience and aesthetic judgment, and analyze them through the lens of aesthetics and their purposiveness towards art and philosophy, thus providing a wide spectrum toward the multidimensional existence of art and aesthetics.

RESEARCH OBJECTIVES

The purpose of this research is to establish the following:

- To study the notion of art and aesthetics and its multidimensional perspective via Shakespeare's *Macbeth*.
- To find the coherent relationship between art and aesthetics.
- To allude the theories of Walter Benjamin and John Dewey w.r.t. aesthetics.
- To establish an analytical approach towards the multifaceted existence of different forms of art.

HYPOTHESES

The study tries to provide the existence of multidimensional aesthetic values attached to different forms of art, which make a strong variation on aesthetic judgement depending on the form of art, thus providing a coexisting relationship between art and aesthetics.

SIGNIFICANCE OF THE STUDY

The significance of this research lies in the fact that there is a strong need to study and analyze the different critical aspects of the various forms of art existing in today's modern era and the rich variety of art strongly contributes to the recreation of different aesthetic judgments and values when perceived by the human mind giving rise to multifarious philosophical reflections. Hence, there is a strong need to examine and introspect those versatile philosophical reflections subjected to different forms of art.

LIMITATIONS OF THE STUDY

The field of aesthetics has existed since the ancient times of Plato and Aristotle, and the notion has kept on changing and evolving around different ages with the intervention of many upcoming theories proposed by different scholars on the same topic, thus making this field of study quite vast and more complex. While carrying out the research, the researcher faced ample problems in finding suitable and precise materials for a better understanding of the topics, and finding such materials on the internet and in general was a big challenge that led to huge time consumption and delays in the research. The research work throws light on only a few forms of art and reading the brief history of art forms and their aesthetic appreciation came up with a big challenge as this topic is itself a vast one in its own periphery, so researching the subtopics took a huge time for understanding and then implementing them on the research work.

EXPECTED OUTCOMES

The expected outcome that shall be gained after the study is the notion that the different forms of art largely contribute to different versions and perspectives of aesthetic values and purposiveness depending on their content and representation, giving rise to a wider spectrum of philosophical reflections.

RESEARCH METHODOLOGY

The purpose of the methodology is to direct the researcher towards solving the understood research problem. The first and foremost requirement of research is seeking a research problem. Secondly, the

researcher should understand the type of the research, mode of thinking, and the paradigm of the research and thirdly the research method should be explained mentioning whether the research is done through a case study or a survey. Accordingly, the researcher fulfilled these steps and lastly, a thorough explanation of analyzing techniques has been included in the research work.

The dissertation lays its foundation of study based on a complete Qualitative research methodology. The paper aims to forecast a detailed analytical study of the notion of aesthetics and its interconnection with the different forms of art. Through Qualitative research methodology, the paper tries to bring out the multidimensional human understanding, perception, and reception of the human mind of varied aesthetic values when subjected to different forms of art. The research includes an enriched and scrutinized exploration of different art forms such as literature, film, painting, theatre, and sculpture through the lens of art and aesthetics. The study dominantly brings about the introspection of disciplines such as literary studies, film studies, visual arts, and western philosophy.

CHAPTER ONE

KANT AND AESTHETICS

1.1 NOTION OF AESTHETICS

Aesthetics can be defined as a theoretical perspective of beauty or as a combination of the notion of beauty and art philosophy. The traditional concern with beauty evolved to include the sublime in the eighteenth century, and the number of aesthetic conceptions covered in the literature has grown even more since the twentieth century. Traditionally, art philosophy focused on its definition; however, this is no longer the case, and detailed evaluations of components of art have largely replaced it. Aesthetics in the mainstream is claimed to have emerged in the early eighteenth century, with the writer Joseph Addison's series of writings on "The Pleasures of the Imagination" published in the early issues of the journal *The Spectator* in 1712. Prior to this time, prominent figures' had made some ventures into this domain, for example, in the formation of fundamental conceptions of proportion and harmony, which were developed most particularly in architecture and music. However, it was not until the eighteenth century that the unfolding of extensive, philosophical thinking on Aesthetics began to emerge. The dominant philosophies of the time influenced

aesthetics, and there were several shifts from Aristotle's notion of aesthetics to the eighteenth century's Age of Enlightenment, with its emphasis on reason, and the later Romantic period, with its strong focus on emotions and creativity. Aesthetics is the study of what 'serves' in art at its most basic aspect. However, over time, people's perceptions of what makes something aesthetically pleasing and capable of providing an aesthetic experience to an audience have shifted. "Nothing but the setting up as good of that which has pleased and pleases us, that is, pleases a certain class of people," says Russian novelist Leo Tolstoy. The idea of what is pleasurable is linked to the nineteenth-century artists' and aestheticians' exploration and discovery of philosophical concepts of beauty and truth. The early twentieth century's aesthetic movement saw a radical departure from the dominance of a moral and condescending orientation to the arts. Aesthetics shifted its focus to the artistic significance of art in and of itself. This method was influenced by the twentieth-century modernist movement, which was exacerbated by growing commercialism in the theatre and explored notions about what people envision, with a focus on dramatic form. While issues of taste and judgment have long overshadowed the aesthetic argument, the postmodern era has drifted away from these concepts. Aesthetics has become more descriptive, studying "the ways ideas are expressed artistically" rather than meta-narratives and ideals of beauty and truth. Postmodern theorists such as Jean-Francois Lyotard, who drew his work on the ideas of the eminent philosopher Immanuel Kant's examination of reason and judgment, which carried a significant impact on the contemporary debates. Kant delves into the concept of the sublime, which is derived from the Latin term 'sublimis', meaning 'exalted.' He claims that while the human mind is capable of reasoning and comprehending beauty, it is unable to recognize less pleasing ideas.

From the lens of aesthetics, ideas are beyond the senses, they can only be grasped by reason. However, there is one idea that presents itself to the idea through the senses, i.e. the idea of beauty. Quoting Plato's famous statements on the nature of beauty, he said, "There is a beauty by which all things are beautiful" and "What is beautiful in itself is not this object or that one, but that which conveys their own nature." According to Aristotle, the chief forms of beauty are order, symmetry, and definiteness, which the mathematical scientists demonstrate to a special degree. Italian architect Leon Battista Alberti stated that "Beauty is harmony and perfection." It is the aesthetics of proportion, symmetry, harmony, and order. The Foundation of aesthetics took place in England in the 18th century. The individual arts are united through

imitation of nature, here we find the formulation of aesthetic disinterestedness, the idea that there is a special attitude of disengagement from practical concern that is essential to appreciate art. Francis Hutcheson's theory concerning beauty, order, harmony, and design is the first systematic philosophical treatment of the subject. The moral sense is innate and human beings have a sense of beauty and harmony. To have an aesthetic experience, the reader or listener should have the knowledge and a refined sensibility. The perception of beauty and harmony is mediated by external senses to the internal senses that register the phenomenon of beauty. The actual notion of beauty is innate and spontaneous. "The ideas brought about in our soul by the beauty and harmony delight us necessarily and immediately just like the other sensible ideas," stated Hutcheson. Art like the light of dawn leads us from the darkness of the merely sensible to the light of rational understanding. The aesthetic experience is considered neither by natural laws nor by moral laws.

1.2 KANT ON AESTHETICS

To clearly understand the concept of aesthetics, we need to understand that taste and beauty, should be understood as opinions and feelings, not something that can be subjected to rules and objective criteria. Kant's approach is marked by a certain shift of focus, a shift from the object to the judgment about the object. According to Kant, "Beauty is neither to be found in the object nor in the eye of the beholder." Rather, beauty has its roots in an act of contemplation that takes into account the relationship between the beholder and the object. The judgment of taste is sophisticated and reflects a judgment about our relationship to the object. Kant wants his aesthetics to be a part neither of psychology nor of the sciences. It is the judgment of taste that is at the origin of whatever can justifiably be called "aesthetic". He states that it is actually the judgment, and not the object, that should be called 'aesthetic.' Also, Kant opposes the views of Baumgarten stating that judgments of taste are a different kind of statement that is fundamentally different from judgments of cognition. It is important to understand that whenever we have a representation of an object of the senses, be it a sunset or a painting, we can either refer to this representation to ourselves, our mind, our feeling of our inner lives, and our feeling of pleasure and displeasure; or we can relate it to the object in order to claim something objective about it. The former can give rise to a judgment of taste, the latter to a judgment of cognition. To understand the notion of beauty, we do not relate the

representation by means of understanding to the object of cognition but rather relate it by means of the imagination (combined with understanding) to the subject and its feeling of pleasure and displeasure.

According to Kant, the idea of disinterested interest is a basic principle of modern aesthetics. Kant argued that beauty judgments are based on our feelings of pleasure (or dissatisfaction) and are a matter of taste instead of reason. While he believed aesthetic judgment to be subjective, he also believed that aesthetic judgments must be made with a disinterested approach, that is, without our personal, psychological content, in order to have meaning. Pleasure or satisfaction derives from a rigorous perception of beauty. It is not the other way around: pleasure or satisfaction does not lead to a judgment of beauty because such a judgment could not be legitimate: It would be impacted by and obscured by other emotions and feelings. Interested judgments are biased and exploited by our individual experiences and sentiments; disinterested judgments are independent and unbiased. Kant's notion of pure beauty has four aspects: its liberation from concepts, objectivity, the spectator's disinterestedness, and obligatoriness. By the notion of "concept", Kant meant "end" or "purpose", just like in "what the cognitive capabilities of the human intellect and vision judgment pertains to an item," like in "it is a pebble," for example. The cognitive powers are considered to be in free play when no distinct concept is involved, as with scattered pebbles on a beach; so it is when this movement is harmonious, enabling the experience of pure beauty. According to Kant, there is also objectivity and universality in the judgment because the cognitive powers are held by all who can assess that individual objects are pebbles. These powers work in the same way whether they establish a firm conclusion or remain in free play while appreciating the patterning along the coastline. However, this isn't the only reason that absolute beauty had to be perceived. According to Kant, this originated from the generosity of such a perception, which was referred to as "disinterest" in the eighteenth century. This is due to the fact that pure beauty does not satisfy our sensual desires, nor does it provoke a desire to acquire the item. It "pleases," to be true, but in a unique intellectual way.

AESTHETICS THROUGH DIFFERENT LENSES**2.1 WALTER BENJAMIN ON AESTHETICS**

Benjamin is a quintessential modernist thinker. His literary career reflects a philosophical shift from Romanticism to Idealism to postmodernism. We can discover a process that is generally attributed to an ephemeral historical subject, the age or epoch, in tracing the path of this theorist, with his exceptional analytical, and self-critical insight.

Benjamin addresses the severe concern about the politicization of art in today's modern capitalist conditions of mass manufacturing or reproduction. To him, reproducibility has a longstanding tradition and humans have used many means to duplicate artworks throughout history. The Greeks were pioneers of the printing arts. It was engraving and etching in the Middle Ages, lithography in the 19th century, and finally photography in the 20th century. However, the modern, technical duplication of art has severely disrupted the nature of art and politicized it, particularly with the introduction of photography and film production. Benjamin states that photography has enhanced pictorial reproduction because the eye perceives quicker and better than the hand can draw. As a consequence, technical reproduction has a major impact on the function and perception of art. It degrades the work's originality or authenticity and segregates it from the original fabric of culture in which it derives its traditional significance, particularly in magical and religious works. As a result, the aura of the work of art, the one-of-a-kind phenomenon of a distance, fades. It can be explained using the aura of natural items as an example. It's brilliantly illustrated by Benjamin. The notion of experience, according to Benjamin, is proximal and socio-historical and is evaluated with respect to the history of human life production and dissemination in society. Modernist works of art, in his opinion, convey the 'experience of the impossibility of experience'. The diagnosis of experiential decline compels us to reexamine the relationship between art and history. This means that one must enquire not only about the relationship between art and history but also about how the experience of historical time is portrayed in the work of art. Benjamin merely rejects the existence of such a history of art. One of Benjamin's primary goals was to broaden the Kantian definition of experience. Benjamin's notion of aura in accordance to a piece of art as a mystical resemblance and cultic remnant, and how he applauds its eradication through technical duplication. Aura is the mark of a conventional reciprocal relationship

between an object and its beholder, and not only the claim to authority and genuineness of the work of art.

In other words, to contemplate an object's uniqueness in time and space, and to attach to it a form of meaning that transcends conceptual understanding, meaning that the object has independently of its meaning for the knowing subject, is to get an experience of aura. Furthermore, seeing an object in this light involves endowing it with subjectivity, or, as Benjamin puts it, "investing it with the potential to look back at us". We experience it in a very natural context when we look at a portrait: it looks back at us. It loses its significance and becomes a mere object once it is mechanically reproduced. This aspect of aura, as the reciprocal relationship between the subject and his surroundings, is part of Benjamin's multifaceted interpretation of experience. Other factors include the relationship between experience and human praxis, the social and cultural nature of experience, and the idea that experience evolves over time. In terms of praxis, it's worthy to note that the term "experience" refers not only to "having an experience," but also to "being experienced." Experience, is defined as the bilateral relationship between man and his surroundings, as well as the collective cultural traditions that represent it, is subject to historical development. Literature according to Benjamin, is a form of production and it evolves in accordance with other modes of production in other fields of labour. Employment was traditionally incorporated as a handicraft, with practical knowledge delegated from master to pupil through a long and tedious process of learning, practice, and exercise. The nineteenth-century saw the rise of a new type of labour organization: machinery production. Marx claims that in the case of mechanical production, the working conditions benefit the worker rather than vice versa. The employee on the assembly line, like the condemned in the ancient underworld, repeats the same specific action over and over.

Benjamin says that the modern vision of film-making has turned everyone into a critic, an expert, and every spectator into a movie extra, just as the expansion of the press has allowed anyone to become a writer. While the spectator was formerly engrossed by the artwork, today's distracted, the fast-paced appearance of pictures on the screen causes the work to be devoured and digested by the audience. In today's disoriented method of reception, the absorption, the contemplation, that traditional works of art provided is lost. This phenomenon of large scale production and collective experience, according to Benjamin, is a political move. The right to property has been displaced, according to him, by the right to expression, the right to be a critic, and a participant in the creation and consumption of artworks. He argues,

"Fascism sees its redemption in giving these multitudes an opportunity to express themselves rather than their right." The masses have the power to amend property relations, and fascism strives to give them a voice while protecting property. Fascism's inevitable result is the incorporation of aesthetics into political life. Benjamin's primary concerns in his seminal essay are the loss of art's social function and its politicization in this era of mechanical or technological reproduction.

“The Work of Art in the Age of Its Technological Reproducibility” also focuses on very critical consequences of the development and pervasiveness of different art forms under the lens of modernity such as photography. Benjamin composed an essay on art, and about the impact of photography on art. His concept of art is classical, and his essay appears to have a pessimist connotation (which may stem from the dark times in which it was composed) almost the impact of advanced media on the involvement and social consequences of art. He appropriately recognizes the strong impact of photography and film on our modes of recognition. With technological reproduction, Benjamin recognizes the two-overlay advancements- substitution of a kind object with numerous duplicates and their gathering by a mass audience in their context- as making a huge effect on the generation, distribution, and reception of the works of art. He recognizes it as a reestablishment of the sensibilities of humankind. Prior it was organized by the progression of the society and presently with mechanical reproduction; it is open for mass conveyance. From a sacred ritualistic nature, it achieved exhibitionist esteem. Unlike the prior ages, where its reception was intervened through churches and monasteries, with a mechanical reproduction there is mass dispersion interceded by technology. Thus, the nature and work of pictorial art have been questioned. The main aspect which makes the art of theatre and the art of film very different from each other is their mode of representation. The film is a prerecorded representation of pictorial art whereas the theatre is a form of art, which is performed and witnessed live by the mass gathering without any interference from the camera and screen. The film, Benjamin points out, is a work of art that is recognized as such completely by its reproducibility. He contrasts movies with Classical Greek craftsmanship, such as figures, and the innovative mode of generation which did not permit for any future alterations to be executed. Hence, the Greeks were left with a small choice but to endeavor to make eternal value in a single piece of craftsmanship. As opposed to this, the innovation utilized in making films permits the artist to create various adjustments and advancements over time.

2.2 JOHN DEWEY'S NOTION OF ART AND AESTHETICS

John Dewey is undoubtedly regarded as one of the most influential American philosophers of the 20th century. His new pedagogical and democratic ideals advocated for a fundamental democratic restructuring of education and society. The art theory of John Dewey has not acquired the same amount of attention as the rest of his work. Dewey was one of the first people to think about art in a modern paradigm. He analyzed art from the creator's perspective rather than the audience's. Dewey's theory goes on to answer some most important and complex questions, such as, "What exactly is the definition of art? How do art and science, art and society, and art and emotion coexist? and what correlation existed between art and experience?" Art was an integral part of human life before the development of the museum and the organizational history of art. A great illustration of this is religious art. Temples of all religions are overflowing with artworks of spiritual significance. These works of art do not have a merely aesthetic purpose. Regardless of the visual pleasure they provide, it serves to enhance the religious experience. Art and religion aren't really separated at the temple but are intertwined. According to Dewey, the separation between art and everyday life began when man proclaimed art to be a separate area. Aesthetic theories aimed to further isolate art by portraying it as ephemeral and irrelevant to everyday life. Art in the present society is no longer a part of society, but rather a museum element. According to Dewey, this institution has a unique function: it removes art from "its surroundings of origin and operation of experience." Museum art is dissociated from its context and regarded as a merely aesthetic entity. Dewey emphasizes the importance of rhythm in our psychological existence, both in perception and expression, as he did in his seminal work "Art as Experience". The soul's most sensitive states, particularly emotion, are expressed in rhythmic form. Poetry, he believes, is "a more natural and primordial way of communication than prose." Music is the oldest form of art. The wide scope of art is beyond modern society's comprehension. As a result, it claims that only fine arts can deliver a significant level of aesthetic pleasure and express high degrees of significance. Other genres of art are also disregarded as inferior and meaningless. Some even refuse to recognize what happens outside the museum as art. There is no use in dividing art into low and high, fine and useful, according to Dewey. Furthermore, art and society must remain integrated because only in this way can art have an enduring impact on our lives. We can't truly appreciate art because we

don't recognize it's all around us. There is only one path for art to reclaim its rightful place in society. That is to say, we must accept the correlation between aesthetics and everyday life.

The correlation between art and truth, according to Dewey, is complex. Science is only accepted by modernity as a means of interpreting and unlocking the secrets of the world around us. Dewey does not discredit science or rationalism, but he does believe that there are some facts that rationality cannot perceive. As a result, he advocates for an alternative road to truth, one that leads to revelation. Creative imagination, the ultimate kind of imagination, permits us to delve into the hidden meaning of things by imagining sensuous forms that are both enlightening and delightful. The creative imagination produces new items by separating and combining them, but not by mechanically forming them to produce feelings, thus symbolizing the freely functioning subjective self. Art that is universal and truthful to human nature is the real art. This universality separates the beautiful from the inferior senses like taste and smell. It also eliminates any sense of ownership as well as any relation to external factors. Art, on the other hand, cannot be defined. We can't predict what attributes will be attractive in the future. However, we can still claim that beauty is defined by harmony. Harmony is described as the sensation that occurs when one's experience coincides with one's ideal nature. Art tries to satisfy our inherent aesthetic, and it succeeds when it fully reflects the ideal. The "fully developed self," on the other hand, is the ideal. As a result, the purpose of art is to establish the ideal self. According to Dewey, Aesthetic experience comprises roughly the following structure. Some events trigger the experience, such as reading a book, taking a first look at a painting, starting listening to music, exploring a beautiful location or a building, or starting a meal or a conversation. Because aesthetic experience is temporal, the substance of the experience does not remain unaffected, but the elements that initiate it, such as reading the first lines of a book or hearing the first chord of a symphony, merge into new models as the experience progresses, forming complex relationships between previous and subsequent phases. The experience in question is aesthetic when these varied elements produce a specific kind of organized evolving coherence that stands out from the broader experience flow of our life.

STUDY OF AESTHETICS AND ITS ASPECTS

3.1 AESTHETIC JUDGEMENT

According to theorists, aesthetic judgments are guided by general principles that can be discovered through empirical research, while aesthetic judgments are made on the basis of taste rather than reason. Isenberg admits that we frequently use descriptive elements of works to support our value judgments, and he admits that this might make it appear as if we must rely on principles to make those judgments. Though a critic uses the wavelike contour generated by the figures clustered in a painting's foreground to support a favorable assessment, it may appear as if his opinion must entail an implicit appeal to the premise that any painting with such a contour is so much the better. But what are we doing if we appeal to a work's descriptive features while ignoring implicit arguments to principles relating those features to aesthetic value? Isenberg feels that by highlighting particular aspects of the work, we are "narrow[ing] down the field of possible visual orientations," assisting others in "the discriminating of details, the organization of components, and the grouping of discrete things into patterns." We get people to see what we have seen rather than infer what we have deduced in this method. According to Sibley, generalism begins with the observation that the features to which we resort in explanation of favorable verdicts are not all descriptive or value-neutral, as stated in "General Reasons and Criteria in Aesthetics." We also use traits that are fundamentally beneficial, like grace, balance, dramatic intensity, or comedienness. To state that a property is intrinsically positive does not imply that any effort with it is superior, but rather that its full attribution indicates value. So, while a work's comedic components may make it worse, the basic claim that it is excellent because it is funny is understandable in a way that claims like "it is good because it is yellow," "it is good because it is twelve minutes long," or "it is full of puns" aren't. However, if the basic claim that a work is good because it is funny is understandable, then comicality is a broad criterion for aesthetic worth, and the principle that articulates that generality is correct. But, as Sibley points out, none of this casts any doubt on the immediacy thesis. The study of beauty is called aesthetics in philosophy. This research is conducted mostly in the field of art, despite the fact that considering beauty simply in the context of art is a relatively new development in philosophical beauty considerations. While art is the focus of aesthetics, there are other domains of experience where humans value beauty, such as nature and mathematics. Taste

judgments appeal to beauty, a feature of the object that others may appreciate, rather than making a moral assertion about what others should be like.

To evaluate various works of art, we must rely on a few fundamental notions that characterize our experience, particularly the concepts of beauty and taste. A thing is attractive if it draws us and provides us pleasure, and we use our taste to recognize and distinguish the things that enjoy us from other things. The historical distinction between the objective concept of beauty held by enlightenment philosophers and the subjective perspective held by romantic philosophers is more than a historical point. That distinction is a nice example of the common disparities in philosophical views on beauty.

3.1.1 Objective view:

The objective view of beauty is the first one we'll look at: beauty is a property of an object. According to this viewpoint, beauty is a trait that exists independently of any particular human. This suggests that 'beauty' is a natural phenomenon that exists independently of individual wants. A beautiful thing exhibits beauty in the sense that it fits objective criteria that allow us to classify it as "beautiful." Objective beauty is frequently a characteristic of the object's shape rather than its substance. Formalists are those who hold this point of view. It's also feasible that objective beauty isn't entirely determined by the medium. Something grows more lovely as it becomes more complex. A Gothic cathedral is a good example of this; many of the cathedrals' remarkable features are due to their overwhelming intricacy.

3.1.2 Subjective view:

Much of history has condemned beauty to an objective existence separate from our particular experience, as we just explored. This, on the other hand, may appear completely foreign to your own personal experience. Many of us consider art to be something that has a personal impact on us or that relates to our particular tastes. We've grown accustomed to viewing art as a subjective experience. If beauty is subjective, it must refer to the individual's experience rather than the artwork. Subjective beauty can be described in a variety of ways, including as a matter of taste, pleasure, and amusement. These concepts are distinct from our earlier assessments of the object's form, order, and complexity since they rely on the individual's subjective experience. From the ancient until the late medieval periods, the objective view of beauty was

primarily prevalent. With the 17th century's enlightenment, a greater emphasis was placed on the individual person and their experiences, rather than how that individual fit into the objective image of the world. As a result, taste judgments become one of the most common ways to discuss pleasure, and so beautiful. We assume that all lovely experiences are a quality of the subject's experience of a thing in this perspective. The object you're experiencing (whether it's an artwork, a person, a mountain, or anything else) doesn't have any inherent beauty; rather, it's only lovely in the eyes of the person who ascribes beauty to it. As a result, determining what beauty is an experience of - personal taste, pleasure, or merely a facet of the thing's entertainment value – is difficult. These two perspectives are not mutually exclusive, and many philosophers throughout history have taken elements from both objective and subjective perspectives. However, understanding why the existence of beauty and the contrast between form and substance is so crucial for other thoughts about art, in particular, is aided by this distinction.

3.2 AESTHETIC EXPERIENCE

Aesthetics is a branch of philosophy that studies how people perceive, appreciate, and create art. Aesthetic experiences, such as looking at paintings, listening to music, or reading poetry, are all associated with the sense of external objects, and not with any apparent functional use of the objects. Aesthetic experience encompasses more than just choice; it also includes a wide range of emotional responses, from beauty to awe, sublimity, and a number of other (often knowledge-based) feelings. Ordinary experience and aesthetic experience are vastly different, but in order to comprehend them, consider the psychological processes involved in experiencing our world. As I sit on my patio, I observe nature, the ducks, the lake, and the sun setting. These are all perhaps ordinary experiences, but from my psychological perspective and point of view, I can convert them into aesthetic experiences. That is, we see, smell, and taste things, as well as touch and hear them. Human beings are sensory-perceiving entities. You are a sensory-perceiving entity; otherwise, you would not be able to experience your surroundings. The difference between the ordinary and aesthetic experiences in the environment is the consequence of those sensory perceptions and our concentration on how we are processing those things, specifically the value we allocate to those things as a result of perceiving them. Things serve a purpose or function. Clothing serves to yield the body or to protect the body from the environment, while food serves to provide nourishment and sustenance. The majority of the things you require in your life and engage within your life have purposes and functions, and

we are often only aware of those purposes and functions. Since we only experience our surroundings or world through our perceptions, we do it in one of two ways: ordinary or utilitarian, or artistic.

Aesthetic experience is a psychological and emotional process of evaluating the characteristics of an experience or object in order to ascribe value to it. An object or an experience has no value, but the key is that we can articulate the process that led us to that value conclusion, so now we are forming what we call informed value statements, and those statements are typically aesthetic statements. For example, all music has attributes, and those attributes are generally pitch, melody, harmony, timbre, and texture, and we could even go further. How does a composer take those attributes and apply them to a piece of music? One point of debate is what it feels like to have an aesthetic experience, or whether there is some distinctive emotion, attitude, or other internal indicators that allows one to distinguish between an aesthetic and another form of experience. One of the first philosophers to address these issues was Kant, who defined aesthetic experiences as the joys connected with instances when something is judged to be beautiful. He claims that one knows that this pleasure is not the outcome of realizing that an object is beneficial or pleasing to one because of its personal characteristics. Rather, the pleasure stems from the object's pleasing shape, which everybody can and should appreciate. Kant makes a clear contrast between this type of positive response and positive responses motivated by moral or scientific considerations. Despite the fact that some theorists disagree with Kant's thesis, most theorists believe that aesthetic experiences are identified as such at least in part due to the experiencer's emotional involvement. When one is moved by a beautiful sunset or an eloquent poem, one feels happy or unpleasant to a messy waste dump or plodding verse. However, many theorists believe that aesthetic experiences are more than merely a feeling of pleasure (or misery). For example, John Dewey (1958) claims that aesthetic experiences are the most comprehensive, richest, and finest of all imaginable experiences. One is actively involved and aware of the world's impact on oneself, while also appreciating one's ability to influence the world. Ordinary non-aesthetic experiences lack order, coherence, and enjoyment, as well as a synthesis of the past, present, and future.

3.3 AESTHETIC APPRECIATION OF ART

The adoration of beauty, such as the great arts of music, literature, dance, and visual art, is referred to as aesthetic appreciation. What is deemed beautiful and even art is not necessarily agreed upon by everyone in

the same culture, let alone throughout time. Recognizing what is aesthetically pleasing to a particular society can help us understand the values that drive their actions, how people interact with one another, and even how advanced a civilization is based on how art was infused into their daily activities. Individual interpretation is a fundamental aspect when it comes to aesthetic features. The fact that a painting is square, framed in gold, and brushed with blue and yellow strokes is not a debatable aesthetic fact. The square indicates perfect order, the gold represents royalty's prestige, and the brilliant blue and yellow represent the serenity, warmth, and satisfaction of the sun shining in the sky, which are aesthetic choices that could be interpreted in a variety of ways. Aesthetic properties can often elicit an emotional response, and this response is unlikely to be consistent. For example: Close your eyes and visualize a bronze cat statue. Oh, what a sweet kitty. Consider placing the statue at the top of a stairwell at a large university. Because college students may get up to all kinds of mischief, school administrators have strung a chain around the statue's neck, anchoring it to its pedestal, to prevent it from being stolen on a wild Friday night. The statue was unchained, as it had been constructed by the artist. However, the chain has been in place for so long that the statue has earned the nickname "chained cat" among generations of students. The question now is whether the chain is a part of the artwork. Is it a cat statue that is chained? or has it devolved into a chained cat statue? Perhaps you are one of those people who does not care much about art, even if it is an art of cute kitties. If this describes you, it can be stated that you are thinking about art too narrowly. Consider your day. If you are like most people, you spend a lot of time enjoying aesthetic pleasures, such as sensory experiences and appealing emotions. Let's out up few questions. Do you listen to music in your car while driving? Do you have any posters on your walls or stickers on your laptop? Do you get a boost of energy when you see a beautiful sunset or a brightly colored bird? Do you appreciate your favorite meal's first bite? Are the characters in your favorite shows and novels emotionally invested in you? All of these encounters demonstrate artistic appreciation. Aestheticians are philosophers who study how and why aesthetic objects have such a stronghold on us and what purpose they serve in our life. And one of the most important questions that aestheticians address is: what exactly art is? That is a matter to think about, but one way to approach it is to start with the aesthetic objects we find ourselves admiring.

Something that elicits valuable aesthetic emotions in us is defined as an object of aesthetic appreciation. We tend to be drawn to these artifacts as humans. We choose cars, phones, and shoes not just for utility – and often not at all – but also for aesthetics. Aestheticians usually classify things of aesthetic enjoyment

into two categories: objects of art and natural beauty objects. However, as you might guess, there is some disagreement over this division, and each category has its own set of challenges. For amateurs, where does a work of art begin and end? Are the frame around a painting, the chain on the cat, and the skips in your White Album vinyl recording contribute to the work of art? Is the value of an art object determined by what the person who created it puts into it? Perhaps you may disagree that some people are born with "excellent taste," or that certain people are fundamentally better at creating, comprehending, or appreciating works of art. However, you might agree with Hume that aesthetic appreciation can be learned and that higher aesthetic appreciation can be important in and of itself because it offers you joy and allows you to learn things about the world and other people that you might otherwise miss, thus enabling us to look at the world from a new dimensional perspective.

The process of judging a work of art, such as a painting or sculpture, demands the use of both objective and subjective information. Art appreciation is highly subjective, but the goal of evaluating a painting is to determine WHY you like or dislike it, not just whether you like or dislike it. And this suggests a certain level of expertise. After all, your reaction to a drawing made by a 14-year-old in a school playground is unlikely to be the same as your reaction to a similar drawing made by a 40-year-old Michelangelo. Similarly, when comparing the true-to-life features of a realist portrait versus an abstract art portrait, one cannot apply the same criteria. This is due to the fact that an expressionist painter is not intending to achieve the same level of visual objectivity as a realist painter. In simple terms, art appraisers must develop knowledge on which to base their judgments: facts concerning (1) the artwork's environment; and (2) the artwork itself. We can make a judgment once we have all of the data. The more knowledge we can get about the context, as well as the work of art, the more enlightened our judgment, will be.

Kant was more concerned with separating the world of appearances from things as they truly exist than with emotions. In terms of aesthetics, this means that, unlike Shaftesbury, we admire things for their beauty rather than the pleasure they provide. Beauty is a universal idea that exists regardless of our ability to recognize it. To put it another way, the underlying fact is that two things come together. There could be only one object, but we wouldn't be able to tell what it was because our senses could not detect it. Single objects are only curiosities, while duos or more define each other, and that is the truth of the aesthetic. This

is appealing because it echoes and reminds us of our desire to define ourselves. Aesthetics is the 'music of art'. It is an artist's abstract synthesis of art elements and principles that he/she employs to create a beautiful design. To make it visually appealing, it should have a sense of balance, pattern, and unity, among other things. This is distinct from the subject depicted or the narrative told by the art i.e. like a song's lyrics. There is also the issue of "context" to consider. This refers to the time period in which the work was created and the culture in which it was created. All of these factors contribute to the "appreciation" of a piece of art.

3.4 DIFFERENT FORMS OF ART

3.4.1 ART OF FILM

Cinema, the most modern of all art forms to emerge, has swept the world by storm, capturing the imaginations of the educated and the uneducated alike. It is the most diversified of all artistic forms, with technology that is the result of science and software that is the result of collective and individual sensibility. The film shines out from all the other art forms because it is technically advanced. A movie, like drama, is a hybrid and inclusive art form, combining multiple genres such as acting, literature, and lighting into a single work. As a result, it is multifaceted, as it incorporates pictorial, visual, verbal, and literary aspects. The third crucial aspect of a film is that it needs more effort than any other form of art. In comparison to non-technological creative forms such as theatre and stage performances, the amount of labor required for filming is gigantic. Films are not just the result of a single artist; their success is the result of the efforts of hundreds of individuals. Scriptwriters, directors, performers, sound engineers, dubbing artists, composers, action directors, camera persons, producers, and others are only a few of the numerous professionals involved in the production. Moreover, because films are short-lived, they are less ascertainable than other art forms. Of course, iconic cinematic works by Bergman, Chaplin, and Ray will remain in the golden pages of history for all time. Apart from that, films are ephemeral in comparison to other art forms, particularly literary ones, and fade after a short appearance.

The discovery of 'perseverance of vision,' the magic lantern, Eastman's film roll, Edison's kinetoscope, and the Lumiere brothers' first genuine cinema projector, invented in 1895, are all scientific achievements; however, make-up, sound-tracking, acting, and, above all, direction, require creativity and even artistic

genius. The distinction between a cinematic aesthetic and film theory or philosophy... is tangled, overlapping, and frequently challenged. Much of what we call cinema theory might be regarded as having some aesthetic concern, whether as an examination of film as an art form or as a component of the domain of the sensible or beautiful. This substance is crucial and is frequently required for an aesthetic judgment, but the focus will be on the merit of its expression in the work's form. This is in contrast to situations where ideological, contextual, or intellectual content, even if it has to do with formal or presentational matters, is the primary focus and the basis of the evaluation. Similarly, not all values related to the visual, auditory, and sensual, which are purportedly the features that support aesthetic interest, are inevitable of aesthetic worth. Something may be aesthetically, aurally, and sensually desirable to some of us at some point in our lives for a variety of reasons — pornography is an extreme example – but it may be of little aesthetic value to others.

Aesthetic queries in the modern era are not confined to artworks; they can be directed at any object that can be perceived in some way, whether it is furniture, a landscape, or a genre of music. Furthermore, the aesthetic does not preclude the inclusion of subject matter that would otherwise be construed as offensive, indecent, or unpleasant. A prison, a cemetery, or a mortuary, for example, can be appraised on their aesthetics. Early conversations around film were obsessed with the subject of whether or not the film should be regarded as an art form and, if so, what its basic qualities were, perhaps because the film was developed out of technological innovation rather than aesthetic desire. In this way, even if elucidation of this topic is not the primary purpose, major film write-ups are often tinged with an awareness of this ontological difficulty. This is one of the reasons why film aesthetics is a difficult area of study under film studies to specify and analyze. Social, political, psychological, cognitive, or philosophical content is not negated or devalued by aesthetics. This substance is crucial and is frequently required for an aesthetic judgment, but the focus will be on the merit of its expression in the work's form. This is in contrast to situations where ideological, contextual, or intellectual content, even if it has to do with formal or visual aspects, is the primary focus and the basis of the judgment. Similarly, not all values related to the visual, auditory, and sensual, which are purportedly the features that support aesthetic interest, are inevitable of aesthetic worth. Something may be aesthetically auditory, and sensually desirable to some of us at some

point in our lives for a variety of reasons — pornography is an extreme example – but it may be of little aesthetic value to others.

3.4.2 ART OF THEATRE

Theatre can be understood as an organic extension of everyday life and performances. The relationship between actors and spectators and their bodily presence in theatre creates a synergy that perhaps remains absent in other art forms like cinema. Actors can feel the warmth and energy of the bodies present in the theatre. They could see a man yawning or a child enthused by the performance. Similarly, the audience can feel the mood through an actor's gestures. The conversation between actors and spectators is of a very direct and intimate nature in theatre. The concept of rehearsal is very important when comes to the art of theatre, this is to say that actors, stage design, light and sound, everything are rehearsed before it is to be staged finally. It is mostly performed in a space where people can interact with each other. There is an element of sociability in this medium. One can also argue that theatre is less naturalistic if compared with the art of cinema. Theatre at first might seem constrained by space and time in certain ways, however, the same constraint also opens up a plethora of imaginative possibilities for it to explore. In theatre, we collectively present our lives to stories and performances that have meaning for us and through which we imagine a world we live in. However, like many other art forms, theatre is rooted in certain aesthetic codes and conventions by which we understand the medium. On the question of reality, French filmmaker Godard was fond of quoting Brecht, who said, "Realism doesn't consist in reproducing reality, but in showing how things really are." The actors, directors and the audience engage in a collective imagination in a theatre. This collective imagination has been understood and deliberated upon in history. Very often, one's personal aesthetic engagement is situated in a larger history. The stage in theatre acts as a "liminal space". It is about what a person already knows, feels, and desires and what a new experience might offer.

Theatre refers to a certain mode of performance in the arts, widely known as the performing arts. 'Dran' was originally a Greek word that signified "activity," as in the act of performing something. In a general sense, human conflicts and tensions are explored through theatre. It gives an account to the audience through dialogue and action. Tragedy, Comedy, Melodrama, and Drama are Greek words for drama, theatre, and comedy, all of which are inferred or derived from other Greeks. Acting, direction,

costume, music, and setting are all examples of mixed art forms, and many elements of the presentation may or may not have artistic integrity. The theatre is also known to be a vehicle for God's manifestation. It is a type of art in which the materials are displayed in a precise way. Plays and musicals are two examples of contemporary theatre. Theatre, being a form of communication and an interpersonal medium of the present, poses intellectual challenges to its spectators, causing them to become part of a group that interprets the performance based on their own lives and backgrounds. Words, voice, movement, and visual aspects are used to express meaning in a theatrical production. Theatre includes both live spontaneous and written performances, as well as dramatic forms like film, television, and other electronic media.

3.4.3 ART OF PAINTING

A painting can be wholly abstract (that is, it bears no resemblance to any natural shapes: this is known as non-objective art), organically abstract (that bears some resemblance to naturally organic forms), semi-abstract (that bears some resemblance to naturally organic forms), or representational (its figurative and other content is instantly recognizable). Obviously, the goals of an abstract work differ from those of a representational piece, and therefore must be appraised differently. A completely abstract painting, for example, makes no attempt to divert the viewer's attention with naturalism, relying solely on its formal elements to achieve its effect (line, shape, color, and so on). Different types or categories of paintings exist (known as painting genres) landscape, portraiture, genre-Paintings (everyday sceneries), history, and still Life. Each genre's moral impact was represented in this ranking. Experts believed that a history painting, a portrait, or a genre painting, rather than a landscape or still life, might convey a moral message far more strongly. After we have looked into or explored the painting's context, we may start to appreciate the work itself. Understanding how to appreciate a picture is an art, not a science. The most challenging component of art appraisal, perhaps, is judging the painting method itself: that is, how the picture was created. When it comes to the appreciation of beauty, aesthetics is a highly personal topic. We all have diverse perspectives on things, including "art" and "beauty." Furthermore, painting is primarily a visual art form, meaning it is something we see rather than think about. So, if someone asks us if we believe a picture is lovely, we are inclined to respond quickly. However, it is a different situation if we are required to evaluate the beauty (or lack thereof) of a picture - that is, to explain and justify our decisions.

3.4.4 ART OF SCULPTURE

Sculpture, like painting, is primarily a visual art, therefore the more we look, the more familiar our eyes become with the material, and the faster our enjoyment grows. The sculpture is a form of art in which hard or plastic materials are manipulated to create three-dimensional art objects. The designs could be single objects, forms of art on surfaces, or environments spanning from tableaux to enclosing environments. Clay, wax, stone, metal, fabric, glass, wood, plaster, rubber, and "found" objects are just a few of the mediums available. Materials can be carved, sculpted, moulded, cast, wrought, welded, sewn, assembled, or otherwise formed and integrated. The sculpture was once thought to be a representational art that imitated forms in life, most typically human figures but also inanimate objects like games, utensils, and books, before the twentieth century. Nonrepresentational shapes have been included in sculpture since the turn of the twentieth century. Nonfunctional, non-representational three-dimensional pieces of art did not begin to be created until the twentieth century, despite the fact that the shapes of functional three-dimensional artifacts such as furnishings, pots, and structures can be emotive and beautiful without being figurative. Sculpture's aesthetic raw material is, in a sense, the entire universe of expressive three-dimensional form. A sculpture can be prompted by something that already exists in the limitless variety of natural and man-made shapes, or it can be entirely unique. It's been used to depict everything from the most delicate and delicate human feelings and sensations to the most explosive and boisterous. All humans have learned something about the structural and expressive elements of three-dimensional shape since birth and have evolved emotional responses to them. A sense of form is a developed and perfected blend of intellect and sensitive response. The sculpture is mainly concerned with the sensation of form.

Sculpture from the contemporary age, which began around 1850, is referred to as "modern 3-D art." Modernists were starting to question some of the pedantic traditions of academic art, as taught in the big European institutions of the arts, at a period when traditional ideas of art were coming under direct aggression from modernists. Sculptors in the twentieth century were exposed to a variety of revolutionary ideas through movements like Impressionism, Expressionism, Cubism, and Futurism. Modern sculpture's aesthetics were defined by a shift away from simply replicating nature (as in traditional-style portraits and group landscapes) and toward pieces with more meaning - more of an expression. Traditional composition, perspectives, and representation conventions were abandoned, as the materials used, widened dramatically.

‘MACBETH’ IN DIFFERENT FORMS OF ART

4.1 ‘MACBETH’ THE SOURCE TEXT

Shakespeare’s Macbeth is undoubtedly regarded as the epitome of excellent artistic and literary craftsmanship that has been a foundational masterpiece in the entire history of literature. The drama when looked through the lens of an aesthetic reader has a vast periphery of values, moral lessons, and philosophical reflections to deliver. The protagonist Macbeth is found to experience a destructive metamorphosis, turning him into a heinous murderer who gets drowned in his own swamp of destructive ambition, greed, and power. The text provides us with ample important themes which showcase and deliver tons of moral messages and life lessons that are still applicable in today’s world. The character of Macbeth shows us a journey of a man who seeks to achieve more than his fate and that too everything before the arrival of the right moment and opportunity, rushing toward his desires and ambitions. The destructive unconscious takes the form of his hamartia, leading to his downfall. Several factors that are responsible for the downfall of the protagonist are the most important attributes Shakespeare wants his readers to recognize so that they don’t end up being the Macbeth of their respective lives. Shakespeare has brilliantly managed to draw out the supernatural machinery in the play with the intervention of the three witches who go on to foretell the prophecies but at the same time, evoke the evil self of Macbeth which had been waiting for a long to execute his subconscious evil manifestations and desires. Violence and politics have been a central aspect of the play, as we see both Macbeth and Lady Macbeth getting indulged in the acts of crime, bloodshed, and dirty politics within the royalty. The aspects of fear, desire, and guilt are something which is worthy of notice in the play, as these three attributes play a very vital role in bringing up the psychological progression of the main characters of Macbeth and Lady Macbeth, enabling the audience to experience a cathartic effect at the end of the play when both the mainstream characters meet their demise on a tragic note. The chronological series comes in the form of desire first when the characters of Lady Macbeth and Macbeth aspire and conspire against the royalty, then followed by guilt after committing the horrendous crimes, and lastly the fear of meeting their tragic ends at the very end of the play. Another important aspect boldly associated with the character of Macbeth is the concept of fate and free will, the structure of the plot where the character is driven by free will towards his tragic fate somehow corresponds to the modern-day theatre where the protagonist falls into the curse of tragic suffering out of his/her fate,

which seems uncontrollable. The plot of the play drastically portrays the conflict between the notion of appearance and reality which gives the moral message of things always don't appear to be exact no matter how they look i.e. what looks like is not the appearance and what we consider to be the is always more than the appearance turning into reality. The journey of Macbeth from being introduced as a fierce warrior and rebel of the royalty to being the most heinous coldblooded murderer of the kingdom to fulfill his evil desires and ultimately meeting his own tragic end, resembles the meaninglessness of life were noting in life holds any significance and it is completely absurd. This trait again shows the brilliant artistry of Shakespeare who was quite ahead of his time and who didn't fail to envision Macbeth as a man of modern-day, drowning in the realm of realism from the journey of idealism.

It is said that judgments of aesthetic value can be linked to judgments of economic, political, or moral value and aesthetic judgments often seem to be based on the senses, emotions, intellectual opinions, will, desire, and subconscious behavior. If we delve deeper into the study of the text through the lens of aesthetics, we can trace and find many quintessential elements throughout the diction of the text which comprises many verbal ambiguities, subliminal messages, and poetic elements embedded into the shape of prose. The texture of Macbeth's metamorphosis can be traced out through a series of events that occur in different acts. Let's start with the very first encounter of the witches with Macbeth and Banquo on the heath where we see Macbeth already stepping into the land of his destructive unconscious as soon as he listens to the prophecies. The witches act as a medium to evoke Macbeth's long-awaited evil desires and turn them into reality. The dagger scene in Act II scene i, act as a catalyst for Macbeth's conversion into a killer who consciously accepts his evil manifestations, analyzes the aftermaths, and yet chooses this path of bloodshed. Here we see Shakespeare framing Macbeth as a philosopher of life in his soliloquy. The porter scene of the play carries a very important significance as it is considered to be a mastery of Shakespeare's literary artistry where he brilliantly incorporates the notion of gravity with apt usage of levity to bring the comic relief out of such an extensively symbolic scene where we the porter being in an in-abbreviated state, giving us an inferno like ambiance where we three entities coming one after the other and each one of them strongly symbolizing the stature of Macbeth. First, the farmer who commits suicide on the expectation of plenty (Macbeth running after his greed and desires), then comes the equivocator (Macbeth being a diplomat), and lastly the tailor with borrowed robes (Macbeth snatching the kingship from Duncan).

Shakespeare through this scene tries to draw out the scenario of the class-consciousness of the contemporary age. The next instance of psychological rendering of Macbeth's guilt-conscious inner self is extravagantly seen in the scene where Macbeth encounters Banquo's blood-drenched ghost which strongly symbolizes the physical manifestation of his horrendous crime and nothing more. At the very end of the play, we see a total shift in Macbeth's being which turns out to be self-revealing who turns into an unbearable patient of psychic turmoil seeking avenge, and ends up being a martyr, a story of ingratitude and supernatural solidity.

The character of Lady Macbeth comprises of very significant importance in bringing out the cathartic effect of the play as she is the one who constantly catalyzes the evil manifestations within her husband and turns the 'human milk' of Macbeth into a demonic one. The demonic equivocation of Lady Macbeth where she wishes to turn down her feminine qualities shows her boldness and authoritative aura successfully makes Macbeth carry out all the deeds but later at the end of the play, the weakening of Lady Macbeth is showcased by the sleepwalking scene which is considered to be an example of brilliant dramatic artistry, portraying the repressive unconscious of her sins finding a purgation through her tragic demise. Hence, we can state that through the lens of an aesthetic reading of the text, we can draw out many inferences that can lead us to an aesthetic experience of the play itself, and also the in-depth analysis of the character of Macbeth and Lady Macbeth can provide us with many outputs of aesthetic values and attributes.

4.2 'MACBETH' IN FILM

The significance and expressiveness of the work are the criteria for judging a piece of art. The tragedy of Macbeth has been reinvented in the modern era through various film adaptations from across the globe, leading to many experimental portrayals of the entire play in terms of plot, setting, action, and representation. One of such modern-day adaptations of Macbeth is the 2015 film by Australian filmmaker Justin Kurzel featuring Michael Fassbender and Marion Cotillard. When a screenwriter adapts a Shakespearean play for the big screen, he/she must cut away half of the exquisite poetry that constitutes the Shakespeare play. That, within itself, results in a massive landslide of the traditional meaning, which invariably obscures or negates, or at the very least distorts, Shakespeare's intentions. Every word in a Shakespearean text is essential to the author's meaning; otherwise, the author would not have already

included it. As a result, removing half of the terms involves a series of decisions. If half of Shakespeare's words are left away, the chances of coming close to Shakespeare's objectives or the play's effect on the audience are negligible. The majority of filmmakers working with a Shakespeare text rearrange the scenes, relocate lines from one scene to another, and edit major portions entirely. They deviate further from Shakespeare's meanings. Taking all of this into account, the director ends up with a story based on a Shakespearean idea that conveys his/her own ambitions as a filmmaker, rather than a reproduction of a Shakespearean play.

The camera rolls over a bleak, misty highland landscape and some authentic medieval sets, including Macbeth's camp of temporary wooden houses and tents, partly hidden from view by the murky fog that Lady Macbeth has conceived with her invocation of the dark forces, with its "thick night" and "dunest smoke of hell." Duncan's murder occurs in a tent, but it's a brilliant and dramatic shift from Macbeth's castle at Glamys, and it's so beautifully portrayed. From slow-motion battle sequences and blood spurts to close-ups shots, the cinematic effects are fantastic. The play's gloomy atmosphere is echoed in the lighting, which includes a lot of fog and a lot of darkness. Kurzel has undoubtedly put us in the atmosphere of Shakespeare's original ambiance in this aspect. The performances are outstanding. Kurzel has cast it with performers who are all skilled professionals in their respective fields. Michael Fassbender and Marion Cotillard act as a magical combo as Macbeth and Lady Macbeth, performers who ooze enthusiasm, perhaps more charisma than can be fully absorbed into the framework of the film. Cotillard, as always, is able to convey a great deal with her expression without saying anything. Fassbender is less effective with Macbeth's introspective fragility and self-questioning, but he has been effortlessly virile and captivating when reacting to Macbeth's rage and arrogant paranoia.

Original screenplays have been the custom in the last half-century. Until that time, the majority of films were adaptations of books or plays. In an adaptation, the adaptor takes the original work and molds and bends it into a completely different medium, eventually arriving at a new version of the original - a film, with all of its own traditions and conventions that are distinct from those of novels and plays. Filmmakers nowadays will only make a play or novel adaptation if they have a captivating purpose to do so. Kurzel begins with a strong flourish right away. He begins with the two visiting the infant's funeral, addressing the

recurring topic of the couple's apparent childlessness and Lady Macbeth's cryptic future allusions to breastfeeding. Kurzel's version comprehends Lady Macbeth's dissatisfaction and anguish, and how her grief has twisted into murderous ambition, he also connects her mental anguish with the peculiar sisters themselves, the three witches: an irradiated feminine agony in the realms, playing on a soldier's macho aggression. It's also something that explains Macbeth's dislike for Banquo's son. The pivotal sequence in which the child is slaughtered is not addressed in the film. It isn't even mentioned in the movie. An image of Macduff's family chained to stakes with woods stacked beneath them, ready to be lighted, is shown. Lady Macbeth is also present and watching. We don't even see the Macduffs being burned alive. There are no scenes in the film where Macbeth's opponents are the 'good guys.' We don't see much of Macduff or Malcolm, and the defeat of Macbeth isn't depicted in any dramatic way. Instead, he tries to turn it into an Aristotelian tragedy, with a hero who, despite his flaws, remains virtuous throughout. Most often, individuals who adapt Shakespeare's plays fail to recognize that none of the models, particularly the Aristotelian, fits Shakespeare's plays. In the film, there is relatively little of that relationship. Shakespeare's play depicts one of the most vivid depictions of a failing marriage in all of literature. The film, like Shakespeare, shows us the sexual nature of their relationship and their intimate friendship from the beginning of the story, and it does so brilliantly. However, after the banquet scene in which Macbeth encounters Banquo's ghost, we see no evidence of their slow drifting apart and impending separation, in which they don't converse and are never seen again together. He is tormented by his guilt and battling for existence, while she is slowly going insane and on the verge of suicide, each in their own realm. All of this is depicted in Shakespeare's text. Finally, the "Queen is Dead" scene is truly astonishing, and Fassbender brings his game to the next "Tomorrow, Tomorrow, Tomorrow" speech. And when he has to speak Seyton, he pronounces it "Satan" to add to the diabolical nature of the scenario. Overall the film stands out to be broadly different with lots of experimentation, modifications, and alterations when compared to the original text but yet it provides us with lots of aesthetic values and attributes which are somehow pleasing to our sense perception.

According to Benjamin, the extensive use of film and other mechanical reproductions generates a culture of small experts willing to judge art rather than engage in participatory rituals. The film, according to Benjamin, is made up of a sequence of clipped and combined images that must be reconstructed into an

aesthetic whole. The rapid juxtapositions and motions of film, like those of Dadaist painting, impact the viewer abruptly, interrupting contemplation and easy assimilation of the image. The activity of watching a film based on any aspect always leaves behind a different experience when it comes to the appeal of the audio-visual sensation. The impact of watching the strong visual dynamics of the film captured by the camera through various shots and angles at different places with different costumes, different approaches of acting and direction, and most importantly the overall representation of the art form to convey something to us and to our inner selves leads to an aesthetic experience when looked through the lens of aesthetics and beauty.

4.3 'MACBETH' ON STAGE

'Macbeth' has been widely performed on the stage around the entire globe by various theatre productions and that too with lots of modern improvisations and experiments, they come up with a decent job of exhibiting the play on the stage in front the keen audience which is always ready to have such rich experience. Analyzing an entire play is not possible, so I would take few portions from the famous stage production of Macbeth by Trevor Nunn and analyze the elements of the performance and the entire play through the lens of aesthetics. Nunn had stated saying, "I want to photograph the text" and it was almost what he did while summing up the entire play. There are no scenic effects, only grouping and close-ups in coloured light, and the sound effects were created openly by the actors. This provided the ideal backdrop for Shakespeare's intended ambiance; he wanted a strong sense of discomfort and the supernatural, and indeed the compact set provided that exactly. The 12 performers in the cast appear to be seated in a circle once the performance is introduced. Each character's face is illuminated from behind by a strong light, making it appear light or dark, and in some cases partially in shadow. Trevor Nunn adopted this introduction to quickly show the audience which characters are playing the bad and good. The sequences were performed in the circle's centre point, with members of the cast who weren't involved in the performance watching from the sidelines. Because of the placement of the lights, this works effectively; they only spotlight the participating performers, and the light does not reflect on the other members of the cast. The cast appears to vanish due to the lighting configuration on stage. For example, after the witches encounter Macbeth, they appear to vanish into thin air when, in fact, they have just moved out of the light. Many close-ups and extreme close-ups are used in this play. This is because, unlike Polanski's version,

there is no scenery in the background, so the cameras focus on facial features and physical movement.

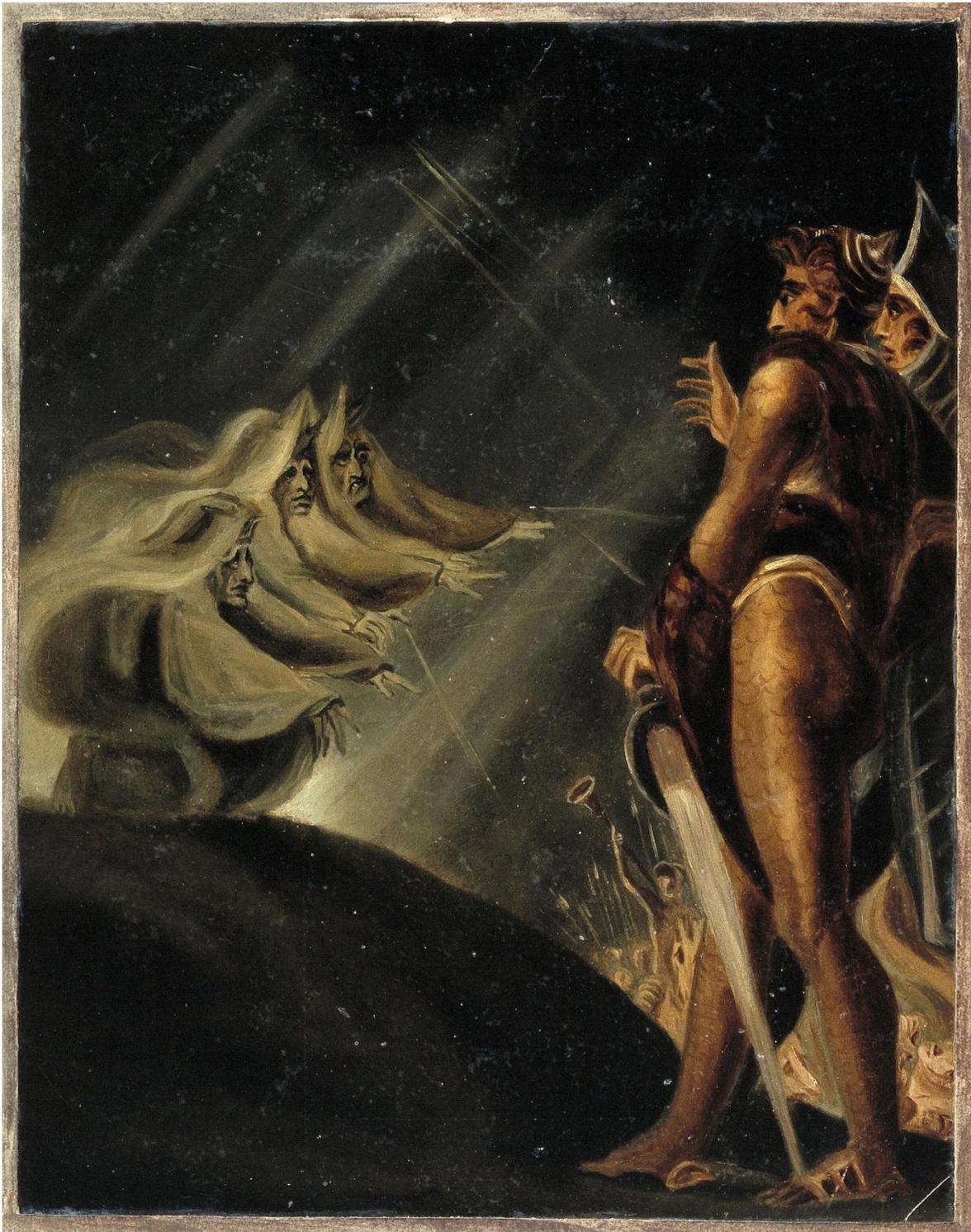
Before zooming in on the face of a particular character to depict the situation he or she is in, the camera frequently shows a group of people. This helps in the formation of the plot and gives greater depth to the various characters' characteristics.

In the play, the setting is extremely vital. It holds the audience's attention and adds to the plot's depth. The claustrophobia created by the stage set adds to the sense of horror and mysterious. The atmosphere is incredibly intense and supernatural when they are supported by the cast wearing monochromatic costumes and the dark, featureless background. With the witches, the atmosphere is very intense. The witches use rhyming couplets and speak in a different rhythm than the rest of the play. In Shakespeare's Macbeth, the supernatural element is crucial, and Trevor Nunn has done an excellent job of capturing it. He captured the conflict of good vs evil between the witches and King Duncan by employing the theatrical techniques. The witches call for chaos in response to Duncan's words of prayers at the start of the play. The play begins with a dramatic vision of good vs evil and the witches' strong supernatural deeds. The lighting he utilizes causes the witches to vanish abruptly, creating a powerful spooky effect. Later in the play, Lady Macbeth summons the supernatural via the earth, utilizing techniques that would have been looked upon in Shakespeare's era.

Macbeth appears to be strong, gallant, and noble in Trevor Nunn's version of the play. However, as the play goes, we can watch his personality evolve. We can notice the transformation more vividly because Macbeth starts up so pleasantly. Banquo looks to be older than Macbeth, perhaps a warrior, who shows no fear and appears to be a noble man at the beginning of the play. He's dressed in a slightly lighter outfit, which connects to the evil/good dress code. Lighting is not quite as important as it is in Trevor Nunn's Macbeth. The changing angles at different times of day striking the surroundings, on the other hand, can create some very interesting effects. For example, the witches are on the beach near the beginning of the film, and when they leave, the light reflecting off the ocean gives the illusion that they are walking on water.

Thus, the stage adaptation of Nunn's *Macbeth* has a strong interpretation and representation, introducing various techniques of lighting, costumes and performance in order to make the entire play give a wonderful experience to the audience and let them revisit the Shakespearean ambiance in the modern era.

4.4 'MACBETH' IN PAINTINGS



Macbeth, Banquo and the Witches (1793-4) from William Shakespeare's 'Macbeth' (Act I, scene iii) by

HENRY FUSELI (1741-1825) , Oil Painting on Canvas

The above painting by Henry Fuseli tries to draw out the uncanny and eerie ambience of the play 'Macbeth' when Banquo and Macbeth come across the witches for the very first time in the play while returning from the war in Act I, scene iii. The painting depicts the three frightful witches appearing from the haer on a battlefield, and Macbeth and Banquo are in a state of transfix after encountering them. Banquo is armoured and guarded, while Macbeth is draped in tartan and holds a bloodied sword. Fuseli was deeply obsessed with the themes of grotesque and macabre and his obsession is clearly visible through the painting where the colour scheme and the textures of the brush strokes brilliantly depict the cacophonous existence of the supernatural. The painting can be analyzed and judged through its various components delivering different aesthetic values and sensations. The judgement can be passed on through two modes: first the objective and then the subjective. The objective mode of judgement can be achieved through the aspects of beauty as a self-dependent and self-existing phenomenon. In simpler words, the attributes such as the texture, the colour scheme, the setting, the subject and the theme can be judged and analyzed by the spectator, irrespective of his/her own subjective interests, choices and the representation of the content of the artwork. The very first thing attribute that strikes me on seeing the painting in the dark, is the uncanny setting of the painting exposing the supernatural surrounding through the dark and dull assimilation of the colors. The dark-blackish surrounding showcasing the dense foggy attire along with goldish strokes of lightning and illumination beautifully draws out the intervention of the weird witches standing on the heath, trying to bewitch the warrior Macbeth through their prophecy. The facial expression of Banquo clearly suggests the moment of amusement and awe that he gets through on encountering such weird creatures comprising of a heterogeneous identity and the eerie format of their diction amuses the spectator more. Both Macbeth and Banquo armoured depicts the scene of battle that they had recently won and a small portion of the background shows the ghastly ambience and chaos of the battle, getting faded in distance, beautifully portrayed by the choice of light shades of colouring. These attributes strongly provide the essence of beauty in this painting, be it an eerie representation of beauty or the idea of capturing the supernatural element in the artwork, somewhat leading us to different judgement and appreciation of the painting, providing the notion of beauty amongst the situation of awe and amusement.

From the subjective lens, the painting can be experienced as a portrayal of evil manifestation within the self that tries to draw its path from good to evil through the roots of destructive unconscious, ambition

and greed. The bloody sword of Macbeth represents his warrior self but also at the same time, it represents the animosity and dire devastation of one's inner self through the pessimistic metamorphosis of his/her desire and will that one cannot control when exposed to ambition and greed. The necromania of necromancy has been brilliantly captured through the entire setting of the painting, depicting the uncanny cosmic ambience, ready to stab the roots of crime and destruction within the warrior self of Macbeth. Another important aspect that strongly appeals to one's senses is the varied facial expressions of the three witches which seems to forecast their strong intention of manipulating and bewitching Macbeth through their riddles of prophecies, intriguing the long-awaited desires of Macbeth to rise again and fuel them up to let his desires turn into reality. The ambience of mystery and necromancy is dominant in the painting giving it a tone of grotesque and darkness.

The aesthetic experience often comes with the revelation of truth and morality that is showcased or represented in the artwork irrespective of anything. Another aspect is the a priori judgement which is the basic requirement of aesthetic judgement, which can be done by detaching the self from all past experiences and then providing the judgement. The subjective experience fully depends on an individual's taste of interest and psychological reflection and the aesthetic experience can be gained after we strongly consider these points and then look towards any form of art.





The Sleepwalking Lady Macbeth (1784) from William Shakespeare's 'Macbeth' (Act V, scene i) by

HENRY FUSELI (1741-1825) , Oil Painting on Canvas

The above painting of Lady Macbeth is a full-length figure that captures our attention in a single striking gesture. A candle flickers in one hand as she walks, flickering with the intensity of her movements, while her other hand is thrust out in a declarative gesture. The theme of this painting has been taken from

Shakespeare's classic tragedy 'Macbeth'. Fuseli brilliantly depicts a doctor and a lady, in a shadowy corridor discussing Lady Macbeth's exacerbating health while witnessing this horrific scene. She comes out of nowhere, holding a torch, sleepwalking into the scene. The painting magnanimously depicts the disturbed psyche of Lady Macbeth that has resulted in chaos and fear in the setting, creating an ambiance of disturbance and tussle. The color scheme of the painting plays a very important role in bringing out the psychological and physical chaos of Lady Macbeth. The dark background and the strong illuminating reflection of her body out of the flickering candle vividly portray her facial expression showcasing the repressive unconscious forging towards the ultimate salvation in the form of the sleepwalking, ultimately leading to death. The posture of Lady Macbeth raising her right hand in the air suggests the hallucinating state of her mind where she can hear the enchantments of her all wring deeds coming back to her in form of guilt and ill fate. The psychological renderings of the setting have been symbolized through the gestures of Lady Macbeth but the physical chaos and amusement are clearly portrayed through the figures of the doctor and the gentlewoman wondering out of amusement.

From within the shadows, the doctor's and the gentlewoman's frightened expressions, illuminated by the candlelight say more about the composition and setting of the painting which has been beautifully captured by the artist. The doctor's withered face, depicted as bizarre, stares out from the shadows. They appear astonished as if interrupted in the middle of a thought, staring in amazement at Lady Macbeth as she sleepwalks by. The observers' shadowed figures, dressed in solemn black and ice blue, stand in stark contrast to the painting's main subject, Lady Macbeth, who enters in a flurry of reds and golds, perhaps symbolic of her restless state of mind. The painting's dominant crimson tones could be a reference to the blood that Lady Macbeth imagines when sleepwalking, giving us a reflection of her predicament. The painting when judged from an objective point of view, gives rise to multiple aspects of psychological and physical attributes, leading to a variety of aesthetic values of impression, expression, symbol, harmony, and beauty. The color scheme, setting, theme, subject, and content are dominantly responsible for the aesthetic beauty of this piece of art when judged through an a priori lens. Whereas, if we go through the subjective lens of judgment, the painting strongly evokes a feeling of fear, amusement, and disturbance within the spectator if he/she has been subjected to such prior experiences or reflections of a disturbed inner psyche and turmoil, leading to a horrific ending. In both ways, the painting stands beautiful, irrespective of any

mode of judgment, it leads us through an aesthetic experience providing us with multifarious dimensions of thoughts, expressions, and messages.

Thus, through this painting, Fuseli gives Shakespeare's tragedy a Gothic flavor by incorporating Gothic art with literature. While some elements, such as the medieval location and the flickering taper candle, are strongly convincing to Shakespeare's original story, Fuseli has added his own macabre twists.



4.5 'MACBETH' IN SCULPTURE



Lady Macbeth (1905) by ELISABET NEY, White Marble Sculpture

The above sculpture of Lady Macbeth by Elisabet Ney is a dramatic portrayal of the famous Shakespearean character. The sculpture on the very first look, gives the clear notion of guilt and pain that runs deeply within the entity and the state of restlessness and helplessness is strongly portrayed through the strained left arm, the sharp diagonals of the clothes and her deeply furrowed brow. The body posture reveals the

unbearable pain and the choice-less acceptance of fate. The sculpture can be aesthetically judged and appreciated through two different perspectives: first the objective and then the subjective. The objective notion of judgement can be perceived through the a priori existence of beauty as a self-dependent and self-existing phenomenon independent of the notion of a thing. Looking from an objective lens, we can appreciate the sculpture through its minute and complicated detailing carved brilliantly over the white marble to bring the sympathetic expression and gestures of the lady out of that piece of marble and enabling us to connect and showcase the form of the art through such marvellous engravings and artisanship. Sometimes the beauty is objective not because of the form or representation of the art but because of the striking features and overwhelming complexities of the craftsmanship that aesthetically appeal to our senses to make us consider it as a form of beauty. The posture of the lady along with the perfectly carved expressions and the realistic folds and dimensions of her dress carved on by Ney undoubtedly catch the spectator's attention, making a strong appeal to beauty and perfection, irrespective of any subjective connotations.

The second perspective of aesthetic appreciation and judgement can be done through the lens of subjective perception of beauty. The subjective experience of art comes from the spectator's individual experience of artwork rather than the quality or content of the artwork. From the subjective point of view, there stands no perception of beauty associated with the artwork rather it acquires the notion of beauty only when an individual ascribes it to the artwork. According to one form of the subjective argument, all individual ascriptions of beauty are based on personal taste. Taste refers to our attitude towards our experiences, which determines whether we feel pleasure or displeasure. This indicates that our personal preferences determine whether or not we will enjoy anything when we look at it. We claim that something is beautiful if we find it pleasurable to experience it. The sculpture is itself carved out of a subjective engagement as it is considered to be a self-portrait of the artist herself. Lady Macbeth's revelation of her repressive unconscious came out in the form of the sleepwalking scene where she is found to be in a state of guilt, remorse and helplessness, all because of her evil manifestations and manipulations. She is unable to get rid of the "damned spots" on her hands that reflect the dire crimes she got indulged in out of her destructive ambition and greed. Elisabeth Ney could relate her state of inner turmoil and conflict that she had gone through after losing her own son Lorne, with the inner psyche of Lady Macbeth who goes

through a similar tussle. Ney held herself responsible for the inevitable loss of her son and this loss led to the extreme grief which found its purgation through this sculpture, making this sculpture strongly appealing yet undoubtedly beautiful. Thus, when looked through the subjective lens, the artwork gives us a different periphery of aesthetic values.

So, beauty could be a property that exists independently of the thing, or it can be a subjective perception of the thing. In the first scenario, beauty must be a component of the thing's existence as an inherent objective attribute. Since we are experiencing something about the beautiful object, it is truly beautiful. Beauty isn't an actual property of the thing in the second scenario, as a subjective characteristic of our experience. Instead, beauty is merely one aspect of a thing's appearance.

CONCLUSION

After going through such a detailed and theoretical approach to the notion of aesthetics in terms of art and philosophy, we can clearly understand that the field of aesthetics is a vast ocean and it has no one universal idea but a set of multidimensional ideas that have evolved over the past few centuries since the branch of study came into limelight. The notion of ancient aesthetics, when compared to eighteenth-century aesthetics, differs in many aspects but the notion of modern aesthetics when compared to the older branches of the aesthetics, carries a completely different vision that sets free the preoccupied boundaries of aesthetics in terms of reasoning, rationality, and art. Modern-day aesthetics exist the main idea states that aesthetic experience is not just confined to a particular place such as a museum, but it can be experienced anywhere in the mundane routine of our lives. The idea of aesthetics is not just confined to truth and beauty but it also can be subjected to various other forms of presentation because, in order to have an aesthetic experience or to pass on an aesthetic judgment, one does not always need to look at an artwork. The spectator can look at anything around himself/herself and have an aesthetic experience irrespective of any constrain. The modes of subjective and objective perception play a very vital role in forming the judgments and appreciation of art, thus affecting our aesthetic experience. Another important question that arises with the idea of modern-day aesthetics is the existence of art as an art. What makes art an art and what is art? and what is not art? Modern aesthetics breaks this stereotypical barrier of judging art things like art and rather states that the concept of art varies for each spectator. In simple words, the notion of art lies in the

eyes of the beholder and is not subjected to any rules and regulations. Art can be traced even in the daily routine activities of our lives and those activities and objects can lead us too to an aesthetic experience. Another important factor that we come to know is that experiencing different forms of art and their representation can lead us to various aesthetic experiences and values reflecting multifarious attributes of psychological, moral, and inner selves. Different art forms constitute different values and messages based on their mode of presentation and experiencing such forms can enable us to know the multidimensional aspect of truth, beauty, and the purpose of art in our society.

FUTURE RESEARCH DIRECTIONS

Since the branch of aesthetics is a vast ocean within itself and it keeps constantly evolving with the interventions and discoveries of new theories by modern-day scholars and new forms of art that are taking a shape around the globe, there is a wide scope of detailed research and study in the field of emerging forms of art that can be modern forms of painting and design, modern genres of music that is growing rapidly around the entire globe and modern-day reproductions of film and animations which occupy a wider section of our society. These evolving forms of art carry a wider scope of study and research in this field and the further research can also lay a study on the relationship of these evolving forms of art with the notion of modern-day aesthetics and how these art forms can bring a change in the idea of modern aesthetics and widen the genre of art and aesthetics under the modern and postmodern studies of art and philosophy. Further research can also be drawn to establish the change in the process of aesthetic appreciation of art forms in modern-day and how and what kind of aesthetic values and attributes these art forms constitute and contribute to the society and its people.

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