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Music as Symbolism or as a Metaphor in Shakespeare's Plays

I. Introduction. William Shakespeare [10] was the most remarkable storyteller that the world has ever known. Homer told of adventure and men at war, Sophocles and Tolstoy told of tragedies and of people in trouble. Terence and Mark Twain told comedic stories, Dickens told melodramatic ones, Plutarch told histories and Hans Christian Andersen told fairy tales. But Shakespeare told every kind of story – comedy, tragedy, history, melodrama, adventure, love stories and fairy tales – and each of them so well that they have become immortal. In all the world of storytelling he has become the greatest name [8; 2].

The following are the top four reasons why Shakespeare [15] has stood the test of time: 1) *Illumination of the Human Experience*: Shakespeare's ability to summarize the range of human emotions in simple yet profoundly eloquent verse is perhaps the greatest reason for his enduring popularity. If you cannot find words to express how you feel about love or music or growing older, Shakespeare can speak for you; 2) *Great Stories*: Shakespeare's stories transcend time and culture. Modern storytellers continue to adapt Shakespeare's tales to suit our modern world, whether it be the tale of Lear on a farm in Iowa, Romeo and Juliet on the mean streets of New York City, or Macbeth in feudal Japan; 3) *Compelling Characters*: Shakespeare invented his share of stock characters, but his truly great characters – particularly his tragic heroes – are unequalled in literature, dwarfing even the sublime creations of the Greek tragedians. Shakespeare's great characters have remained popular because of their complexity; for example, we can see ourselves as gentle Hamlet, forced against his better nature to seek murderous revenge; 4) *Ability to Turn a Phrase*, e.g., when Romeo says of Juliet:

*"O, she doth teach the torches to burn bright!
Her beauty hangs upon the cheek of night,
Like a rich jewel in an Ethiop's ear"...*

Here we have two metaphors, and also one simile. Juliet cannot be said literally to teach the torches any thing; but her brightness may be said to make them, or rather the owner of them ashamed of their dimness; or she may be said to be so radiant, that the torches, or the owner of them may learn from her how torches ought to shine [8; 4].

II. Formulation of the problem

This article is indented to bring general information on Shakespeare Quotations on Music.

III. Results

It is important to note, that Shakespeare [6] alludes to or includes the text of well over one hundred songs in his works. Music was an integral part of Elizabethan life, as it is today. Shakespeare's characters are a reflection of his times and they too depend on music for moments of comedy and poignancy, whether it be a drunken sing-along at a crowded table, or a gloomy rhyme borne out of love's disillusionment. Lorenzo summarizes the importance of music and song in *The Merchant of Venice*:

*The man that hath no music in himself,
Nor is not moved with concord of sweet sounds,
Is fit for treasons, stratagems and spoils;
The motions of his spirit are dull as night
And his affections dark as Erebus:
Let no such man be trusted. Mark the music.
(The Merchant of Venice, 5.1.91-7) [11].*

According to our research, Amanda Mabillard [7] and Espie Estrella [3] present list of the Shakespeare's quotations on Music from Shakespeare's works:

*Let there be no noise made, my gentle friends;
Unless some dull and favourable hand
Will whisper music to my weary spirit. (Henry IV, 4.5.1-3), Henry IV*

*Play, music! And you, brides and bridegrooms all,
With measure heap'd in joy, to the measures fall. (As You Like It, 5.4.174), Duke Senior*

*Give me some music; music, moody food
Of us that trade in love. (Antony and Cleopatra, 2.5.1-2)*

*Why, look you now, how unworthy a thing you make of
me! You would play upon me; you would seem to know
my stops; you would pluck out the heart of my
mystery; you would sound me from my lowest note to
the top of my compass: and there is much music,
excellent voice, in this little organ; yet cannot
you make it speak. 'Sblood, do you think I am
easier to be played on than a pipe? Call me what
instrument you will, though you can fret me, yet you
cannot play upon me. (Hamlet, 3.2.356-65)*

*Orpheus with his lute made trees,
And the mountain tops that freeze,
Bow themselves, when he did sing:
To his music plants and flowers
Ever sprung; as sun and showers
There had made a lasting spring.
Every thing that heard him play,
Even the billows of the sea,
Hung their heads, and then lay by.
In sweet music is such art,
Killing care and grief of heart
Fall asleep, or hearing, die. (Henry VIII, 3.1.4-15)*

*If music be the food of love, play on;
Give me excess of it, that, surfeiting,
The appetite may sicken, and so die.
That strain again! it had a dying fall:
O! it came o'er my ear like the sweet sound
That breathes upon a bank of violets,
Stealing and giving odour. (Twelfth Night, 1.1.1-7)*

*Music oft hath such a charm
To make bad good, and good provoke to harm. (Measure for Measure, 4.1.14)*

*Let music sound while he doth make his choice;
Then, if he lose, he makes a swan-like end,
Fading in music. (The Merchant of Venice, 3.2.46), Portia*

*How sweet the moonlight sleeps upon this bank!
Here will we sit, and let the sounds of music
Creep in our ears: soft stillness and the night
Become the touches of sweet harmony.
(The Merchant of Venice, 5.1.63-66)*

*Thou remember'st
Since once I sat upon a promontory,
And heard a mermaid on a dolphin's back
Uttering such dulcet and harmonious breath,
That the rude sea grew civil at her song,
And certain stars shot madly from their spheres
To hear the sea-maid's music. (A Midsummer Night's Dream, 2.1.153-9)*

I have a reasonable good ear in music. (A Midsummer Night's Dream, 4.1.28)

DON PEDRO: Come, Balthasar, we'll hear that song again.
BALTHASAR: O, good my lord, 'tis not so bad a voice
To slander music any more than once. (*Much Ado About Nothing*, 2.3.37-9)

*Mark how one string, sweet husband to another,
Strikes each in each by mutual ordering;
Resembling sire and child and happy mother,
Who, all in one, one pleasing note do sing. (Sonnet 8)*

*What did thy song bode, lady?
Hark, canst thou hear me? I will play the swan,
And die in music:—
Willow, willow, willow. (Othello, 5.2.292-5)*

The music of the spheres! (Pericles, 5.1.289), Pericles

*Most heavenly music!
It nips me unto listening, and thick slumber
Hangs upon mine eyes. (Pericles, 5.1.293-95), Pericles*

*Music do I hear?
Music
Ha, ha! keep time: how sour sweet music is,
When time is broke and no proportion kept!
So is it in the music of men's lives.
And here have I the daintiness of ear
To cheque time broke in a disorder'd string;
But for the concord of my state and time
Had not an ear to hear my true time broke. (Richard II, 5.5.42-9)*

*It is the lark that sings so out of tune,
Straining harsh discords and unpleasing sharps. (Romeo and Juliet, 3.5.28-29), Juliet*

*It is 'music with her silver sound,'
because musicians have no gold for sounding:
'Then music with her silver sound
With speedy help doth lend redress.' (Romeo and Juliet, 4.5.137-40), Peter*

*"It is my soul that calls upon my name.
How silver-sweet sound lovers' tongues by night,
Like softest music to attending ears!" (Romeo from Romeo and Juliet (Act II, Scene 2)*

*Preposterous ass, that never read so far
To know the cause why music was ordain'd!
Was it not to refresh the mind of man*

After his studies or his usual pain? (*The Taming of the Shrew*, 3.1.10-13), Lucenti
 Where should this music be? i' the air or the earth?
 It sounds no more: and sure, it waits upon
 Some god o' the island. Sitting on a bank,
 Weeping again the king my father's wreck,
 This music crept by me upon the waters,
 Allaying both their fury and my passion
 With its sweet air: thence I have follow'd it,
 Or it hath drawn me rather. But 'tis gone.
 No, it begins again. (*The Tempest*, 1.2.452-60)

He plays o' the viol-de-gamboys, and speaks three or
 four languages word for word without book,
 and hath all the good gifts of nature. (*Twelfth Night*, 1.3.24)

Orpheus' lute was strung with poets' sinews,
 Whose golden touch could soften steel and stones,
 Make tigers tame and huge leviathans
 Forsake unsounded deeps to dance on sands. (*The Two Gentlemen of Verona*, 3.2.79-82)

Except I be by Silvia in the night,
 There is no music in the nightingale;
 Unless I look on Silvia in the day,
 There is no day for me to look upon. (*Valentine from Two Gentleman of Verona*,
 Act III, Scene 1)

Mary Springfels writes that the instrumental forces available to Shakespeare were, for the most part, fairly sparse. Exceptions were the plays produced at court. *Twelfth Night* was first performed at Whitehall on Twelfth Night, 1601, as part of a traditional royal celebration of the holiday. *The Tempest* was given two court performances, the first in 1611 at Whitehall and the second in 1613 for the wedding festivities of the Princess Elizabeth and the elector palatine. Both plays contain nearly three times the amount of music normally present in the plays. For these special occasions, Shakespeare probably had access to court singers and instrumentalists. A more typical Globe Theatre [12] production would have made do with a trumpeter, another wind player who doubtless doubled on shawm (a double-reed ancestor of the oboe, called "hoboy" in the First Folio stage directions), flute, and recorders. Textual evidence points to the availability of two string players who were competent at the violin, viol, and lute. A few plays, notably *Romeo and Juliet*, *The Two Gentlemen of Verona*, and *Cymbeline*, indicate specific consorts (ensembles) of instruments [13; 9].

Shakespeare liked music. He may indeed have valued it in moral, even religious, terms:

The man that bath no music in himself
 Nor is not mov'd with concord of sweet sounds
 Is fit for treasons, stratagems and spoils,
 The motions of his spirit are dull as night
 And his affections dark as Erebus.

(Lorenzo from *The Merchant of Venice*, Act V, Scene 1)

Why, he will look upon his boot and sing; mend the ruff and sing;
 ask questions and sing; pick his teeth and sing.
 I know a man that had this trick of melancholy sold a goodly manor for a song.

(Clown from *All's Well That Ends Well*, Act III, Scene 2)

The last reference to music in his plays (*Tempest* Vi 52) is coupled with the adjective "heavenly". And, we note, there is harmony "in immortal souls", a phrase from *The Merchant of Venice* (Vi 60), the scene in which Jessica and Lorenzo meet by moonlight and "let the sound of music creep in [their] ears" [14].

The Tempest was written and premiered exactly four centuries ago in 1611. It is sprinkled with so many songs and melodic phrases that it clear that the playwright intended it to be read to music, it was claimed. It's the last play that Shakespeare wrote without collaboration:

But this rough magic
 I here abjure; and, when I have requir'd
 Some heavenly music – which even now I do, –
 To work mine end upon their senses that
 This airy charm is for, I'll break my staff,
 Bury it certain fathoms in the earth,
 And, deeper than did ever plummet sound, I'll drown my book.

(Prospero from *The Tempest* (Act V, Scene 1)

Jacobs J. David points out that one of the most remarkable aspects of the play is how aware it is of its own historical position, how consciously Shakespeare bids farewell to past trends and welcomes new ones, reinventing

himself even at the end of his career. This is particularly evident in his use of music and sound cues, which are integrated into the text in an unprecedented way.

*Be not afeard, the isle is full of noises,
Sounds, and sweet airs, that give delight and hurt not.
Sometimes a thousand twangling instruments
Will hum about mine ears; and sometime voices,
That if I then wak'd after long sleep,
Will make me sleep again, and then in dreaming,
The clouds methought would open, and show riches
Ready to drop upon me, that when I wak'd
I cried to dream again.
(Caliban, Act III scene ii) [5].*

On conclusion, it is important to note, that Christopher Wilson in his research, points to “musically”, there are many ways of producing Shakespeare's plays. One is the absolutely "correct" method – that is, to play *The Tempest*, say, with the precocious Johnson's two songs only. Another way, not so "correct," would be to use the precocious one's two songs, and also use contemporary music not written originally for the words, but adapted by the producer. Yet another way is the "broad-minded," and includes any setting of Shakespeare's words written within a hundred years or so. This method is still roughly described as Elizabethan, but if you include yet another hundred years the music is called Shakespearian” [1, 7].

The master playwright and poet William Shakespeare mentioned music many times in his works. He sometimes included song lyrics in his characters' dialogue, used music or musical instruments as symbolism, or as a metaphor. And in our article we took a look at some quotations referring to music from Shakespeare's greatest plays:

If music be the food of love, play on.

(Orsino from *Twelfth Night* (Act I, Scene 1))

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Мельник В., Петько Л. Музыка як символізм і метафора у творах Шекспіра.

У статті розглядається вживання концепту «музика» в п'єсах В.Шекспіра, проаналізовано та цитуються приклади з творів Шекспіра, де вживається концепт «музика»: «Венеціанський купець», «Генрі IV», «Антоній і Клеопатра», «Генрі VIII», «Отелло», «Річард II», «Ромео і Джульєтта», «Приборкання норовливої», «Буря», «Дванадцята ніч», «Два веронці».

Автори визначають у творчості В.Шекспіра концепт «музика» та використання в літературних текстах поетом музичних інструментів як символізм, метафору.

Ключові слова: п'єси Шекспіра, цитування концепта «музика», символізм, метафора.

Мельник В., Петько Л. Музыка как символизм и метафора в произведениях Шекспира.

В статье рассматривается употребление концепта «музыка» в пьесах В.Шекспира: «Венецианский купец», «Генри IV», «Антоний и Клеопатра», «Генри VIII», «Отелло», «Ричард II», «Ромео и Джульетта», «Укрощение строптивой», «Буря», «Двенадцатая ночь», «Два веронца».

Авторы определяют в творчестве В.Шекспира концепт «музыка» и использование в литературных текстах поэтом также музыкальных инструментов как символизм, метафору.

Ключевые слова: пьесы Шекспира, цитирование концепта «музыка», символизм, метафора.

Mel'nyk V., Pet'ko L. Music as Symbolism or as a Metaphor in Shakespeare's Plays.

This article focuses on music quotes from Shakespeare's plays. Specifically, the authors describe quotations referring to music from Shakespeare's greatest plays: *The Merchant of Venice*, *Henry IV*, *Antony and Cleopatra*, *Hamlet*, *Henry VIII*, *Othello*, *Richard II*, *Romeo and Juliet*, *The Taming of the Shrew*, *The Tempest*, *The Two Gentlemen of Verona*, *Twelfth Night*.

The article deals with using by Shakespeare of music or musical instruments as symbolism, or as a metaphor.

Key words: Shakespeare's greatest plays, quotations referring to music, symbolism, metaphor.