



SONGS AND MUSIC - AS EXPRESSIVE THERAPY IN SHAKESPEARE'S PLAY "THE WINTER'S TALE"

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The Winter's Tale is a great tragic comedy. It is a comedy hovering on the brinks of tragedy. It includes conflicts within friends, family and generations. It is a romantic play with unique dramatic structure. It is expressed in a brilliant two part structure. While commenting in the structure of the play, the Director Martin Maraden points out:

To create the two different worlds of Sicilia and Bohemia and yet to have them seem necessary to each other is one of the challenges of *The Winter's Tale*. I think the contrast in the play makes perfect sense, we begin in Sicilia, we sojourn in Bohemia... (James Deborah, 2002.)

The first part of the structure is Sicilia kingdom ruled by King Leontes. King Polixenes, the king of Bohemia is visiting King Leontes who happens to be his friend and decides to leave Sicilia after his visit. Leontes tries to convince Polixenes to stay for longer. But Polixenes refuses and when Leontes' queen Hermione requests him, he accepts to stay a little longer in Sicilia. So Leontes is seized with jealousy over their relationship in the first three Acts of the play which leads into series of events those results in the death of his wife Hermione and his son Mamillus. In a fit of jealousy he abandons his other baby with the help of Antigonus on the coast of Bohemia.

To introduce the next part or structure of the play and make it convincing to the Elizabethan audience "Time" enters as chorus and announces the passage of sixteen years.

I that please some, try all: both joy and tenor
Of good and bad, it makes and unfold error,
Now take upon me, in the name of Time,
To use my wings, Impute is not a crime
To me, or my swift passage, that I
Over sixteen years, and leave slide the growth untried
Of that wide gap,(Act IV, Sc - i)

Shakespeare leaving Leontes, who mourns the result of the foolish jealousies, who shuts himself away from human company transports the audience through this chorus of Time to comical events after sixteen years. Lauchen Maclean Watt commenting on the function of chorus in his article, "Attic and Elizabethan Tragedy", he deducts that:

...Here was something intensely human, yet super human. Here was a meaning given to what was beyond all meaning, a light cast over what must forever remain dark beyond all penetration. Thus the poet of tragedy produces an ecstasy. He draws men out of themselves - lofts their souls up to the applauding and the tearful eye, which are his certificates of success. So, indicating the loftiness of his calling as prophetic criticism and interpretation of life, the utterance of his creation must move along in loftier majestic cadence than the huckster's cry or utterance of the streets; and the lyrical comment of some ideal spectator may well intervene to give spaces when the pent up feeling of actor and of audience must have relief and rest. This was the function of the chorus - one of the most remarkable adjuncts of any literary criticism (Watt, Lauchian Madeon, 1908.)

Shakespeare uses "Time" as chorus, a spectator, who lifts the curtains after the tragic events of the first three acts of the play revealing the progress of the invisible, leading the audience on the side of good, to the romantic beauty of the couple, Prince Florizel and Princess Perdita and also to the pastoral beauty of the land. The author uses this musical convention in furtherance of dramatic resolution and functions as an expressive therapy attributing cathartic effect of healing the mental state of the characters, empowering an atmospheric change through songs and music in the second part of the structure of the play. As the critic Lauchian Maclean Watt points out this Chorus of Time heals and gives relief and rest to the pent up feeling of actors and audience.

For the Elizabethan, music was either a performing art or composition or a philosophical concept or all three according to critic Christopher R. Wilson and Michela Calore. In many of his comedies Shakespeare has introduced songs which not only increase the entertainment value of the comedies, provide dramatic relief after tragic stress and strain, but are also intimately related with the action of the play. In the other place of Shakespeare the songs are mainly provided by the clown "the fun maker" of the play, in *The Winter's Tale* they

are provided by Autolycus, 'the merry rogue', who sings in order to attract the simple rustics to purchase his wares.

In this paper the researcher discusses the use of music therapy as expressive therapy in the songs and music of Shakespeare's play *The Winter's Tale*. The American music therapy defines music therapy which uses music to effective positive changes in the psychological, physical, cognitive, or social functioning of individuals with health or educational problems.

The role of music therapy as expressive therapy in drama is the scope of the researcher. While elucidating about Drama Therapy in his book on "Essay in drama therapy – The Double Life", the author says 'As a field, drama therapy is a hybrid' (P.1) and to achieve therapeutic goals of symptom, relief, emotional and physical integration and personal growth. It is an active approach that helps the client to tell his story to solve problem, achieve catharsis, and extend the depth and breath of inner experience, understanding the meaning of images and strengthen the ability to observe personal roles while increasing flexibility between roles. In *The Winter's Tale*, an analyses of the roles of songs and music will reveal that how they are expressed to prevent or resolve psychological difficulties and achieve optimal growth and development in the characters.

R. J. Martin in his article 'Music in Shakespeare: the bard's innovative use of music as a dramatic tool' has deduced, the use of songs and music by Shakespeare, under four categories.

Music in Shakespeare usually serves multiple purposes. Attempting to categorize songs by the purpose they serve presents challenges as the musical selection often fit into more than one category. Terms like: "Revelatory songs," "Ritualistic songs," "Epiphantic songs" and "Atmospheric songs," often fall short in describing the full depth of playwright purpose in choosing a musical passage.(Martin R.J)

And Music is all important in the second part of the play.

The scenes of the sheep rearing feast in Act IV are used by Shakespeare to present those human values which Leontes had vanished from his court: love, joy, trust, hospitality, good fellowship. And also there are dialogues between the peddler and clown with his girlfriends, Mopsa and Dorcas about songs and ballads. It contains a large quantity of the history of songs in the sixteenth century and is one of the most important to be found in Shakespeare. Shakespeare introduces Autolycus- a merry rogue and a vagabond. The ballads he tries to sell off to the clown and his lovers describe the situation of the ballad, but they are used for the dramatic progression of the play.. As again the Critic In the Act IV, Sc iv line 190-199 the servant of the clown announces of peddler name Autolycus at the door who sings to sell his items to people:

SERVANT: He hath songs for man or woman, of all sizes no milliner
so can fit his customers with gloves : he has the prettiest love
songs for maids, so without bawdry (which is strange); with
such delicate burdens of dildoes and fadings, jump her and
thump her; and where some stretch - mouth rascal would, as
it were, mean mischief and break a foul gap into the matter,
he makes the maid to answer "whoop, do me no harm, good
man:" puts him off, slights him with 'whoop, do me no harm, good man.'

(Act IV Sc I lines 190-199).

Autolycus has important artistic function in the play, apart function from his share in the plot, His worldliness, wit and songs bring relaxation and relief of his dramatic value Martin points out that "Shakespeare certainly believed in the power of music as a healing force and in its power to influence nature- the idea of the 'music of the spheres' and the effect of both heavenly and earthly harmonies on the wellness of the human spirit." (Sumonova)

Autolycus, the merry rogue enter the play in Act IV scene iii with a song which begins

when daffodils begin to peer
with heigh; the doxy over the dale,
why, then comes to the sweet the year
for the red blood reigns in the winter's pale
(Act Iv Sci II)

reigns supreme, some of the poetically most memorable allusions are to spring - the spring embodied by the young lovers, which, in the play's symbolic pattern, takes the place of the long wintry period established by Leontes. Especially the line 'For the red blood reigns in the winter's pale ie the boundaries, the domain of winter; the line sums up the basic progression of the play. All the sweet sights and sounds of the country side in the first blush of spring are beautifully touched upon. These songs can be categorized under the 'Atmospheric songs' as they promote the feelings of audience from cold, sad and frozen because of the tragic events of the earlier parts of the play to fresh, purely romantic spring part of the second structure of the play.

Revelatory songs serve the purpose of understanding character's personality. In the second stanza of the song of 'when daffodils....' He cleverly hints at his profession of his cheating and stealing. It summarizes that the white linen spread out to bleach or to dry on the hedge, while the sweet birds sing merrily, increases his

desire for stealing. A quart of ale that he gets from the sale of the stolen linen is as precious to him as a peg of costly wine fit for King.

The white sheet bleaching on the hedge
With hey! The sweet birds. O how they sing?
Doth set my pugging tooth an edge;
For a quart of ale is a dish for a King. (Act IV Sc iii)

In this song of enjoyment of Spring by Autolycus is then followed by certain soliloquizing disclosure of his antecedents and of his present cogitation. He also justifies himself and his profession in the second song.

If tinkers may have leave to live,
And bear the sow – skin budget,
Then my account I well may give,
And in the stocks avouch it. (Act IV Sc iii)

He argues that if tinkers are allowed to trade and carry their tools in their pig-skin bags, then there is no reason why he should not be free to ply his trade of stealing. He attempts to moralize his occupation saying that there is no reason why he should not be able to give an account of his occupation and assert that it is as honest as that of a tinker and, therefore, get released from the stocks.

The third song is more typical of a ‘revelatory’ song of a vagabond. He formulates a romantic philosophy of tramping:

Jog on, Jog on, the foot – pathway,
And merrily hent the stile – a:
A merry heart goes all the day,
Your sad tires in a mile – a. (Act IV Sc iii)

These revelatory songs of the merry rogue serve as an expressive therapy for the dramatist for he had to introduce a character who can bring merry to the characters and to the audience by his songs. Simple dialogues may not have suited him for he is involved in the immoral activities of cheating and thieving, the audience must have turned wild with laughter and characters were able to have some more fun in sheep shearing ceremony. In the next scene of sheep shearing ceremony Autolycus is introduced by the servant of the Clown as one who sings of his wares with thorough sense of enjoyment, over and above his merely commercial motives in the promotion of the quickest sale of ‘trinkets’, etc., which articles, as the servant afterwards declares, he sings over as if they were Gods and Goddesses. So the audience has a revelation of the character Autolycus about his vocal qualities and that he is a true artist not only in his most questionable doings but musically also as far as his style of song is concerned. The following songs in Act IV Sc iv (1) ‘Lawns as white as driven snow Get you hence, for I must go Will you buy any tape?’ reveal that Autolycus sings his song with just the right feeling, and does not merely announce his wares but actually makes people fall in love with them. When he puts forth what he designates as being a merry ballad, but a very pretty ‘One’ and which ballad he tells Dorcas and Mopsa that he will have a part in it, his answer is notable. He is indeed a most roguish Peddler, but he is also right willing to sing for singing’s sake. He joyfully exclaims, ‘I can bear my part; you must know,’ its my occupation, have at it with you”. (Act IV, Sc iv, line 285). The Songs in *The Winter’s Tale* are highly realistic. They are songs of practical life and experience: They have direct merry roguishness.

Instrumental Music

The idea of music in all of Shakespeare’s plays except in 3 Henry IV and King John practical instrumental indicate in stage directions and dialogue to mark the solemnity of specific occasions. In the play ‘*The Winter’s Tale*’ there is a stage direction for music in the shepherd’s dance Act IV Sc iv and for the awakening of Hermione in Act V Sc iii and there is no stage decoration for the dance of Satyrs at the sheep - shearing feast. The music that accompanies the dance of the shepherds must be ritualistic to denote the sheep shearing ceremony. We comprehend the ceremonial activities from the words of the shepherd who explains how his wife would behave on these sheep shearing ceremonies. He says “Would sing her song and dance her turn; now here/on his shoulder, and his/.....” (Act IV Sc iv lines 57 – 58). The ritualistic music and dance awakens Perdita from her romantic mood to behave as the hostess of the family. As Martin says in his commentary that “Ritualistic Songs” are used for in casting, magical and ceremonial purposes, these songs are ceremonial in purpose and a music therapy to change the pessimistic mood between Florizel and Perdita. The dance of Satyrs by the troupe from Polixenes words in reply to shepherd that it is an entertainment or refreshing dance after boredom of monotony. They dance and no music direction is given. The wordings of the Songs are not given, the suggestion probably is that the troupe could sing any song or play any music to suit the time, place or audience were the play is acted. Since music in Shakespeare’s plays is also used in light - hearted contexts and for a lively repartee.

The fourth kind of song or music as discussed by the critic Martin is ‘epithantic’ uses of Music as employed to announce an epiphany. An excellent example is in the last Act and last scene of the play *The Winter’s Tale* which is called the statue- scene by critics. This wonderful scene been highly eulogized, with few exceptions, by all the critics of Shakespeare. Leontes has faithfully kept his vow and done a ‘most saint – like

penance' for full sixteen years. In the last scene all the characters are taken by Leontes to the statue of Hermione. Leontes gazes, "recognizes Hermione's natural posture", asks her to chide him, yet remembers how she was tender 'as infancy and grace'. Sweet though the statue be, it remains cold and withdrawn yet it's 'majesty' exerts a strangely potent 'magic' before which Perdita kneels almost in 'superstition'. Audience witnesses the rebirth of Leontes. In Perdita, on the other hand, the vision produces the first move towards reconciliation: binding together mother and daughter in the single process of recreated life. Paulina's command in the last scene (Act V Sc iii) "Music awake her; strike!" and to the surprise of all characters on stage, what appears to be a statue of Hermione starts to walk to the sound of music. Christopher R. Wilson and Michela Calore in their book on Music in Shakespeare a dictionary (2007) have appropriately quoted Dunn "the use of music here could be considered.... as a typical use of musical instrumentalist to underscore a dramatic climax. But it is, of course, as an example of music's restorative powers that it gains its chief importance" (299). This resuscitation scene is a fair example how Shakespeare used the sense of temporal impermanence to overcome the present in the reference to the filling up of grave. With Leontes and Hermione finally embraced to the wonder of those who surround them, it only remains for the play to be rounded off by the gesture by which the family unity is finally restored and in which the father bestows his blessings.

Hence, though music was being used from Greek drama "Shakespeare facilitated a paradigm shift in the way that music was used". "In conclusion Shakespeare intended music in his plays to encompass a larger role than simply an interruption or distraction; he carefully inserted the music in support of his overall dramatic goals for the work." (Sumanova.com).

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