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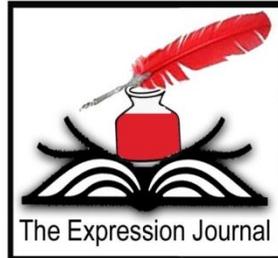
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# The Expression: An International Multi-Disciplinary e-Journal

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## **DOMESTIC VIOLENCE: THERAPEUTIC EFFECT OF MUSIC IN *THE TEMPEST***

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### **Abstract**

'Therapy' itself is a difficult word to define and 'violence' is also a term with so many complications. Of all the different types of violence; domestic violence is undoubtedly the most appalling form. It is a savage and harsh type of torture either by physical or mental assault. It can easily be visualized in various sordid forms in the real life real life society. It is a disease of the human society which has spread its root into the deep, underground cell of our familial life. There is a need of ultimate way out or remedy after proper diagnosis of the violent disease fully packed up with domestic revenge. Music with its traditional therapeutic effect tries to cure up the disease of a family. This paper attempts to show the diagnosis of the violent disease in the play *The Tempest* through the therapeutic value of music which has an ever-lasting, universal appeal from generations to generations.

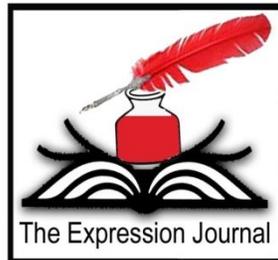
### **Key-Words**

Therapy, violence, domestic, family music.

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The word 'Family' is derived from the Latin word 'Familia' which provides a setting as the unit of society where we find well-knit relationship among each and every members of a home-“home, sweet home”. From the very outset of the journey of human life family provides the fundamental source of our living. Family is not only the basic unit but also the central system as well as the nucleus of our life in human society. Removing the monotony, boredom and loneliness it serves the well-knit bonding and perfect relationship among each and every members of a home and it plays the dual role of heaven and haven for each and every members belonging to different age groups.

Such sweet family, happy bonding can be shattered because of some malignant effects of domestic violence. This domestic violence is now not limited within geographical territories but it has become a universal phenomenon. It is exposed in various forms: fraternal revenge, women's oppression and such others but all these violent forms can be originated because of revengeful attitude, middle class mentality and confute on the issue of economy and wealth.

The versatile genius Shakespeare, as the dramatist, poet, man of the theater, actor has achieved the greatest fame in the field of literary world. This multi faceted, talented and accomplished dramatist in the last phase of his dramatic career which is termed by Dowden as “On the Heights” wrote his beautiful ‘Last Plays’. *The Tempest* is a beautiful ‘romance’ and a bright star in the realm of Shakespearean ‘Last Plays’.

*The Tempest* is a beautiful depiction of different characters who are being tormented because of their domestic violence. In spite of this revengeful setting the tune of love, musicality and romance can overcome this violent atmosphere. *The Tempest* is tinged with the hue of violence, loss, love, reunion and happiness. The characters who are

disturbed by rebellion and turmoil; all of them are pacified by the sweet music sung by Ariel.

The domestic politics or violence in the English monarchy was there as a perfect setting to motivate this familial and domestic violence in Shakespeare's *The Tempest*. The attempt to establish stability was decided by arranging the marriage between the catholic prince Henry and the protestant Princess Elizabeth but the sudden death of Henry leads Princess Elizabeth's marriage to the electro Palatine. So the political violence in the royal dynasty serves as a perfect setting for the presentation of familiar violence in the play *The Tempest*.

A close study and observation of this plays indicates that the play is based on the themes of usurpation, ingratitude, lack of loyalty, but there we find that this chronic family disease is treated with proper care via music therapy .Mr. Robert Graves opines that in one aspect *The Tempest* is a play of revenge on [Shakespeare's] personal enemies, that in another it is his farewell to the stage, in another a political satire, in another a religious mystery, in another a spectacle to please the common people, in another a celebration of a royal wedding, in another a piece of rhythmic music...(Graves232)

The play commences with a 'tempestuous noise of thunder and lightning' and this natural violence indicates the stormy, tempestuous and turbulent sea – storm creates danger for the ship in the mid-sea. The ship containing the family members of royal dynasty-Antonio, the present Duke of Milan; his friends Alonso; Sebastian, Ferdinand and Gonzalo- struggles to stay afloat in the midst of the storm. In the next scene we find the two main important characters of the play-the father and the daughter-the right Duke of Milan- Prospero; and his beautiful innocent girl- Miranda. From the speech of Prospero it is evident that twelve years ago he was

... the Duke of Milan and /And a Prince of power (I.II-55-56)

Sweet was the relationship between the two brothers- Prospero and Antonio. But the loveable, benign and above all the legitimate Duke Prospero was begin deceived by hypocritical and treacherous fellow Antonio. As there was a sweet brotherly relationship between them, Prospero handed over all the stately and courtly responsibilities to his own brother Antonio with whom he had a total faith of handling and marshalling all affairs carefully and faithfully. As the elder brother kept himself engaged in 'liberal arts' and could not pay any heed to royal affairs, and so getting a golden chance of deceiving his elder brother ; Antonio cunningly attempted to run the courtly affairs according to his own choice. Prospero's pathetic speech makes the situation very lively:

My brother and thy uncle, called Antonio -  
I pray thee mark me, that a brother should  
Be so perfidious- he, whom next thyself  
Of all the world I loved, and to him put  
The manage of my state as at that time  
And Prospero the prime duke, being so reputed

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In dignity, and for the liberal arts  
Without a parallel; those being all my study  
The government I cast upon my brother  
And to my state grew stranger, being transported,  
And rapt in secret studies, thy false uncle-  
Dost thou attend me? (I.II.153-54)

Prospero again lamented that due to his limitless confidence blind faith and very deep intimacy with his younger brother; he was usurped from his power. Consistent and perennial struggle for power, willingness for Dukedom compelled Antonio to overthrow his brother from his earlier privileged condition and thus Antonio was turned into an evil character, a man with ill thoughts in his mind. Prospero's observation is worth to be quoted:

...in my false brother  
awakened an evil nature, and my trust;  
Made such a sinner of his memory  
to credit his own lie, he did believe  
He was indeed the duke, out o'th' substitution  
And executing th' outward face of royalty  
With all prerogative." (I.II. 155-156)

There is a saying that "Power corrupts and absolute power corrupts absolutely. Thus he takes all the advantages of being prosperous and dignified. Because of his high vaulting ambitious nature he took the position of 'Absolute Milan'. Absolutism is the system in which the monarch having endowed with the greatest unrestricted power and vested with super most strength, remains unchallenged by anyone. Such was the situation of Antonio also. Because of Antonio's conspiracy the "the king of Naples, being an enemy" of Prospero, pays need to Antonio's clarion call of conspiracy and the ultimate result is the banishment of Prospero along with his daughter Miranda from his dukedom

Should presently extirpate me and mine  
Out to the dukedom and confer fair Milan,  
With all the honours, on my brother, (I. II.158)

Revengeful attitude was so strong that the younger brother made a hypocritical plan to kill his elder brother and his daughter untimely. As Prospero had many favourites, that's why Antonio could not take any kind of bloody business upper them. He arranged for them "a rotten carcass of a butt, not rigged, / Nor tackle, sail, nor mast- the very rats/ Instinctively have quit it". (I. II.159)

With a hope that his elder brother will not be able to restore himself from the verge of death because in that leaky boat all of them would sink and they would meet their terrible end, Antonio was in an enjoyable mood.

It is evident from Prospero's speech that only "By Providence divine" they could reach on a safe island. Having reached on an unknown island Prospero feels alienated from

**Vol. 1 Issue 6 (December 2015)**

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his family members. Nostalgic feelings, losing of identity compel him to feel dislocated in that strange island. There Gonzalo, the honest advisor, appeared like an angel and supplied all the necessary elements for the easy living of the Duke and his daughter.

In reply to Miranda's query we have come to know that Prospero raised the sea storm and the conversation between Prospero and Ariel makes the reason very clear. With the proper guidance and supervision of Prospero, Ariel had raised the storm and everybody was left in an unharmed situation but all of them were scattered in different groups on the island. Ferdinand, the son of the king Alonso, was left all alone in an unknown island. When all these activities were performed according to Prospero's directions, Prospero becomes very satisfied by fulfilling his appetite for taking revenge upon his abominable brother. Bonamy Dobree opines that-

It was "Providence divine"-which we may equate with destiny- that had brought Prospero and Miranda ashore; and then we learn that " bountiful fortune ( not of course chance, in our sense, but the inescapable Wheel of Fortune familiar to the medieval mind) had brought Prospero's enemies to the island. (Smith 55)

At that time Ariel's sweet tune and musicality attracted Prospero very much. The song which indicates the death of Ferdinand's father intensifies Prospero's 'fury' and passion':

Ariel [sings]

Full fathom five thy father lies,  
Of his bones are coral made;  
Those are pearls that were his eyes,  
Nothing of him that doth fade  
But doth suffer a sea-change  
Into something rich and strange.  
Sea nymphs hourly ring his knell. (I. II .178)

Music serves as a link and connector to generate a sweet love relationship between Miranda and Ferdinand. Though it was the suppressed desire of Prospero, but music nullifies the turbulent atmosphere and helps for the smooth growth of a love story. The whole musical scale is able to capture the whole gamut of Ferdinand's emotion. Being allured by Ariel's song Ferdinand could hardly escape his arrival to that enchanted place. Then the romantic love story of Ferdinand and Miranda helps to curtail the uncontrolled domestic violence generated in the play.

According to Hallett Smith, "The young lovers, Ferdinand and Miranda, are characterized very economically. Miranda's modesty and innocence are appropriate to the romantic situation in which she is placed – that of never having seen a young man before...Ferdinand, a pampered Prince gladly under goes servitude and labor for his love..."(Smith5-6)

As the play progresses in the Act II, Sc I we find that after that devastating shipwreck Gonzalo, "an honest old councillor "consoles king Alonso who at that time was in a dejected mood being separated from his own son Ferdinand. But his brother Sebastian

and the 'usurping Duke of Milan' Antonio felt no sympathy at that time for the miserable condition of the king who is now in an abject mood by thinking of the supposed death of his own son. On the other hand Sebastian makes the king responsible for his son's death. Thus instead of trying to heal the wound his own brother is throwing a little bit salt on that wound. The thought of Gonzalo's ideal 'Commonwealth' makes the situation very easy:

"...No name of Magistrate  
Letters should not be known; riches, poverty  
And use of service, none; contract, succession,  
Bourn, bound of land, tilth, vineyard-none;  
No use of metal, corn, or wine or oil;  
No occupation, all men idle, all;  
and women, too, but innocent and pure;  
No sovereignty"(I.I.194-195)

Harry Levin is of the opinion that-"Gonzalo makes an attempt to cheer up the ship wrecked king of Naples by playing the childish game of "If I were king." He pretends that the island is his common wealth, which he would govern by a system contrary to the practices of Europe in all respects, and with such success as to excel the Golden Age." (Smith107)

This idealistic, utopian thought helps to diminish the cerebral tension of the king, In the midst of their conversation Ariel enters invisibly with Prospero's instruction and by magical charm of his music all the lords sleep except Alonso, Sebastian and Antonio. Having received a strong assurance of his safety and security from his two companions, King Alonso also falls asleep.

At that moment Antonio, the treacherous brother of Prospero instigates Sebastian against the king Alonso. Now we will find the metamorphosis in the character of Sebastian who overcomes his idleness and passivity by the instigation and conspiracy of Antonio against his own brother Alonso. Antonio stimulates the ray of hope of getting the crown of the future king by tending to make Sebastian think of the sudden death of Ferdinand by drowning. Antonio also rejects the claim of Claribel who is the next inheritor of the kingdom of Alonso because she is-

Ten leagues beyond man's life; she that from Naples  
Can have no note unless the sun were post  
The man i' th' moon's too slow-till newborn chins  
Be rough and razorable ; she that from whom  
We all were sea – swallowed, though some cast again  
And by that destiny to perform an act  
Where of what's past is prologue, what to come  
In yours and my discharge! (II. I.201-202)

As Claribel dwells far away from Naples, so it is not possible for her to get any information about Alonso's Kingdom. To make Sebastian's fortune much more tender and productive;

and to get the chance of wearing much feater garments-the only way that he must have to follow-is the activity of replacing his brother's position by his own self. He motivates Sebastian for snatching away the life of his brother Alonso:

.... Here lies your brother,  
No better than the earth he lies upon  
If he were that which now he's like (that's dead)  
Whom I with this obedient steel- three inches of it  
can lay to bed forever...( II.I.204)

Only for his appetite for worldly benefit and purpose he desires to exploit his brother intrinsically. For enjoying better status than his brother Sebastian is ready to supplant his brother.

...As thou got'st Milan  
I'll come by Naples, Draw thy sword! One stroke  
Shall free thee from the tribute which thou payest,  
And I the king shall love thee." (II. I.204)

Once again Ariel invisibly with music and song nullifies the evil impacts of domestic violence. Singing into Gonzalo's ear, Ariel awakens the good advisor of the king from his profound sleep. Gonzalo then awakens his master also. With a ghastly look he informed Alonso that his two faithful companions Antonio and Sebastian secretly made a heinous plan of killing the king.

Then music with its healing power is used as an agency to lessen the dramatic tension caused by this domestic rage between two brothers. At the beginning of Act III Ferdinand's love for Miranda is disclosed frankly. True love relationship being tinged with the hue of musicality creates a soothing effect in the mind of the readers.

In the middle of Act III the dramatic tension is generated when Clariban's conspiracy against Prospero is disclosed in his conversation with Stephano. Here also Stephano agrees with heinous proposal of murdering Prospero in his sleep. Prospero assigns severe punishment for the negligence of his duties. Prospero's mastery over Caliban makes that fellow very much insolent and arrogant. Thus with a plethora of plans flavoured with antipathy land conspiracy against Prospero, Caliban instigates Stephano to burn the books of Prospero and thus by diminishing his power he will be able to enjoy the beauty of Miranda.

Being the offspring of the witch Sycorax and the devil, Caliban does not want to be subjugated by his master Prospero. Though he is devil, he does not have the wish to be submissive under the dominance of Prospero. In spite of being a monster quite contrarily he had a different taste for cultural refinement. His interest in music, his eloquent utterance of poetic speeches are absolutely the strong proof of his refined cultural taste, in

this respect he is even better than Antonio and Sebastian. Northrop Frye's remark is worth quoting:

As a natural man, Caliban is mere nature, nature without nurture, as Prospero would say; the nature that manifests itself more as an instinctive propensity to evil than as the calculated criminality of Antonio and Sebastian, which is rationally corrupted nature. (Smith61-62)

And Caliban's conspiracy to overthrow Prospero and thereby his plan to enjoy his daughter's beauty – is interrupted by Ariel's music.

In Act III, Scene III we find that Alonso and his companions feel exhausted because of their watchful search for Ferdinand and now came to the decision that he is already dead by drowning.

Then with the 'strange music' and with the entrance of 'several strange shapes' we find that Alonso and his companions are invited to a feast. Just they are ready to take their dishes "like a harpy" Ariel enters and dismisses the banquet declaring that "You are three men of sin" and make them responsible for Prospero's misfortune. Getting a kind of warning for their misdeeds all of them became repentant and with the soft music the strange shapes appear once again and 'carry out the table'. So Ariel's magical performance and soft music convince them to be repentant for their misdeeds. This is clear from Gonzalo's speech:

All three of them are desperate: their great guilt,  
Like poison given to work a great time after,  
Now 'gins to bite the spirits. I do beseech you  
That are of suppler joints, follow them swiftly,  
And hinder them from what this ecstasy  
May now provoke them to. (III. III. 241-242)

Then Prospero agrees to the engagement of Miranda and Ferdinand. Ariel is sent to bring back the whole company for the celebration of Miranda's marriage with Ferdinand. With a magical performance Prospero makes arrangement for the short entertainment of the new young couple. The lovely little masque is also performed by the three spirits appeared in the figure of the mythological characters of Iris, Uno and Ceres. After the entrance of Iris, the goddess of rainbow, she asks Ceres "the most bounteous lady, they reach leas /of wheat, rye, barley, vetches, and oats and peas (IV.I.60-61), to descend upon the earth for the fulfillment of Juno's wish and to celebrate "a contract of true love". Juno and Ceres together bless the couple with their singing:

Juno

Honour, riches, marriage-blessing,  
Long continuance and increasing  
Hourly joys be still upon you  
Juno sings her blessings on you. (IV.I.106-109)

Ceres

Earth's increase, foison plenty,  
Barns and garners never empty ...  
Spring come to you at the farthest  
In the very end of harvest.(IV.I.110-115)

So sweet tune of the music prevail in the atmosphere of the island that Ferdinand is willing to live in this 'paradise'. The reminder of Caliban's conspiracy against Prospero creates agitation in Prospero's mind and he utters:

A devil, a born devil on whose nature  
Nurture can never stick; on whom my pains  
Humanly taken – all, all lost quite lost!  
And, as with age his body uglier grows,  
So his mind cankers. (IV.I.256-257)

The three plotters Stephano, Trinculo, and Caliban were tormented for their conspiracy against Prospero. Ariel instrumentally tries to fulfill Prospero's instruction. Then in the last act of the play Prospero is ready to assemble even his enemies in that island and he realises that "The rarer action is/ In virtue than in vengeance" (V.I.264). He takes the decision of abjuring 'rough magic' and here finally with the help of magic he creates 'heavenly' musical atmosphere in that strange island. Prospero is princely dressed and Ariel sings with a joyous mood,

Merrily, merrily, shall I live now  
Under the blossom that hangs on the bough. (V.I.269)

Then with Prospero's instruction Ariel arrives there with all his enemies and being repentant Alonso begs forgiveness. When Alonso laments for the possible death of his son, Prospero consoles him that he too has a similar waste. With their entrance in Prospero's home everyone is surprised to see the happily united couple. At the end of the play the devil Caliban is also totally transformed. Thus all the tensions, climactic situations, evil impacts are eradicated by the healing power of music. The therapeutic effect of music helps as a balm and as well as a vital force for enriching the quality of the mind of the afflicted people.

The traumas, inner tension, conflict, cerebral damage, aggression, are the negative impacts generated by violence. All the characters of this play are somehow mentally afflicted. Here also music is used as a connecting link as a therapy to cure up the agonies, tension in the mind of those characters and it is used as a remedy; as a prescription by the dramatist to make the last play much more appealing and attractive.

No counter violence, no rules, no laws; no acts are enough to stop the evil practice of family violence 'behind the closed doors'. Counter violence makes one much more impatient, aggressive and thus gradually endangers the life of both the victim and the victimizer. Rather love, affection and such human emotions are generated by soft music.

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And such audible refreshment can be perennial source of their everlasting happiness. The beautiful resonance helps to produce the universal appeal of the music with the possible removal of revenge, anxiety etc from the mind of the afflicted characters of the play *The Tempest*.

The play thus ends happily with the theme of forgiveness, regeneration, reunion and love. The play is “composed throughout so musically, with a lovely diaphaneity of verse scarcely distinguishable from the beautifully flexible prose, itself almost verse, that gives a kind of iridescent effect to this gracious object: and what I want to suggest is that in it Shakespeare was using for fundamental material, not so much the moral institutions of repentance, forgiveness, reconciliation, and so on, but the metaphysical intuitions of fate and freedom, of appearance and reality”. (Smith 56)

Love is regenerated. And with the restoration of love through music the aggression of all the characters is removed and *The Tempest* has achieved its glory as an important masque.

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