

# Linguistic Aspects of Actualisation of the “Music” Concept in the Comedies of William Shakespeare

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## Evaluation of results

The article “Lexical and semantic means of the music concept actualising in William Shakespeare’s comedies” was published as a result of the work, co-authored with M. Chernyk. Part of the article belonged to the competition work “Linguistic aspects of the actualization of the ‘music’ concept in the comedies of William Shakespeare” (supervisor M. Chernyk), which took 2<sup>nd</sup> place in the All-Ukrainian competition of student scientific and creative projects named after Vitalii Keis, which was held on the basis of the Zaporizhzhia National University in 2021.



The main provisions of the research project are:

- William Shakespeare represented various spheres of the life of the contemporary society, including the cultural one;
- music is closely woven into the canvas of Shakespeare's comedies both through direct nominations of the "music" concept and implicitly, reproducing the form, motives, and mood of musical realia;
- the nomination of musical realia in W. Shakespeare's comedies takes place due to actualisation by name, genre, representative and means of representation;
- descriptive and nominative markers of musical realia in W. Shakespeare's comedies have the potential to provide emotional coloring and deep meanings.

## Music's role in W. Shakespeare's legacy

Music significantly had an impact on W.Shakespeare's consciousness and creation.

Musical realia in his plays were not only an element of the context, but also had the potential to influence the audience, create the necessary atmosphere and intertwine with the storyline.





## Incorporation principles of musical realia in W. Shakespeare's comedies

### Direct incorporation

is realized thanks to the lexical units use from the lexical-and-semantic field of music in the form of **ekphrasisation** and **terminologisation** / **determinologisation**

**Ekphrasization** involves the incorporation into the text of the ekphrasis. For example, “*Full Fathom Five*”, “*Where the Bee Sucks*” [The Tempest]; “*O Mistress Mine*”, “*The Wind and the Rain*” [Twelfth Night].

**Terminologisation** is represented by commonly used words in the sense of musical terms, for example, *fork* (вилка, камертон), *table* (стіл; верхня дека).

**Determinologisation** is the loss of a specific musical term as a result of the transition to a commonly used word, for example, *symphony* (симфонія; гармонія;), *fiddler* (скрипаль; шахрай).

### Indirect incorporation

is actualised by implicit associations related to music, expressed through **metaphorisation**, **leitmotivisation**, and **imitation**

**Metaphorisation** is realised as a result of taking the form of a work or genre from music for nomination, structuring of an literary text, as well as for identifying certain life realia with musical ones.

**Leitmotivisation** presupposes the introduction of a story line that resonates with the work of art as the leading motive of the literary text.

**Imitation** intends the hidden musical realia presence, which is actualised due to its imitation, reproduction or repetition.

## Metaphorisation

*Lorenzo: 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]



*The Merchant of Venice*

## Leitmotivisation

*OBERON  
Well, go thy way: thou shalt not from this grove  
Till I torment thee for this injury.  
My gentle Puck, come hither. Thou rememberest  
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]



*A Midsummer Night's Dream*

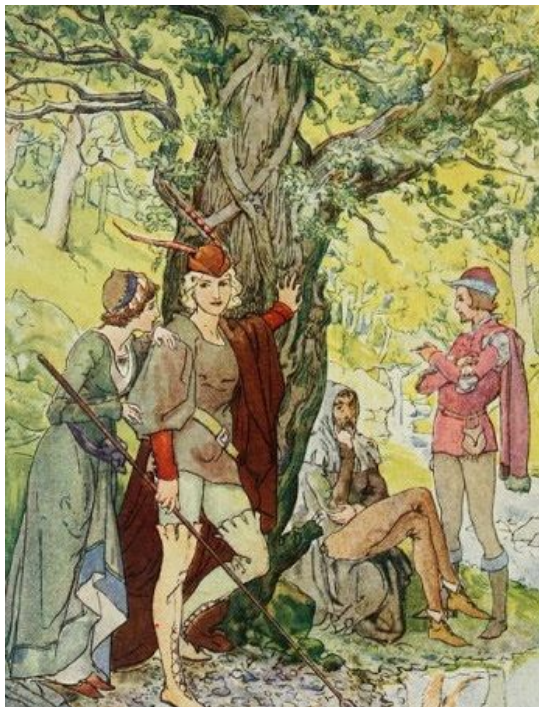
## Imitation

*FERDINAND  
**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.  
**ARIEL sings**  
[The Tempest]*



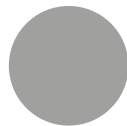
*The Tempest*

## Nomination peculiarities of the “music” concept in W. Shakespeare’s comedies

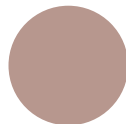


*As You Like It*

Indirect nomination vectors of musical realia in W.Shakespeare’s comedies:



Name



Genre



Representative



Means of representation



According to the name



*Two Gentlemen of Verona*

According to the name, a music piece is verbalised by the nomination of a specific instrumental or vocal work:

*As little by such toys as may be possible. / Best sing it to the tune of “**Light o' love**” [Two Gentlemen of Verona]; I will get Peter Quince to write a ballad of this dream: it shall be called **Bottom's Dream** [A Midsummer Night's Dream]; Is there not a **ballad**, boy, of the **King and the Beggar**? [Love's Labours Lost].*



## According to the genre



*A Midsummer Night's Dream*

**According to the genre**, a musical piece in W. Shakespeare's comedies is verbalised by lexemes, such as *song, hymn, anthem, ode, elegy, madrigal, psalm, ballad, lullaby, ditty*.

For example, *I love a **ballad** in print o'life, for then we are sure they are true* [Winter's Tale]; *Sing in our sweet **lullaby**; / **Lulla, lulla, lullaby, lulla, lulla, lullaby**: / Never harm, / Nor spell nor charm, / Come our lovely lady nigh; / So, good night, with **lullaby*** [A Midsummer Night's Dream].

## According to the representative



*The Taming of the Shrew*

Direct nomination of an individual music representative in Shakespeare's comedies are *musician* and *singer*:

*I have neither the scholar's melancholy, which is / emulation, nor the **musician's**, which is fantastical* [As You like It]; *The riot of the tipsy Bacchanals, / Tearing the Thracian **singer** in their rage* [A Midsummer Night's Dream].

The example of specifying the direct nomination of a musician by the instrument he plays, to a violinist: *While she did call me rascal **fiddler*** [The Taming of the Shrew].

## According to the means of representation



lute



horn-pipe



trumpet



tucket



tabour



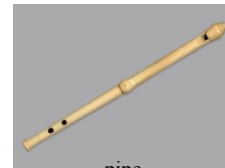
bagpipe



drum



fife



pipe



*Much Ado About Nothing*

According to the means of representation, the music concept is verbalised by nominations of musical instruments: *lute, horn-pipes, trumpet, tucket, tabour, bagpipe, drum, fife, pipe.*

Наприклад, *Take you the **lute*** [The Taming of the Shrew]; *If they but hear perchance a **trumpet** sound* [The Merchant of Venice]; *I have known when there was no music with him but the **drum** and the **fife**; and now had he rather hear the **tabour** and the **pipe**...* [Much Ado About Nothing].



## Descriptive markers of “music” concept



### Adjectives

An adjective is the main means of description and acts as a definition or a predicative member in a sentence.

1. Evaluative: *foolish song, ingenious instrument, big manly voice, evening music.*
2. Emotional : *broken music, merry note, vile instrument.*
3. Aesthetic adjectives : *sweet music, beautiful song*

### Pronouns

Pronouns in the musical realia description do not name them, but only indicate them, providing additional information for the recipients.

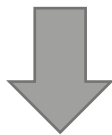




# The predicative markers of the “music” concept in W. Shakespeare’s comedies

## Predicative actualisation vectors of the “music” concept in W. Shakespeare’s comedies

The action of the representative / recipient on musical realia



The action of musical realia on the representative / recipient

**Creative-and-representative action.** *Give us some music; and, good cousin, **sing** [As You like It].*

**Sensory action.** *Come, we'll have you merry: I'll bring you where you shall **hear** music and see the gentleman that you asked for [Two Gentlemen of Verona]; Let's **see** your song. How now, minion! [Two Gentlemen of Verona].*

**Perceptual-and-emotional action.** *And yet methinks I **do not like** this tune [Two Gentlemen of Verona].*

**Existential action.** *Truly, young gentlemen, though **there was** no great matter in the ditty, yet the note was very untuneable [As You like It]; That **will be** music [Two Gentlemen of Verona].*

**Representative action.** ***Play**, music! [As You like It]; Music **plays** [Two Gentlemen of Verona]; Hark, Polydore, it **sounds**! [Cymbeline].*



Thank you for your  
attention!