

Orchestrations of Various Sounds and the Upshots Depicted in *The Tempest* and *Game of Thrones*



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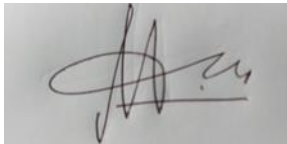
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CERTIFICATE OF APPROVAL

I hereby declare that this thesis is the student's own work and effort. All sources of information incorporated here have been duly acknowledged. This thesis has been submitted with my approval.



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DECLARATION

This thesis is a presentation of my original research work. Wherever contributions of others are involved, every effort is made to indicate this clearly, with due reference to the literature, and acknowledgement of collaborative research and discussions.

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Dedication (optional)

This thesis paper is dedicated to my parents.

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Abstract

The key focus of this research is interpreting and analyzing numerous functionalities of sounds, orchestrated in both *The Tempest* and *Game of Thrones (GoT)*, in terms of the characters' (most of them) perspectives, reactions, and expressions against the sounds. Thereby, a clarification will be given on how various sounds affect the characters, along with several impacts on them. In addition, another significant focus of this research is comparing both of the works to show the parallel and distinct aspects among them, in relation to the above mentioned terms. This entire investigation is done considering some crucial arguments on Post colonialism and Psychoanalysis, to justify the analysis, which might fulfill the aims of this study. Some journal articles and chapter of books will be reviewed, in relation to the aims of this study, which will be significantly influential for the development of this thesis. Hence, the outcomes of this study might portray certain human emotions (i.e., anger, frustration, agony), in terms of the stratagem of using acoustic features against the enemies, by different characters. Besides, these emotions of the characters will be poured out encountering the soundscapes, having distinct mindsets about the sonic features, in both *The Tempest* and *GoT*.

CHAPTER ONE

Introduction

“I demonstrated that sounds inform typification, social classification, evaluation, and stigmatization of both people and places and are mobilized in boundary work. Sounds can play these significant social roles because, as Simmel suggested, they mediate our knowledge and experience of others” (Schwarz 236).

Quoting this part from Ori Schwarz’s article, a fact becomes apparent that sound can have different functionalities, regarding different circumstances. Sound has discerning variations such as noisy, mysterious, irritating, fearsome, melodic, harsh, funny, and this goes on. The sounds which do not please the ear, therefore, the sense of a person, they become discomforting. This discomforting feeling may turn into fear and paranoia. For instance, varieties of sound are produced by different animals in a jungle (e.g., chirp of birds, roars of lion), which make a jungle mysterious for the outsiders. If someone wants to have an adventure inside the jungle, these sounds will definitely stop the person in the front-line. Similarly, most of us are more likely to be afraid when we hear a strange sound in a horror movie.

Varieties of sound have been used in David Benioff and D. B. Weiss’ television series titled *Game of Thrones (GoT)*, and William Shakespeare’s play titled *The Tempest*. *GoT* is an American fantasy drama series, created based on the storyline of *A Song of Ice and Fire*, which is a collection of fantasy novels, written by George R.R. Martin. The story of *GoT* is based especially on the fights and clashes between seven kingdoms in the continent of Westeros (including other minor events), tempting to be the ultimate ruler of the seven kingdoms by capturing King’s Landing, which is the capital of the seven kingdoms. The plot of *The Tempest* is based upon a series of events and incidents, which resulted in re-achieving Prospero’s

dukedom over Milan, Italy, that was usurped by his own brother, Antonio. However, the impacts of different sounds on most of the characters, in both of the work pieces, reveal some impressive perspectives on postcolonial and psychoanalytic theories, as I closely read and watched them.

The feeling of fear and paranoia, created by varieties of sound, can be discussed in regard to the “fear of the unknown (FOTU).” Fear of the unknown is fundamental by nature, in association to the reflexive behavior of an individual, while encountering an uncommon factor. Human beings naturally rely on their instincts most of the time, when it comes to facing an unusual event.

According to Helsen, Goubert, and Vlaeyen, “uncertainty regarding the duration, intensity, and injuriousness associated with nociception could dramatically increase fear and anxiety and increased FOTU appears to increase fear of pain in response to nociception” (qtd. in Carleton 11). It signifies the anxiety comes with a sense of uncertain consequences, with non-familiar or non-sufficient knowledge on a particular occasion, event, or subject matter, which a person cannot endure. Carleton notices that the “intolerance of uncertainty (IU),” has some similar features in relation to FOTU (5). Now, what are the unknown sources, connected to sounds, which create fear among people, and to which people, and why are people even afraid of anything?

“Sound” and “Invasion”- both of these terms have certain connections, as can be seen in the previous colonizing eras (e.g., British, Dutch, Spanish colonies). Apart from psychological colonization, some colonizing powers tried to take over the weaker countries forcefully, which eventually required verbal threats, guns, military powers, bombardments, and lots of stratagem. Therefore, the colonized people felt the extremity and vibes of those objects, events, incidents, and associated things, after listening to those horrific sounds produced from each of the instruments, as they were not familiar with those. In addition, the “Vikings” were a group of

“fearsome marauders”, who went on raiding countries to fetch wealth, and “struck terror in the hearts of their innocent victims,” as they colonized many countries, starting from a “monastery on Lindisfarne, England to Iceland, Portugal, Scotland, and many others” (Weiss 50). The Vikings were described by their former allies and enemies as brute barbarians, who made horrible noises, while attacking their victims, as shown in the television series *Vikings*, based on their real history (“Moments of Vision” 16:17). The functionalities of different sounds, created by the invaders, can easily frighten the citizens in the invaded lands, as for them, “it is fear of the unknown.” This feeling is applicable for the colonizers correspondingly, as the effects of different sounds, produced in the colonized territories, are able to frighten them. Both of the cases have parallel connections except one aspect, which is the process of “writing back.”

According to Ashcroft, Griffiths, and Tiffin, “the strategy of writing back is a form of resistance,” which implies the captives can overturn the discourse of colonizing period, thereby will resist the captivators, by “reclaiming one's ownership of oneself by resisting the hegemony and undercutting the tropes of Orientalism” (qtd. in Burney 106). This form of resilience can be addressed as “reverse colonization,” which significantly refers to the colonized people’s sense of national belongingness, precisely against the lingering dominance of the invaders, as India has shown through an exemplary struggle against British dominance, and finally achieved their independence back in 1947 (Dawson 10). The colonizers closely observe a colonized country’s traditions, education system, cultural values and norms, religious tolerance, and other issues, to hold them captivated under their terms and conditions. The relationship between the colonizer and the colonized has many influential factors (e.g. nationality, language, culture). Sound, as a communicating, cultural, and rational factor, has certain influences in this relationship. Hence, they are very conscious of “reverse colonization” or “writing back,” as it creates anxiety in them

of termination from their captured lands. The way the colonized people talk, make noises, use sounds in different occasions- these things may evoke different perspectives in the captivators, which can make them very afraid. Reading all these terminologies, I became fascinated by the facts of creating anxiety, both in the captive's and the captivator's heart. The portrayal of different perceptions of different characters, on different sounds used in *GoT* and *The Tempest*, will be analyzed in this paper, through interpreting their dialogues, expressions, and reactions (e.g. Cersei Lannister is afraid of Daenerys' "dragon" when it roars in *GoT*. Sebastian is horror-struck by sounds like "bellowing" in *The Tempest*). The author and the creators of *The Tempest* and *GoT* have used different sounds in their works, which create mysteries circling around the purpose of using them. Nevertheless, this thesis will be completed, through analysis of some books, articles, and theories, to establish the key arguments arranged as a theme. Combining both *The Tempest* and *GoT*, this thesis will seek to analyze, how different functionalities of several sounds, can have various impacts on most of the characters, and will discuss the characters' perspectives, reactions, and expressions against the sounds, which will show the parallelism and divergence between *The Tempest* and *GoT*, on the discussed terms.

CHAPTER TWO

Literature Review

A human, being a rational and social creature, has to communicate with companions and other individuals, for many aspects in life. “Spoken form of language” plays a significant role in all modes of communication, which indicates the necessity of aural phenomena, in our culture, tradition, and all sorts of institutional activities. The soundscape of each country represents how the citizens talk, behave, celebrate their own cultural activities, and each country has some distinct features in its own soundscape. Therefore, an outlander will apprehend the sounds of an unknown territory, in both conscious and unconscious mind, as human beings are either interested or disinterested, or scared of an unknown phenomenon. Exploring the themes of this thesis regarding *The Tempest* and *GoT*, some articles and a book are evaluated here, to show different perspectives and reactions of people, on obscure aural phenomena in unknown territories. Another fascinating fact will also be shown, which is that the outsider's sonic approaches in a region are also surprising for the natives of that particular region.

Sound has a great influence on the human psyche, as a spiritual doctrine that it can almost drive a human mind insane using senses, reflected by Augustine in his *Confessiones* (Kastfelt 182). Kastfelt, in his book, has discussed the historical entity of African (Bachama community) Christianity, formed by soundscapes. Dr. Niels Hoegh Bronnum demonstrates that different Bachama musical instruments carry meanings underneath (Kastfelt 184). However, these instruments convey various manners of expressions, sentiments, and reactions. Bronnum took note of the “lyengye” drum as an example, and its sound was frightening for the women in the Bachama Village of Bolen (Kastfelt 184). The women rushed inside their houses after hearing the sound, as they believed they would die if the monstrous spirits with wooden musk would see

them, and the spirits' arrival was ensured by the lyengye drum. Additionally, Kastfelt unveils a fascinating fact, that many Africans received the concept of Christianity through acoustic terms besides scriptures (192). The author showed how the Africans were manipulated by acoustic approaches, as the songs in Bachama Christianity offered distinct acoustic registers. The transmission of these registers, implicated in the society, expressed several human emotions (e.g. mourning for the deceased, vengeance upon enemies, fear of extraordinary events, power and superiority).

Moreover, another discussion on acoustic features by Michael Neill is presented, exploring different sound tracks used in William Shakespeare's *The Tempest*. The cacophonous noises are described in contrast to Ariel's comforting sounds (Neill 36). In this article, the auditory effects of thunder and lightning are initially emphasized by Neill (37). The tempestuous noise of lightning created great terror, whereas lightning is supposed to create visual effects (37). Music has the power of transfiguring the state of mind, which was evident while weariness took over Alonso's grief, after Ariel played a concord of "solemn music" (Neill 43). Subsequently, William Strachey added the acoustic features of the gruesome hurricane in his text, including the murmurs of wind, strokes of thunder, that terrified the passengers in ship who tagged some islands of Bermuda as "Devil's Islands" (Neill 46). However, Neill explains strange noises (e.g. roaring of waves, howling of birds, peculiar unnatural buzzing) created in Prospero's island, which gave rise to different sensations in different characters.

In addition, Peggy Muñoz Simonds gives a thorough study on the political discourse of *The Tempest*, investigating relevant acoustic approaches. The music produced from Ariel's tabor and pipe, symbolizing both zeal for liberty and enthusiasm (Simonds 62). Simonds emphasizes on the manipulative music played on harp, by Prospero, to coax Caliban both physically and

psychologically, so that Caliban cannot get over Prospero's politics (68). Simonds also puts a picture of Orpheus, son of Apollo, and the picture shows an eloquent art of him playing harp, driving animals and humans out from a forest towards a city (71). Although the harp's sound is very gentle and harmonious, it is really persuasive. Simonds writes that Prospero possessed control over all the discrepancies in his island, in association to Ariel's music. Punishing his foes, Prospero was finally avenged and most of the credit goes to Ariel's music.

Furthermore, revealing an interesting fact of invasion through sonic dimensions, Sarah Keyes discloses the "auditory perceptions," between the conquerors (Euro-American) and Americans (Native or indigenous), throughout the quest to subdue the west under American territory. Keyes expresses the mindsets of Euro-American conquerors, towards the indigenous people in the west. According to Richard Cullen Rath and Bruce R., the conquerors addressed the indigenous individuals as "howling wilderness," wishing to transform them "into a civilized soundscape" (Keyes 20). Keyes brings in the aspirations of Euro-American invaders, especially the Spanish, who utterly relied upon their sonic features (e. g., hoots, screams, military troops), to subjugate the west, desperately making efforts to prove their English superiority (20-21). The Native Americans responded fiercely against the sonic features, in addition to the conqueror's stereotyped speeches. Encountering traditional and cultural Indian sounds (i.e. yelling Indians, howling predators), including mere silence, the Euro-American travellers thought these sounds insinuated deadly threats at them (Keyes 23). Keyes also pointed out the fact, how unacquainted sounds and absence of familiar aural instruments (i.e. tolling bells), threatened the Euro-Americans, in terms of their existence, power, superiority, physical, and cultural phenomena.

Elaborating the aspects of the aural phenomena, Annika J. Lindskog discussed Marlow's submissive consciousness and fright, of the silent wilderness in African jungle, in Joseph

Conrad's *Heart of Darkness*. Here, Lindskog shows Marlow's fear, to encounter the landscape and indigenous people in Africa, while facing the auditory aspects of African wilderness. This aural phenomenon discomforts him, although there is initially silence in the wilderness, which seems ambiguous, terrible, and mysterious to him (Lindskog 45-46). According to Lindskog, Marlow was desperately seeking the familiar noises of his "civilized" country, which prevented him from going insane (48). It signifies his "fear of the unknown," as he is anxious of the silent atmosphere, in an invaded land. Lindskog shares Marlow's agitated feelings, upon hearing the wild uproars in Africa, that is, according to Marlow, "ugly and unwanted." Marlow is very unwilling to go ashore, in the African region, to celebrate their "howling and dancing," whereas Kurtz wants to tame the entire howling region, in order to enfeeble their voices (Lindskog 54).

Mina Yang has further explained an aspect of colonialism, in terms of vanquishing the classical music field, in the invaded peripheries, under European invasion. Capturing East Asia, European imperialism started strengthening their roots in the invaded region, forcing the indigenous people to adore western music (Yang 2-3). European imperialists threatened the East Asians, for the inclusion of western music, practicing as a traditional norm, in the colonized Asian territory. Yang described the hindrance in nationalist policies of East Asia, after the European and Japanese conquests, over East Asia. British sovereignty was inevitable to all the natives of East Asia, and the indigenous people tried keeping pace with western music, as their own cultural music was almost demolished by the conquerors (Yang 3). However, Yang writes about the influence of western music, which started expanding its horizons in Japan, through initial approaches in Japan's churches, academic institutions, and other important sectors (4). The western imperialists made it obvious to use western music, as a necessity, so that indigenous music practices in Japan can be faded out. Yang emphasizes on the notion that multiculturalism

by western invaders was injected in the souls of China, Japan, India, and other invaded peripheries, especially focusing on their traditional music, so that British culture can easily start hybridizing their colonies, confirming their superior sustainability in their colonies.

Different authors have presented their arguments in different manners, whereas the focus is similar among all the articles and the book. Thereby, the evaluated articles and book will contribute together, to critically understand the soundscapes and their impacts on different characters, in both *The Tempest* and *GoT*, according to the thematic approach in this thesis.

CHAPTER THREE

The Game of Sounds and Its Relevance to Several Postcolonial and Psychoanalytic Aspects in *The Tempest*

The pivotal arguments while analyzing the soundscapes in *The Tempest* and *GoT*, will prioritize some significant aspects of Postcolonial Theories and Psychoanalytic Theories, in this thesis, so that the analysis can be clarified.

The term Postcolonial refers to perpetual consequences of colonial enterprise, through the epistemological orientation of the natives, in a captured territory, in terms of social, political, aesthetic, and cultural notions (Dirlik 337). Postcolonial theorists disclose the elevated customs of westernization, still practicing hegemonic power (mostly psychological) over the marginalized people. Citizens of an invaded territory suffer from an inferiority complex, while appreciating the invaders' cultural phenomena (i.e., the admiration of Eurocentric concepts almost all over the world). Thereby, being trapped into the "Cross-cultural" web of the postcolonial era, the colonized individuals nurture a tendency of neglecting their own customs. However, when the west (occident) stepped in the lands of the east (orient), the orients were seen as a "phenomenon," and they were subjugated by the occident afterwards (Said 50). Balfour and Cromer mentioned "The Oriental is irrational, depraved (fallen), childlike, "different"; thus the European is rational, virtuous, mature, "normal"" (qtd. in Said 48). A consciousness arose among the western aristocrats, as they started observing the orients' behavioral patterns. The process of "writing back" of the invaded empire, in a form of "reverse colonization," will have notable contributions in the entire discussion.

Freudian concept of psychoanalysis includes an inevitable fact, asserting the “repressed thoughts” will return, after finding a way back into the conscious state of mind, from the unconscious (Barry 102). Freud explains whenever we struggle to fulfill our desires or face our fears; we try to wipe them out from our conscious minds, whereas the thoughts do not vanish. The repressed thoughts remain in one’s unconscious mind, constantly attempting to return to the conscious mind. Another Freudian term defined as “Projection” is used as a mechanism in the human psychic processes (Barry 98). This mechanism implies some of our characteristics (generally negative ones), that we tend not to accept as our own features, rather attribute them to someone else. It is regarded as a part of “Defense Mechanism.” The importance of defending your own privacy from admitting intense guilt or sorrow, and recalling aching memories or incidents, is paramount while adopting defense mechanisms. All these aspects of psychoanalysis will be discussed in this thesis, in collaboration to both the ideas of “fear of the unknown (FOTU)” and “intolerance of uncertainty (IU),” which were discussed earlier. Now, analysis of *The Tempest* will be done first, to find out which aspects of postcolonial and psychoanalytic theories are applicable in this Shakespearean drama, in terms of different characters’ perspectives, reactions, and expressions against the sounds, used in this play.

The story of *The Tempest* starts with Prospero, who creates an artificial tempest by his magic, inside the sea through which a ship was travelling, carrying some important people. Ariel (a spirit) is a slave of Prospero, who facilitates the process of creating that turmoil, by adding dreadful sounds (e. g., thunder-claps, roars of lightning, trembling waves). In Act 1; Scene 2, Ariel reports back to Prospero, saying Alonso’s (King of Naples) son, Ferdinand cried “Hell is empty, And all the devils are here” (Shakespeare 113). This statement shows that Ferdinand is scared to death hearing the monstrous noises. The boatswain, Gonzalo, Sebastian, Antonio, and

all the other people are anxious of the roaring thunder and lightning, thinking they would sink down the ocean and die. Their perturbations are caused by “unknown phenomena,” that is termed as “Fear of the Unknown (FOTU). The dire noises psychologically torment them, as they are conscious of the unknown consequences, which are to come afterwards. They are travelling through an unknown territory, therefore, identify the storm as “devil’s work,” because they do not know how to deal with such uncomfortable incidents. There is another creature named “Caliban,” who is also a slave of Prospero. Prospero trespasses in the island (near Italy) and snatches it from Caliban’s mother, Sycorax. Caliban says in utter disappointment, that he now curses Prospero through the language, taught by Prospero, although he was previously in love with Prospero’s cultural aspects (Shakespeare 121). He thought Prospero was far more superior than him. Brent Luvaas describes a similar fact on how Indonesian Indie Pop bands adopted English in their local music (268). The bands embraced English to be part of their culture, so that they can be benefitted (e.g., getting an international audience), but English eventually became the language of Indie music (Luvaas 266). In Act 1; Scene 2, Prospero’s daughter, Miranda mentions that Caliban “wouldst gabble like a thing most brutish”, born in a “vile race” (Shakespeare 120). Caliban is a product of colonialism, and Miranda cannot tolerate even the verbal sounds of him, as he is considered to be “different.” Miranda thinks of herself far more superior than Caliban. Miranda is also frightened of his verbal resonance as she mentions them as “brutish.”

In Act 1; Scene 2, Ferdinand becomes devastated after departing from his father and other companions, in the tempestuous event. Although he addresses that turmoil as work of the devil, he is positively persuaded by Ariel’s sweet music. He admires the vibe of Ariel’s soothing music, referring it as “sweet air,” and the music draws his attention and makes him follow it, or it

drives him towards the shore (Shakespeare 122). Ferdinand acknowledges the music is coming from a ditty, while he carefully listens to the humming about his drowned father. However, there are certain repressed feelings inside him. Being departed from his companions in that storm, Ferdinand has gone through terrible shock, and he is frightened of the devilish noises. So, he is unconsciously expecting some soothing vibes, which can comfort him down and stabilize his mind, in that unfamiliar place. Furthermore, his conscious mind perceives that his father has drowned, whereas his unconscious mind wants to believe that his father is still alive, as he never says his father is dead, rather only drowned. Therefore, all these repressed thoughts come forward in his conscious mind, while Ariel plays tranquil music that pacifies his agitation, and shows hopes that his father might be alive. It can be regarded as “return of the repressed.” Ferdinand appreciates mysterious music in a foreign land, as the music is peaceful and generates hope inside him, but he is also suspicious of the music to some extent, as he mentions “no mortal business, nor no sound that the earth owes” (Shakespeare 123).

In Act 2; Scene 1, Ariel sings in Gonzalo’s ears, to make him aware of Antonio and Sebastian’s conspiracy, of assassinating him and Alonso. Gonzalo immediately woke up from his sleep, after listening to Ariel’s song. Sebastian explains that he has also heard a sound, describing it as a hollow burst of bellowing, like bulls, or rather lions (Shakespeare 143). He is terrified of that noise, because it awfully smacked his ear. Similarly, Antonio gives an agitated reaction to that noise. He anxiously tells them a monster’s ear would be terrified of that uproar, addressing it as “the roar of a whole herd of lions” (Shakespeare 143). On the contrary, Gonzalo perceives the sound to be like humming. Observing Sebastian and Antonio's reactions towards Ariel’s orchestration, it is apparent that they are nervous of the invisible or unknown source of the sound, and the upcoming dangers, being in an unfamiliar place. They have not seen any trace of

a bull or lion, since they have come into the island. Still, they acknowledge the noises to come from either bulls or lions, because they have been afraid from the beginning, that there can be wild animals roaming around the island. It is their perspective on a non-native land (full of wildlings), that is not civilized like their country, and they were trying to repress their fear earlier, which returns with Ariel's orchestration. Gonzalo is also concerned of that mysterious sound, although no horrific resonance is heard by him. Gonzalo advises Alonso that they should either leave that place, or safeguard themselves with weapons. It indicates Gonzalo's hidden anxiety about the island. He believes in his unconscious mind, that the island must be dangerous for them, whereupon his conscious mind gets triggered even if it is a humming. All the precautions he plans to take on, and all of his perspectives on the island, strengthen the argument of his repressed fear. He cannot tolerate the suspense, while waiting to see any uncertain horrific occurrence. It is termed as "intolerance of uncertainty (IU)." Moreover, the notion of "different" is crucial here, to understand the pessimistic perspective of Gonzalo, as he directly mentions there are "beasts" in that unknown island, hearing the noises (Shakespeare 144). Gonzalo refers to the island as a "fearful country," and he does not encounter any unusual or horrible event, except the strange acoustic phenomena, in the island (Shakespeare 193).

In Act 2; Scene 2, Trinculo (a jester), and Stephano (A drunken butler) encounter Caliban, and both of them are Alonso's servants. Trinculo is very afraid of thunderbolts, when he comes ashore, therefore, takes shelter in Caliban's gabardine, wherefore Stephano gives a hilarious reaction in anxiety, looking at them. Stephano thinks it is a devil with four legs and two voices, and gets very scared when Trinculo calls him by name, because Stephano thinks the devil's other mouth calls him. Trinculo and Stephano are afraid of unknown acoustic phenomena, in an unfamiliar island. Stephano is so scared that he cannot even recognize Trinculo's voice.

However, Trinculo addresses Caliban as “a howling monster; a drunken monster” (Shakespeare 151). He is not afraid of Caliban, whereas he should have been shaking with fear, hearing Caliban’s howls. He and Stephano easily understand the vulnerable nature of Caliban, as Caliban is swayed away in amusement, after drinking wine. Caliban offers his services as a slave to Stephano, and assures them to give all the heavenly things the island offers. Caliban tells them that he will show them the way out, from that shore. Thereby, Trinculo underestimates Caliban, by telling him a weak, shallow, poor, ridiculous, credulous, and abominable monster (Shakespeare 150). It is possible for Caliban to scare them away from the island, but he is too naive to make such attempts. Despite Caliban offering them to help, Stephano and Trinculo humiliate him, as he is “different” from them, and he is an “other” creature, therefore, they plan to use him. Jeffrey L. Spear and Avanthi Meduri write of related case observed in the South Asian past, when the British conquerors ruled India, for expanding and strengthening British roots, underestimating and humiliating Indian traditional dancers after observing the traditions, even though the dancers were legendary (437-438). However, Stephano and Trinculo were initially afraid of the sonic features in the island, but they got used to the features, therefore, mock some of the features, after Caliban comforts them down.

In Act 3; Scene 2, Ariel plays music on a tabor and pipe, which startles Stephano and Trinculo, whereupon they wonder if the invisible taborer is a devil or a man, and they beg for mercy. Then, Caliban tells them to rest assured that the sounds and noises are not harmful, rather delightful (Shakespeare 162). Hence, they feel courageous, and want to follow the music. Stephano wants to kill Prospero and make this island his own kingdom, through Caliban’s help. Although he was afraid of the sonic features in this island previously, Caliban’s statements make him feel superior. Caliban is clearly a colonized subject to Stephano and Trinculo, unknowingly

provoking them to control the sonic features of this island as well. Besides, in Act 3; Scene 3, Alonso, Gonzalo, Sebastian, and Antonio are amused and pretty satisfied, hearing a solemn and strange music, arranged by Prospero and he remains invisible to them. Several strange shapes come with the music, dancing in a gesture of salutation towards them, offering them a banquet. Thereby, they feel warmly welcomed by the music and shapes, and do not take them as threats, as Gonzalo refers them as “marvelous sweet music” (Shakespeare 164). Moreover, in Act 5; Scene 1, the boatswain gives a final blow to explain the strange phenomena of different sounds in the island. Strange and several noises of roaring, howling, chain’s jingles, shrieking- these are some attributes of the acoustic phenomena, in the island, that are assorted by nature, and all of them are “horrendous” (Shakespeare 200). The boatswain and the crew are extremely terrified of the unknown noises, in an unknown territory, that they can still feel the fear, being with Alonso.

In Act 3; Scene 2, Caliban tells Stephano and Trinculo that there are noises, sounds, humming music of twangling instruments, and several voices, existing in the island. Analyzing this statement, it is certain that Prospero was also aware of the strange sonic features in the island. He snatched the island from Caliban by manipulating him, as well as enslaved him and Ariel afterwards. Ariel demands his liberty in Act 1; Scene 2, promised by Prospero, which means Ariel is very inferior to Prospero, as he saved Ariel’s life. In addition, Caliban also resists Prospero’s tortures on him and denies Prospero’s ownership over the island, although Prospero again scares him away, and threatens him of brutal punishments. However, Ariel is capable of creating many mysterious noises and sounds, worthy of creating fear in every person’s mind, whoever trespasses on the island. Unfortunately, he could not save himself from Prospero’s and could not terrorize him with the mysterious sounds, as Prospero already knew of all the acoustic features in the island. In Act 1; Scene 2, Caliban admits that he willingly has shown all the

qualities of the island to Prospero, falling in Prospero's colonial trap, fascinated by Prospero's elevated customs. Being the former and rightful duke of Milan, the process of colonialism was well known to Prospero, as he has shown by capturing the entire island along with Caliban and Ariel, with his tactics. Therefore, he acquainted himself with the acoustic features of the island initially, only to control them afterwards. Richard Cullen Rath has shown "how sound shaped identities, delimited space and community, and in many ways located sources of power and authority, sometimes in surprising ways" (qtd. in Smith 134). Prospero is also aware of adequately using the sounds and noises, to frighten and manipulate people, keeping Ariel as an assistant, to succeed his plans (e.g., reactions of the people while being shipwrecked in the tempest, created by Prospero).

The fear of "reverse colonization" termed as "writing back" of the colonized empire, is apparent in Alonso's reaction in Act 3; Scene 3, when Ariel enters clasping his wings in thunder and lightning, singing of his heinous deed. Prospero's brother, Antonio usurped Prospero's legitimate throne and caused him great sufferings, with the aid of Alonso. Alonso hears Ariel's music carefully, thereby, gives a terrified reaction, addressing the song as monstrous, deep, and dreadful (Shakespeare 169). He also hears Prospero's name pronounced in the music. He remembers all the mischievous things he has done to Prospero, which makes him really nervous that he is going to be usurped in the same way. If he was that pure at heart to repent for his previous actions, he would have done it earlier in the previous years. He actually takes the song of Ariel as a rebellious voice, giving him threats, desiring to colonize him by overthrowing him from his kingdom, the same way Prospero was usurped and colonized.

This entire discussion brings out different expressions, reactions, and perspectives of different people, against the soundscapes produced on the island. Some people are very afraid of the

unknown sonic features of the island (i.e., Antonio, Sebastian, Ferdinand), whereas some people are both happy and anxious of the unknown sounds, depending on their situations (i.e., Alonso, Gonzalo). In addition, Stephano and Trinculo are initially afraid of the acoustic phenomena, but they gradually overcome their fear as Caliban gives them courage. Moreover, Prospero invades the island, therefore, observes the nature of the sounds, and uses them against the other people for his own benefit, by controlling the sounds.

CHAPTER FOUR

Exploring *Game of Thrones* in Comparison to *The Tempest*

The story of *Game of Thrones* (GoT) tells a tale of prolonged wars in a realm of seven kingdoms, in the continent of Westeros, including other influential events. Many magnificent sonic features have been used in this television series, visible in different episodes of different seasons. The attributes and significance of these features will be discussed in this chapter, to illuminate and justify the intent of this thesis. Analysis of different soundscapes, sequentially used in different episodes of different seasons, is done below.

Season 1

- **Episode 9:** From 33:00 to 34:00 minutes

A lamb girl known as a witch tries to heal Khal Drogo's (leader of a Dothraki clan or Khalasar) wound, by doing blood magic, in this video clip. The entire khalasar becomes nervous, hearing strange sounds coming from Drogo's tent. Extreme fear is shown through their expressions and postures, as they are unaware of the upcoming consequences, which may appear with the noises (FOTU). One of the horse lords becomes so intolerant of uncertain circumstances, hearing the peculiar sounds, that he furiously proceeds towards the tent, to kill the witch (IU).

- **Episode 10:** From 8:00 to 10:00 minutes, and 48.00 to 51.00 minutes

A singer sings a song describing King Robert Baratheon's (former ruler of the seven kingdoms) death, in the first video clip. He sings using lyrics that threaten Cersei Lannister (spouse of Robert) and Joffrey Lannister (son of Cersei). A golden lion is the

sigil of House Lannister. Despite the sweet sound of the song's line "you're nowhere as murderous as the lion in my bed," it triggers Cersei and Joffrey's temper. Robert was attacked by a wild boar that took his life, but there is a hint in this song, that Cersei might be responsible for Robert's death. Joffrey immediately orders to cut off the singer's fingers or tongue, because it is a song of rebellion against their colonial dynasty. A possibility of "reverse colonization" emerges against them, as people might get clues of their conspiracy from the song.

Three hatchlings of dragons are born and seen with Daenerys Targaryen (spouse of Drogo) in the second video clip. The entire khalasar bows down to Daenerys, after witnessing the cubs and hearing them scream. Fear of unknown creatures arouses in them, only to hear them scream in an unknown manner (FOTU). They are not even sure that these are dragons, as they have never witnessed one.

Season 2

- **Episode 1:** From 35:35 to 36:00 minutes

Shae (a prostitute serving Tyrion Lannister, brother of Cersei) mentions in this video clip that she loves the noise of King's Landing (capital of the seven kingdoms), even though the city is stinky and corrupt. Being a poor foreigner, she is actually in love with the immense wealth offered by the city. The dirty noises are also part of elevated customs, of a superior and colonizer city, which attract her colonized mind, despite the fact that she is a slave here.

- **Episode 3:** From 46:00 to 48:00 minutes

Joffrey sends a troop in search of Gendry Baratheon (the illegitimate son of Robert) at night, in this video clip. Gendry's master understands the presence of the troop, hearing a

horn's blaring. It is the return of his repressed fear. He scared one of the soldiers off earlier, but he was sure of their return. Sound of horn's blaring can signify anything, whereas his intuition ensures him of the troop's presence.

- **Episode 5:** From 27:00 to 29:00 minutes

Samwell Tarly (friend of Jon Snow), in this video clip, says that two blasts of horn indicate wildlings (savages or free folk), and three blasts indicate white walkers (supernatural creatures or dead walkers). He has read it in a book, which signifies mankind fears the unknown creatures and circumstances. Thereby, the sound of horns' blasts stir up fear of the unknown, in everyone's heart.

- **Episode 6:** From 26:00 to 28:00 minutes

Commoners are very angry with Joffrey's kingship, in this video clip, as they do not even get food to eat every day. They start screaming and protesting against the royal dynasty. Joffrey, Cersei, and Tyrion tremble with anxiety, hearing the noises of the commoners' protest. The commoners are the colonized people, who have raised their voices against the colonizers, showing signs of reverse colonization that scare the royalty.

Season 3

- **Episode 4:** From 18:00 to 19:00 minutes

Joffrey becomes very delighted seeing a crowd of people, cheering for him and Margaery Tyrell (Joffrey's Fiance), in this video clip. Joffrey has always seen the commoners as savages, considering them a different race of people. They are seen as the "other" by elites. Therefore, appreciation towards their masters is evident, through their joyful noises, which also shows their state of slavery. So, it pleases Joffrey to hear them cheering for him and Margaery, which assures him of a smoother reign over the seven

kingdoms. A similar fact emphasizing the impacts of the noises, created by an audience, is written by Stephen Lucasi, through an audience's cheering, shouting, and clapping noises, which remind Sarah about the terror of British colonial rule (188).

- **Episode 7:** From 22:00 to 23:00 minutes

Razdal mo Eraz (a master in Yunkai) encounters Daenerys' dragons, when he comes to make peace with her terms, in this video clip. All the masters in Yunkai keep unlimited slaves, for their personal services, and torture them. However, Razdal is not afraid of Daenerys rather of her dragons. He is not much afraid when he faces the dragons. Hearing the roars of the dragons, he trembles up and immediately backs off his place. Roars of the dragons resemble the majestic power of Daenerys, which diminishes his intention of continuing colonial ruling over Yunkai. He becomes anxious of reverse colonization by Daenerys and her dragons, as she makes a proposition to him of releasing all the slaves.

- **Episode 8:** From 53:00 to 54:00 minutes

Samwell seems very scared in this video clip, hearing strange noises outside his hut. There is a constant fear of white walkers in his mind, as he has already encountered them. The noise can be of anything (e.g., wild animals, rangers), inside the jungle. Still, he is almost convinced that white walkers are out there. The noises influence the return of his repressed fear of white walkers.

Season 5

- **Episode 2:** From 51:00 to 53:00 minutes

Daenerys executes Mossador (a slave from Meereen), in this video clip, for the crime of killing a Harpy (rebels against Daenerys' rules), without her consent. Each slave in

Meereen witnesses the execution of their fellow, thereby becoming aggressive towards Daenerys, as they were expecting her to be merciful. All of them start making a hissing sound, as a sign of protest. Hearing the noise, the unsullied (eunuch warriors from Astapor, serving Daenerys) raise their weapons, knowing of the consequences. Daenerys and her other supporters also get concerned after hearing such noise. She is scared that the slaves might turn against her rule (Reverse Colonization), leaving her annihilated.

- **Episode 3:** From 52:00 to 53:00 minutes

When lord Varys smuggles Tyrion in Pentos, Tyrion observes the noises people make there, Tyrion calls natives in Pentos “slaves,” judging them through different aspects (e.g., the way they talk, behave, scream, make noises), even though he barely knows them, in this video clip. Tyrion has the perspective of a different and savage race about the natives, as his eyes are filled with utter disgrace while hearing their noises. He considers them very inferior compared to him, because they are “different.”

- **Episode 9:** 47.48 to 48:00 minutes

The arrival of Drogon (Daenerys’ dragon), scares off everyone to death except Daenerys, in this video clip. Every person stops their actions, only hearing Drogon’s roars, without watching him arrive yet. They are not altogether sure whether it is the roar of a dragon or other creature. They are expecting a dragon in spite of their dilemma. Hence, a fear of unknown circumstances created by Drogon, covers them up, after hearing the terrible roar.

Season 6

- **Episode 6:** From 48:00 to 50:00 minutes

Another khalasar pledges allegiance to Daenerys. All the Dothrakis are born brave, wild, and becomes great warriors afterwards, whilst they are scared when Drogon screams at their faces, in this video clip. Therefore, they are convinced that Daenerys, as the mother of dragons, is superior to them. Considering themselves as inferior and weak, they agree to fight for her. Excluding Drogon's beastly attitudes, the Dothrakis cannot even stand his roars. They are already psychologically colonized by Daenerys, after Drogon shows up and roars to show his extreme superiority, whereas a dragon can also be slain and injured, shown in some episodes (i.e., Season 8; Episode 4, and Season 5; Episode 9).

- **Episode 9:** From 2:00 to 4:00 minutes

Daenerys' castle in Meereen is still under attack by the stubborn masters, in this video clip. Daenerys' castle in Meereen is still under attack by the stubborn masters, in this video clip. The masters denied accepting Daenerys' rule, as she wants to stop slave trading and slave plantations by the masters or elites. However, she and Tyrion are concerned about the firing bombardments, and they are very impatient to find a remedy to stop the attacks. The horrible reverberations make them intolerant of uncertain upshots (Intolerance of Uncertainty).

- **Episode 10:** From 21:00 to 22:00 minutes

Cersei captured Septa Unella in this video clip, who punished and criticized her. While Cersei made a public penance through a "Walk of Atonement," according to "Fath of the Seven," Unella constantly shamed her for the sins she committed. Therefore, Cersei

avenges herself by telling Ser Gregore (a knight) to torture Unella. Hearing the screams of her, Cersei feels satisfied as she finally gets rid of her despicable memories, permanently. She acts as if Unella is the sinner, mentioning she tortured Cersei because it felt good to her. Cersei is actually projecting her guilt and sins to Unella, to feel good and satisfied. The more Unella screams out of pain, the more inner relief Cersei feels. It is a defense mechanism, where Cersei does not admit her sins psychologically.

Season 7

- **Episode 2:** From 51:00 to 53:00 minutes

Euron Greyjoy (brother of Balon Greyjoy) attacks the ship of Yara (daughter of Balon) and Theon (son of Balon), in this video clip. They grow impatient hearing noises of bombardments, screams of soldiers, and other frightful clamors. They are very confused and act hastily, not able to bear the tension of uncertain outcomes (Intolerance of Uncertainty).

- **Episode 3:** From 21:00 to 22:00 minutes

Euron Greyjoy defeats Yara and brings her to King's Landing, along with Ellaria Sand (spouse of Oberyn Martell), in this video clip. He is warmly welcomed by the citizens there, who make noises to praise his bravery in the fight. Thereby, Euron feels content, being able to hide his betrayal over his family, and all his inability to become a perfect leader like Yara. He projects his evil qualities to Yara, trying to represent her as a villain. Attempting to hide Euron's own faults is successful (Defense Mechanism), as people show hatred towards Yara, and make cheerful noises for him.

- **Episode 4:** From 39:00 to 42:00 minutes

Jaime Lannister's (brother of Cersei) troop confronts Daenerys' army, in this video clip.

They are already aware of her dragons and a great Dothraki horde. However, they somehow prepare themselves to face her army, whereas a repressed fear is already in their mind, of the dragons and Dothrakis. Only hearing the dragons roaring and Dothrakis screaming, their courage shatters down and they start panicking (Return of the Repressed, Inferiority Complex). Their hands shiver out of fear, including Ser Bronn (a sellsword) proposing Jaime to retreat.

- **Episode 7:** From 16:00 to 18:00 minutes

Daenerys rides her dragons to meet Cersei including other important people, in this video clip. She could have come riding horse or other ways, with Jon Snow and Tyrion. The reason she chooses to ride her dragon is to prove her superiority over all the other houses, especially Cersei. Her colonial mindset bears fruits, as all the people are scared (e.g., Jaime stands up from his place) hearing Drogon's roar, without witnessing him coming.

Season 8

- **Episode 6:** From 17:00 to 18:00 minutes

The Unsullied and Dothrakis are making cheerful noises for Daenerys' success, in destroying King's Landing, in this video clip. Their noises satisfy Daenerys' inner guilt, for killing uncountable innocent people, including burning down an entire city. She projects her evil deeds to Cersei, accusing her to be a tyrant, whereas Daenerys herself is a tyrant. Hiding her heinous crimes, she is protecting herself behind the shield of her army's joyous screams (Defense Mechanism), so that her bitter memories can fade away.

Comparing *GoT* and *The Tempest*, some resemblances and contrasts are apparent among them, in terms of sonic features, characters' associations, their reactions and perspectives, strategies of using the features, and other aspects related to sound.

Contrasts

Attributes of "Projection" and "Defense Mechanism" cannot be found in *The Tempest*, whereas it is observed in *GoT*. In addition, different acoustic phenomena are identified in one island, in *The Tempest*. On the contrary, several places in different kingdoms and cities are shown, to deliver varieties of aural traits, in *GoT*. Moreover, a television series (*GoT*) is able to intensely show the reactions of characters, against the acoustic phenomena, which draws attention of the audience much easily, as they can feel the extremity of an incident. In opposition to this fact, a drama (*The Tempest*) mainly uses dialogues and facial expressions, gestures, postures (if staged), which cannot show every minor detail of reactions and expressions of the characters. Use of VFX, motion graphics, animations, and other technologically advanced inventions have made *GoT* such a realistic series that audiences also start to tremor, hearing some sudden noises (i.e., dragon's roars). All these are unavailable in *The Tempest* as it is a written drama. Nevertheless, descriptions of different sounds are very beautifully described in dialogues, adding every small detail, by the characters, in *The Tempest*. This characteristic is absent in *GoT*.

Resemblances

All the mentioned aspects of Postcolonial Theories and Psychoanalytic Theories are evident in both *GoT* and *The Tempest*, except "Projection and Defense Mechanism." Besides, urge of power, intention of revenge, strategies of politics, vulnerability of people, greed of humans- all these themes are noticed and analyzed, in relation to soundscapes, in both of the works.

Furthermore, some strategies to weaken the opponents by creating auditory sensations are used in both of the works, adopting the same manners (e.g., Prospero's creates a fake tempest adding terrible noises in *The Tempest*, and Daenerys uses her roaring dragons to scare everyone off).

Despite all the similarities and dissimilarities, the objectives of this thesis will be thoroughly analyzed, of both *GoT* and *The Tempest*, analyzing the soundscapes used in both of the works. The mentioned aspects of Postcolonial Theories and Psychoanalytic Theories, in the previous chapter, are discussed in both of the works, thereby elucidated.

CHAPTER FIVE

Conclusion

There can be different functionalities of a single sound, depending on the listener, the producer, place of production, intention of both the listener and producer, consequences derived by the sound, and other influential factors. The association of distinct sounds, with postcolonial and psychoanalytic theories, unlocks a new dimension of critical analysis, regarding newer interpretations on colonial enterprise and expressions of psychoanalysis. On top of that, striking impacts of different sounds on many characters in both *The Tempest* and *GoT*, are also analyzed in this thesis. The perceptions authorizing several factors of sounds, seems quite parallel in both of the works, yet there are some divergences.

Most of the characters have diversified reactions, perspectives, and expressions, against the acoustic features used in both *GoT* and *The Tempest*, which are the major focus in this thesis. In addition, pointing out some significant similarities and dissimilarities is another vital objective of this thesis, to compare distinct stratagems of presenting the soundscapes, in both of the works. However, there are some inevitable limitations to adding more ingredients, while conducting this research. Time limitation is the most significant obstacle among them. Therefore, other literary books, related television series, journal articles, and other relevant theories cannot be covered. There are other impediments like unavailability of resources, insufficiency of information, restricted access in several online websites, and so on. Comparing two different works from two different genres, has added many fascinating components in this thesis (e.g., some plots are identical like the orchestrations of sounds against enemies).

Intention of revenge, doing conspiracies, showing superiority over the others, inferiority complex, fierce actions, rise of fear, repressed thoughts, defending own privacy, attempting to

colonize the weaklings both physically and psychologically, terrorize the enemies- all these facts eventually develop as upshots, in this thesis, after analyzing certain aspects of postcolonial and psychoanalytic theories, focusing on the acoustic features used in both *The Tempest* and *GoT*.

This thesis attempted to investigate the appearances of different sounds, in both of the works, affecting the human psyche in various forms, which gives rise to numerous human emotions. Hence, a brief analysis has been done considering the objectives of this thesis, which notably depicts certain human emotions (e.g., fear, anger, pride, frustration, psychological agony, shame, concern), emerged as reactions, perspectives, and expressions, against the sonic features used in both of the works. In addition, the analysis also compared both of the works, showing some significant contrasting and parallel features among them, to demonstrate various tactics and effects of using different sounds in them.

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