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Acousmatic Noise: Racialization and Resistance in *The Tempest's* 'New World' Soundscape

I analyze Shakespeare's racialization of noise in The Tempest as an acousmatic phenomenon and suggest how the acousmatic — sound whose source remains hidden — is imagined as a weapon of resistance that the racialized noisome Other could use to resist aristocratic and colonial power. Shakespeare's play echoes the Algonquian-speaking Powhatan use of acousmatic singing in Tsenacommacah as a mode of warfare against the English in Virginia in 1611 with that of Caliban and his companions' (Stephano and Trinculo) singing revolt.

While Ariel's formal songs have attracted significant attention, critical work on *The Tempest* has often neglected the function enacted by the play's other singers, Caliban, Stephano, and Trinculo. Critics in the past tend to read this play's music symbolically or politically.¹ Those who read it symbolically focus on the salubrious and harmonious effects of Ariel's music, whereas those who take on a more political reading highlight how Prospero manipulates the isle's soundscape to fulfill his colonial and imperial utopian agenda.² Building on such previous work, this essay takes as its starting point a recognition that *The Tempest* resounds with 'New World' acousmatic noise — sound whose source remains hidden and out of sight.³ Examining how Shakespeare stages initial colonial sonic 'encounters', I analyze how his play racializes the raised voice of the Other (those who were Othered based on their race and class status by aristocratic and colonial power) as an acousmatic phenomenon. Reading the acousmatic listening experience — which became a New World travel writing trope — as inseparable from the emergence of a colonial/racial discourse, I trace how *The Tempest* stages racialization as an acousmatic phenomenon: Prospero (the main colonizer) hears the raised voice of the marginalized as a loud, unruly, unintelligible, unseen 'noise' that threatens his colonial and imperial ambitions, unless he tracks and controls it. While initially Caliban, Trinculo, and Stephano exhibit a sonic comradery and affinity

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for singing their way to freedom, ultimately the working class take up a shared European colonizer mentality of racial sonic superiority that showcases how they, like European aristocrats, seek to control the Indigenous and African sound makers of the isle to elevate their own economic and social status. Dennis Childs's *Slaves of the State* brilliantly reveals how colonialism and slavery in America set up a criminal and macabre economy that to this day relies on a system of prison slavery and racial capitalism, where the colonized and the enslaved are criminalized and forced to endure an existence of 'living death'.⁴ *The Tempest* embodies this state of colonization-imprisonment-enslavement-living death via the similar but different shared acousmatic experience — which results from colonial violence — that Caliban, Ariel, Stephano, and Trinculo are all forced to endure in one way or another.

To make this claim, I expand on Jennifer Linhart Wood's concept of the 'sonic uncanny' — the Europeans' initial fear of coming in contact with the Other's sound as being 'sound-based only' — by highlighting that what terrified Europeans in the New World was not so much the fact that the sound of the Other was familiar but that it was radically different from their own.⁵ As depicted in various travel narratives and recreated in *The Tempest*, Europeans' initial encounters with Indigenous acousmatic voices (that which was raised to song and music, and which travelled into Europeans' ears) were 'uncanny' because such voices evaded their eyesight while penetrating their ears, forcing them to wonder blindly at the unknown meaning of this experience of acousmatic listening in unknown landscapes.⁶ By paying attention to how sound travels and is heard in the play, we can listen to how the colonial discourses of class and race clash together, sounding into being an acousmatic racialized class discourse. Shakespeare engages with the political colonial discourse of the New World of the Americas and the Old World of London. In doing so, his text brings together the discourse of English internal colonization of the working class with the colonization of Indigenous peoples, as well as English participation in the slave trade.⁷ Shakespeare was aware 'of enslaved Africans in England, as well as ... an emergent discourse in English culture that naturalized the enslavement of black-skinned people'.⁸ The play stages a transatlantic geopolitical engagement that connects metropole and colony via the weaponization and commodification of New World sound makers. I study Shakespeare's written representation of New World travel and colonialism as a form of recording that documents how the early modern aristocratic colonial ear racialized the speech and songs of Indigenous peoples, enslaved Africans, and the European working class in order to make profit from them. The 'strange and several noises / Of roaring, shrieking, howling, jingling chains / And

more diversity of sounds, all horrible' are depicted as invisible New World sounds that come to the ears of early modern audiences and twenty-first century readers already marked as 'horrible' by European characters (aristocratic and working class alike) who demonize the New World soundscape — that is, native ways of sounding, listening, and communicating with each other and their environment (5.1.232–4).⁹

In staging the acousmatic, Shakespeare decentres the central visual lens with which the discourse of race is often examined. This play stages how race was not only seen but heard in the early modern theatre. Jennifer L. Stoever's theoretical work on the 'sonic color line' focuses on 'racialization as a sonic practice' that plays out, as David Sterling Brown keenly remarks, 'how all racialized bodies are presented, perceived, processed and even policed'.¹⁰ While both Brown's and Stoever's work mainly focus on the historical legacy and literary representations that reveal how the white listening ear has racialized and criminalized the sound practices of Black people, Dylan Robinson, a xwélméxw (Stó:lō) scholar, expands this conversation by remarking on the violent historical legacy of European colonizers' and settlers' 'hungry listening' of Indigenous music — the western practice of listening only to alter and to profit from the musical practices of Indigenous peoples.¹¹ In her book *Voice in Motion*, Gina Bloom notes that 'Listening to hear for profit is a constant theme in Shakespeare's plays'.¹² However, she does not note how in *The Tempest* the play's colonizers hear the Indigenous soundscape as a supernatural phenomenon from which they can profit if only they can capture the 'noisome' Others who inhabit the isle. Hearing demonic noise from the vantage point of the European colonizer's ear illustrates how they racialized the raised voice of Indigenous and African peoples by making them appear invisible and presenting their verbal and musical expressions as unintelligible and inharmonious, to assert and promote white sonic superiority and sovereignty.

'Noise' in the early modern period also referred to 'strife, contention; a quarrel', and in Shakespeare's play it sounds as the strife between European aristocratic colonizers and those Others whom the text designates as a racialized class of 'insolent noise-maker[s]' (1.1.43–4).¹³ The voice as a communication technology — because of its ever changing capacity for loudness, invisibility, and evasiveness — was perceived by those in power as an 'unruly matter' to be tracked and controlled. What they feared about the voice's power was, as Bloom argues, its capacity to 'generate resistance'.¹⁴ Inspired by all of these sound studies scholars, I emphasize how Ariel serves as Prospero's colonial acousmatic technology who polices and subjugates Caliban and the European working class, while suggesting that the acousmatic — a state of colonialism that imprisons, racializes, and hides

the Other from view — was, paradoxically, also imagined in *The Tempest* as a sound technology that the Other could use to resist and dismantle aristocratic and colonial power.

Given that ‘theatre’ etymologically means ‘to see or behold’, to make ‘the invisible theatrical’ is, as Gillian Woods explains, ‘to perform a paradox’.¹⁵ Ariel is the representation of this paradox of sound’s staged invisibility in the early modern theatre. The point of the acousmatic voice, Mladen Dolar argues, ‘was ultimately to separate the spirit from the body’, because the evidence of the body (its mortal flesh) impeded the ‘master’s’ power from being perceived as being supernatural. Thus, Prospero hides his body (his own and that of his subordinate, Ariel’s) from the sight of those he wishes to rule by turning it into a ‘spirit’, and presenting the spirit as being ‘all in the voice’ in order to fashion himself with an aura-like illusion of being a divine authority.¹⁶ Prospero fashions himself with god-like spiritual powers by appropriating the isle’s spirit, Ariel, and his musical skills and forcing him to become the isle’s invisible sound maker who carries out Prospero’s colonial project. Concomitantly, the singing of Caliban and his companions (Stephano and Trinculo) alludes to the Algonquian-speaking Powhatan use of acousmatic singing in Tsenacommacah as a mode of warfare against the English in Virginia in 1611. To showcase this, I focus on the trio’s ‘Thought is free’ song when ‘*a strange hollow and confused noise*’ enters and ends Prospero’s staged masque (4.1.138.3–4 sd), and Ariel’s monologue in 4.1. Where does this acousmatic noise that ends the masque come from? While scholars have, for the most part, imagined that this noise emanates from within the masque and that ‘Prospero is its progenitor’, I suggest that the text makes it possible to hear this noise as coming from the insurrectional activity of the inebriated trio that manages to sonically enter and disrupt the soundscape vision of Prospero’s aristocratic masque world.¹⁷

The demonic ‘noise’ of the New World, racialized as such by European colonial ears, became a trope in European travel writing.¹⁸ Like Shakespeare’s European characters, in *Relación*, Álvaro Núñez Cabeza de Vaca recounts how he and his companions were terrified of the acousmatic soundscape they encountered in the Caribbean island.¹⁹ *The Tempest* recycles the aural racialized demonic lexicon with which European colonizers and travel writers heard Indigenous song, music, and ceremonies.²⁰ Wood, in fact, mentions that this play was a favourite of King James because he ‘apparently enjoyed hearing sounds of diabolical otherness’.²¹ As Olivia A. Bloechl concisely puts it, the Europeans demonized Indigenous song and music as a means to ‘distinguish their own music as civilized and rational’ and justify ‘colonial action as a project of progressive civilization’.²² Shakespeare

uses the same racialized demonic lexicon found in New World travel accounts to describe the way in which his European characters hear the language, singing, music, and dancing of the isle's natives, and the aural ecology as sounding 'noise', 'howls', 'groans', 'roars', and 'murmurings'. In the sixteenth century, for instance, when Europeans first landed in Bermuda and were unable to trace the beings with the heightened voice that sang in the night (the sounds were coming from cahows), a myth quickly spread over Europe that the isle was possessed with a 'demonic presence' and was therefore famously called 'the Isle of Devils'. In the absence of Indigenous peoples, the Europeans were ever more paranoid of nature's sound and thus more likely to quickly interpret it as 'extra-human'.²³ William Strachey's account of the *Sea Venture's* shipwreck on Bermuda in 1609, from which Shakespeare's play borrows a similar New World tempestuous soundscape, and the theme of working class mutiny against the aristocrats, has long been accepted as an influential source of *The Tempest*. Ariel, Prospero's 'bird', no doubt, was an adapted version of the unseen Bermudian singing birds, the cahows (4.1.184). Strachey, in his letter *A True Repertory of the Wreck*, described the Bermudian bird as making 'a strange hollow and harsh howling', a description that Shakespeare almost completely transcribed verbatim in his stage directions that read 'a strange hollow and confused noise' (138.3–4 sd).²⁴ However, as I will soon show, this sonic stage direction can be read not only as originating from within Prospero's masque and emanating from Ariel and/or Prospero, but also as coming from the outside and deriving from the revelry of the drunken trio.

Early modern English constructions of the racial Other were conflated under the umbrella term of 'Indian', which became a 'generalized category of the non-white, synonymous with "negar" and "blackmoor/blackamore"'.²⁵ Caliban in particular, therefore, as the man of 'Ind' with African roots (his mother was born in Algiers), should be read as the embodiment of this racial/colonial conflation; I read him thus as embodying both an African and Indigene.²⁶ Caliban is perceived by Prospero as being only the 'freckled whelp' of an African witch with no rights to the land of his birth (1.2.283).²⁷ Of Ariel's 'race', however, nothing is ever mentioned; his parentage and origins remain unknown. Besides the fact that Ariel remains invisible to all except Prospero's eyesight (Prospero demands that he remain 'invisible / To every eyeball else' [303–4]), the text suggests that since he is considered the main natural spirit of the isle (Ariel commands the other 'lesser' spirits), he is to be imagined as an elite aborigine of the isle.²⁸ The fact that he is the first inhabitant of the isle that Prospero recalls hearing and whose voice is said to have emerged from within a pine tree is indicative of how the text wishes us to imagine, like Prospero, that Ariel is the only true natural of the land. While

Ariel's naturalized spirit-status and forced invisibility may appear to deem him 'colourless', negating thus his participation in a visual discourse of race, his voice still makes him a participant of it through the European colonial listening ear that hears him and Caliban as noisome devils.

Equally important to note, however, is that the European working class are also heard by the aristocrats as noise-makers. Stephano and Trinculo, in particular, are associated with the demonic, acousmatic noise of Ariel and Caliban. The term 'Indian' gave rise to the notion of a racialized class whose raised voices were heard by the English government and its aristocrats as uncivil and dangerous to the state's colonial and imperial ambitions. As early as the sixteenth century, aristocratic writers commonly described the working class English labourers as "savage slaves" and "Indians at home". As Mark Netzloff teaches us, 'anti-vagrant laws in early modern England constructed a racialized class among laborers who refused to adapt to the regime of workhouses such as Bridewell, consequently designating these groups for forced transportation to the colonies'.²⁹ To justify the forced transportation of the poor to the colonies, the English state also depicted colonial labour as the solution that would morally redeem these so-called lazy rascals, because it would make them productive subjects of England's commonwealth. Shakespeare brings together a racialized class discourse that unites the 'masterless/savage' working class Europeans with the 'savage' Caliban.³⁰ The singing alliance between Stephano, Trinculo, and Caliban, though staged as farce, plays out the genuine fear felt by the ruling classes that those they wished to rule over could unite — become one body, so to speak — and mobilize in the New World to overthrow them. This fear is sonically played out via the coming together of the singing trio and the acousmatic noise that interrupts Prospero's masque.

Let us first focus on earlier scenes that represent colonial sonic encounters. Netzloff has pointed out how the 'moon-calf' scene in which Stephano asks Trinculo if Caliban can 'vent Trinculos' (2.2.105) is presented as a grotesque metaphor that alludes to, what Netzloff terms as the process of 'colonial "venting"', the forced transportation and expulsion of the 'poor, masterless, unproductive, and potentially mutinous laboring classes' from the English state to Virginia, as if they were excrement and Virginia a sewage that would purify them.³¹ Netzloff, however, does not examine the correspondent sonic image of colonial venting first used in the text: that one where Prospero reminds Ariel of his previous imprisonment in the tree, in which he initially heard Ariel 'vent[ing] ... groans' (1.2.280). Together these two scenes in which the term 'vent' is used are echoes to one another that depict New World initial sonic encounters, where the characters who play the role of the main colonizers, Prospero and Stephano (a butler who

puts on aristocratic airs), come in contact for the first time with the acousmatic voice of the Other (we must remember that before Prospero sees Ariel, he hears his voice emanating from a tree, and Stephano similarly encounters the hidden voices of Caliban and Trinculo coming from under Caliban's cloak before he fully sees them).

The white colonizers establish a racial hierarchy where they stand at the top as the European sonic educators of the 'servant's' (Ariel) and the 'slave's' (Caliban) vocalization and audition. Miranda sets herself to teach Caliban how to speak her language in order to stop his so-called 'brutish' gabbling, and Prospero, the text implies, presumably took on the role of Ariel's music teacher, teaching him how to sing and play European music (357–8). When Prospero first arrived on the island he heard the raised voice of Ariel in the same way that Miranda heard Caliban: as making unintelligible animalistic noises. Their voices are not simply heard as Other. More importantly, the isle's natives' voice is racialized by the European colonizers: the white Christians, who imagine themselves to be the only ones to speak, sing, and play music in an intelligible, civil, and harmonious way, must refine the uncivil din of these noise-makers. From the very beginning, Prospero hears the powers of the acousmatic (the hidden voice of Ariel coming from within a tree) as something that he could possess and employ for his own colonial interests. While he still racializes Ariel's raised voice as being mere 'groans', Prospero recognizes, nonetheless, the power of this spirit's voice to invade listeners' bodies and stir their emotions. Ariel's voice aligns with the Renaissance romanticized idea that music (vocal and instrumental) had the power to enrapture and transform the emotions of listeners. Unlike Caliban, Ariel's sound from the beginning is heard by Prospero as having the capacity to establish a communication line with the other living beings that illustrates the power of his acousmatic raised voice to travel, enter, and melt the stony hearts of even the wildest beasts who respond to his cries in sympathetic likeness: 'thy groans / Did male wolves howl and penetrate the breasts / Of ever-angry bears' (287–9).³²

Wood compellingly argues how New World travel writers transplanted the familiar gendered English 'lexicon of witchcraft' to characterized Indigenous New World ceremonies that included song, music, and dance, as sounding a similar witch culture. This same gendered lexicon of witchcraft that placed European witches and Indigenous peoples as sounding alike in their 'supernatural otherness' and that was heard by Europeans as being, so to speak, out of tune with the familiar and accepted Christian male centred tonalities of Europe, was also a racialized lexicon, not just a gendered one.³³ Furthermore, the enslaved African's raised voice, like that of European witches and Indigenous peoples, was also demonized

and thus criminalized with this same lexicon of witchcraft. We can hear this represented clearly in Shakespeare's characterization of Sycorax and Caliban.

Despite the fact that the text establishes a lexicon that dehumanizes the sound of both Ariel and Caliban in similar terms as being unintelligible, uncivil, and animalistic, it, ultimately, sets a sonic hierarchy of race that differentiates the tone of the invisible 'servant' Ariel with that of the hypervisible Caliban, the 'poisonous slave', whose monstrous physicality and brutish voice is constantly remarked upon by the Europeans as the racial markers that justify his mistreatment and enslavement (320). Even though Ariel is a 'spirit', Prospero, paradoxically, dons him with a 'shape' by which to go invisible, whereas he denies that Caliban even has a 'human shape' (304, 283). While neither is given full human characteristics, Ariel clearly gets the better treatment. For the most part, Prospero perceives Ariel as a rational and gentle spirit because he follows his orders with little to no resistance. As such, Ariel is perceived in a good light as capable of using European speech, song, and musical instruments, thus meriting his freedom after he dutifully performs his master's commands. On the other side of the spectrum, Prospero and Miranda bury Caliban's humanity, making him appear to be without life. Caliban, in contrast to Ariel, is seen and heard by his white colonizers as a 'thing of darkness' in physical and spiritual terms, highlighting how Prospero and Miranda racialize and criminalize him to justify their decision to enslave him (5.1.275). According to Prospero and Miranda, Caliban's lack of sonic goodwill — the cursing that he voices — towards them is inherited from his 'vile race', from the fact that he is the son of an African witch, and it is this emptiness of 'goodness' that does not, in the colonizers' ears, grant Caliban the good nature, sonic talent, and privilege to gain the freedom that Ariel merits at the end of his servanthip (1.2.359, 353).

By diagnosing Caliban as a pollutive biological danger — a 'poisonous slave' — who threatens to supposedly rape Miranda and populate the land with Calibans, Prospero attempts to justify the disturbing methods he uses to sonically torture and police Caliban.³⁴ Caliban becomes a 'villain' that Miranda does 'not love to look on' (310–11). The colonizers wish to make Caliban invisible but depend on his materiality to police and to profit from his labour. To see him as little as possible, Prospero administers a brutal army of surveillance spirits whom he sends to 'hear' Caliban — that is, sent to police his cursing, his labour, and his whereabouts (2.2.3). As Michael Neill insightfully voices, Caliban's psyche is 'haunted by the tormenting sounds of Prospero's spirits — the chattering of apes and hissing of adders.'³⁵ Like Miranda, Prospero does not love to look at Caliban, but he views him as their profit-making machine that fetches wood and makes their fire,

so he must keep an eye on him to ensure that he is constantly working and making him maximum profit even when, as Caliban states, ‘There’s wood enough within’ (1.2.314–15).³⁶

Prospero takes not only pleasure in having someone like Ariel verbally agree and do everything he says, he also finds sadistic pleasure in hearing the pain that he first inflicts on Caliban and later replicates on his singing companions. The pain that Caliban and his companions sonically voice is heard by Prospero and Ariel as a ‘roar’ (371, 4.1.261). In 4.1 when Caliban, Stephano, and Trinculo are hunted down by the spirits who turn into dogs and hounds, Ariel remarks to Prospero the sound which appears to bewilder his delicate self: ‘Hark, they roar!’ (261). To which Prospero responds, ‘Let them be hunted soundly’ (262). In a similar fashion to the way that noise is used to dehumanize the Other’s raised voice, ‘roar’ is used to demean Caliban and his companions’ sonic vocalization of pain. However, like the revolutionary Boatswain who is called a ‘noise-maker’ by an aristocrat, but who calls himself and his mariner friends ‘roarers’ who care not for the ‘name of king’ (1.1.16–17), the ‘roar’ in this scene also carries subversive tones in which roaring reads as resistance in the play, as Amanda Bailey keenly points out, as it ‘connotes misrule, generally, and the rebellion associated with “riotous people”’.³⁷ As these new ‘roarers’ (Caliban and his companions) are initially hunted down, they make loud sounds, which sonically threaten Prospero’s soundscape hegemony and disconcert his delicate spirit, and so Prospero demands that Ariel have his sprites hunt them ‘soundly’, a word that connotes that it should be done in a severe yet safe manner — that is, without killing them. ‘Soundly’, however, was also used ‘with reference to sleep, etc.: Deeply, profoundly; without disturbance or interruption’.³⁸ In the play, this is not the first time in which Ariel performs harsh physical punishment against Prospero’s enemies by charming them to sleep — placing them in a living death trance that puts them on mute, so that their punished and suffering bodies remain unheard.³⁹ In this way, their voices will not disturb and trouble Christian conscience. In fact, ‘soundly’ also invokes that their punishment was performed within acceptable religious parameters — ‘with sound or orthodox views’ — so as to not call attention to it and disturb Christian ears that could potentially raise a sense of shame and guilt for their colonial violence.⁴⁰

The acousmatic voice of the marginalized is depicted as being the result of colonial violence. Ariel, for instance, was imprisoned in the tree by his previous colonizer, Sycorax, and later is set ‘free’ by Prospero only to become hidden once more as his acousmatic colonial technology. Caliban, on the other hand, terrified of Prospero’s listening spirits that torture him when he curses or is not working,

hides under his cloak and pretends initially to be dead to avoid being noticed by what he thinks is one of Prospero's 'spirits' (really Trinculo) come to torture him. Trinculo and Stephano, though working class Europeans, are also associated with the demonic, acousmatic noise of Ariel and Caliban. Trinculo, as a displaced sufferer of internal colonialism, now becomes an invader himself who 'creep[s] under [Caliban's] gaberdine' to take 'shelter' from the tempest that the aristocratic colonizer has called into being (2.2.37–8). Even though Trinculo is unable to see Stephano when he storms in singing, he recognizes his voice, but concludes that he must be hearing 'devils', for he assumed Stephano had drowned (87). The ear alone is a sense that is not to be trusted, as the sound of another could be easily forged. In short, sight alone can verify and validate the sound maker's identity. Stephano also initially hears the acousmatic voice of Caliban as indicating that 'devils' live on the island, but he soon catches a glance of his 'four legs' (Caliban/Trinculo) and deduces that this must be 'some monster of the isle' (59, 64). But when he hears Trinculo (whom he imagined must have drowned) call his name, Stephano again concludes that this voice hidden from view must be the voice of 'a devil and no monster' (96). Unlike Ariel, whose voice originates from a natural source (a tree), Caliban's voice is here shown to emanate from a grotesque monster-like body with 'four legs and two voices — a most delicate monster! His forward voice now is to speak well of his friend; his backward voice is to utter foul speeches and to detract' (88–91). This discordant image sounds the fear that aristocratic-colonizers had of such a union — political or sexual — between the European working class 'Indian' and the African and the Indigene that could take place in the Americas and give birth to 'the existence of the mixed race *Damnés*', as Daphne V. Taylor-García brilliantly writes about.⁴¹ Stephano, much like Miranda and Prospero, hears Caliban's voice as emanating from an unnatural and inharmonious body that he, nonetheless, comes to hear as a marketable monster who can profit him 'soundly' — that is, make a large sum of money for him once he sells Caliban in Naples (77).⁴²

The working class Europeans, like Prospero who initially hears Ariel 'howling' from the pine tree, also hear Caliban with a similar ear that designates him as an unintelligible beast whose sonic monstrosity Trinculo (like Stephano) imagines could be paraded in England to make him good profit (27–9). Prospero, however, comes to hear Ariel as having 'an ear for music' who easily learns how to play Western music, as was often believed by the Europeans to be the case with the Indigenous peoples of the Americas. Caliban, on the other hand, is heard — no doubt, because of his African roots — by Prospero and the other Europeans, including Trinculo, as lacking musical talent. Unlike Ariel, Caliban is not staged

playing instruments. Not surprisingly, Caliban's 'savagery' is linked not only to his speech but also to his singing. And so, even when Caliban appears to learn from Stephano a new way to express himself through ballad-making song, his raised voice is still heard as wildly animalistic; Trinculo calls him 'A howling monster: a drunken monster!' (175).

Even though Stephano initially opts to share his bottle with Caliban in order to beguile, disorient, and kidnap him, because he only sees Caliban as a marketable spectacle overseas, he soon comes to hear in Caliban's plot to kill Prospero the possibility to turn king of the isle, and thus opts to form a comradeship with Caliban that is — at least, initially — mutually enjoyed by them through drunken song (74–7). As Prospero's farcical foil, Stephano forces Caliban to open his mouth and drink his 'celestial liquor', which he promises will 'give language' to him and end his 'shaking', so that he will be able to express himself 'soundly' via song (115, 82, 83, 84). Like the other colonizers, Stephano imagines himself teaching Caliban his language and being his music teacher. However, soon enough, Stephano will come to hear in the 'free' music playing of the invisible Ariel a quicker and easier means to bask in the pleasures and riches of the isle's soundscape than in Caliban's plot to kill Prospero and his singing hopes for freedom.

When Stephano first encounters Caliban and Trinculo, he happens to be singing what he calls a 'scurvy tune', or a bawdy ballad (43). This 'funeral' ballad recollects his recently lost companions at sea: 'The master, the swabber, the boat-swain and I, a song that associates Stephano with the kidnaped mariners of the king's ship crew (45). For the labouring class, singing and selling broadside ballads in England became not only a new way to make a living and a new sonic technology via which to spread news, but also a new way for them to politically raise their voices and make themselves heard. Not surprisingly, therefore, elite audiences found this popular oral and literary street genre threatening, and many despised it as the work of upstart noise-makers.⁴³

The 'pidginization' of song creates a New World heightened voice that includes the drunken trio in the isle's soundscape, a soundscape that is strictly controlled by a colonial-kingly power who aims to keep them split from each other and individually broken from their own self to more easily exploit and silence them.⁴⁴ Caliban is given the role of the 'noble savage' who changes the 'scurvy' subject matter of Stephano's first song by interpolating a higher one with a theme of 'freedom' to their future 'thought is free' catch. Caliban's first solo song 'No more dams' resembles in form and theme the trio's 'Thought is free' song. Notice, for example, the contractions, the circularity of the language, and the theme of 'freedom' of Caliban's first solo performance: 'Ban' ban' Ca-caliban, / Has a new

master, get a new man. / Freedom, high-day freedom; freedom high-day, freedom', and the trio's song: 'Flout 'em and scout 'em, / And scout 'em and flout 'em / Thought is free' (2.2.179–82, 3.2.121–3). Freedom, of course, is a subject matter that is ridiculed and highly contested in Caliban's solo song. The freedom he seeks here is one that will set him free from Prospero's colonial mastery only to place him under the new mastery of Stephano, who with the sharing of his bottle and the conviviality of his singing at first appears to Caliban as a more benevolent master.

Whereas Caliban at first seeks his singular 'freedom' from the mastery of Prospero in his solo song, in the trio's last song the call for freedom becomes a communal one. The threesome's song confidently uses a rhetoric of violence to achieve freedom of thought, one that resembles Powhatans' 'war songs'.⁴⁵ The 'Thought is free' song appears to indicate that it is the singing trio who will use violence against the aristocrats to achieve freedom. Nevertheless, the language remains ambiguous, as who is inflicting the whips and to whom exactly the violence is being directed is not clear. If we are to understand that the subjects being 'flout[ed]' and 'scout[ed]' are self-referential, like the 'Ban' ban" in Caliban's solo song, the trio asserts their past abuse from their 'masters' and foreshadows a future where either their own violence against the aristocrats may liberate them or where the aristocrats may continue to abuse and ridicule them for raising their revolutionary voices.

Drunken song becomes for Caliban the new instrument with which he verbalizes his past suffering under Prospero's rule and with which he resists the colonizer's sonic violence. The contractions of Caliban's 'No more dams' song creates the effect of onomatopoeia which give off the sound of a thunder-like weapon that attacks the subject of the sentence: Caliban. The 'Ban' ban" fires off the sound of 'thunderbolt' that reminds us of his violent past in which he has been forced to live dead under his cloak (2.2.35–6). At the beginning of the line, his name is in a state of syncopation, fluttering in fragmented parts. Drunken revelry and song amidst companions, however, give him the valour to get over his fear of torture and mend his previous fragmented and tortured self by presenting his name fully and clearly at the end of the line: 'Ban' ban' Ca-caliban'. With his song, Caliban takes ownership of the powers of thunder-making sound, presented earlier as belonging only to Prospero and Ariel and used against Caliban. Caliban's own powerful thunder-making via song challenges Prospero's rule.

Additionally, the 'ban ban' can be read as a play on the word 'barbarous'. In the Greco-Roman tradition, from which Shakespeare borrowed extensively, those who did not speak Greek or Latin fluently were heard by those who did as making

unintelligible nonsense noise that sounded like ‘bar bar bar’, the equivalent of our modern ‘blah blah blah’.⁴⁶ Furthermore, as Ian Smith mentions, during Shakespeare’s time, Africans were particularly associated with barbarism.⁴⁷ This classical ‘old’ way of hearing the Other travels to Shakespeare’s English America to become the ‘new’ sounding board by which to demean African and Indigenous voices.

The trio’s ‘Thought is free’ song can be read as echoing the Algonquian-speaking Powhatan’s practice of singing ‘scorneful songs’ against the English to ridicule and intimidate them before heading into battle. Both John Smith and William Strachey highlighted the hostile climate between the natives and the English at Jamestown, noting the Powhatan practice of singing a ‘scorneful song’, a ‘kind of angry song against us, in their homely rymes, which concludeth with a kynd of petition unto their okeus [their gods], and to all the host of their idolls, to plague the Tassantasses (for so they call us) and their posterities’.⁴⁸ If read as a ‘scorneful song’, the trio’s ‘Thought is free’ song can be interpreted as invoking Caliban’s god, Setebos, to help the trio punish Prospero and Miranda. Michaela Ann Cameron proposes that the Powhatan attacked and killed the English at Jamestown with an acousmatic warfare singing tactic, in which singing was used to lure, disorient, and kill the colonists:

On March 29, 1611, the rhythmic hand-beating and foot-stamping Powhatan singers likely sang one such ‘scorneful song’ from their position in the forest surrounding the English garrison prior to a battle with the English, as the record states that the English officer on duty at that time had ‘rashly charged the [Powhatan] with his entire force of about twenty men,’ in response to the ‘Indians’ taunt[s].’ On that occasion, the ‘scornful song’ precipitated the early demise of every last one of those Englishmen.⁴⁹

Caliban and his companions’ war song, however, is soon broken because it goes off key. While the three appear to each sing one line of the three-line freedom catch song, Caliban, who is a great appreciator of sound, interrupts after singing ‘Thought is free’, noting that their song happens to be out of tune. To which Ariel, quickly, responds by playing the song’s tune. Unlike the Algonquians who considered it a great insult during war for an enemy to ‘strike up a tune that belongs’ to them, Caliban does not attribute Ariel’s tune as coming from an enemy.⁵⁰ Despite the fact that Prospero pits these two against each other to avoid their alliance, Caliban does not harbour any negative feelings against Ariel or the rest of the isle spirits. Caliban holds an understanding that the servant spirits,

like himself, are also being oppressed by Prospero — though quite differently. Notice, for instance, how Caliban remarks that ‘unless he [Prospero] bid’ em’, the spirits do not torment him (2.2.7). Later he comments that the spirits ‘all do hate him [Prospero] / As rootedly as I’ (3.2.94–5). Caliban knows that the isle spirits share his hatred against the criminal pursuits and bondage servitude that Prospero inflicts on them. Caliban only hates Prospero because he knows that the colonizer seeks to uproot him from the land of his birth, care, and sensory experience that connects him to the sonic spirits.

Ariel’s lightly subversive tones convey that he, too, is fed up with Prospero’s colonial rule and manipulation of the isle’s soundscape, making Caliban’s claim here resonate that the isle’s spirits hate Prospero as strongly as he does. This, of course, does not disqualify that Ariel, ultimately, ends up looking out for his own self-interests by serving as Prospero’s acousmatic noise and music maker at the expense of Caliban and his singing companions. But neither can we bypass, for instance, the fact that the ever-policing ear and eye of Ariel misses Stephano and Trinculo. These two end up swimming safely ashore. This blind spot enables the subversive undertones of the play to take centre stage in 3.2 when Caliban joins forces with them to wreak havoc against Prospero. Ariel enters 3.2 to pit the trio against each other — first, by impersonating Trinculo’s voice and, soon after, by playing the tune of their song. After hearing the trio’s plan to kill Prospero, Ariel (obliging as always to Prospero) in an aside utters, ‘This will I tell my master’ (115). But, instead of rushing to tell Prospero, he hesitates and remains to play the tune of the trio’s song ‘*on a tabor and pipe*’ (124 sd). Here, the text for the first time gestures, if only so slightly but powerfully, toward a musical affinity shared between Caliban and Ariel that differentiates them from the Europeans’ music-making ballad practice; both Caliban and Ariel appear to share a similar Indigenous ear for music based on the fact that they both have a preference to accompany the lyrics of a specific song with its unique tune and not interchange tunes, as was often done in the singing of English ballads.

Noticing how his two companions become terrified of the unseen ‘taborer’ Ariel, who Stephano first imagines as a ‘devil’, and perhaps fearing their renegeing on the plot to destroy Prospero, Caliban ventures to pacify his companions’ fear of the island’s acousmatic soundscape with his famous speech: ‘Be not afeard. The isle is full of noises, / Sounds and sweet airs that give delight and hurt not’ (3.2.152, 129, 135–6). The island’s ‘noises’ here, according to Caliban, are indistinguishable from the blissful and multiple ‘sounds’, ‘sweet airs’, ‘twangling instruments’, and ‘voices’; together all these ‘noises’ encompass the soundscape that blesses the island (137–8). Caliban hears the isle’s noises in a spiritual and friendly way that

contrasts sharply with how his European companions demonize the soundscape. The isle's diversity of sounds has in the past, he says, lulled him to sleep and made him dream of riches. This may have been the case, as he earlier recognizes that the spirits only torture him when forced by Prospero to do so. At other times, the spirits may do as they are naturally inclined: sing and play music without inflicting any violence against Caliban. However, we must be critical of the isle's 'benevolent' soundscape by recalling Caliban's previous sonic torture voiced in his monologue in 2.2.1–17, as well as the fact that Ariel's sleep-inducing music is never free from the succeeding violence. The isle soundscape, says Caliban, has made him dream that 'The clouds, methought, would open and show riches / Ready to drop upon [him]' (3.2.141–2). But what Caliban depicts as a spiritual-like 'dream' of riches made possible by the isle's soundscape, Stephano and Trinculo hear as an actual reality made possible simply by locating the music fairy, Ariel, and so they chase after him to the chagrin of Caliban, who, unlike in the ending of act 2, where he is Stephano's 'brave monster' who leads the way with his 'freedom high-day, freedom' song, now becomes last in the music procession line, right behind Trinculo, as Ariel now becomes Stephano's 'monster' who leads them forward with his drum (2.2.181, 3.2.151). There is, thus, an obvious racial and hierarchical order established between these colonized subjects. While Ariel, like Caliban, is also heard as a 'monster' by the working class Europeans, he, the 'picture of Nobody', with his acousmatic music is ludicrously heard by these Europeans as potentially promising an easier attempt at garnering riches than Caliban with his singing hopes for freedom and plot to kill Prospero (127). Briefly put, Caliban's new 'master' (Stephano), like his previous one (Prospero), positions him at the very bottom of this socio-sonic racialized class hierarchical structure.

The working class, like the aristocrats, are presented as aspiring colonizers who also desire to possess the rich blessings of the musical island to create their own New World, a world that mirrors the social hierarchy of the old one in which 'King Stephano' would reign supreme, and Caliban would continue to bear the material burden for his new master (4.1.221). Though the drunken trio come together via song, the text suggests that Caliban soon falls at odds when he notices that Stephano and Trinculo have a very distinct way of listening to the isle's music. Unlike him, they listen only for instant pleasure and profit. Stephano, liking very much the rich prospects that he imagines Caliban spells out for him about a rich soundscape, quickly drops his initial fear of what he heard as a demonically charged island played by the invisible fairy and enthusiastically proclaims, 'This will prove a brave kingdom to me, where I shall have my music for *nothing*' (3.2.144–5, my emphasis).⁵¹ Stephano, the so-called 'man i'th' moon' (2.2.136), alludes to the

three taverns in London called the Man in the Moon.⁵² Stephano's commentary that music will be gratis in this new kingdom references how hearing music in London — be it in a tavern or in the streets — often came with a price tag.⁵³ To Stephano's ear, Ariel plays the role of a minstrel who goes from tavern to tavern making 'noise', or music.⁵⁴ Through Stephano's illusion, Shakespeare mocks the common New World utopian fantasy of a rich prelapsarian Virginia harmoniously in tune with English settlers' colonial desires that would freely bestow upon them nature's bounty and material riches freely without the need of any monetary exchange or labour from their part. Caliban interrupts Stephano's fantasy by reminding him that before this can happen, he must kill Prospero. Stephano and Trinculo, however, disregard Caliban's advice. Not wanting to lose track of the musical fairy, Trinculo suggests that they should follow the sound and 'after do our work' (3.2.150) — the 'work' of killing Prospero. And hence, they unsuccessfully venture to try to possess the sonic pleasures and riches that the isle's soundscape supposedly promises to bestow upon them. While inspired by Caliban's speech of the benevolence of the isle's soundscape, this adventure is instigated by the Europeans' own gluttonous ear that hears only for pleasure and profit. Soon, however, Trinculo and Stephano will come to realize that Ariel is no 'harmless fairy' (4.1.197).

Unlike Caliban who sings to resist Prospero, Ariel plays his music in 3.2 to lure the drunken trio away from their project to kill Prospero, punishing them along the way for daring to raise their voices against Prospero's rule. The trio's song and their drinking intoxicate them with 'So full a valour' (4.1.172) that proves to be dangerous enough for Ariel to intervene with his tabor, a small drum, to control and subdue their drunken, singing uprising (175–81). Ariel's drumming, though it carries subversive potential to disrupt colonial power, is ultimately used to aid the colonizer.⁵⁵ As Minear suggests, music functions 'as a means for rulers to impose a system of order that they then claim to be "natural" and "harmonious"'.⁵⁶ Prospero's musical colonial instrument of power, Ariel, takes on a compatible tune, the text signals, not to join the trio's freedom song, but to ultimately lure and dispossess those who pose any type of disharmony to the soundscape of those who desire to rule. Although at first Ariel's in tune music appears compatible and even promising for the singing intoxicated trio, soon enough his music proves to be as inegalitarian as the cruel '*noise of hunters*', '*Spirits in shape of dogs and hounds*' (254.1–2 sd), that Prospero and Ariel set to 'grind' the drunken trio's 'joints / With dry convulsions, shorten up their sinews / With aged cramps, and more pinch-spotted make them / Than pard or cat o'mountain' for plotting against Prospero and trying to climb the social ladder (258–61).⁵⁷

Furthermore, the betrothal masque reveals undertones of an acousmatic racialized class that calls to mind the working class Europeans and the enslaved Indigenous-African Caliban, as labourers and entertainers who will be made to sing and dance to please the aesthetic and material desires of the European aristocratic-colonizers.⁵⁸ In other words, Prospero's masque plays out Stephano's fantasy for idle riches and musical entertainment. While Neill has noted the multiple contrasting acoustic effects of 'burden', a key term in the play, he does not consider how the word burden in Ceres's song is connected to issues of race and colonial labour. Ceres (a spirit of the isle) sings about a utopian soundscape that promises to bless the aristocratic couple, Miranda and Ferdinand, and their future progeny, with 'Earth's increase, foison plenty, / Barns and garners never empty. / Vines with clustering bunches growing, / Plants with goodly burden bowing' (110–13).⁵⁹ The only 'burden' here for these aristocratic lovers will be nature's 'magical' fecundity that will always be at their disposal.⁶⁰ The song depicts the trope of the Americas as a utopian Eden, where agricultural and material prosperity will magically appear to sprout for the aristocrats without any labouring hands seen tilling the land. When Prospero demands that Ariel 'Go bring the rabble' to put on the masque, the word 'rabble' indicates how he perceives the theatrical musical labourers as a lowly and unruly mob that calls to mind the drunken trio and the mariners (37).⁶¹ The dancing sicklemen, Gavin Hollis remarks, with their 'sunburned' skin indicates 'their outdoor lives' and 'carries with it a class distinction. Unlike the pale-faced courtier, these sicklemen work with their hands, or rather with tools in their hands, to reap and sow, in a manner similar to Caliban's own labor (albeit his work is more menial — carrying stuff rather than chopping it down)' (134).⁶² Miranda who does 'not love to look' at Caliban working has here, at least momentarily, her wish come true. Prospero with his masque prognosticates for her a harmonious future where mythical dressed-up spirits and '*Reapers, properly habited*' will hide from her eyes and ears the cruel reality of exploitation and humiliation of Indigenous peoples, enslaved African peoples, and European working class subjects to whom her father administers a pinching torture in order to shower her with entertainment and material riches she did not labour for, but which will be nonetheless made to fall at her feet (4.1.138.1 sd).⁶³

The trio presents not only a dangerous song of revolt that opposes Ceres's aristocratic song, they also perform a dance that stands in stark contrast to the '*graceful dance*' of the reapers and the nymphs presented in Prospero's wedding masque (138.2 sd). The drunken trio 'smote the air / For breathing in their faces, beat the ground / For kissing of their feet' (172–4). Shakespeare echoes the writings of European travel accounts where the Powhatan's singing and dancing was

depicted as obnoxious and violent beating of the ground. In Strachey's *Historie of Travaille*, for instance, he described Powhatan dancing as being composed of 'showting, howling, and stamping their feete against the ground with such force and paine that they sweat agayne, and with all variety of strang mymick tricks and distorted faces, making *so confused a yell and noyse* as so many frantique and disquieted bachanalls'.⁶⁴ Shakespeare may have been acquainted with Strachey's *Historie*, as *The Tempest* uses a similar lexicon to describe the singing and dancing of the drunken trio. Such dehumanizing descriptions of Indigenous musical rituals were not, however, unique to Strachey. George Percy and John Smith, from whose work Strachey borrowed extensively, also used a similar vocabulary to grotesquely describe the musical rituals of the Indigenous people.⁶⁵

Ultimately, Shakespeare points out the English government's imminent difficulty in trying to control the 'unruly' New World soundscape of those it racializes as Other, because the universality and volatility of sound's very form — its acousmatic nature — has the capacity to evade captivity and enter sites of power from a far and safe enough distance to challenge the hierarchical order and 'harmonious' soundscape of the king's delicate masque-like empire. This is explicitly made so when Prospero's masque undergoes a sonic intrusion: '*a strange hollow and confused noise*' ends his aristocratic and colonial soundtrack and vision (4.1.138.3–4 sd). As Edward M. Test observes, 'the courtly masque becomes subordinate to lowly uprising, just as aboard ship the aristocrat is subordinate to the lowly sailors'.⁶⁶ The trio's sounds of revelry travel before them and enters Prospero's earshot, who had demanded of his masque's audience, 'No tongue, all eyes. Be silent' as a necessary condition for his delicate utopian vision and colonial soundtrack to play out (59). Prospero's aristocratic vision depends on muting the tongues of all because any other sound poses as a threat to his aristocratic-colonial soundtrack. Caliban, like Prospero, also has a skilled understanding on how to manipulate the volume of sound to serve him and his companions' interests. Taking note of how close they happened to be to Prospero's cell, Caliban knows that they must now proceed with 'No noise, and enter' because, even though he recognizes that the voice is in essence an acousmatic creature, he also understands that he and his companions embody a physical body from which sound emanates and thus can be traced, targeted, and taken captive if voiced too near the enemy (216). His companions, again, ignore his advice; their greedy eyes now become glued to the successful diversion of Prospero's fancy clothes.

Like Caliban, the Boatswain, Stephano, and Trinculo, whose revolutionary voices must be drowned in order for the imperial project of the colonizer-king to sail smoothly, Prospero must also control the tune of his delicate spirit, Ariel, in

order to sonically reign supreme. According to Prospero, when Ariel ‘murmur’st’ against him and complains about his servitude, Ariel creates the type of sound that he does not like to hear (1.2.294). Carla Mazzio has noted that ‘the word “murmuring” was commonly deployed ... as a sign of conspiracy, implying consciously muted though internally comprehensible sedition’.⁶⁷ Similarly, Alexander Mazzafero in his reading of Strachey’s ‘True Reportory’ highlights how Strachey engages with the murmuring trope, which classified the ‘underclass’s’ speech as ‘unintelligible verbal dissent portending revolt or political innovation’.⁶⁸ Not surprisingly, Shakespeare also employs the murmuring trope in his play’s alluded New World setting. The murmuring trope was not only employed at home and abroad to describe the mutinous speech of England’s working-class; it was also used to undermine the speech of Indigenous peoples who signalled verbal displeasure against the invading English colonists. In fact, one of Jamestown’s early colonists, George Best, noted that ‘the savages murmured at our planting in the country’.⁶⁹ Indigenous ‘murmuring’ in the New World sonically suggested to the English the hostility natives felt against them for settling in their lands — a murmuring sound which they recognized could at any moment burst into a clear, loud, and bloody revolt. Hence, Prospero’s colonial project is shown to depend on being able to silence Ariel’s murmurs with threats of imprisonment, for he cannot afford to have him unite forces with Caliban. While Ariel briefly rebels against Prospero for prolonging his labour, for the most part he remains Prospero’s loyal and obedient servant. Prospero warns Ariel that if he persists with his moodiness, he will place him back into his previous imprisonment where he would return to uttering, according to Prospero’s ear, his animalistic sounds: ‘If thou more murmur’st, I will rend an oak / And peg thee in his knotty entrails till / Thou hast howled away twelve winters’ (1.2.294–6). Terrified with the thought of being imprisoned again and longing for his freedom, Ariel stops his ‘murmuring’ and pledges to follow Prospero’s ‘command’ and perform his ‘spriting gently’ (288–9).

In the epilogue, Prospero extends his power and aims to treat his audience as if they, too, were his spirits. He asks us to liberate him ‘with the help of our good hands’ and ‘Gentle breath’ (Epilogue 10–11). Prospero obsessively controls the isle’s sounds, his audience’s ears, and even dictates to us the tune with which we are to sonically respond to him to ensure the success of his so-called ‘project’ (12). But while Prospero aims to continue to control the last sound of the play to applaud in his favor and to profit him — ‘because applause means money’ — the audience, and not Prospero, now has the power in the movement of their hands, their feet, and their voices to resist the colonial projects of the Prosperos and

Mirandas that today continue to abuse and steal the homelands and soundscapes of Indigenous and African peoples.⁷⁰

Notes

- 1 David Lindley, 'Musical Thematics: *Twelfth Night* and *The Tempest*', in *Shakespeare and Music* (London, 2006), 199–235, 228.
- 2 Various critics briefly touch on the play's use of music as a colonial weapon of oppressive discipline. See for example Joseph M. Ortiz, 'Impolitic Noise: Resisting Orpheus from *Julius Caesar* to *The Tempest*', in *Broken Harmony: Shakespeare and the Politics of Music* (Ithaca, 2011), 142–79, <https://doi.org/10.7591/9780801460920>; Erin Minear, 'Playing Music: *Twelfth Night* and *The Tempest*', in *Reverberating Song in Shakespeare and Milton* (London and New York, 2011), 125–64, <https://doi.org/10.4324/9781315606200>; Katherine Brokaw, 'Arts to Enchant: *The Tempest* and *The Winter's Tale*', in *Staging Harmony: Music and Religious Change in Late Medieval and Early Modern English Drama* (Ithaca and London, 2016), 188–232, <https://doi.org/10.7591/9781501705915-010>.
- 3 The theoretical concept of the acousmatic originates with the electronic music composer Pierre Schaeffer, who writes: 'Acousmatic, adjective: *is said of a noise that one hears without seeing what causes it*'. See Schaeffer, 'Acousmatics', in *Audio Culture: Readings in Modern Music*, ed. Christopher Cox and Daniel Warner (New York, 2004), 95–101, 96. 'New World' should be read as if in scare quotes throughout this article. By the seventeenth century this misleading term continued to be used by the Europeans, much like the term 'Indian', to justify their colonial projects and utopian fantasies in ancient Native 'American' land — Indigenous territory that was already well planted and inhabited.
- 4 Dennis Childs, *Slaves of the State: Black Incarceration from the Chain Gang to the Penitentiary* (Minneapolis, 2015).
- 5 Jennifer Linhart Wood notes that 'De Vaca experiences the tempest at Trinidad via its noise, as do the characters in Shakespeare's *Tempest*' and remarks that 'Both de Vaca's narrative and Strachey's letter describe tempests in the New World in sonic terms'. However, she does not remark on the acousmatic sounding and listening aspect that these sonic encounters manifest and that echo in Shakespeare's *Tempest*. Wood, "'Something Rich and Strange": Global Listening and *The Tempest*', in *Sounding Otherness in Early Modern Drama and Travel: Uncanny Vibrations in the English Archive* (Saint Mary's City, MD, 2019), 275–319, 294, <https://doi.org/10.1007/978-3-030-12224-9>.

- 6 Perhaps the more famous and recognizable New World acousmatic soundscape is the one of Bermuda, where Europeans were initially terrified of the untraceable sounds of its wildlife, so much so that they assumed it came from resident spirits. Bermuda was another New World isle where Europeans sensed the acousmatic New World soundscape with apprehension. Although Bermuda was unique in the aspect that it was unpopulated with Indigenous peoples, the island was populated with other living non-humans.
- 7 To ‘maintain a global perspective’ when reading a text such as *The Tempest*, scholars should follow the suggestion of Ann Laura Stoler and Frederick Cooper of bringing ‘metropole and colony into a single analytic field, overcoming the tendency of the one to go out of focus as the other comes in’. See their article, ‘Introduction: Tensions of Empire: Colonial Control and Visions of Rule’, *American Ethnologist* 16.4 (1989), 609–21, 609, <https://doi.org/10.1525/ae.1989.16.4.02a00010>.
- 8 Amanda Bailey, ‘Race, Personhood, and the Human in *The Tempest*’, in *Renaissance Personhood: Materiality, Taxonomy, Process*, ed. Kevin Curran (Edinburgh, 2020), 138–60, 142.
- 9 All citations refer to William Shakespeare, *The Tempest*, rev. ed. Virginia Mason Vaughan and Alden T. Vaughan (London, 2011).
- 10 Jennifer L. Stoeber, ‘Introduction: The Sonic Color Line and the Listening Ear’, in *The Sonic Color Line: Race and the Cultural Politics of Listening* (New York, 2016), 1–29, 27. David Sterling Brown, ‘The ‘Sonic Color Line’: Shakespeare and the Canonization of Sexual Violence Against Black Men’, *ACMRS Arizona* (2019).
- 11 Dylan Robinson, *Hungry Listening: Resonant Theory for Indigenous Sound Studies* (Minnesota, 2020), <https://doi.org/10.5749/j.ctvzpv6bb>.
- 12 Gina Bloom, ‘Fortress of the Ear: Shakespeare’s Late Plays, Protestant Sermons, and Audience’, in *Voice in Motion: Staging Gender, Shaping Sound in Early Modern England* (Philadelphia, 2007), 111–59, 117, <https://doi.org/10.9783/9780812201314>.
- 13 *Oxford English Dictionary (OED)*, s.v. ‘noise’, noun, def. 5.
- 14 Bloom notes that ‘what enables the material voice to become a site of agency and tool of resistance to oppressive cultural forces is not its stability or instrumentality, but its volatility’. Bloom, ‘Introduction’, 6.
- 15 Gillian Woods, ‘Ways of Seeing in Renaissance Theater: Speculating on Invisibility’ *Renaissance Drama* 47.2 (2019), 125–52, 126, <https://doi.org/10.1086/705888>. Scholars believe that the actor playing Ariel wore a robe or sea-nymph costume given to him by Prospero that signaled Ariel’s ‘invisibility’ to audience members. As Allison K. Deutermann points out, early modern theatrical performance was conceived by dramatists and playgoers ‘as an affective, dynamic process that was largely aural in its experience’. Deutermann, ‘Introduction: “Audiences to this Act”’, in *Listening*

for *Theatrical Form in Early Modern England* (Edinburgh, 2016), 1–21, 2, <https://doi.org/10.3366/edinburgh/9781474411264.003.0001>.

- 16 Take note, for instance, how Prospero also takes an invisible shape to view Ariel's staged banquet for the Italian aristocrats by positioning himself on '*the top (invisible)*' (by placing himself on the upper stage gallery where the musicians sat in the theatre) (3.3.17.1 sd). Mladen Dolar, 'The "Physics" of the Voice', in *A Voice and Nothing More* (Cambridge, 2006), 58–81, 70, 71, <https://doi.org/10.7551/mitpress/7137.003.0005>.
- 17 While Prospero's sudden aside precedes the staged noise, his speech is not what ends the masque. The text explicitly associates the '*confused noise*' as the sound trigger that makes the spirits '*heavily vanish*' (4.1.138.4 sd). Gavin Hollis, 'The Dead Indian: Virginians in *The Memorable Masque*, "*The Triumph of Time*," *Henry VIII*, and *The Tempest* of 1613', in *The Absence of America: The London Stage, 1576–1642* (Oxford, 2015), 119–63, 162, <https://doi.org/10.1093/acprof:oso/9780198734321.003.0004>.
- 18 Cabeza de Vaca's *Relación* appears to be the first travel account to document European acousmatic listening in the New World. In this account, the Spanish explorer narrates how he and his men were caught in a terrible tempest in Trinidad at night, a tempest that was accompanied with the singing voices and the playing of instruments of the Indigenes, which he heard as 'noise'. The Indigenes sang and played instruments all night but remained invisible to the Europeans. Álvaro Nuñez Cabeza de Vaca, *The Narrative of Cabeza de Vaca*, trans. and ed. Adorno Rolena and Patrick Charles Pautz (Lincoln and London, 2003), 51, <https://doi.org/10.2307/j.ctv92vp9r>.
- 19 In other words, Cabeza de Vaca can be said to have experienced acousmatic listening in the New World. The storm becomes a threatening and fearful thing not only because of its great strength and the danger it posed for these invaders stepping into unknown territory, but because with it also came the intimidating, raised, and invisible Indigenous voices and instruments that incessantly played in the Spaniards' ears, not ceasing until the storm vanished.
- 20 Scholars such as Richard Cullen Rath, Olivia A. Bloechl, and, most recently, Wood note how the English, much like the Spanish, heard and stereotyped Indigenous languages, songs, music, prayer, and dance as 'noise' that sounded in Europeans ears as 'howls', 'musical savagery', and 'witchcraft'. Rath, *How Early America Sounded* (Ithaca, 2003); Bloechl, *Native American Song at the Frontiers of Early Modern Music* (Cambridge, 2008); and Wood, 'Rattling Soundscapes of Witch Drama and the New World', in *Sounding Otherness in Early Modern Drama and Travel: Uncanny Vibrations in the English Archive* (Saint Mary's City, MD, 2019), 65–102, https://doi.org/10.1007/978-3-030-12224-9_3.
- 21 Wood, 'Rattling Soundscapes', in *Sounding Otherness*, 101.
- 22 Bloechl, *Native American Song*, cover page, 113.

- 23 Gary Tomlinson, 'Introduction: Raised Voices', in *The Singing of the New World: Indigenous Voice in the Era of European Contact* (Cambridge, 2007), 1–9, 2–3.
- 24 V.M. Vaughan and A.T. Vaughan, 'Appendix 1: Sources: Strachey, "A True Reportory"', 309–25, 319.
- 25 Imtiaz Habib, 'Indians and Others: The Protocolonial Dream', in *Black Lives in the English Archives, 1500–1677: Imprints of the Invisible* (Burlington, 2008), 239–60, 239, <https://doi.org/10.4324/9781315569468-5>.
- 26 Trinculo who attributes Caliban with fish-like characteristics (he says Caliban looks like one, smells like one, and has arms like fins), and Caliban's association with fishing (when he tells Stephano, 'I'll fish for thee' [2.2.158]) may be a reference to the sixteenth-century labour practice of using Native Americans and Africans as enslaved pearl sea divers in the Caribbean (both the Indigenous peoples of the 'West Indies' and West Africans were often dehumanized and likened to sea-animals for being good swimmers, a skill that not many Europeans had in comparison). For more on the history of enslaved pearl divers, see Molly A. Warsh, 'Enslaved Pearl Divers in the Sixteenth Century Caribbean', *Slavery and Abolition* 3.1 (2010), 345–62, <https://doi.org/10.1080/0144039X.2010.504540>.
- 27 I interpret this line, 'save for the son that she did litter here', as suggesting that Sycorax gave birth to Caliban on the island (1.2.282). As the Arden indicates, the word 'litter' is used derogatively to dehumanize the birth of Caliban. V.M. Vaughan and A.T. Vaughan, *The Tempest*, 191 n 282.
- 28 Bruce R. Smith has pointed out how 'spirit' in the early modern period could mean a diversity of things such as, 'Breath, air, passion, mental powers, soul as animating power, music ... if not also 'spirit' as Holy Ghost, were involved in transactions in Shakespeare's theater'. Bruce R. Smith, 'What Makes Shakespeare So Inspiring?', in *Aesthetics of the Spirits: Spirits in Early Modern Science, Religion, Literature and Music*, ed. Steffen Schneider (Germany, 2015), 421–33, 425, <https://doi.org/10.14220/9783737004237.421>.
- 29 Mark Netzloff, 'Introduction: Internal Colonialism in Early Modern England', in *England's Internal Colonies: Class, Capital, and the Literature of Early Modern English Colonialism* (New York, 2003), 1–12, 4.
- 30 Paul Brown, "'This thing of darkness I acknowledge mine": *The Tempest* and the Discourse of Colonialism', in *Political Shakespeare*, ed. Jonathan Dollimore and Alan Sinfield (Ithaca, 1985), 48–71.
- 31 After 1607, the desire for expansion and colonization of Virginia demanded physical bodies to be sent there to labour, and forced transportation became one way to do so. Netzloff, 'Venting Trinculos: *The Tempest* and Discourses of Colonial Labor', in

England's Internal Colonies: Class, Capital, and the Literature of Early Modern English Colonialism (New York, 2003), 91–127, 91–2.

32 *OED*, s.v. 'vent', v.2.

33 Wood, 'Rattling Soundscapes', 65.

34 This fear of populating the 'isle with Calibans' speaks to the English fear of African-English unions giving birth to black children, given that blackness was perceived by Europeans not only 'as an aberrant physiological condition' but also as a 'pollutive danger ... a danger that can only be contained by recognizing it as a social disease to be discouraged'. Imtiaz Habib, 'Elizabethan London Black Records', 63–119, 104, <https://doi.org/10.4324/9781315569468-3>.

35 Michael Neill, "'Noises, / Sounds, and sweet airs": The Burden of Shakespeare's *Tempest*', *Shakespeare Quarterly* 59.1 (2008), 36–59, 49, <https://doi.org/10.1353/shq.2008.0000>.

36 For an ecocritical reading that links the play's infatuation with wood with the colonial exploitation of trees in Virginia, see Vin Nardizzi, "'There's wood enough within": *The Tempest*'s Logs and the Resources of Shakespeare's Globe', in *Wooden Os: Shakespeare's Theatres and England's Trees* (Toronto, 2013), 112–35, <https://doi.org/10.3138/9781442664173-008>.

37 Bailey, 'Race, Personhood, and the Human', 153.

38 *OED*, 'soundly', adv. 2.

39 The first instance of this is when Ariel 'with a charm joined to their [the Boatswain and his mariners] suffered labour' leaves them on the King's [Alonso's] ship asleep 'Safely in harbour' and 'all under hatches stowed' (1.2.231, 230, 226). Another reference to this type of charmed sleep which mutes the working class Europeans' and Caliban's pain is when Ariel charms the trio's ears to make them follow him into a torturous landscape of 'Toothed briars, sharp furzes, pricking gorse and thorns / Which entered their frail shins' without making any disturbing sound (4.1.180–1).

40 *OED*, 'soundly', adv. 4.

41 While Daphne V. Taylor-García highlights the fear of this racial mixture in the Spanish colonies, I suggest that this scene in *The Tempest* showcases how this fear in the English colonies was similarly held by the English government. Taylor-García, *The Existence of the Mixed Race Damned: Decolonialism, Class, Gender, Race* (London, 2018).

42 *OED*, 'soundly', adv. 3c.

43 For more about the elite disdain and the class prejudice with which broadside ballad texts were perceived as a 'low' street genre that manifested 'disorder, discord, and even a pact with the devil', see Sarah F. Williams, *Damnable Practises:*

- Witches, Dangerous Women, and Music in Seventeenth-Century English Broadside Ballads* (Farnham, 2015), 89–111, 91, <https://doi.org/10.4324/9781315575810>.
- 44 As Rath explains, ‘pidginization was a process of experimenting, tentative and provisional, by which people from different cultures adapted to each other and new environments as best they could’. See Richard Cullen Rath, *How Early America Sounded* (Ithaca, 2003), 43–97, 71.
- 45 In fact, as William M. Clements remarks, there existed ‘A tradition of using songs as a prelude to martial engagement figured into Powhatan military polity’. William M. Clements, ‘Translating Context and Situation: William Strachey and Powhatan’s “Scornful Song”’, in *Born in the Blood: On Native American Translation*, ed. Brian Swann (Lincoln and London, 2011), 398–418, 409, <https://doi.org/10.2307/j.ctt1df4gp3.20>.
- 46 Thank you to the anonymous reviewer in *Early Theatre* who kindly directed me to consider this reading.
- 47 Ian Smith, ‘Barbarian Errors: Performing Race in Early Modern England’, *Shakespeare Quarterly* 49.2 (1998), 168–86, <https://doi.org/10.2307/2902299>.
- 48 William Strachey, *The Historie of Travaile into Virginia Britannia; Expressing the Cosmographie and Comodities of the Country, Together with the Manners and Customs of the People*, ed. R.H. Major (London, 2011), 79, <https://doi.org/10.1017/cbo9780511695704>. *Capt. John Smith, Writings and Other Narratives of Roanoke, Jamestown, and the First English Settlement in America*, ed. James Horn (New York, 2007), 290.
- 49 Michaela Ann Cameron, ‘Singing with Strangers in Early Seventeenth-Century New France’, in *Empire of the Senses: Sensory Practice of Colonialism in Early America*, ed. Daniela Hacke and Paul Musselwhite (Leiden, 2018), 88–112, 105–6, https://doi.org/10.1163/9789004340640_005.
- 50 Ibid.
- 51 The *OED* defines ‘nothing’ as ‘without payment or cost; free, gratuitously’. *OED*, s.v. ‘nothing’, pronoun and noun, p 2, def. c.
- 52 Kim Zarins, ‘Caliban’s God: The Medieval and Renaissance Man in the Moon’, in *Shakespeare and the Middle Ages*, ed. Martha W. Driver and Sid Ray (Jefferson, 2009), 245–62, 250.
- 53 For instance, without having asked to be entertained in the first place, Londoners visiting a tavern would often reluctantly find themselves being the audience of ‘wandering minstrels’ who would expect a ‘donation’ for their musical entertainment. For more on this history, see Suzanne Lord, *Music from the Age of Shakespeare: A Cultural History* (Westport, CT, 2003), 56.

- 54 Bruce R. Smith has noted that ‘A “noise” was a group of musicians who went about from tavern to tavern’. See Smith, *The Acoustic World of Early Modern England: Attending to the O-Factor* (Chicago and London, 1999), 62. And, Smith adds, ‘The music they made could likewise be called a “noise”’. Smith, “‘What means this noise?’”, in *‘Noyses, sounds, and sweet aires’: Music in Early Modern England*, ed. Jessica Ann Owens (Washington, DC, 2006), 25.
- 55 Christopher Marsh informs us that ‘In the era of Shakespeare and his contemporaries, the sound of the drum was “thundering,” “roaring,” “rumbling,” and “churlish.” In war, it regulated the rhythms of marching, sent out signals to soldiers and, most fundamentally, stimulated bravery in their hearts’. Christopher Marsh, ‘Occupational musicians: employment prospects’, in *Music and Society in Early Modern England* (Cambridge, 2010), 159–60.
- 56 Minear, ‘Playing Music: *Twelfth Night* and *The Tempest*’, 145.
- 57 Shakespeare borrows heavily from Strachey’s account in which he recounts how the English in Bermuda would go ‘hunting with our Ship Dogge’ to capture the earthy fauna of the island: ‘the Dog would fasten on them and hold, whilst the Hunts-men made in’, an image that recalls the manner in which Prospero and Ariel set ‘*diverse Spirits in shapes of dogs and hounds*’ to torture and hunt the drunken trio (4.1.254.1–2 sd). Strachey, ‘A True Reportory’, 319.
- 58 Much like Prospero who puts on a masque to celebrate his daughter’s betrothal, King James had *The Tempest*, which was performed at Whitehall ‘on 1 November 1611 (“Hallomas nyght”’), staged again in the winter of 1612–13 for his daughter’s wedding festivities. V.M. Vaughan and A.T. Vaughan, ‘Introduction’, 6.
- 59 R. Murray Schafer conceptualizes the idea of the ‘utopian soundscape’, observing that ‘Music is the key to a utopian soundscape’ and noting that ‘a study of the sounds in utopian literature is disappointing’. He situates the utopian soundscape as a concept that emerged with the fictional work of Thomas More’s *Utopia* (1516), but highlights that it became a ‘sustained and broadly conceived soundscape of the future’ with the work of Francis Bacon’s *The New Atlantis*. Schaefer does not connect the emergence of the futuristic vision of a technological and scientific utopian soundscape (a ‘Universe Symphony’) with the politics of New World colonialism that includes issues of race, class, and labour, as I do. R. Murray Schafer, ‘The Acoustic Designer’, in *Our Sonic Environment and the Tuning of the World: The Soundscape* (Rochester, 1977), 244.
- 60 ‘Burden’ here refers to that which is ‘born by the soil’. *OED*, s.v. ‘burden’, noun, def. 5.
- 61 Not only is the word ‘rabble’ use derogatively to suggest ‘a disorderly, disorganized, or unruly crowd; a boisterous throng of people; a mob’ or a ‘section of the population which is regarded as socially inferior’, but ‘rabble’ also relates to speech as ‘a

- rambling, disjointed discourse'. *OED*, 'rabble', noun, def. 1.a-d and 'rabble', verb, def. 5b.
- 62 Hollis, 'The Dead Indian', 161.
- 63 Patricia Akhimie notes that the 'pinch' (a key term of the play) functions as a torturous tool that Prospero uses to withhold the necessary things 'for advancement ... by punishing ambition or attempts at advancement, and by restricting mobility and freedom of thought'. This pinching torture bites Caliban and the working class Europeans. See Patricia Akhimie, "'Fill Our Skins with Pinches": Cultivating Calibans in *The Tempest*', in *Shakespeare and the Cultivation of Difference: Race and Conduct in the Early Modern World* (New York, 2018), 180, <https://doi.org/10.4324/9781351125048-5>.
- 64 Strachey, *The Historie of Travaile*, 81 (my italics).
- 65 John Smith, for instance, heard 'noise' when the Chesapeake warriors sang and played music before heading to battle; he says that their musical instruments 'mingled with their voyces sometimes twenty or thirtie together, make such a *terrible noise* as would rather affright, then delight any man'. John Smith, *The Complete Works of John Smith (1580–1631)*, ed. Philip L. Barbour, vol. 2 (Virginia, 1986), 120 (my italics). George Percy, another early colonist, wrote of his experiences in 1606 and 1607, describing native singing and dancing in the following way: 'One of the Savages standing in the midst singing, beating one hand against another, all the rest dancing about him, shouting, howling, and stamping against the ground, with many Anticke tricks and faces, making a noise like so many Wolves or Devils'. *Capt. John Smith, Writings and Other Narratives*, 926.
- 66 Edward M. Test, 'The *Tempest* and the Newfoundland Cod Fishery', in *Global Traffic: Discourses and Practices of Trade in English Literature and Culture from 1550 to 1700*, ed. Barbara Sebek and Stephen Deng (New York, 2008), 201–22, 215, https://doi.org/10.1057/9780230611818_11.
- 67 Carla Mazzio, 'The Renaissance of Mumbling', in *The Inarticulate Renaissance: Language Trouble in an Age of Eloquence* (Philadelphia, 2009), 19–56, 24, <https://doi.org/10.9783/9780812293401>.
- 68 Alexander Mazzaferro, "'Such a Murmur": Innovation, Rebellion, and Sovereignty in William Strachey's "True Reportory"', *Early American Literature* 53.1 (2018), 3–32, 7, <https://doi.org/10.1353/ea1.2018.0001>.
- 69 George Best, *Observations Gathered out of 'A Discourse of the Plantation of the Southern Colony in Virginia by the English, 1606'*, ed. David B. Quinn (Virginia, 1967), 20.
- 70 Daniel Vitkus, "'Meaner Ministers": Mastery, Bondage, and Theatrical Labor in *The Tempest*', in *A Companion to Shakespeare's Works: The Poems, Problem Comedies, Late*

Plays, ed. Richard Dutton and Jean E. Howard (Hoboken, 2005), 408–26, 423,
<https://doi.org/10.1002/9780470996560.ch22>.