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The Rose "Ophelia" and Flower Symbolism in “Hamlet”

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...we know what we are, but know not
what we may be
William Shakespeare, Hamlet

Abstract

The study examines some topical issues associated with the quality of vocational training of future biologists. The article demonstrates the need for and the objective nature of transformation of the linguistic and educational paradigm from communicative to intercultural.

The authors emphasize that it is important in the process of teaching foreign language biology students to create such professionally oriented foreign language learning environment that would form professional and sociocultural competences in students. The authors propose a non-standard approach to the formation of professional competence in future biologists: learning the biological characteristics of the rose "Ophelia" by studying Shakespeare's tragedy "Hamlet" in the context of Ophelia’s image. Ophelia is the symbol of femininity. Her lines and the lines addressed to her show a lot about both her character and Shakespeare’s views of femininity. Considering the importance of professional and speech culture, special attention is also paid to professional-focused technology in intercultural communication teaching.

The symbolism of the flowers of Ophelia's "bouquet" is describedж the image of Ophelia in films, music, ballets, paintings is presented.

Key words: future biologists, foreign language, professional competence, socio-cultural competence, rose "Ophelia", breeder William Paul, Shakespeare, symbolism of flowers.

The dead do not sleep in Denmark. Thrice the vision of the suddenly departed king has haunted the night watchmen. Upon seeing his own son, prince Hamlet, the ghost calls him away to divulge most nefarious secret. This most noble king was murdered by his own brother, Hamlet's uncle, who now wears his crown and beds his bride. To the prince he charges with the unholy quest to avenge his death and kill his murderer. Young Hamlet, shocked and amazed, swears to do the bloody deed.

Thus begins one of the greatest works by the greatest English author − William Shakespeare [23] (**Audiobook**) [60, p. 28−31] (Fig. 1, 2, 3.).

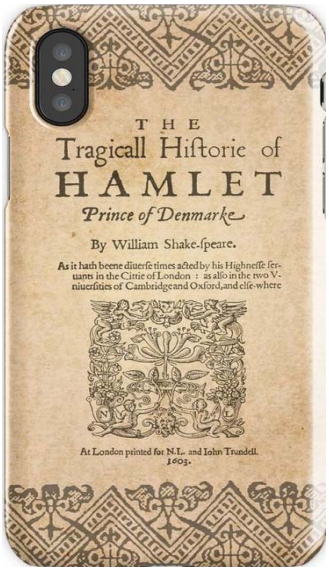

THE
Tragicall Hiſtorie of
HAMLET
Prince of Denmarke
By William Shake-ſpeare.
As it hath beene diuerſe times acted by his Highneſſe ſeruants in the Citties of London : as alſo in the two Vniuerſities of Cambridge and Oxford, and elſe-where
At London printed for N.L. and Iohn Trundell. 1603.

Fig. 1. Shakespeare, *Hamlet,* 1603.

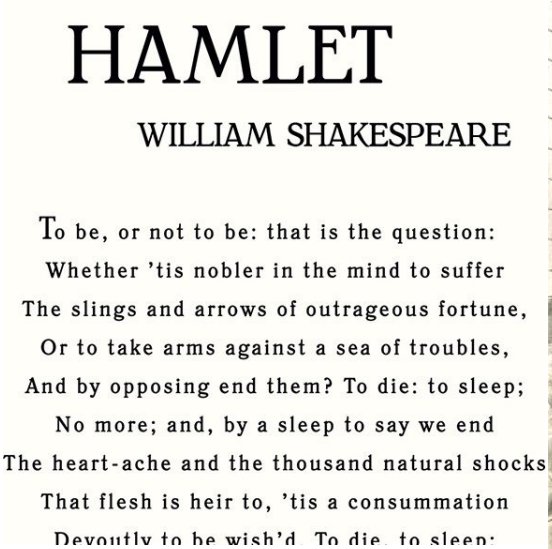

HAMLET
WILLIAM SHAKESPEARE
To be, or not to be: that is the question:
Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune,
Or to take arms against a sea of troubles,
And by opposing end them? To die: to sleep;
No more; and, by a sleep to say we end
The heart-ache and the thousand natural shocks
That flesh is heir to, 'tis a consummation
Devoutly to be wish'd. To die, to sleep;

Fig. 2. Hamlet's soliloquy.



Fig. 3. Ophelia and Hamlet by Eugène Delacroix

The soliloquy is essentially all about life and death: "To be or not to be" means "To live or not to live" (or "To live or to die"). Hamlet discusses how painful and miserable human life is, and how death (specifically suicide) would be preferable, would it not be for the fearful uncertainty of what comes after death.

But Ophelia, Hamlet's beloved wife-to-be, is the symbol of femininity in the lengthy play. Her lines and the lines addressed to her show a lot about both her character and Shakespeare's views of femininity [10] (Fig. 3, 6).

Below is a portrait "Shakespeare's Flowers" (1835) (Fig. 4). This work, painted



Fig. 4. Shakespeare's Flowers (1835) [2].



Fig. 5. The Rose *Ophelia.*



Fig. 6. Kate Winslete as Ophelia (1996).

by the artist Clara Maria Pope (1767−1838), is one that most commonly catches the eye of visitors during tours of Private Apartments in Sir John Soane's Museum (London). An 1837 inventory of the Soane describes it as 'The Bust of Shakespeare encircled by all the Flowers mentioned in his Works' [59].

Hamlet is a long play full of essential characters and important lines. One of the main characters is Ophelia, Hamlet's beloved. Ophelia has only 178 lines in the play.

When Hamlet accidentally kills Ophelia's father, and she becomes mad, Gertrude tries to calm her [10].

Ophelia is a passive character, mainly silent, that wants to be active. She breaks her silence when madness strikes her, and her words reveal a lot about the play.

Act 1, scene 3, is Ophelia's first scene (**see video [18; 20]).** She asks two short



Fig. 7. "Ophelia" by Hayter John (1850).



Fig. 8. Act 1 Scene 3. Laertes, Polonius and Ophelia.



Fig. 9. Vivien Leigh as Ophelia (1937)

questions in the middle of her brother's lines, trying to convince her not to believe Hamlet's love, and her father's, trying to tell her what to think. The conversation goes on until she says, "I do not know, my lord, what I should think." Polonius replies to her, "Marry, I will teach you," after telling her that she should not believe Hamlet's love like a "green girl." This scene sums up how Ophelia is always treated by men of her life and how she obeys as a daughter. Like Juliet, Ophelia cannot find a way out of the prison her world has become [10].

When she agrees to help Claudius and Polonius find out why Hamlet pretends to be mad, she chooses the side of her father against her beloved. When Hamlet asks

her where her father is, and she answers "at home," he finds out that Ophelia is betraying him. They both know that her father is hiding behind the curtain.

Hamlet is disappointed by the women around him: his mother has married the murderer of his father, and his beloved is conspiring against him. He says to Ophelia, "get thee to a nunnery" to escape her slanderous reputation and live a chaste life [10], **see video [15].**



Fig. 11. Oliver Laurence as Hamlet Vivien Leigh as Ophelia (1937).



Fig. 10. The Rose *Ophelia*



Fig. 12. Jean Simmons as Ophelia (1948).

Ophelia is a difficult role to play because her character, like Gertrude's, is murky. Part of the difficulty is that Shakespeare wrote his female roles for men, and there were always limitations on them that restricted and defined the characterizations



Fig. 13. Helena Bonham Carter as Ophelia (1990).



Fig. 14. Daisy Ridley as Ophelia (2018).



Fig. 15. Anastasiya Vertinskaya as Ophelia (1964).

devised. In the case of an ingenue like Ophelia, a very young and lovely woman, Shakespeare would have been writing for a boy. The extent to which a boy could grasp subtle nuances might have prevented the playwright from fleshing out the character more fully [7], **see movie [78; 79; 21].**

Ophelia is torn between two contradictory poles. Her father and brother believe

that Hamlet would use her, that he would take her virginity and throw it away because she could never be his wife. Her heart has convinced her that Hamlet loved her, though he swears he never did **(see videos [15; 19; 20]).** To her father and brother, Ophelia is the eternal virgin, the vessel of morality whose purpose is to be a dutiful wife and steadfast mother. To Hamlet, she is a sexual object, a corrupt and deceitful lover. With no mother to guide her, she has no way of deciphering the contradictory expectations [7].

In Act 4, following the death of Polonius, his daughter Ophelia goes mad. Spurned by her lover Hamlet, who himself seems to have lost his mind, and left alone in a castle with no one to trust, Ophelia loses her grip on reality (**see videos [30; 38; 69**], Fig. 14, 16). As she prances through the halls of Elsinore singing songs that range from childish to bawdy to macabre, she passes out invisible "flowers" to those she meets, the eclectic variety of which symbolize her own complex personality. She passes out *rosemary* (traditionally carried by mourners at funerals (**Fig. 18**), *pansies* (whose name is derived from the French word *pensie*, meaning "thought" or "remembrance" (**Fig. 19)**, *fennel* (a quick-dying flower symbolizing sorrow (**Fig. 20)**,



Fig. 18. Rosemary.



Fig. 19. Pansies.



Fig. 20. Fennel-bulb.



Fig. 21. The Columbines.



Fig. 22. Rue.



Fig. 23. Daisies.

columbines (a flower symbolizing affection, often given to lovers (**Fig. 21)**, and *daisies* (symbols of innocence and purity, and the flower of the Norse fertility goddess Freya, **Fig. 23)**. But Ophelia states that she has no violets left − they all withered when her father died.

Violets are symbols of modesty **(Fig. 24**), often tied to the Virgin Mary, implying that Ophelia no longer cares about upholding shallow social norms in the wake of such a devastating tragedy (**see video [16; 39**]).







Fig. 24. Violets. **Fig. 25. Ophelia's "bouquet" (*Hamlet*, 2018).** **Fig. 26. The Rose "Ophelia".**

Ophelia's "bouquet" is contradictory: there are flowers associated with sorrow and mourning, but also happy remembrances; there are flowers that denote purity and chastity alongside flowers given as tokens of sexual or romantic love between partners [35], Fig. 25, 27.

OPHELIA
There's rosemary, that's for remembrance; pray,
love, remember: and there is pansies. that's for thoughts.
LAERTES
A document in madness, thoughts and remembrance fitted.
OPHELIA
There's fennel for you, and columbines: there's rue
for you; and here's some for me: we may call it
herb-grace o' Sundays: O you must wear your rue with
a difference. There's a daisy: I would give you
some violets, but they withered all when my father
died: they say he made a good end… (Sings) [60, p. 106−107].



Fig. 27. "Ophelia" by William Paget.

There are two interpretations of Ophelia's lines in Hamlet. First is that Ophelia chooses plants and flowers that symbolise her doomed romance with Hamlet. The Columbine (Fig. 21) for example being symbolic of ingratitude and forsaken love and the Fennel being symbolic of Hamlet's shallow and false love. However many historians and critics have noted that Hamlet does not appear in this scene. Instead Ophelia hands out her flowers to the court in front of the King and Queen. It is

therefore more likely that Ophelia's message, shrouded in her apparent madness, is aimed at the King and his court. Below given a few suggestions as to what Ophelia is really saying when she hands out her flowers [36].

Rosemary is for remembrance (Fig. 18). Ophelia's plea to the court to remember has a touch of melancholy about it. As Rosemary formed part of burial wreaths it serves as a forewarning to her tragic death.

Rosemary and Rue, herbs that on two occasions Shakespeare placed near to one another.

For you there's rosemary and rue …
Grace and remembrance be to you both
The Winter's Tale, Act IV, Scene 3

There's rosemary, that's for remembrance; pray you love, remember ... there's rue for you, and here's some for me: we may call it herb-grace o' Sundays:
O, you must wear your rue with a difference
Hamlet, Act IV, Scene 5 **[36].**



Fig. 28. "Ophelia" by K. E. Makovsky.

Rosemary (***Rosmarinus officinalus***) has been associated with remembrance since ancient Greece where students would wear garlands of rosemary whilst studying to aid their memories. Its botanical name comes from the Latin meaning "dew of the sea", a reference to its blue flowers and its original habitat on the coasts of the Mediterranean. In Shakespeare's day it was highly valued and had a variety of uses. It was used in cooking, in floor strewings, it was distilled to make medicinal simples and when grown tall its stems were used to make lutes [53].

As an evergreen Rosemary represented both remembrance and constancy and played a part in both Elizabethan weddings and funerals. The 17th century poet Robert Herrick wrote "Grow it for two ends, it matters not at all, Be it for my bridal or burial." At weddings Rosemary was carried by the bridesmaids and sprigs of it were strewn on the ground. As a symbol of fidelity the Nurse in *Romeo and Juliet* remarks:

Doth not rosemary and Romeo begin both with a letter?
Romeo and Juliet, Act II, Scene 4

There was an old folk belief that if a man could not smell Rosemary he was incapable of loving a woman.

Rosemary also formed part of burial wreaths, which later appear when Juliet is thought to have died.

> Dry up your tears, and stick your rosemary
> On this fair corse.
> *Romeo and Juliet, Act IV, Scene 5*

No doubt another reason for Shakespeare using it earlier in the play was to foreshadow the future tragic events [53].

Sir Thomas Moore wrote: "As for Rosemarie I let it run alle over my garden walls, not onlie because my bees love it, but because tis the herb scared to remembrance and therefore to friendship, whence a sprig of it hath a dumb language that Maketh it the chosen emblem at our funeral wakes and in our burial grounds" [53].

Rosmarinus officinalus (Fig. 18, 29)

Family *Lamiaceae.*
Type: Perennial Evergreen.
Flowers: pink, white, blue, or purple.
Height: 1 to 6 feet.
Flowering: Summer. It lives more than 2 years [14], **see video** [17].



Fig. 29. Rosmarinus officinalus.

Rue *(Ruta graveolens)* (Fig. 30)

> Here did she fall a tear; here in this place,
> I'll set a bank of rue, sour herb of grace;
> Rue, even for ruth here shortly shall be seen
> In the remembrance of a weeping queen.
> *Richard II, Act III, Scene 4*



Fig. 30. *Ruta graveolens.*

Rue has a strong aromatic smell and a bitter taste. The first part of its botanical name comes from the Greek reuo, meaning to set free. In ancient times it was thought to be an antidote for poison and disease, in Elizabethan England it was carried around as protection against the plague and witchcraft and was used in herbal strewings to repel insects. Due to its bitter taste the plant has long been symbolic of sorrow, regret and repentance, hence the expression "you'll rue the day" meaning "you'll be sorry for this." When Ophelia hands it to Queen Gertrude in Hamlet, it is a subtle rebuke of her faithlessness [53].

Another name for the plant was Herb of Grace or Herb Grace o' Sundays as it

was used in the early Catholic Church to sprinkle holy water and to wash away sins. The word ruth comes from the word rue and more usually meant to feel pity for or to grieve.

In large doses Rue is toxic and is not generally recommended for internal use. It may also be dangerous to grow in your garden if you have pets. In medieval times it was sometimes used to hasten labour or in extreme cases as an abortifacient. This has led to speculation that when Ophelia utters the lines "there's rue for you, and here's some for me", she is confessing to an unwanted pregnancy, revealing another reason for ending her life [53].

Rue Scientific Classification (Fig. 30)

Kingdom: Plantae (Plantes, Planta, Vegetal, plants).
Subkingdom: Viridiplantae (Green plants).
Infrakingdom: Streptophyta (Land plants).
Superdivision: Embryophyta.
Division: Tracheophyta (Vascular plants, tracheophytes).
Class: Magnoliopsida.
Order: Sapindales.
Family: Rutaceae (Rues, rutacées).
Genus: Ruta L. (Rue).
Species: Ruta graveolens L. (Common rue).
Native: Mediterranean region and Canary islands.
Plant Growth: Glabrous, woody-based, shrubby.
Habit: perennial.
Soil: Well-drained.
Plant Size: 2 to 2 1/2 feet in height.
Leaf: Pinnately divided, 3-5 inches long.
Fruit shape & size: Capsule.
Fruit color: Grayish-brown.
Aroma: Strong, heavy and unpleasant.
Taste: Intense bitter.
Seed: Ovoid [95].



Fig. 31. Ophelia (1863−1864) by Arthur Hughes.

The Daisy (Fig. 23) and Pansy (Fig. 19, 32) are two flowers that are associated with Ophelia in *Hamlet.* We can learn more about their meaning and symbolism and other places where Shakespeare used them in his work [11].

… and there is pansies, that's for thoughts
Hamlet, Act IV, Scene 5

Pansy *(Viola tricolor).* The word pansy comes from the French pensée, meaning for thoughts. Other names for the flower include *Johnny-Jump-Ups, Three-Faces-Under-a-Hood, Herb-Trinity, Love-in-Idleness and Heartsease* (Fig. 32).

Herb-Trinity and its botanical name tricolor refers to the flowers' three main colours, white, purple and yellow. The flower was also an ingredient used in medieval love potions, hence the name Love-in-Indleness meaning love in vain. It's heart shaped petals were also thought to help heal a broken heart, so it was also known as Heartease. It is an extract of this flower that Oberon and Puck in *A Midsummer Night's Dream*, squeeze into the sleeping eyes of Titania, making her fall in love with the weaver Bottom. It is also later used on the youths in the enchanted forest.



Fig. 32. *Viola tricolor*.

> "Yet mark'd I where the bolt of Cupid fell:
> It fell upon a little western flower,
> Before milk-white, now purple with love's wound,
> And maidens call it Love-in-Idleness …
> The juice of it on sleeping eyelids laid,
> Will make man or woman madly dote
> Upon the next live creature that it sees."
> *A Midsummer Night's Dream, Act II, Scene 2* [11].

Viola tricolor Scientific Classification

Genus: Viola.
Species: tricolor.
Family: Violaceae.
Uses (Ethnobotany): Traditional medicines and dyes.
Life Cycle: Annual Perennial.
Country Or Region Of Origin: Europe and Asia.
Distribution: North America.
Dimensions: Height: 0 ft. 3 in. - 0 ft. 10 in.
Width: 0 ft. 3 in. - 1 ft. 0 in.
Leaf Color: Green.
Leaf Type: Simple.
Stem: Green, straight, hairless, sometimes downy and is branched.
Fruit Type: Capsule.
Flower Color: Blue, cream/tan, gold/yellow, orange, purple/lavender, variegated, white.
Flower Inflorescence: Head.
Flower Value To Gardener: Edible, fragrant, showy.
Flower Bloom Time: Spring, summer.
Flower Petals: 4-5 petals/rays.
Flower Size: < 1 inch.
Landscape Location: Meadow, naturalized area, pond, woodland.
Design Feature: Mass Planting [4], **see video** [28].



Fig. 33. "Ophelia" (1910) [12, 29] by John William Waterhouse (1849–1917).

Daisy (*Bellis perennis*). The Daisy's botanical name comes from the Latin *bellis,* meaning pretty. Its English name is derived from the Anglo Saxon *daeges eage* or *day's eye*. It was so called because its petals open during the day and close at night. In Medieval times, *Bellis perennis* or the English Daisy was commonly known as "Mary's Rose" The Daisy (Fig. 23, 34) is often associated with childhood and innocence, in the north of England and in Scotland it is sometimes referred to as Bairnwort, bairn being another word for child. When Ophelia hands out her flowers to the court she announces the Daisy but does not hand it out, suggesting that there is no innocence or purity within the court.

Daisies continue to thrive in the English fields, lawns and grassy slopes and making daisy chains is still a common practice among children [11].



Fig. 34. "Ophelia" (1890) by Jules-Joseph Lefebvre [29].

There's a daisy"
Hamlet, Act IV, Scene 5

There were fantastic garlands did she come,
Of crow-flowers, nettles, daisies and long purples.
Hamlet, Act IV, Scene7

When daisies pied, and violets blue,
And lady-smocks all silver white,
And cuckoo-buds of yellow hue,
Do paint the meadows with delight."
Love's Labour's Lost, Act V, Scene 2

Daisy (*Bellis perennis*) Scientific Classification

Kingdom: Plantae.
Clade: Tracheophytes.
Clade: Angiosperms.
Clade: Eudicots.
Clade: Asterids.
Order: Asterales.
Family: Asteraceae [4].
Genus: Bellis (Fig. 35, 36).
Species: B. Perennis.
Common Name: English daisy.
Type: Herbaceous perennial.
Native Range: Northern Africa, Western Asia, Europe.
Zone: 4 to 8.
Height: 0.25 to 0.50 feet.
Spread: 0.25 to 0.75 feet.



Fig. 35. *Bellis perennis.*

Bloom Time: May to July.
Bloom Description: White rays with yellow center.
Sun: Full sun to part shade.
Water: Medium.
Maintenance: Low.
Suggested Use: Annual, Herb, Naturalize.
Flower: Showy [12].



Fig. 36. Daisy (*Bellis perennis*).

Fennel *(Foeniculum vulgare).* Fennel was regarded as an emblem of false flattery, as seen in Robert Greene's Quip for an Upstart Courtier (1592), "*Fennell I meane for flatterers.*" In the Middle Ages Fennel seeds were used as appetite suppressants to aid fasting pilgrims. As such they became symbolic of things that appear to give sustenance but that in effect have none [36]. Fennel is thought to be one of the nine herbs held sacred by the Anglo-Saxons.

Fennel *(Foeniculum vulgare)* Scientific Classification

Kingdom: Plantae.
Division: Magnoliophyta.
Class: Magnoliopsida.
Order: Apiales.
Family: Apiaceae.
Genus: Foeniculum.
Species: F. vulgare.
Latin Name: *Foeniculum vulgare.*
Common Name: sweet fennel.
General Description: *Foeniculum vulgare* is a perennial herb,
1 to 2 m tall with strong anise-like odor.



Fig. 37. Mariah Gale as Ophelia (Gregory Doran, 2009).

Foliage: Stem striate. Leaves 3−4 pinnate; segments filiform, up to 1.6 in. (4 cm) long; leaf bases sheathing. Rays 5-30, 0.39−2.4 in. (1-6 cm) long.
Flowers: Flowers are small, yellow, and found in large flat-topped umbels.
Blooming occurs between August and October.
Fruit: Fruit oblong to ovoid, 0.12-0.2 in. (3-5 mm) long.
Seeds (Fig. 38) ripen from September to October [5].



Fig. 38. Fennel Seeds.

Columbine (*Aquilegia vulgaris*). The Columbine was originally a wild flower of the English fields and meadows but it became a popular Elizabethan garden flower, also known as *Granny's Bonnet*. Its botanical name comes from the Latin *aquila* meaning eagle because its petals were thought to resemble an eagle's talons. Its English name comes from the Latin for dove columba, as it was thought that its nectaries resembled the heads of doves [36].

In Shakespeare's day the Columbine had a number of symbolic associations. The poet and playwright George Chapman (1559−1634) seemed to suggest that it was emblematic of ingratitude, when he wrote: "*What's that – a Columbine? No, that thankless flower grows not in my garden.*" The poet William Browne (1590–1645) suggested that the Columbine was emblematic of forsaken and neglected love:"*The Columbine is tawny taken, Is thus ascribed to such as are forsaken."* The Columbine was also said to be symbolic of cuckoldom as the nectaries also resembled horns [36].

Columbine (*Aquilegia vulgaris*) Scientific Classification

Scientific Name: Aquilegia vulgaris L (Fig. 39, 40, 41).
Family: Ranunculaceae.
Common Names: columbine, European columbine, European crowfoot, granny's bonnet.
Type: Perennial
Height: 15 to 20 inches
When to Plant: Early spring to late summer
Flowers: May, June and July
Origin: Native to northern Africa (i.e. Algeria and Morocco) and Europe (i.e. Ireland, UK, Austria, Belgium, Czechoslovakia, Germany, Hungary, the Netherlands, Poland, Switzerland, Albania, Greece, Italy, Yugoslavia, France, Portugal, Spain, Belarus, Estonia, Latvia, Lithuania, western Ukraine and western Russia).
Naturalised Distribution: Naturalised in some parts of Victoria and sparingly naturalised in New South Wales and Tasmania.
Naturalised overseas in large parts of eastern USA, Canada and outside its native range in Europe [3].



Fig. 39. *Aquilegia vulgaris.*



Fig. 40. Columbine petels.



Fig. 41. Seeds.

Violet (*Viola odorata*). Violets symbolize modesty (Fig. 43). According to Greek mythology, violets were created when one of Artemis' nymphs, who had all sworn to stay maidens, was being pursued by her twin brother, Apollo. To protect her nymph, Artemis transformed her into a violet, which in turn led the violet to become a symbol of modesty [2].

There are over one hundred different species of Violet and a large number of sub-species, including the Viola tricolor or Pansy. The herbalist John Gerard

wrote "*there be made of them garlands for the head, nosegaies and poesies, which are delightfull to look on and pleasant to smel … gardens themselves receive by these the greatest ornament of all, chiefest beauty, and most excellent grace*." Francis Bacon in his Essay of Gardening wrote "*that which above all others yields the sweetest smell is the violet and next to that the musk rose*."

Violets are a beautiful, sweet smelling flower. Traditionally violets represented faithfulness but for Shakespeare they were also symbolic of sorrow and death.

Violets are the exact opposite of daisies. They stand for faithfulness and fidelity, but they withered when her father died, so she could not gather any to bring to the court [37].

Although prized for their beauty and their smell, Violets were also associated with melancholy and early death. This is expressed in *Hamle*t when Ophelia laments that she has no Violets to give to the court because "*they withered when my father died*" (Fig. 42) and in Laertes' wish that Violets "*may spring*" from Ophelia's grave [75].

A violet in the youth of primy nature
Forward, not permanent, sweet not lasting
The perfume and suppliance of a minute
No more.

Hamlet, Act I, Scene 3

I would give you some violets, but they withered all when my father died.

Hamlet, Act IV, Scene 5

Lay her i' th' earth
And from her fair and unpolluted flesh
May violets spring.

Hamlet, Act V, Scene 1



Fig. 42. Helena Bonham Carter as Ophelia (1990).

Sonnet XCIX also conveys this sense of mourning for premature death when the poet curses the Violet for having more life in it than his beloved.

The forward violet thus did I chide,
Sweet thief, whence didst thou steal thy sweet that smells
If not from my loves breath? The purple pride
Which on thy soft cheek for complexion dwells
In my love's veins thou hast too grossly dyed.

Sonnet XCIX

I know a bank where the wild thyme blows,
Where oxlips and the nodding violet grows

A Midsummer Night's Dream, Act II, Scene 1



Fig. 43. Purple violets.

Violets appear in the early Spring and then fade away, for this reason they were associated with early death, becoming "apt emblems of those who enjoyed the bright springtide of life and no more." (*Ellacombe, The Plant-Lore and Garden-Craft of Shakespeare*) Violets were also linked to the Underworld in Greek myth, being one of the flowers that Persephone was gathering when she was kidnapped by Hades. This scene is recounted by Perdita in *The Winter's Tale*.

That strain again, it had a dying fall.
O, it came o'er my ear like the sweet sound,
That breathes upon a bank of violets .
Twelfth Night, Act I, Scene 1

The purple violets and marigolds,
Shall as a carpet hang upon thy grave.
Pericles, Act IV, Scene 1



Fig. 44. Ophelia (1890) by Henrietta Rae [29].

Violets were also emblems of constancy and faithfulness, popular with troubadours since the fourteenth century. A poem in a 1584 song book had this verse:

> Violet is for faithfulness
> Which in me shall abide
> Hoping likewise that from your heart
> You will not let it slide.

This meaning suggests that Ophelia's statement that the Violets had *"wither'd all when my father died"* had a double meaning. Not merely lamenting the death of her father but also acknowledging the lack of faithfulness and fidelity in the court, particularly evident in the actions of the new King and his Queen [75].

There are two interpretations of Ophelia's lines in *Hamlet.* First is that Ophelia chooses plants and flowers that symbolise her doomed romance with Hamlet. The Columbine for example being symbolic of ingratitude and forsaken love and the Fennel being symbolic of Hamlet's shallow and false love. However many historians and critics have noted that Hamlet does not appear in this scene. Instead Ophelia hands out her flowers to the court in front of the King and Queen. It is therefore more likely that Ophelia's message, shrouded in her apparent madness, is aimed at the King and his court. Here are a few suggestions as to what Ophelia is really saying when she hands out her flowers [36] (Fig. 44).

Rosemary is for remembrance. Ophelia's plea to the court to remember has a touch of melancholy about it. As Rosemary formed part of burial wreaths it serves as a forewarning to her tragic death.

Pansies are for thoughts, closely connected to memory, of keeping people within your thoughts.

Fennel refers to the false flattery and deceit of the court.

Columbine calls the King and Queen adulterers.

Rue is a call for those around her to regret and repent their past evil deeds.

Daisies are for innocence. As I mentioned in my post on Daisies, Ophelia names the Daisy but does not hand it out, suggesting that the court lacks innocence and purity.

Violets are for faithfulness and fidelity. As Ophelia has none to give to the Queen she exposes the Queen's infidelity [36; **video** [1].

Thus, Ophelia's flowers, then, symbolize her many-faceted personality and desires, which have been stripped, squashed, and corrupted by society's expectations. Ophelia's imaginary flowers tie in with the thematic representation of women's issues throughout the play: Ophelia has had to change so much to survive in the world of men that she's literally driven herself mad. It is significant that later on in the play, after her suicide by drowning, Ophelia's body is found covered in "fantastic garlands" of flowers [35].

There were fantastic garlands did she come
Of crow-flowers, nettles, daisies and long purples
That liberal shepherds give a grosser name,
But our cold maids do dead men's fingers call them.
Hamlet, Act IV, Scene 7

What are the "crowflowers, nettles, daisies, and long purples" to which Queen Gertrude refers? Simply weeds and wildflowers with their own symbolic meanings. Chaucer, who was the most significant poet of the Middle Ages and considered the "Father of English Literature," uses weeds and wildflowers, but with more positive connotations than Shakespeare in Hamlet [37].

Crowflowers. The Crowflowers in Ophelia's garland have often been incontention. Some authors maintain that Shakespeare is referring to the Crowfoot

(Ranunculus aquatilis) a member of the Buttercup family (Fig. 47). Others argue that it is the Ragged Robin (*Lynchnis flos-cuculi*) a pink wildflower (Fig. 48, 49) [36].



Fig. 47. ***Ranunculus aquatilis***



Fig. 48. ***Lynchnis flos-cuculi (pink).***



Fig. 49. "White Robin".



Fig. 50. ***Orchis mascula.***



Fig. 51. ***Orchis mascula flowers.***



Fig. 52. "Ophelia" (1860) by Joseph Severn (British, 1793–1879).

Long Purples (*Orchis mascula*) (Fig. 50, 51). It is generally accepted that the Long Purple that Shakespeare refers to is the Common Purple Orchis, a wildflower found in the woods, meadows and pastures. Their tall stems and purple flowers led to the name of Dead Men's Fingers, in *Hamlet* they add to the macabre imagery of Ophelia's death (Fig. 52). The "*grosser name*" that Shakespeare alludes to is their botanical name; Orchis is from the Greek meaning testicle, named so because of the shape of the plants two tubers, and *mascula* comes from the Latin *masculus*, meaning male or virile [36].

Nettles, especially the stinging nettles, represent pain (Fig. 53).

Willows with their drooping branches create the imagery of tears, sadness, or depression (Fig. 54). The weeping willow tree leaning over Ophelia is a symbol of depression (Fig. 54, 55). The weeping willow tree leaning over Ophelia is a symbol

of forsaken love [37].

In her final moments (Fig. 33, 52, 54, 55), Ophelia chooses to ring herself in emblems of all that she was and all that she could have been, had the world around her not shrunken and shriveled her until hardly anything was left [35].



Fig. 53. Nettles.



Fig. 54. Ophelia (1853) by P.E. Rosset-Granger (French).

Also, Gertrude reports Ophelia's death in one of the most lovely, poignant, poetic speeches in all of Shakespeare. She uses nature, water, and flower imagery to show how she is now free of the cruel human world [10].

QUEEN GERTRUDE
One woe doth tread upon another's heel,
So fast they follow; your sister's drown'd, Laertes.
LAERTES
Drown'd! O, where?
QUEEN GERTRUDE
There is a willow grows aslant a brook,
That shows his hoar leaves in the glassy stream;
There with fantastic garlands did she come
Of crow-flowers, nettles, daisies, and long purples
That liberal shepherds give a grosser name,
But our cold maids do dead men's fingers call them:
There, on the pendent boughs her coronet weeds
Clambering to hang, an envious sliver broke;
When down her weedy trophies and herself
Fell in the weeping brook.
Her clothes spread wide;
And, mermaid-like, awhile they bore her up:
Which time she chanted snatches of old tunes;
As one incapable of her own distress,
Or like a creature native and indued
Unto that element: but long it could not be



Fig. 55. Ophelia (1894) by John William Waterhouse [80].

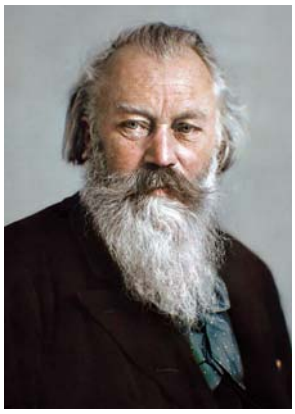
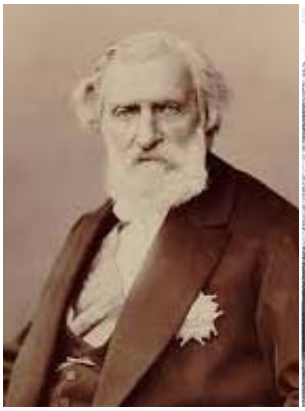
Till that her garments, heavy with their drink,
Pull'd the poor wretch from her melodious lay
To muddy death [60, p. 114].

Her death confirms her alienation from all the men in her life, who failed her. That is why it is reported by Gertrude and in such a strikingly beautiful way. Both these heroines face death as a result of the power play of men around them.

We want to tell that prominent composers dedicated their musical masterpieces to the image of Ophelia.

*"If **music** be the food of love, play on; Give me excess of it, that, surfeiting, The appetite may sicken, and so die. That strain again! it had a dying fall: O! it came o'er my ear like the sweet sound That breathes upon a bank of violets, Stealing and giving odou"*, wrote William Shakespear 400 years ago [57].

Johanned Brahms (Fig. 56) wrote five songs for an 1873 performance of *Hamlet* by actress Olga Precheisen in Prague. They were published after his death, and are based on Ophelia's poetry in Shakespeare's play (**video [6]).**

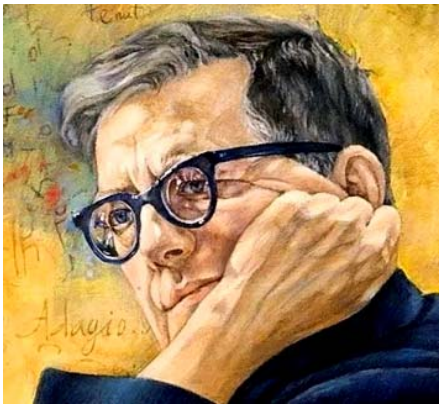


Fig. 56. Johannes Brahms (1889) **Fig. 57. Ambroise Thomas. (1894)** **Fig. 58. Christine Nilsson as Ophélie (1868, Paris)** **Fig. 59. D Shostakovich (1958)**

With Shakespearian operas all the rage in Paris during the 19th century, Ambroise Thomas (Fig. 57) and his librettists Michel Carré and Jules Barbier adapted "Hamlet" in 1868 to create a romantic spectacle in which the character of Ophélie shines with a haunting radiance **(video [40; 67]).** With its virtuosic arias, stunning ensembles and vivid orchestration – with the colourful addition of the newly invented saxophone – Thomas composed one of the most successful operas in the French repertoire (**video [66; 69]**).

The work was premiered at the Paris Opéra(Salla Le Peletier) on 9 March 1868. Among the noted singers in the original cast were Jean-Baptiste Faure as Hamlet and Christine Nilsson as Ophelia (Fig. 58). The opera was staged, sung in Italian, at the Royal Italian Opera, Covent Garden (later the Royal Opera House,

Covent Garden) in June 1869 [26].

D. Shostakovich turned to Shakespeare's plays too (Fig. 59). He composed music for over more than thirty films. In most cases, he provided wonderful music. His two scores for the director Kosintsev – *Hamlet* (1964) and *Hamlet- ballet* **[42; 77]** (Fig. 60, 61, 62, 63).



Fig. 60. U. Lopatkina (1994) [73].



Fig. 61. Margot Fonteyn (1942)



Fig. 62 Lynn Seymour and Rudolf Nureyev (1962) [54[.



Fig. 63. I.Kholina and M. Liepa (1961) [64].



Fig. 64. The Roses *Ophelia.*



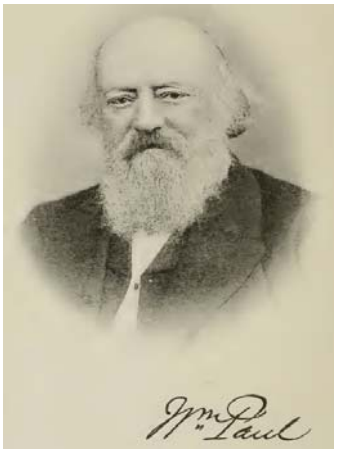
Fig. 65. "The Ophelia Rose" (1918) by Violet Oakley.

In the end, we'll remember the Ophelia rose named after Shakespeare's heroine (Fig. 64, 65, 66, 71). Its shapely buds opening to highly fragrant, rich, flesh pink flowers with deeper shadings with slight lemon tints in the centre of each bloom. Good foliage. Excellent for cut flowers and for growing in a container. For best results, extra care and feeding is required. Bred by William Paul [34; 76] (Fig. 67, 68).

William Paul devoted attention to the improvement of other plants, such as ollyhocks, asters, hyacinths, phloxes, camellias, zonal pelargoniums, hollies, ivies,

hshrubs, fruit-trees, and Brussels sprouts [44] and wrote some catalogs, books abote rose gardening [34; 41; 42]. We concentrated upon the rose introduced by 19th century breeders in particular, those bred by William Paul and his successors. Hybrid Teas certainly dominated in the 1920s and 1930s and sometimes too, the 1900s.





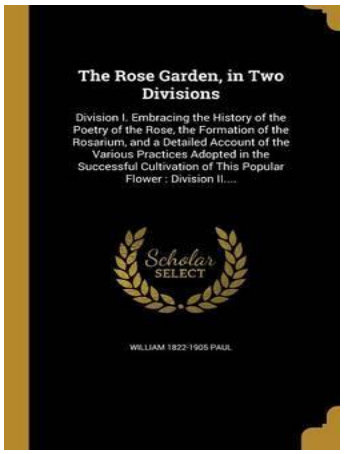


Fig. 66. The Ophelia rose (1912). Fig. 67. William Paul (1822–1905). Fig. 68. "The Rose Garden".

Parentage of the the Ophelia rose (Fig. 45, 47, 52, 53) was seedling of the rose *Antoine Rivoire* (Fig. 69) [50; 83].







Fig. 69. The rose *Antoine Rivoire*. **Fig. 70. Ophelia (1880), marble, by M.Antokolskii.** **Fig. 71. The Ophelia rose [34].**

The Rose "Ophelia" Characteristics

Bred by Unknown French Breeder(s) (France, before 1912).
Introduced in United Kingdom by William Paul & Son in 1912 as 'Ophelia'.
Introduced in Australia by H. Kemp in 1913 as 'Ophelia'.
Family: Rosaceae
Genus: Hybrid Tea *Rosa*.
Rose bloom color: Light pink [Fig. 71, 72].
Plant Type: Bush, upright, Shrub.
Flower type: Medium to large, semi-double to double, borne mostly solitary, in small clusters bloom form.
Bloom size: Large: 4-5".



Fig. 72. A flower.

Bloom shape: High-centered.
Petal count: full: 26-40 petals [Fig. 54].
Rebloom: Good
Extra Color Info: Salmon-pink, with yellow center
Flowering: Blooms in flushes throughout the season
double [Fig. 71, 72, 74, 75].
Wildlife: Friendly.
Thorns: A varied thorn count.
Fragrance: Strong fragrance.
Height of 2' to 4¼' (60 to 130 cm).
Width of 18" to 2' (45 to 60 cm)
Heat Zones: 5b through 9a.
Life cycle: Perennial.
Sun Requirements: Full Sun.
Leaves: Deciduous.
Flowers: Showy. Fragrant.
Flower Time: Spring. Summer. Fall.
Wildlife Attractant: Bees.
Uses: Cut Flower, growing in pots [3; 4; 5].
Parentage: Seedling of Antoine Rivoire
(breeder Joseph Pernet-Ducher, 1895) **[50; 83].**
Child plants: 12 child plants **[8; 51].**



Fig. 74. Petels.



Fig. 75. Flowering.



Fig. 76. Ophelia by K. E. Makovsky.

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Турчинова Г., Петько Л., Новак Т. Троянда "Офелія" та символізм квітів в «Гамлеті».

У статті розглядаються актуальні проблеми, пов'язані з якістю професійної підготовки майбутніх біологів. Стаття демонструє необхідність та об'єктивний характер трансформації мовної та освітньої парадигми від комунікативної до міжкультурної. Автори підкреслюють, що важливо в процесі навчання студентів-біологів іноземної мови створити таке професійно орієнтоване іншомовне навчальне середовище, яке формувало б професійну та соціокультурну компетентності у студентів. Автори пропонують нестандартний підхід до формування професійної компетентності у майбутніх біологів: дослідження біологічних характеристик троянди «Офелія», виведеної селекціонером Уільямом Полом, шляхом вивчення трагедії Шекспіра «Гамлет» у контексті образу Офелії − символу жіночності. Її слова та рядки, адресовані прекрасній дівчині, розкривають нам не тільки її характер, а і погляди Шекспіра на жіночність. Смерть Офелії набуває символічного смислу загибелі поезії, краси і чистоти в світі, повному насильства і відчаю.

Враховуючи важливість формування професійної та мовленнєвої культури, особлива увага приділяється також професійно орієнтованим технологіям у навчанні міжкультурних комунікацій. Описано символіку квітів "букета" Офелії, а також як образ Офелії представлено у мистецтві: фільмах, музиці, балеті, живописі.

Ключові слова: майбутні біологи, іноземна мова, професійна компетентність, соціокультурна коспетентність, троянда «Офелія», селекціонер троянд Уільям Пол, Шекспір, символізм квітів.