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القسم والفرع: اللغة الانكليزية

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اسم المادة باللغة العربية : مسرحية

اسم المادة باللغة الانكليزية: Twelfth Night

المحاضرة الاولى

1. **Features of “Twelfth Night”** as a Shakespearean Comedy
2. **1. Element of Disguise and Identification** 2. Domesticity of Issues 3. Happy Ending—Marriages 4. Presence of Clever Clown 5. Puns— Playing on Words 6. The Music 7. The Language
3. **Viola’s Disguise:** **Viola** asks the Captain to disguise her after enquiring about the duke of Illyria. “I prithee, and I’ll pay thee bounteously, Conceal me what I am, and be my aid For such disguise as haply shall become The form of my intent. I’ll serve this duke.” (Act 1, Scene 2) Identification: The disguise is unveiled when Sabastian and Viola are seen together and revealed as twins. Olivia too disguises herself emotionally to evade The Duke
4. **Shakespearean Comedies deal** with domestic issues. Some of the domestic issues in “Twelfth Night” are a). Duke Orsino, the love sick, wishes to marry countess Olivia but she has disguised herself under the so-called mourning at the death of her brother. b). Love triangle among Duke, Countess and Viola “How will this fadge? My master love her dearly And I, poor monster, fond as much on him; And she, mistaken, seems to dot on me. What will become of this? As I am man,
5. **My state is** desperate for my master’s love; As I am woman,-- now alas the day!— What thriftless sighs shall poor Olivia breathe! O time! Thou must untangle this, not I; It is too hard a knot for me to untie!” (Act 2, Scene 5) Issues: love, marriage, romantic entanglement
6. **In Shakespearean Comedies**, we always find the solution of the issues in the form of marriages. It is happy ending. In “Twelfth night”, we see at the end that 1. Sabastian is pressed into marrying Olivia, 2. Viola declares herself for the Duke 3. And it is revealed that Toby and Maria have married.
7. **Almost all the** Shakespearean Comedies have the clowns- the jesters, the fools. The purpose of their presence is to entertain. Feste is the clever clown in the play. witty, intelligent, entertainer “Better a witty fool than a foolish wit”. Cesario (Viola) points out: “This fellow is wise enough to play the Fool, And to do that well craves a kind of wit.” (3.1.61-62)
8. **Feste, the clown**, entertains through puns where his wit and intelligence can be judged. Look at the dialogue between he and Viola “Viola: Save thee, friend, and thy music . Dost thou live by thy tabor? Feste: No, sir, I live by the church. Viola:

Art thou churchman? Feste: No such matter, sir. I do live by the church, for I Do live at my house, and my house doth stand by the Church.....”

9. **Another role of** the Clown in the romantic comedy is to sing. The Music is also a feature of Shakespearean Comedy. The Clown sings: “O Mistress mine, where are you roaming? O, stay and hear! Your true love is coming, That can sing both high and low. Trip no further, pretty sweeting; Journeys end in lovers meeting, Every wise man’s son doth know, What is love? Tis not hereafter. Present mirth hath present laughter;
10. **What’s to come** is still unsure. In delay there lies no plenty, Then come kiss me, sweet and twenty. Youth’s stuff will not endure.” The music plays an important part in romantic comedies as it is “Twelfth Night”. So we find some songs sung by the Clown: Come Away, Death; Hey Robin, Jolly Robin; I am Gone, Sir; and Feste’s Song
11. **Prose or Verse: Both** mediums have been used. The servants speak in prose while main characters speak in verse. Maria My name is Mary, sir. Sir Andrew Good Mistress Mary accost— Sir Toby You miske, knight, ‘Accost’ is to front her, board her, woo her, assail her. Sir Andrew By my troth, I would not undertake her in this company. Is that meaning of accost? (1.3. 56-61) Viola He nam’d Sebastian. I my brother know Yet living in my glass; even such and so In favor was my brother, and he went Still in this fashion, color, ornament, (3.4.379-382). Verse: iambic pentameter
12. **Metaphor: A metaphor** is the application of a word or phrase to somebody or something that is not meant literally but to make a comparison. For example: The Duke of Illyria compares music to food for lovers. Duke Orsino If music be the food of love, play on; Give me excess of it, that, surfeiting, The appetite may sicken, and so die (1.1.1-3)

المحاضرة الثانية

SYNOPSIS

Viola and her twin brother Sebastian have been shipwrecked; each believes the other to be drowned. Viola disguises herself as a young man and, under the name of Cesario, gets a job as a servant for the Duke, Orsino.

A LOVE TRIANGLE

Orsino is in love with Olivia, but she's mourning for her dead brother, so has rejected all his advances so far. He sends Cesario (who is really Viola) with love letters to woo Olivia on his behalf. Unfortunately for the Duke, Olivia is taken in by Cesario's disguise and falls in love with him.

Viola has secretly fallen in love with Orsino, and Orsino is confused by his feelings for his new 'male' servant. So, Viola loves Orsino, Orsino loves Olivia and Olivia loves Cesario/Viola.

TRICKING MALVOLIO

Olivia's butler, Malvolio, disapproves of all the other members of her household – her drunken uncle Sir Toby Belch, his friend Sir Andrew Aguecheek and her servants, Maria, Feste and Fabia. Fed up with Malvolio constantly spoiling their fun, they decide to play a practical joke on him.

Malvolio is secretly in love with Olivia, and the others trick him into believing that these feelings are returned. Maria forges a letter to Malvolio, supposedly from Olivia, suggesting that she loves him and he should wear yellow stockings and smile all the time. Malvolio does as the letter suggests, and Olivia thinks he has gone mad, so has him locked up.

SEBASTIAN RETURNS

Viola's brother, Sebastian, who believes his sister is dead, arrives with his friend and protector, Antonio, who rescued him from the shipwreck.

Sebastian meets Olivia. She mistakes him for Cesario and asks him to marry her, he agrees.

CONFUSION, COUPLING AND A HAPPY ENDING

Lots of confusion follows around the mistaken identity of Sebastian and Cesario, and exactly who is promised to whom. Eventually all is revealed, the brother and sister are reunited and the love triangle is resolved into two couples, Sebastian and Olivia, and Viola and Orsino.

Finally, Viola discovers the trick that has been played on Malvolio, and he's released from confinement.

المحاضرة الثالثة

Act I Analysis:

The play's action occurs in the mythical land of Illyria, the name taken from an ancient area on the Adriatic coast, opposite Italy. In Roman times, Illyria was the home of a great number of pirates who would pillage Roman ships; but, in Shakespeare's time, Illyria was a group of city-states under the control of Venice. The Illyria of the play, as Shakespeare portrays it, may be geographically related to Mediterranean regions through its name; but the people of Illyria, most notably Olivia, are very English in the way their households are arranged, and in their customs and behaviors. However, understanding of the play does not depend upon its relation to a particular geographic area, and the land of Illyria is quite a mish-mash of English culture, and things both romantic and magical.

The play is sometimes regarded as having an Italian or Mediterranean setting at least because of the Italianate names used for some of the characters. Orsino was the name of the prominent dukes of Bracciano, who presided over an area in Tuscany; names like [Curio](#), [Valentine](#), Viola, Maria, and [Antonio](#) are Italian in origin as well.

Orsino opens the play with a speech, beginning, "if music be the food of love, play on"; the "if," and the particular diction of the line, makes the statement sound like an allusion to a familiar proverb, though no corresponding proverb is known (I.i.1). The first part of his speech is a metaphorical relation of music and love; Orsino relates music to food, and overindulgence in music to overeating, wishing that listening to too much music would kill his desire for love.

The music that Orsino is listening to pleases him at first; he makes a simile, comparing the music to the "sweet sound" (denoting a breeze) that picks up the smell of flowers (I.i.5). Orsino then contrasts love, which steals away the value of things, and the sea, which transforms things. He continues his metaphorical

relation of love with appetite; he states that love is "quick and fresh," meaning keen and hungry, and takes in more than it has capacity to swallow (I.i.9). "So full of shapes is fancy," Orsino continues, relating all the many things that love swallows up to love's power to be imaginative (l.14).

Orsino repeatedly leads his conversation back to the topic of love; when his attendant, Curio, asks him if he will go hunt a hart, Orsino answers by speaking of his heart, quite a clever pun. But then, he relates the topic of hunting to his lovelorn condition; he alludes to Ovid's account of Actaeon, who was punished for seeing the goddess Diana naked by being turned into a hart, and then attacked by his own dogs. Another allusion to Ovid is made, when Orsino refers to the "rich golden shaft" of Cupid's arrow that will strike Olivia and make her lovelorn—for, according to Ovid, Cupid caused love with an arrow that was keen, sharp, and made of gold (l. 34).

The language that Orsino uses in this first scene may be full of artifice; but it also indicates a capacity for strong feeling and great vitality. Orsino may be pining for love, but his feelings are very urgent; the image of him being torn apart by hounds expresses the great impact his feelings have on him, and his perseverance in wooing Olivia means that he is not capricious in his fancy. Orsino is no Romeo; he is not drawn to hasty actions or rash decisions, and is not subject to the kind of instant infatuation that gripped Romeo. These qualities lead to Viola and Orsino coming together, and are shown in his proofs of love, and of friendship to Viola.

Olivia's reply to Orsino's entreaty contains the only known usage of the word "cloistress," according to the Oxford English dictionary (l. 27). The word can be roughly translated as equivalent to "nun," but is more mannered because of its formal tone and its rarity. In her reply is also the comparison of tears to brine; and as brine is used to "season," or preserve foods, her tears, by the metaphorical association, will preserve her brother's memory (l. 29).

Orsino recalls the moment when he fell in love with Olivia by saying that he thought she "purged the air of pestilence," making an allusion to the Elizabethan belief that illnesses were caused by bad air (l. 19). He also recalls Elizabethan folk beliefs when he speaks of Olivia's "liver, brain, and heart," which were thought to be the seats of passion, judgment, and sentiment, respectively, and the three centers of power within the body (l. 36).

In scene 2, Viola continues the string of mythological allusions begun in scene 1. In her grief, she says that her brother's "in Elysium," and she is in "Illyria": the assonance of the place names helps to highlight the contrast between the two

places (I.ii. 2-3). But, Viola does her best to hope that her brother is not dead; "perchance," she says to the Captain, "he is not drowned" (l. 4). The Captain plays off her use of "perchance," which Viola uses to mean "perhaps," by using the same word to mean "by accident." To cheer Viola, the Captain conjures up an image of her brother "like Arion on the dolphin's back"; Arion is another figure from Ovid's work, a musician who was saved from drowning when a dolphin carried him to shore (l. 14).

المحاضرة الرابعة

Discussion of Act 1 (continued)

Viola and Olivia's parallel situation, of mourning a recently deceased brother, is significant because it creates a bond of sympathy, at least from Viola's point of view. Viola expresses her wish to serve Olivia after hearing of Olivia's loss; and Viola's sympathy colors her later interactions with Olivia, with Viola being especially sensitive and caring toward Olivia.

In this scene, Viola bears her optimistic and gentle nature; though she fears that she has lost her brother forever, yet she hopes that he is still alive, and tries her best not to succumb to her grief. Her tone is not as richly poetic or filled with extravagant imagery as Orsino's; her words are more plain and straightforward, denoting grief but also her sensibility. Although she does not know the Captain, she presumes that he has a "fair and outward character" from their limited interaction, and his offers to help her (l. 48); she assumes the best of him, rather than the worst, though she admits even while she makes her judgment, that appearances can be deceiving.

Viola chooses to be presented to Orsino as a eunuch so that her high-pitched voice does not seem odd, and so that she will seem less threatening to Orsino. Eunuchs were men who were castrated when they were young, usually to preserve their high singing voices; eunuchs were relatively common until the 18th century, at which time the procedure fell out of favor in Europe. The procedure was mostly performed in places like Italy and Turkey, and was less common in England and Northern Europe.

Scene 3 is mostly involved with quibbles, wordplay, and literal misunderstandings. Sir Toby and Sir Andrew cannot seem to understand the real meanings of one another, or of Maria either; the confusion begins when Sir Toby attempts to introduce Sir Andrew to Maria. Sir Andrew tends to mince his words badly, as when he addresses Maria as "fair shrew," which is quite a paradox; he intends the

statement to be a kindly one, but a shrew refers to an ill-tempered woman, one who would certainly not be addressed as "fair" (I.iii.43). Sir Toby tells Sir Andrew to "accost" Maria, meaning to proposition her; Sir Andrew asks what "accost" means, and Toby thinks that his friend is asking who Maria is. Sir Andrew then wrongly assumes that Maria's name is Miss Mary Accost, and then Toby is forced to explain the no-so-delicate meaning of "accost" before the party: "woo her, assail her," he explains the term to mean (I.iii.53). Although Sir Andrew is not the most perceptive of men, he does sense that Maria thinks both of them are fools: "do you think you have fools in hand," he asks her, meaning does she think she is in the company of fools (l. 61). Maria proceeds to take the question literally: she answers, "I have not you by th' hand," confessing her poor opinion of them both (l. 62). Sir Andrew takes this in a good-natured way, giving her his hand to shake.

Sir Toby and Sir Andrew have a good number of such farcical exchanges; Sir Andrew does not quite get Maria's metaphor of her breasts to a butter-bar, and Maria must explain her statement as being "dry," which Sir Andrew again misunderstands. Sir Toby takes Sir Andrew's talk about "tongues" to be about "tongs," which leads to a discussion of Sir Andrew's hair. Then, their speech reflects the many meanings of "caper," being a dance, a kind of seasoning for mutton, and an adventure as well. Sir Andrew and Sir Toby are definitely the comic relief of the play, and their misadventures, which begin with this scene, prove very entertaining.

If there is one attribute that Sir Toby and his niece, Olivia, have in common, it is their great pride. Sir Toby owns up to his pride in an exchange with Maria; he does not want to appear any more grand than he actually is, and is against any kind of false shows. He says that Olivia, too, has this same pride in herself; and because of it, she refuses to marry above her station, or get involved with people of great rank, like Orsino. Unlike Malvolio, who tries to present an image of greater stature, Olivia and Toby want to be seen as exactly what they are, and are fiercely proud of their station.

Another uncertain issue in the play is the issue of time; at the beginning of Scene 4, Valentine states that Viola has been in the service of Orsino for only three days; yet, at the end of the play, three months are said to have transpired. The lengths of time mentioned are likely unreliable; the three days could very well be meant to emphasize the quick bond that has grown between Orsino and Viola, and the three months to highlight how things have changed in the time elapsed.

Orsino himself speaks of how he and Viola have become close; "I have unclasped to thee the book even of my secret soul," he says, using the metaphor of an

unclasped book that is used elsewhere in Shakespeare to represent very personal communications (I.iv.13-4). From this, and the way in which Orsino speaks to his page, drawing Viola aside to speak to her in confidence, shows how close they have become, and how much trust Orsino already has in Viola.

Unwittingly, Orsino states the truth about Viola's disguise, without being aware of it. He says of Viola that "thy small pipe is as the maiden's organ, shrill and sound, and all is semblative a woman's part" (I.iv.32-4); the statement is laden with dramatic irony, as Orsino has guessed the truth about Viola without knowing it, while the audience both knows about Viola's true identity, and Orsino's good guess.

The language of Scene 5 is less laden with literary elements than the language of the previous scenes, because of the temperaments of Olivia and the others involved, and also because of Olivia's focus on getting the plain truth out of people. Olivia has the ability to quickly match a witty statement with an equally witty answer; she plays off of Feste's faux-logic about "a drowned man, a fool, and a madman" with ease, and offers a quick rejoinder to Viola's quip about the realness of Olivia's beauty (I.v.125). She is not quite as involved in wordplay as Feste or Maria, preferring not to quibble about less significant facts; this is perfectly displayed in her conversation with Viola, in which Olivia prefers to address the more important aspects of the situation, and diffuse Viola's argument as best she can.

Feste, when he confronts Olivia, speaks in a mock-religious tone; he speaks in would-be proverbs, like "God give them wisdom that have it, and those that are fools, let them use their talents" (l. 13-4). He addresses Olivia simply as "madonna," says he will "catechize" her, and assumes a cleric-like logic in trying to prove Olivia a fool. This tendency of Feste to play a mock-priest foreshadows his later attempt to taunt Malvolio, in the guise of a cleric.

Even at such an early point in the play, Malvolio's character becomes clear through Olivia's perceptiveness. "You are sick of self-love, Malvolio," she tells him, after only a brief appearance by the steward; Olivia also notes his propensity to make "birdbolts□[into] cannon bullets," a charge which later proves true (l. 85-8). Although Malvolio's vanity, arrogance, and self-deceptive qualities are not on clear display in this act, Olivia pegs them down, and her judgment of him does prove correct.

Also, Olivia's favor for Viola is first shown in this scene; when questioning Viola, Olivia asks Viola/Cesario about parentage, perhaps to see if this young page is of a

high enough rank to be considered for marriage. When Viola leaves, Olivia remarks on the young page's looks, and states her preference for Cesario over Orsino; yet, Olivia is not one to rush into the situation, asking herself if "even so quickly may one catch the plague" (I.v.285). For the last lines spoken in this scene, Olivia even reverts to rhyme, speaking two couplets about her new favor for Cesario. Previously in this act, rhyme and verse were primarily spoken by the lovelorn Orsino; perhaps this sudden shift from prose to rhyming verse is meant to show that poetry is born of love, and that eloquence in verse is a symptom of being in love.

One major theme of the play, first developed in this act, concerns how Olivia and Orsino are changed by their relationship with Viola, and how her simplicity and directness helps them to shed their mannerisms and also their mannered language. Before meeting Viola, Orsino speaks poetically but somewhat artificially about his love for Olivia; after he meets Viola, he gets right to the point, disclosing to her the extent of his affections, and his plans to woo her. In Olivia's first encounter with Viola, her somewhat self-righteous shows of mourning are dropped, as Olivia must use her wit and plain speech in order to deal directly with Viola. Viola is not the formal, affected aristocrat that both Olivia and Orsino are; and throughout their contact with her, they become more emotionally direct and more honest with themselves and with her, leaving aside their shows of formality

المحاضرة الخامسة

Act II Analysis:

At the beginning of Act II, it is revealed that Viola's twin brother, Sebastian, is indeed alive; and he, also, presumes that his sibling has drowned in the wreck. Scene 1 is written completely in prose, though most Shakespearean scenes of this type, which are meant for narrative advancement, are written in blank verse. The language and tone of the passage are more formal and constrained than would be expected for this type of scene; Sebastian's statement that "the malignancy of my fate might perhaps distemper yours" is perhaps more stilted than would be expected of one who is in mourning, and speaking to someone with whom he is somewhat familiar (II.i.4-5). Also strangely, once Sebastian leaves, Antonio expresses himself in verse, breaking from the style of speech he had with Sebastian.

One unexplained aspect of this scene is Sebastian's reluctance to divulge his identity; he makes reference to a name he used, Roderigo, when he first introduced himself to Antonio. Why Sebastian would feel the need to conceal his identity is very unclear, and not referred to again within the play. Also, after being referred to as "Duke Orsino" throughout Act I, in Act II Orsino is most often referred to as a "Count". This change in titles might denote a difference in the versions of the play compiled into modern texts, or a change made by Shakespeare mid-way through the text.

Continued in this scene is the comparison of salt-water to tears, which Olivia mentioned earlier, in Act I. But while Olivia spoke of her tears as brine, Sebastian creates a metaphor between his tears and the ocean which drowned his sister, both being salt-water. Sebastian's great grief belies the constriction of his language, as

he confesses that he is about to break into tears in this scene, but tries to keep up the formality of his language nevertheless.

In scene 2, Viola notes the great irony inherent in her present situation. That Olivia is in love with Cesario, who the audience knows to be Viola, is an instance of dramatic irony that will cause mayhem throughout the play; but, Viola sees already how her disguise will cause problems also in her relationship with Orsino, and will hinder her from expressing her true feelings for him. She notes this bothersome contradiction, that "as I am man, my state is desperate for my master's love"; but that, "as [she is] woman—what thriftless sighs shall poor Olivia breathe!" (II.ii.36-9). Viola also laments that Olivia could fall in love with Cesario so easily; she compares women's hearts to sealing wax in an apt metaphor, and notes how easily the "proper false" leaves a lasting impression in their hearts (II.ii.29). Viola's perceptive statements foreshadow some kind of confrontation with Orsino and Olivia about her true identity; and she does not look forward to disappointing either one.

In scene 3, Sir Toby shows himself to be a more educated fool than he believes his goofy friend, Sir Andrew to be; Sir Toby alludes to a Latin proverb, "diluculo surgere," meaning "to get up at dawn," that is taught to many Elizabethan school-children. Sir Andrew proves to be an air-headed foil to Sir Toby; when he tries to make reference to things that he has learned, he speaks of "Pigrogromitus—the Vapians—Queubus," figures that were probably made up by Feste and told in one of his tales (II.iii.22-3). Even Feste shows himself to be more learned than the supposedly knowledgeable Sir Andrew; Feste tosses around burlesque words, telling them he "did impetico thy gratility," meaning pocket the money they gave him (l. 25).

The songs that Feste sings in this act, and throughout the play, have not been definitively shown to be of Shakespeare's making. The song that Feste and Sir Toby begin to sing when confronted by Malvolio is from an English song-book of the period; and Feste's songs appear to have similarities to other songs of the time, though no particular matches for these songs in Shakespearean-period songs has yet been found.

Sir Toby continues the comparisons to illness that appear earlier in the play; here, he compares music to illness, because of its contagious quality. Sir Toby says that Feste's song is like "a contagious breath," creating a clean metaphor between the catchy-ness of a song and the catchy-ness of a disease (l. 52). There seems to be some concern for plague and disease underlying the frequent metaphors with

illness that have popped up in the play; perhaps these instances are merely echoing the worry over disease held in Elizabethan England, and are a reminder of the plague epidemic that shut down theaters less than ten years before this play was written.

Throughout this scene, Sir Toby and company continue to make allusions to elements of popular British culture of the time. He calls Malvolio a "Peg-o'-Ramsey," a reference to the title of a popular song, and calls the group, "'three merry men be we,'" an allusion to a popular refrain of the time (I. 71-2).. Sir Toby also appears to know at least a little about classical mythology; he calls Maria "Penthesilea," the name of the Queen of the Amazons, which is ironic in view of her small stature.

Malvolio's mock-grandiose manner becomes clear in this scene; Maria accurately notes that Malvolio "cons state without book," meaning that he uses high-flown language without necessarily knowing its proper meaning (II.iii.138). Malvolio resorts to legalistic-type language when berating the group for their merry-making; he notes their lack of "mitigation or remorse" in their "misdemeanors" (II.iii.85,92). Likely, Malvolio is not acting of Olivia's will, as he claims to be; he is such a high-strung and officious character that his chastisement of the party is not out of the range of his ordinary behavior. Malvolio is very much the "puritan," as the party well knows; he dislikes parties, drinking, merriment of all sorts, and Sir Toby, Maria, Feste, and Sir Andrew openly resent Malvolio trying to put a damper on their high spirits. Although some of the group's dislike of Malvolio stems from his kill-joy behavior, their characterization of him, as overly proud, puritan, and meddling is correct in most respects.

As Orsino becomes more despondent in his love and more cynical about women, Viola tries to persuade him that his views of women are not fair. At first, Orsino states that men are more wavering in their affection than women are, with "fancies [that] are more giddy and infirm" (II.iv.32). Paradoxically, he espouses the opposite view later in the scene; he talks about how "no woman's heart [can] hold so much" as his can, and how women's love is very variable and not lasting (II.iv.94-5). Again, Orsino uses the image of the sea to describe how vast his love is; but the love Viola describes, of a fictional sister, eclipses both what Orsino professes to feel, and what he thinks women are capable of feeling.

This brings up the theme of kinds of love, which recurs throughout the play. Several of the characters in the play are greatly bound up in love; Orsino is consumed by his love for Olivia, Olivia is torn by her love for her dead brother and also for Cesario, Viola is conflicted by her love for Orsino, and Malvolio is

thwarted by his love for himself. This is a very simplistic way of stating the kinds of feelings these characters have, which differ in every possible respect. But it is the difference in the quality, nobility, and constancy of the love of the characters in the play which determines their outcome at the end, and whether their love deserves to be requited or no.

When Orsino asks Viola about love, Viola states that she is in love with someone of Orsino's same complexion, and age; this is indeed true, though Viola is speaking of Orsino himself. The irony of Orsino's negative statements about women's capacity for love is that Viola loves him at least as constantly as he does Olivia, and with more devotion. It is this unrequited love that Viola summons up when creating the story of Cesario's fictional sister; she is certainly the maid she describes, pining away patiently for love, and not giving into shows of melancholy like Orsino does.

Viola's speech shows Orsino transitioning from his previous self-absorbed state in which only his grief mattered, into someone who is sympathetic and cares about Viola's story at least as much as his own. When Viola's story is done, it is she who has to turn the focus of their conversation back to Olivia; he is engrossed by her story, and temporarily forgets about his suit to woo Olivia. This scene shows how Orsino and Viola's relationship has matured into a very deep friendship, with a poignant emotional bond; from this point on, though his suit to Olivia continues, his emotional connection to Viola runs far deeper.

Orsino touches on the image of the rose, in his comparison between the perfection of women and the fragility of the rose. Like a rose, women "die when they to perfection grow," and their beauty fades even as it becomes fully exposed (II.iv.40). The simile emphasizes that perfection is partly defined by its very vulnerability, and that this perishable quality is inherent in any instance of real beauty. This balance between beauty and frailty, the happy and the sad, is a motif that prevails throughout the play; rarely is there an instance of either complete despair or complete joy in the play, but that these emotions often serve to temper each other, and coexist within the characters. Another fitting example is Viola's speech about her sister; the tone of her statement is bittersweet, yet the themes of love and death both resound in her story. The mood of the play is frequently autumnal in this sense; though the play discusses issues of love, death is ever-present, and reminders of mortality become bound up in the experience of love.

Even Feste recognizes the variability of Orsino's nature; Feste says Orsino is like an opal, a symbol of changeability because of its iridescent qualities. Orsino is not so inconstant that his affections change rapidly; yet, as is shown in this scene, his

feelings are variable because of the influence of love, and he can turn from calm to despairing in little time at all. The image of "changeable taffeta" that Feste proffers is also an accurate description of Orsino's moods, with its color changing according to the angle of view and the amount of light.

Scene 5 serves mostly to confirm Malvolio's character, and play out Sir Toby's and Maria's cruel little trick on him. Malvolio indeed proves that he is full of "self-love," as Olivia noted in Act I; he believes himself so charming and irresistible that a young woman like Olivia would be desperately in love with him, and older servant, despite Orsino's continuing entreaties of her love. Even before he reads the letter, he entertains a fantasy about being married to Olivia, and getting to insult Sir Toby and Sir Andrew for a change, due to his imagined rise in station. Malvolio's thinking out loud gets him in trouble with Sir Toby especially; the party decide that Malvolio is being a perfect "turkeycock," which is a good image to describe Malvolio's strutting and his ridiculous amount of pride.

Maria's prank works because it plays off of Malvolio's weaknesses; his self-regard, his wish for social advancement, and his delusions that Olivia might feel something for him. The trick might seem a bit mean-spirited, but it is meant to teach Malvolio a lesson in the end; perhaps he will realize his great foolishness when the prank has run its course, and will mend some of his more obvious faults as a result.

المحاضرة السابعة

Act III Analysis:

Scene 1 finally brings Feste and Viola together for an interesting conversation that reveals a great deal about Feste's role in the play. Feste is not just a comic relief figure, like Sir Andrew; he is perceptive when others are not, as Viola notes after the encounter. Feste and Viola actually have a good bit in common; both are paid servants who are much more than they seem to be, and hence present some threat to each other since they search out each others' secrets. Viola knows, unlike Olivia, Orsino, and the others, that Feste is anything but a fool; he "is wise enough to play the fool, and to do that well craves a kind of wit," Viola says of him (III.i.59). Feste is a good judge of human nature, as he shows in his correct assessment of Orsino in Act II; and, he might also be the only one in the play to guess at Viola's disguise.

"Now Jove in his next commodity of hair send thee a beard," Feste says to Viola (I. 44); the statement can be taken as proof that Feste knows that Viola is in disguise, and Viola's quick and somewhat agitated reaction supports this claim. That conclusion, however, is uncertain; though Viola does admit that Feste is more perceptive than most of the people she has come across, and by her estimation, should have the intelligence to be able to see through her disguise.

The Viola/ Feste confrontation also brings up the theme of appearance versus reality. Neither of them are quite what they seem, though both of them are able to see through the other's disguise with little problem. Also, Viola speaks of the real divide between wisdom and knowledge; those who appear, or wish to appear as wise, like Malvolio, are often greater fools than Feste, who hides his knowledge

behind his shows of foolery. Viola's speech here echoes Olivia's statements, in Act I scene 5, about the deceptive appearances of wisdom and folly.

At one point, Feste openly declares his dislike of Viola; he may see Viola as a rival in the service of both Olivia and Orsino, though their jobs are very different in nature. Feste goes so far as to suggest that Viola herself is a fool; but Viola, who is contrasted with Feste in this scene, says nothing negative about her rival. Viola, however, is more generous in her behavior toward Feste; she gives him money, though they are of similar station, while Feste tries to get even more money out of her. Feste is characterized as a kind of mercenary, while Viola is shown to be even-tempered and slow to anger as well.

Again, Feste continues with his mock-religious tone; he claims that he "live[s] by the church," and though it proves to be a jest, he keeps to his previous attempts to appear as a fake cleric (III.i.3). In Feste's hands, "a sentence is but a chev'rel glove to a good wit" (l. 11-2): Feste's abilities are true to the metaphor, as he is able to exploit the pliable qualities of language, and turn phrases inside out, as easily as he could with a glove made of soft cheverel leather.

Several other literary devices are employed by Feste in his little joust with Viola. He makes a simile that claims "fools are as like to husbands as pilchards are to herrings—the husband's the bigger" (III.i.33-4). Feste displays a basic knowledge of Elizabethan astronomical beliefs, making mention of how the sun was still thought to orbit the earth, and only fools would think it otherwise. He also displays a knowledge of classical mythology that he is able to employ in his cleverness; he begs for a "Cressida to this Troilus" when asking for additional money from Viola (III.i.51). Shakespeare's own play Troilus and Cressida was written very soon after Twelfth Night was finished, and this allusion means that the story was probably ripening in Shakespeare's mind.

Viola tries her best to cool Olivia's love, even hinting at her secret, as she did with Orsino at the end of Act II. But Olivia does not have the same keen perception that Feste boasts, and so does not pick up on Viola's desired meaning. Once she starts speaking with Viola, Olivia tries her best to steer the conversation toward personal topics; Viola, however, takes this opportunity to adopt a formal tone, to try and cool Olivia down a little. When Olivia asks what Viola's name is, Viola replies with "Cesario is your servant's name, fair princess" (III.i.95); the statement is very impersonal in the way Olivia is addressed, and Olivia's displeased reaction is at least a temporary diversion from the inevitable heartbreak. Viola does well at turning Olivia's questions back to the subject of Orsino; Viola fully adopts the

words, manner, and tone of a servant addressing someone of higher rank, though Viola's impersonal replies only make Olivia more determined.

Olivia's language contrasts sharply with Viola's in this scene, further revealing the depth of Olivia's passion. While Viola's replies are clipped and plain, Olivia speaks in poetic verse. Olivia communicates the urgency of her feeling with an image of her "honour at the stake, and baited," recalling the common and cruel Elizabethan practice of bear-baiting (III.i.116-7). When Olivia becomes stirred up by Viola's anger, then she forms her speech into rhyming couplets, which are reserved in the play for statements conveying great emotion or passion. "Love's night is noon," Olivia laments with the statement of a paradox (l. 151); and Viola finally drops her impersonal and formal tone in favor of speech more closely resembling Olivia's own. Viola adopts the form of rhymed couplets as well in her reply to Olivia's entreaty, acknowledging Olivia's passion, but making a kind and plain refusal of Olivia's affections.

Scene 3 shows Antonio and Sebastian becoming closer as friends. Although Sebastian continues to tell Antonio that he no longer needs his companionship, Antonio will not leave him; as Sebastian says, Antonio "makes[s his] pleasure of [his] pains," the paradox bringing attention to Antonio's allegiance to his new friend (III.iii.2). Critics have questioned the relationship between these two, as they seem to be even closer than Orsino and Viola, and with less demonstrated cause; perhaps Antonio feels beholden to Sebastian after rescuing him from the wreck, but the relationship is rather murky. Also murky is Antonio's past, and his admission of being involved in piracy; perhaps Antonio's devotion to Sebastian is designed to show how he has been redeemed, and thus how he is wronged by being imprisoned for crimes he has since repented.

Malvolio, in his zest for making amorous overtures to Olivia in Scene 4, alludes to a few popular, but bawdy Elizabethan-era songs to try and get his point across to Olivia. "Please one and please all" he says to Olivia; he is alluding to a song that discussed the sexual desires of women, and the mention clearly upsets Olivia (III.iv.22). Then, he alludes to another rude song; "to bed, ay sweetheart, and I'll come to thee," he tells her, and Olivia truly believes at this point that Malvolio has gone mad (III.iv.28). Malvolio still thinks, at this point, that Olivia is very attracted to him, and these familiar statements are his way of acknowledging the desire he thinks that she has; but they are also the surest way of upsetting her, since Olivia has no idea what is going on. When Malvolio quotes from the letter, she is even more baffled, and worried for his sanity; but still, neither of them have been clued in on the joke yet.

Malvolio's arrogance and long-windedness come in handy in this scene; he reasons aloud about how the letter directs him to act as he does, and his inability to see that he is being tricked means that the joke is played out for full effect. His character is played for the sake of exposition, and through his tendency to talk aloud to himself, he reminds the audience of the contents of the letter, his motivations, and he reveals his character more fully.

Sir Toby, Maria, and company prove themselves as capital jokers, and very ably carry out their prank to its fruition. They begin the second part of their practical joke in scene 4, in trying to persuade Malvolio that he is mad. Each of them begins to toss words relating to witchcraft and devilry around, their tone marked with false concern for Malvolio's well-being. Sir Toby addresses Malvolio with uncharacteristic words of endearment; he calls Malvolio "bawcock" and "chuck," both affectionate names that appear elsewhere in Shakespeare (III.iv.108). But until this point, Malvolio's punishment has been good-humored in nature, and just deserts for his proud and officious meddling; here, the pranks against Malvolio become much more cruel in nature, and are motivated more by a sense of sadistic enjoyment of the proceedings than by a playful wish to see him embarrassed.

Sir Toby and co., excepting Sir Andrew, are more honorable in their intents toward Viola; they bear Viola little ill-will, and certainly do not intend for anything like the incidents of the thwarted duel to take place. Sir Toby tries his best, through vast overstatements of Sir Andrew's prowess to Viola, and of Viola (Cesario's) prowess to Sir Andrew, to get them both to shy away from a confrontation; he adopts a threatening tone to get them the shy away from each other, though the tactic does not work.

Here, Viola discloses that she has modeled Cesario after the likeness and behavior of her brother, Sebastian. Viola might have done this to compensate for the loss of her brother, as has been discussed in a scholarly essay by Joan Woodward; this is a plausible way for Viola to have chosen to deal with her grief, as well as being an excellent comic device in the plot.

المحاضرة الثامنة

Act IV Analysis:

Feste the fool confronts Sebastian, and Sebastian, completely baffled about who Feste is and why Feste is addressing him like Feste knows him, adopts an annoyed, and even more formal tone than is usual for him. "I prithee, vent thy folly somewhere else," Sebastian urges Feste (IV.i.9). Feste is displeased by Sebastian's high-flown language, taking Sebastian's normal speech as being designed to sound condescending to Feste. Feste parodies Sebastian's tone and language by asking Sebastian, "I prithee now, ungird thy strangeness," and mocking his use of the word "vent" (IV.i.14). Note the contrast between Sebastian's more stiff manner of speaking, and Viola's more plain and witty way of expressing herself; unlike Viola, Sebastian does not engage in any kind of wordplay with Feste, choosing rather to avoid any type of confrontation of wits. The theme of mistaken identity comes back into the foreground in the scenes with Sebastian in this act, with the issue waiting to be resolved in the final act.

There is one basic similarity shown between Sebastian and Viola in their encounters with Feste, and that is their generosity, shown by their willingness to give Feste money for his troubles. Another common aspect of their personalities is their impulsiveness; Sebastian proves very impulsive, as he chooses to marry Olivia after knowing her for only a few minutes. These shared aspects in their temperament mean that Sebastian and Viola are more easily mistaken for each other; had they been vastly different, then perhaps the difference between the two would have been more easily discovered.

Sebastian's reaction to Olivia's show of affection is parallel to a situation of yet another twin, Antipholus, in Shakespeare's Comedy of Errors; Antipholus too was confronted by a woman claiming his affections, who mistook him for his identical twin. The reaction of the two twins is similar as well; Antipholus reacts by questioning his sanity and whether he is awake, just as Sebastian does in his aside. Both make the same decision in this situation as well; Sebastian himself decides to let his "sense in Lethe steep," alluding to the mythical river of oblivion to convey the capriciousness of his decision (IV.i.60).

Here, again, the play depends on dramatic irony in its entertainment value to the audience, and in getting the characters to mistake each other. This situation presented in this scene is very funny because Olivia mistakes Sebastian for Viola, and Sebastian does not realize this identity mix-up he is involved in. The audience is wise to it all, and is entertained by knowing how these characters are confused, and by knowing that some kind of messy incident will be required in order to sort this situation out, and that both Olivia and Sebastian, not to mention the others, will be shocked by the truth.

Feste continues his mischief in the next scene, with Malvolio; he disguises himself as a cleric named "Topaz," which is a stone that symbolized sanity, and hence was thought to be a cure for madness. Feste again speaks with a tone of fake intellectualism, poking fun of the habit of scholars to quote famous figures by concocting a reference to the fictional "old Hermit of Prague" (IV.ii.13). He corrupts the Spanish greeting "buenos dias" into something that almost sounds like Latin, "bonos dies," also to make himself sound more falsely authoritative.

To convince Malvolio that he is insane, Feste tosses about a few paradoxes, and contradicts some of the things that Malvolio knows to be true. Feste begins by asking Malvolio if it is light or dark where he is imprisoned; Malvolio answers that it is indeed dark, and Feste counters him by swearing that there are "bay windows transparent as barricadoes" and "lustrous as ebony" (IV.ii.37). By barricadoes, Feste means "barricades," which are not at all transparent, and ebony is dark and black, rather than light; these statements are meant to contradict what Malvolio perceives, but also to confuse him through the paradox inherent in the statements. Feste then examines him as to his belief in Pythagoras' theory of souls, and threatens to leave Malvolio when Malvolio says he does not believe in it. It would be odd for a Christian parson to believe that souls inhabit other bodies after death, rather than believing the traditional Christian idea, that souls go to heaven; however, Malvolio does not pick up on this key fact, and does not realize that Sir Topaz is really Feste in disguise.

Continuing his efforts, Feste upsets Malvolio by telling him that he is "more puzzled than Egyptians in their fog," referring to one of the plagues of Egypt in the Bible, which was a heavy fog of darkness that stayed for three days (IV.ii.45). Malvolio tries to reinforce his statement that the place where he is is dark, reasoning that "this house is as dark as ignorance, though ignorance were as dark as hell" (IV.ii.46-7). His attempt to qualify his perceptions through this simile shows how stubborn he is, and how difficult a time Feste and company will have if they want to drive Malvolio truly mad.

Feste addresses Malvolio as himself as well; but to Malvolio's calls of "fool," Feste merely taunts him with a song that rubs in Malvolio's situation, of being in love with a woman who only cares for someone else. Malvolio's cries fall flat with Feste, who acts the part of a fool, but has been displayed as someone who is rather wise; it is ironic that Malvolio would call Feste a fool, since Malvolio has acted more of a fool than Feste usually does.

During this scene, Malvolio is heard, but not seen, on stage. In some versions, he speaks from beneath the stage, and in a few other versions, he is behind the stage; the scene relies on Feste and his impersonation skills and, as written, does not give much sympathy to Malvolio. However, Malvolio's treatment, which was mostly comic in previous scenes, becomes rather cruel; Malvolio keeps begging to be let out, and for light and writing instruments, yet his pleas are ignored while Feste tries his best to make Malvolio seem even more foolish than he is. Feste is rather diffident to Malvolio, and his delight in tormenting Malvolio is rather sadistic as well; while before, Feste was witty, benevolent, and full of jests, here he reveals a darker side, as the play becomes a little darker as well.

المحاضرة التاسعة

Act V Analysis:

Scene 1:

Feste and Fabian finally meet in Act V; before this, Fabian served as a kind of mid-action replacement for the vanished Feste, although he was less wise and witty than Feste, and of lesser entertainment value in the proceedings. Fabian's learning, unlike Feste's, is not fabricated, however; Fabian makes an allusion to a well-known anecdote about Queen Elizabeth with his "to give a dog, and in recompense desire my dog again," that proves he knows something about happenings that are contemporary to the play (V.i.5-6). The story he refers to was published shortly before the play was finished, and was about a man who gave his dog to Queen Elizabeth per her request, and then asked to have it back.

Feste's behavior to Orsino at the beginning of this scene reveals that Feste has still not forgiven Orsino for dismissing him after his song to Orsino and Viola. Orsino addresses Feste and Fabian as "friends"—a term that, considering Orsino's much higher station, is condescending in tone. Not even the Count is free from Feste's goading; Feste immediately sets upon him with the paradoxical premise that his well-being is "the better for [his] foes and the worse for [his] friends" (V.i.10-1). The explanation, which is somewhat facetious in its tone and intent, shows how expectations are sometimes thwarted, and how things can be the opposite of the way one expects.

Feste's great cheekiness, in hustling Orsino for money just as he did to Viola at an earlier point, shows the great contrast between the lives of the two men, who are on opposite ends of the spectrum. Feste must live on these handouts that he squeezes out of people; Orsino has enough money to last his whole life, and is able to engage many people into his service. There is also a contrast between Feste's sharp and sometimes biting wit, and Orsino's more placid, plain-dealing nature, which has been further brought out by his relationship with Viola.

Orsino, at last freed from the love-sickness that has weighed him down throughout the play, shows himself to be more fierce and experienced than he has previously appeared. His recollections of the sea-battle against Antonio show him as a man of action, a military leader with influence outside the narrow sphere of his household. He speaks with great force of remembering Antonio "besmeared as black as Vulcan in the smoke of war" (l. 47); the simile makes Antonio seem sinister again, and raises questions about the duality hinted at in Antonio's nature. The metaphorical relation inherent in the statement, between Antonio and Vulcan, the rough blacksmith of the gods, points toward something more brutal and warlike in Antonio as well.

Orsino's angry, impassioned statement identifying Orsino also foreshadows his even more passionate, and unforeseen, rise to anger against Viola. When Olivia admits her love for Cesario, Orsino immediately suspects Cesario of betrayal, and turns ferocious on his confidante; "I'll sacrifice the lamb that I love," he says of Viola, even when she professes her love for him once again (V.i.126). What is also interesting about this situation is that Orsino finally admits that he loves his page—though Viola is still Cesario, and has not yet been revealed as a woman—and that his affections lie more with "Cesario" than with Olivia. Viola too admits her love for Orsino, which is greater "than e'er [Cesario] shall love wife" (l. 132); this introduces the issue of homosexuality, since Orsino is passionately in love with Viola, thinking she is "Cesario," a boy, and Viola is in love with Orsino, without anyone else knowing that Viola is a woman. These declarations are not treated like they are unusual however, or scandalous; perhaps the quick progression of the action prevents the characters and the audience from dwelling on the issue. This reversal of feelings on Orsino's part makes the conclusion, of Orsino's proposal to Viola after she is revealed, much more natural; Orsino has already given up on Olivia, so he has no hindrances in the end to marrying Viola.

The issue of time surfaces again in this act; Antonio says that Sebastian has been in his company for three months, despite the fact that they landed in Illyria only earlier that day, which he also admits. Orsino echoes this time discrepancy,

claiming that Viola has been in his service for three months previous as well. The play appears to take place over a very short span of time, with Viola landing immediately after the wreck, and going immediately into Orsino's service; the three month span appears highly unlikely, and may have just been included to reinforce how the relationships between Sebastian and Antonio and between Orsino and Viola have become close in a very short period of time.

The great amount of dramatic irony in this scene is used skillfully to add tension to Olivia's revelation about her marriage, and of the reunion of the twins as well. The audience is aware that Olivia has indeed married Sebastian, and that both twins are alive and well; yet, there is a sense of suspense with the audience as people wait for the characters to find out the truth and resolve these issues.

In addition, Shakespeare uses the dramatic irony of this scene to provide some humor for the audience, while concurrently wringing some deep emotion out of the characters. Viola's casting off of Olivia, leading to Olivia's claim that she married Viola, is a scene that is humorous because of the oddity of the situation, and the fact that the audience has already figured out what has happened. But this foreknowledge of the resolution of this issue distracts from how greatly upset Olivia is by being brushed off by Viola, Viola's genuine confusion at Olivia's insistence, and Orsino's anger at the suggestion that Viola would do something like that behind his back. The actions being presented are very dramatic as far as the characters are concerned, but comedic for the audience; Shakespeare's doubling of these elements is sound, and is testament to his great skill in blending the elements of tragedy and comedy.

The reunion of the twins is the inevitable climax of the play; before this moment, Sebastian has had no idea that Viola could still be alive, so the disbelief at seeing her again, and dressed to look like him, is acute. Viola is more calm, since her encounter with Antonio led her to believe that Sebastian was still alive and well; yet, there is great emotion on both sides at this lucky reuniting. At last, the theme of mistaken or hidden identity is resolved, with everyone having been revealed as their true selves. This part of the scene also marks the first time that the name "Viola" is used in the play; to a reader of the text, the character is indeed Viola, but to someone watching the play, she is Cesario, but nameless as a woman up until this point. It is fitting, however, that she only regains her name as she sheds her disguise; she finally is able to exchange one name for another, and to act on her love for Orsino. Antonio, baffled at seeing Sebastian and his duplicate, uses the symbol of "an apple cleft in two" to represent their resemblance, and how they are both a part of each other (l. 217).

Malvolio is finally re-introduced into the play, as Viola reveals that Malvolio has imprisoned the sea captain that saved her, and who has possession of her things. This is indeed odd, since no mention has been made of this before, and since Malvolio is only a household steward, with no real authority to make such an arrest. This statement might only have been included so that Malvolio could be reintroduced into the scene, with a smooth transition from one item of business to the next; or, to reduce the amount of sympathy due to Malvolio, since he has still not learned his lessons.

When Malvolio appears again, he speaks with composure, and in verse, for the first time in the play. He is not bewildered, as he had been throughout Act IV, but rather he seeks vengeance for the wrongs that he believes Olivia has done to him. Olivia, however, has done nothing to her steward; she defuses the situation very carefully, promising him justice, and speaking very politely, so as not to inflame him any further.

But it is Feste who explains the situation, and stirs up Malvolio's anger once again. Just as it appears that Malvolio is satisfied with Olivia's pronouncement, Feste mocks what Malvolio had said to "Sir Topaz," and Malvolio's disdainful comments to him after he catches Feste and Sir Toby making a stir at night. Feste airs his resentment of Malvolio before the whole party, and turns it into pointed criticism of Malvolio; Malvolio, in return, is greatly angered, and swears that he will get revenge on Feste and his cohorts for what has been done to him. There is no real closure in Malvolio's situation; he ends the play just as high-strung as he had begun it, and rather than gathering any truths about himself from Feste's statements, places the blame on them and feels pumped up by self-righteousness once again.

At the end of the play, Malvolio still has no knowledge of his failings; although the pranks played on him were meant to punish him for his pride and vanity, he has still not seen the error of his ways, or tried to change himself. Feste's statement about how his enemies "tell me plainly I am an ass, so that by my foes, sir, I profit in the knowledge of myself," could be taken as a justification for the whole attempt to bring Malvolio to penance (l. 16). If this declaration was indeed Feste's motivation in tormenting Malvolio, then in retrospect, his actions in Act IV were not as cruel as they seemed to be.

Antonio, also, gains no closure in his situation. It may be that he will be forgiven of his past crimes because of his kindness to Viola and for rescuing Sebastian; but Orsino's last remarks to him denote a lingering anger and a sense of outrage for the sea-battle in which Antonio took place. His relationship with Sebastian is also left unresolved; his case is forgotten in light of the more dramatic events that take

place after he is unmasked, with his friendship with Sebastian left hanging. The text is not very specific about whether Antonio is isolated from the group at the end—though Feste, through his own actions, certainly is.

The relationship between Sir Toby and Sir Andrew is also unresolved at the end of the play; their last appearance has Sir Toby swearing at Sir Andrew, and apparently quitting Sir Andrew's company. Whether they are finally reconciled, or whether this rift remains in place, is not certain at the play's end; and Fabian himself stays on after Sir Toby and Sir Andrew exit, and does some rather cut-and-dry explanation of what they did to Malvolio. Fabian is the only supporting character without a fully developed personality; he seems to only exist in order to make explanations and drive the action along, with his personal characteristics remaining rather nebulous and unarticulated.

Viola and Sebastian's remarks surrounding their reconciliation can be construed as almost comical, and certainly they are perfunctory and formal for two people in such an emotionally charged situation; though some productions take the opportunity to use this exchange as an poignant resolution of Sebastian's disbelief. This conversation, as contrived as it may be in its purpose and its language, gives the pair time to accept their reunion, and work through their undoubtedly passionate feelings.

Sebastian's renewed pledge to Olivia, and Orsino's reconciliation with Viola, are expected developments in this kind of romantic comedy. Sebastian and Olivia are already married, and both express their continuing happiness at this development, despite being near-strangers to each other. But although Orsino pledges his love to Viola, and they agree to be married, the union is left postponed at the end of the play. Viola must find the sea captain that has her clothes, and absolve him of whatever charges have been brought against him, before the wedding takes place—or, at least according to her stated plan.

As in other Shakespeare comedies, like Much Ado About Nothing or Love's Labours Lost, the ending is not simply cut and dry, and wholly happy. Although Orsino closes the action of the play with an optimistic statement about the "golden time" they are all about to enjoy, the play ends with a prologue song by Feste that mars the possibility of a completely happy end (V.i.372). The song's refrain is "for the rain it raineth every day," a final image that casts a pall over Orsino and the others' sunny expectations. Though this play is a comedy, with a good deal of light-hearted wordplay and amusing situations, yet the audience must remember that the play, like life itself, is bittersweet; some people come to happy endings,

other people do not, and there is always the possibility that a storm will drive good, innocent people onto a foreign shore, and into different lives.

المحاضرة العاشرة

Twelfth Night Irony

Cesario's Appearance

When Orsino first meets Cesario (Viola in disguise), he launches into an elaborate description of "his" face, focusing on the fact that he has rather feminine features. This is one of the first examples of dramatic irony in the play, as the audience is well aware that Cesario is really Viola and that the allure Orsino feels for Cesario is really sexual attraction.

Olivia's Love

Despite swearing off men for seven years to mourn her brother's death, Olivia almost immediately falls in love with Cesario. In another moment of dramatic irony, the audience knows that Olivia is also attracted to Cesario's androgynous appearance and behavior, like Orsino, and that she has actually upheld her vow not to pursue a man because she is in actuality pursuing a woman.

Malvolio's Social Ascent

When Malvolio receives a letter from Olivia (forged by Maria) expressing her affection for him, he immediately sees it as an opportunity to climb the social ladder and better his station. He is not so much concerned with Olivia herself as he is with the luxury and power that having her as a wife will bring to him. Of course, the audience knows that the letter is simply part of Maria's plan to humiliate Malvolio, who suffers a cruel fate at the end of the play.

Sebastian's Arrival

Although absent and presumed dead for a large part of the play, Viola's twin brother Sebastian arrives in Illyria and is immediately assumed to be Cesario. It is not until he and "Cesario" are in the same room that the truth is revealed. Until that point, however, the audience watches as characters who had previously interacted with Cesario now approach Sebastian, who, new to the town, has no idea what is going on.