Sinéad Scott

**Twelfth Night**

**Written Portion:**

**Character list:**

**Viola (Cesario):** Viola is washed up on the sore of Illyria when her ship is wrecked during a storm. She decides to make her way in the world by disguising herself as a man named “Cesario” and become a page to Duke Orsino. She falls in love with Orsino BUT the woman who is courting Orsino, Olivia, falls in love with Cesario, leading to the central conflict of the play. *Most likely protagonist*: Viola is the most pronounced protagonist because not only does she drive the action by providing a third wheel in the love triangle of Orsino and Olivia, but she also is the one who changes most significantly. Not only is her true gender revealed, but she also realizes that it is not her gender which dictates what she can do and who she is, but rather her character.

**Orsino:** The Duke is in love with Olivia but is also very fond of his page (Cesario) who is actually a woman. Orsino complains about how heartsick he is but it is clear he is more in love with the idea of love than he is with anyone in particular. Although this could be said to have something to do with his relationship with Cesario (Viola). It may be argued that, given the love triangle between Olivia, Orsino and Cesario, that Orsino could be a protagonist in which Olivia is his antagonist, however, Viola driving the action and changing significantly is an indication this is not the case.

**Olivia:** Olivia is a wealthy Illyrian lady who is courted both by Duke Orsino and Sir Andrew Aguecheek but tells both of them she is mourning her brother who has just died and will not marry for seven years. However, she falls in love with Cesario, breaking free of her melancholy as she wants to marry him.

**Sebastian:** Sebastian is Viola’s lost twin brother. When he arrives in Illyria, traveling with Antonio (his friend/protector), he discovers that many people think they know him (because of Cesario). Lady Olivia wants to marry him and so he takes over Viola’s role as Cesario.

**Malvolio:** The head servant of Lady Olivia, Malvolio is rather self-righteous and has a poor sense of fun but only because of his love for Olivia and his desire to please her causes his to strictly enforce her household rules. His ‘prudishness’ earns him the enmity of Sir Toby (who is especially rowdy), Sir Andrew and Maria who make him believe that Olivia is in love with him. They falsify a letter telling him to do absurd things. *Most likely antagonist: Malvolio, in his mind, starts off accusingly but then realizes she doesn’t like him that way & everyone sees/hears it (humiliated); didn’t like them to begin w when they go out of their way he gets angrier (feels gullible because he wanted it to be true so BADLY). Some point during his monologue he realizes how ridiculous he looks because what he is wearing/what he has done.*

**Feste:** The clown/fool of Olivia’s household. Feste moves between Olivia and Orsino’s homes earning a living by making jokes/songs. Despite being the fool, he often gives wise advice.

## Fabian: A member of Olivia's household with responsibilities that are never explained. He is a sort of mid-play replacement for Feste, taking part in the plots against Malvolio with Sir Toby and Sir Andrew. He doesn't seem to have much of a personality but he is good at stating the obvious for the audience.

**Sir Toby:** Olivia’s rowdy unclewho likes to party and cause trouble. He dislikes Malvolio and makes friends with Maria who helps him play a trick on Malvolio.

**Maria:** Olivia’s clever waiting-gentlewoman who wants to rise above her social status through marriage but where Malvolio fails she succeeds.

**Sir Andrew Aguecheek:** A friend of Sir Toby’s, he attempts to court Olivia but unsuccessfully. He thinks he is “all that” but is actually rather incompetent.

**Antonio:** The man who rescues Sebastian after his shipwreck and becomes his protector, accompanying him to Illyria.

**Synopsis: (Add clearer scenes/add lines)**

The Duke Orsino of Illyria falls in love with Olivia, but his advances are rejected because of her supposed mourning of her brother and claim she will not marry for 7 years. A shipwrecked Viola arrives and with the help of a Captain, disguises herself as a boy “Cesario.” She/he enters Orsino’s service as a page. The Duke likes Cesario and sends him after Olivia but Viola is already falling for Orsino.

Cesario arrives to convince Olivia of Duke Orsino’s worthiness but Olivia rejects the Duke’s advances, asking Cesario to return instead. The Duke sends Cesario back to Olivia after confessing his love and Olivia tells Cesario she is in love with “him” instead. Meanwhile, Sebastian has just arrived with Antonio, also the former enemy of Orsino.

Olivia’s uncle, Sir Toby, convinces Sir Andrew to pursue Olivia’s hand and while hanging out with the fool, Feste, one night they get into an argument with Malvolio. Maria helps them forge a letter in Olivia’s handwriting to make Malvolio think she is in love with him and it asks him to dress and behave in odd ways. Toby, Andrew and Fabian observe Malvolio opening the letter. He approaches Olivia and she thinks he is mad.

Andrew, believing Cesario to be more successful in pursuing Olivia, is about to leave when Sir Toby convinces him to duel Cesario, informing each that the other is a ferocious fighter. They are about to fight but Antonio arrives intending to defend Cesario because he thinks he is Sebastian. He is arrested by Orsino. Feste is sent to bring Cesario to Olivia, but brings Sebastian instead. Along the way Andrew hits Sebastian thinking he is Cesario and his beaten. Olivia thinks Sebastian is Cesario and, delighted by his advances, they decide to marry.

Orinso is told by Cesario of Antonio’s arrival but when he brought before him Antonio claims he has been with Cesario and Orsino thinks he is mad. Olivia arrives, and again rejects Orsino. As he and Cesario prepare to leave, Olivia insists Cesario stay, thinking he is her husband. When Cesario says no, a priest confirms it and Orsino is enraged, thinking Cesario betrayed him. Sebastian arrives and the twins recognize each other, revealing Viola’s true identity and she and Orsino decide to marry.

Feste delivers Malvolio’s letter to Olivia and he is brought from his cell. The trick is revealed and Malvolio vows revenge.

**Summary of Acts:**

**Act 1**

 **Scene one:** Duke Orsino enters with his lords. He is in love with Lady Olivia and while he has sent her many messages and letters, his servant, Valentine reminds him that Olivia does not return his love or even listen to his messaged. Valentine says that Olivia is mourning her brother who has just died and vows she will not marry for another seven years.

 **Important lines:** The play’s opening lines contain Orsino’s confession of love where he expresses love as something unwanted and unavoidable. But he also says “so full of shapes is fancy That it alone is high fantastical” implying that his love for Olivia may not be as much about love as it is about a need to be in love; contradicting his previous point.

*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. 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 odour! Enough; no more: 'Tis not so sweet now as it was before.*

*O spirit of love! how quick and fresh art thou, That, notwithstanding thy capacity Receiveth as the sea, nought enters there, Of what validity and pitch soe'er,*

*But falls into abatement and low price, Even in a minute: so full of shapes is fancy That it alone is high fantastical.*

 **Scene Two:** Viola and Sebastian are shipwrecked on the coasts of Illryia. Sebastian is lost and Viola must find a way to survive. The ship’s Captain tells her of Duke Orsino and his love of Olivia. Viola wants to be a servant of Lady Olivia but since she is not taking any visitors during her mourning she decides to dress as a man and serve under Duke Orsino.

 **Scene Three:** Lady Olivia’s uncle, Sir Toby Belch and Olivia’s gentlewoman, Maria are at Olivia’s house. Maria warns Sir Toby that Olivia is getting fed up with his loudness and drinking but he doesn’t seem to care. It also comes out that Sir Toby has his friend, Sir Andrew Aguecheek, who he has brought to court Olivia. He then enters and the two are introduced but it becomes clear that Aguecheek is rather a bumbling idiot. Aguecheek confides in Sir Toby, telling him that he doesn’t think Olivia likes him and so he is going to leave.

 **Scene Four:** Viola, now dressed as a Cesario, is in the service of Orsino. Orsino takes a liking to Cesario and sends to convince Olivia of his love. Cesario complains that Olivia, who had not listened to the Duke, would not listen to him but Orsino tells Cesario that his beauty “Dear lad, believe it; / For they shall yet belie thy happy years, /That say thou / art a man: Diana's lip/ Is not more smooth and rubious; thy small pipe / Is as the maiden's organ, shrill and sound, / And all is semblative a woman's part” will work. Viola/Cesario reluctantly agrees but admits to the audience she is in love with Orsino herself. **<-Important line**

 **Scene Five:** Maria and the Clown/Feste enter. Olivia arrives with Malvolio and the two men do not like each other and Feste asks why Olivia keeps a servant like Malvolio. Maria then comes to tell Olivia there is a young man at the gate (Viola dressed as Cesario). Cesario refuses to leave the house until he is seen and finally Olivia agrees to see him and taking a liking, begins to ask him questions. She tells Cesario to rely the message she does not, and never will love the Duke but she tells Cesario to return. She sends Malvolio after him with a ring, pretending he had left it behind.

**ACT 2**

 **Scene 1:** On the coast of Illyria, we first meet Antonio and Sebastian. Sebastian has been living with Antonio since the shipwreck and tells him of his true identity and that his sister is Viola and was lost, he thinks is dead. Antonio urges Sebastian to go with him on his journey, but Sebastian decides to head to Orsino’s court instead. Because he has grown fond of his friend, Antonio decides to follow even though he has many enemies.

 **Scene 2:** Malvolio has caught up with Cesario and give him (her) the ring that Olivia has sent with him, telling Cesario he shouldn’t have left the ring with Olivia. Cesario realizes what Olivia is doing and plays along with it. Malvolio throws the ring and exits while Cesario picks up the ring, wondering if Olivia has fallen for her disguised persona.

**Important Lines:** This soliloquy is important because it is where Viola begins to see that her disguise is bringing more trouble. Humans elude themselves into thinking they have control over time but really time is what rules us.

**VIOLA**

I left no ring with her: what means this lady?
Fortune forbid my outside have not charm'd her!
She made good view of me; indeed, so much,
That sure methought her eyes had lost her tongue,
For she did speak in starts distractedly.
She loves me, sure; the cunning of her passion
Invites me in this churlish messenger.
None of my lord's ring! why, he sent her none.
I am the man: if it be so, as 'tis,
Poor lady, she were better love a dream.
Disguise, I see, thou art a wickedness,
Wherein the pregnant enemy does much.
How easy is it for the proper-false
In women's waxen hearts to set their forms!
Alas, our frailty is the cause, not we!
For such as we are made of, such we be.
How will this fadge? my master loves her dearly;
And I, poor monster, fond as much on him;
And she, mistaken, seems to dote on me.
What will become of this? As I am man,
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!

 **Scene 3:** Sir Toby Belch and Sir Andrew Aguecheek are drinking in Olivia’s house and the clown is singing. Maria comes in to warn them that Malvolio will kick them out if they continue but they do not heed her warning. Malvolio comes into the room and he criticizes the men for keeping Olivia awake. They all respond with jokes and insults and Malvolio leaves saying he will tell Olivia. Sir Andrew suggests they fight but Maria has a better idea; she knows he loves Olivia and since her handwriting is similar she can forge a letter making it seem as though Olivia is in love with Malvolio.

 **Scene 4:** The scene begins at the Duke Orsino’s house where he discusses love with Cesario. He tells him that he can tell Cesario is in love, but does not pick up on the fact that Cesario (really Viola) is in love with him. The clown sings another sad song for Orsino and he once again sends Cesario after Olivia.

**Important Quotation/lines:** Orsino is discussing his love for Olivia with Cesario. Says that there can be no comparison between the kind of love a man has for a woman and the kind of love that women feel for men. He implies that women’s love may be less deep and demonstrates how he is a rather self-involved man.

**DUKE ORSINO**

There is no woman's sides
Can bide the beating of so strong a passion
As love doth give my heart; no woman's heart
So big, to hold so much; they lack retention
Alas, their love may be call'd appetite,
No motion of the liver, but the palate,
That suffer surfeit, cloyment and revolt;
But mine is all as hungry as the sea,
And can digest as much: make no compare
Between that love a woman can bear me
And that I owe Olivia

 **Scene 5**: Maria, Sir Toby and Sir Andrew are all prepared to play their trick on Malvolio. Maria has written the letter and, knowing that Malvolio is coming she drops the letter and hides. Malvolio, who wants so badly to believe that Olivia loves him, finds the letter and believes that it is truly from Olivia. The letter orders him to show his love back by wearing yellow stockings and behaving eccentrically.

 **ACT 3**

 **Scene 1:** Cesario (Viola) has returned to Olivia’s to give her Orsino’s love message. Cesario meets Sir Toby and Sir Andrew but Olivia enters and orders them to leave. She tells Cesario she is in love with him but Cesario says he cannot love her (as he is Viola), but Olivia begs her to come back.

 **Scene 2:** Sir Andrew says he is going to leave because he sees that Olivia is in love with Cesario. Sir Toby tells Andrew that he should stay and encourages him to challenge Cesario to a duel. Maria comes and announces that Malvolio is doing what they said in the letter, acting weirdly and wearing yellow stockings.

 **Scene 3:** Sebastian ad Antonio arrive and Antonio reveals that he is an enemy of Duke Orsino:

**SEBASTIAN**

Belike you slew great number of his people.

**ANTONIO**

The offence is not of such a bloody nature;
Albeit the quality of the time and quarrel
Might well have given us bloody argument.
It might have since been answer'd in repaying
What we took from them; which, for traffic's sake,
Most of our city did: only myself stood out;
For which, if I be lapsed in this place,
I shall pay dear.

 **Scene 4:** Olivia wants Cesario’s love and sends a servant after him. She also requests Malvolio’s company because she is sad, but when he arrives he is wearing yellow stockings and crossed garters, and behaves very strangely. Malvolio is only doing what the letter said, thinking it was from Olivia, but she thinks that he has gone crazy. The news that Cesario has returned comes and Olivia sends Sir Toby to take care of Malvolio, whom they lock in a dark room. Cesario comes back and Sir Toby approaches him with Andrew’s challenge to a duel. Cesario does not want to fight but Sir Toby convinces both men the other is a strong fighter. Antonio enters, and thinking that Cesario is Sebastian, he defends him. Both Viola and Antonio are confused but the name Sebastian reminds Viola of her lost twin brother.

 **ACT 4**

**Scene 1:** The clown finds Sebastian, and thinking that he is Cesario, tells him to come back to Olivia’s. Sebastian is confused because, of course, he does not know who the clown is but Sir Toby and Andrew find them and, thinking he is Cesario, wants to duel. Sebastian beats Sir Andrew and Olivia enters. She thinks Sir Toby is going to fight Cesario, who she loves, and so she orders them to stop, begging Cesario to come into her house. Sebastian agrees, although still confused.

**Scene 2:** Maria send Feste the clown in to Malvolio dressed as a priest and they eavesdrop on his conversation. Malvolio begs the clown to get him out saying he is not crazy and Feste agrees to bring him a pen and paper to write a letter to Olivia with.

 **Scene 3:** Sebastian is still confused but Olivia wants to marry him and he is not sure why. Olivia returns with a priest and the two decide to go off and get married (really quick decision on Sebastian’s part).

 **ACT 5**

**Scene 1:** Orsino and Viola (still Cesario) enter Olivia’s house. Orsino recognizes Antonio and asks him why he is here. Antonio admits that he came because of Sebastian, but, thinking that Cesario is Sebastian, lashes out at him for betraying him. Olivia returns and speaks to Cesario, whom she also believes is Sebastian and Orsino grows angry thinking that he has been betrayed. Sir Andrew enters suddenly calling for a doctor because they have just been in a fight with Cesario. But, of course, Cesario has no idea. Sebastian then appears and apologizes to Olivia for fighting her Uncle. This is the scene where Sebastian and Viola realize the other is there and Viola’s true identity s revealed. This is also the scene where Olivia confronts Malvolio about being a mad man and it comes out that the letter was written by Maria. Malvolio vows to get revenge.

**Themes:**

**Disguise/deception:** Besides the most obvious example of deception, Viola’s disguise of herself as Cesario (a man) there is also Sir Toby, Andrew ad Maria’s deception of Malvolio with the letter. Both instances reveal how deception often leads to more trouble than it is worth. Viola sees this during the resolution, where, because of her disguise, she causes confusion and violence.

**LINES:**

**VIOLA**: If nothing lets to make us happy both But this my masculine usurp'd attire, Do not embrace me till each circumstance Of place, time, fortune, do cohere and jump That I am Viola: which to confirm, I'll bring you to a captain in this town, Where lie my maiden weeds; by whose gentle help I was preserved to serve this noble count. All the occurrence of my fortune since Hath been between this lady and this lord.

**Love:** Perhaps the most obvious theme in this play, love drives much of the action. It is because of the love triangle between Olivia, Orsino, and Viola (Cesario) and the additional love for Olivia from Malvolio, that any of the action occurs. It also seems that characters like Sir Andrew Aguecheek, Sir Toby Belch and Maria are continuously making jokes about how the nobles may spout flowery poetry and want romantic love, but in fact, they are motivated by sex and desire. This may be the case, as many of the characters are quick to change who they love, making it appear as though it is not so much the person they are in love with, but the notion of love itself.

**LINES:**

**MALVOLIO:** I marvel your ladyship takes delight in such a barren rascal: I saw him put down the other day with an ordinary fool that has no more brain than a stone. Look you now, he's out of his guard already; unless you laugh and minister occasion to him, he is gagged. I protest, I take these wise men, that crow so at these set kind of fools, no better than the fools' zanies.

**OLIVIA** Oh, you are sick of self-love, Malvolio, and taste with a distempered appetite. To be generous, guiltless and of free disposition, is to take those things for bird-bolts that you deem cannon-bullets: there is no slander in an allowed fool, though he do nothing but rail; nor no railing in a known discreet man, though he do nothing but reprove.

**Class or Gender:** As with many of Shakespeare’s plays, there are “high” characters and “low” characters. Malvolio is one character who seems to be obsessed with status as he constantly demeans the other servants for their “low” status and dreams of marrying Olivia. Of course, the audience and the other characters know that someone like Malvolio does not marry someone like Olivia and this causes some comedic counterpoint as Malvolio will do anything for Olivia’s love. Another way this theme is apparent is through Viola’s disguise. She pretends to be a man, but realizes that by hiding who she really is, she is actually causing herself more harm than good.

**LINES:**

**VIOLA:** I left no ring with her: what means this lady? Fortune forbid my outside have not charm'd her! She made good view of me; indeed, so much, That sure methought her eyes had lost her tongue, For she did speak in starts distractedly. She loves me, sure; the cunning of her passion Invites me in this churlish messenger. None of my lord's ring! why, he sent her none. I am the man: if it be so, as 'tis, Poor lady, she were better love a dream. Disguise, I see, thou art a wickedness, Wherein the pregnant enemy does much. How easy is it for the proper-false In women's waxen hearts to set their forms! Alas, our frailty is the cause, not we! For such as we are made of, such we be. How will this fadge? my master loves her dearly; And I, poor monster, fond as much on him; And she, mistaken, seems to dote on me. What will become of this? As I am man, 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!

**Most Meaningful Scenes:**

 **MALVOLIO'S DOWNFALL IS PLOTTED (ACT 2, SCENE 5):** Hurt by Malvolio's earlier contempt and fearing that it might cost him his job, Feste plots with Sir Toby and Maria to disgrace Malvolio in front of Olivia. It is agreed that Maria will write a love letter to Malvolio which seems to come from Olivia and leave it where he cannot miss it. In it, he is asked to wear yellow stockings, cross-gartered and to smile – three things which Olivia hates. They hide behind a hedge to see the effect of the letter. Malvolio is convinced that Olivia loves him and is determined to follow the letter's instructions.

## THE RESOLUTION (ACT 5, SCENE 1): Orsino and 'Cesario' meet Antonio and the guards on their way to prison, and are confused by his belief that 'Cesario' has abandoned him. Olivia arrives and announces that she and 'Cesario' are newly married. Orsino believes her and turns on 'Cesario', who pleads that s/he loves him. When Sebastian appears, the twins are re-united, the confusion is resolved and Orsino and Viola are free to proclaim their love for one another. The trick played on Malvolio is revealed and we learn that Sir Toby has married Maria. Malvolio is released from his prison cell and swears revenge on them all.

**Skit Portion:**

**OLIVIA:** A sister! you are she.

*Re-enter FABIAN, with MALVOLIO*

**DUKE ORSINO:** Is this the madman?

**OLIVIA:** Ay, my lord, this same. How now, Malvolio!

**MALVOLIO:** Madam, you have done me wrong, Notorious wrong.

**OLIVIA:** Have I, Malvolio? no.

**MALVOLIO:** Lady, you have. Pray you, peruse that letter. You must not now deny it is your hand: Write from it, if you can, in hand or phrase; Or say 'tis not your seal, nor your invention: You can say none of this: well, grant it then And tell me, in the modesty of honour, Why you have given me such clear lights of favour, Bade me come smiling and cross-garter'd to you, To put on yellow stockings and to frown

Upon Sir Toby and the lighter people; And, acting this in an obedient hope, Why have you suffer'd me to be imprison'd, Kept in a dark house, visited by the priest, And made the most notorious geck and gull That e'er invention play'd on? tell me why.

**OLIVIA:** Alas, Malvolio, this is not my writing, Though, I confess, much like the character But out of question 'tis Maria's hand. And now I do bethink me, it was she

First told me thou wast mad; then camest in smiling, And in such forms which here were presupposed Upon thee in the letter. Prithee, be content: This practise hath most shrewdly pass'd upon thee; But when we know the grounds and authors of it, Thou shalt be both the plaintiff and the judge Of thine own cause.

**FABIAN:** Good madam, hear me speak, And let no quarrel nor no brawl to come Taint the condition of this present hour, Which I have wonder'd at. In hope it shall not, Most freely I confess, myself and Toby Set this device against Malvolio here, Upon some stubborn and uncourteous parts We had conceived against him: Maria writ The letter at Sir Toby's great importance; In recompense whereof he hath married her. How with a sportful malice it was follow'd, May rather pluck on laughter than revenge; If that the injuries be justly weigh'd That have on both sides pass'd.

**OLIVIA:** Alas, poor fool, how have they baffled thee!

**Clown:** Why, 'some are born great, some achieve greatness, and some have greatness thrown upon them.' I was one, sir, in this interlude; one Sir Topas, sir; but that's all one. 'By the Lord, fool, I am not mad.'

But do you remember? 'Madam, why laugh you at such a barren rascal? an you smile not, he's gagged:' and thus the whirligig of time brings in his revenges.

**MALVOLIO:** I'll be revenged on the whole pack of you.

*Exit*