

William Shakespeare  
**TWELFTH NIGHT;**  
OR, WHAT YOU WILL

DOVER THRIFT EDITIONS

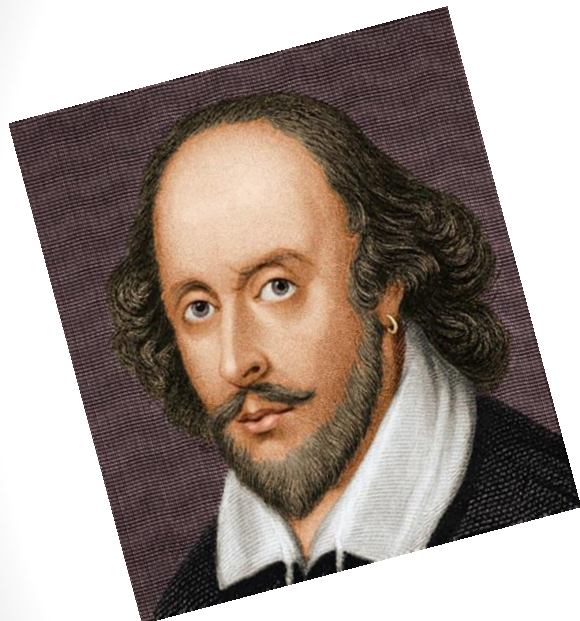


**DRAMA (2ND YEAR)**  
**TWELFTH NIGHT**  
**A COMEDY**  
**BY WILLIAM SHAKESPEARE**  
**CONTEXT, KEY FACTS AND**  
**PLOT**

**Prepared by:**

**Lect. Huda Abdullah Abdulateef**

# William Shakespeare



## Birth & Personal Life

- Born April 23 or 26 1564- died April 26, 1616 Stratford-upon-Avon
- Parents: John and Mary Arden Shakespeare, 3rd of 8 children
- Married and have Twins

## Education:

- Probably attended King's New School in Stratford Rhetoric, Logic, History and Latin

## Career:

- Sometime between 1585-1592, he moved to London and began working in theatre. Poet, Playwright, Actor

## The Plays:

- 38 plays firmly attributed to Shakespeare
- 14 comedies, Ex. Alls Well That Ends Well, As You Like It, The Taming of the Shrew
- 10 histories, Henry IV, Henry V
- 10 tragedies, Macbeth, Romeo and Juliet
- 4 romances, The Tempest, The Winter's Tale

## The Poetry:

- 154 Sonnets and Numerous other poems

## Theatres:

- The Theatre, built in 1576
- The Rose, built in 1587 (London's first "Bankside" theatre)
- The Swan, 1595
- The Globe (Shakespeare helped construct in 1598-1599)

# Context - Historical

- Shakespeare wrote *Twelfth Night* near the middle of his career, probably in the year 1601. Most critics consider it one of his greatest comedies, along with plays such as *As You Like It*, *Much Ado About Nothing*, and *A Midsummer Night's Dream*.
- *Twelfth Night* is about illusion, deception, disguises, madness, and the extraordinary things that love will cause us to do—and to see.
- *Twelfth Night* is the only one of Shakespeare's plays to have an alternative title: the play is actually called *Twelfth Night, or What You Will*.
- Critics are divided over what the two titles mean, but “Twelfth Night” is usually considered to be a reference to Epiphany, or the twelfth night of the Christmas celebration (January 6). In Shakespeare's day, this holiday was celebrated as a festival in which everything was turned upside down—much like the upside-down, chaotic world of Illyria in the play.
- *Twelfth Night* is one of Shakespeare's so-called transvestite comedies, a category that also includes *As You Like It* and *The Merchant of Venice*. These plays feature female protagonists who, for one reason or another, have to disguise themselves as young men. It is important to remember that in Shakespeare's day, all of the parts were played by men, so Viola would actually have been a male pretending to be a female pretending to be a male.

# Context - Sources

Contemporary critics have found a great deal of interest in the homoerotic implications of these plays. As is the case with most of Shakespeare's plays, the story of *Twelfth Night* is derived from other sources.

- In particular, Shakespeare seems to have consulted an Italian play from the 1530s entitled *Gl'Ingannati*, which features twins who are mistaken for each other and contains a version of the Viola-Olivia-Orsino love triangle in *Twelfth Night*.
- He also seems to have used a 1581 English story entitled "Apollonius and Silla," by Barnabe Riche, which mirrors the plot of *Twelfth Night* up to a point, with a shipwreck, a pair of twins, and a woman disguised as a man.
- A number of sources have been suggested for the Malvolio subplot, but none of them is very convincing. Sir Toby, Maria, and the luckless steward seem to have sprung largely from Shakespeare's own imagination.

# Key Facts - General

**Full title** - Twelfth Night, or What You Will

**Author** - William Shakespeare

**Type of work** – Play

**Genre** – Comedy

**Language** – English

**Time and Place written** - Between 1600 and 1602, England

**Date of first publication** - 1623, in the First Folio

**Publisher** - Isaac Jaggard and Edward Blount

## Key Facts - Setting

**Setting (time)** – Unknown

**Setting (place)** - The mythical land of Illyria (Illyria is a real place, corresponding to the coast of present-day Albania—but Twelfth Night is clearly set in a fictional kingdom rather than a real one)

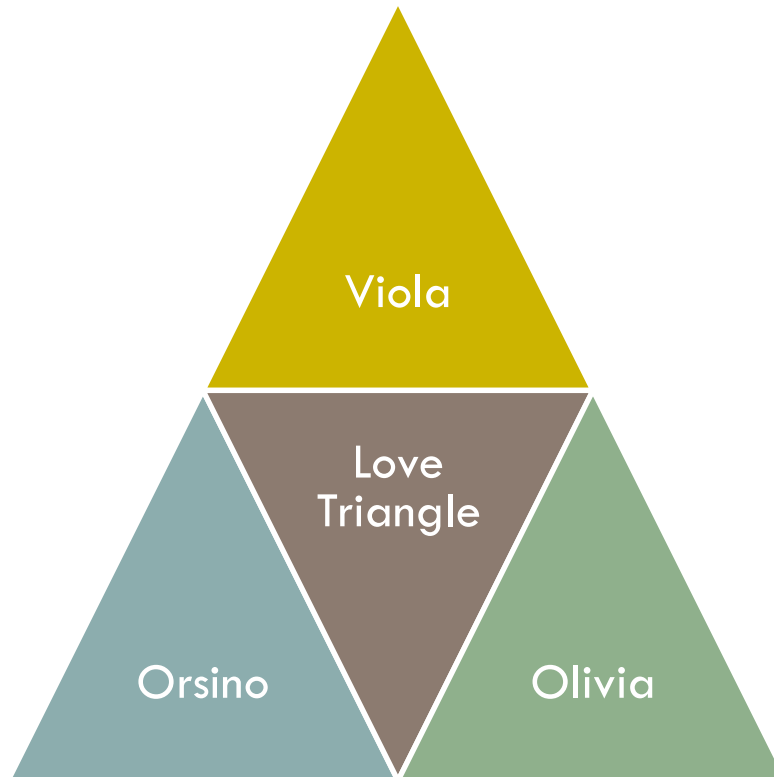
## Key Facts – Tone & Tense

**Tone** - Light, cheerful, comic; occasionally frantic and melodramatic, especially in the speeches of Orsino and Olivia.

**Tense** - Present (the entire story is told through dialogue)

**Protagonist** – Viola

# Key Facts – Protagonists





# Key Facts – Plot Structure

**Exposition:** Introduction to characters and setting. Act I serves as the exposition as it introduces most of the characters of the main plot.

**Rising action** - Act II, the mounting confusion, mistaken identities, and professions of love leading up to Act V.

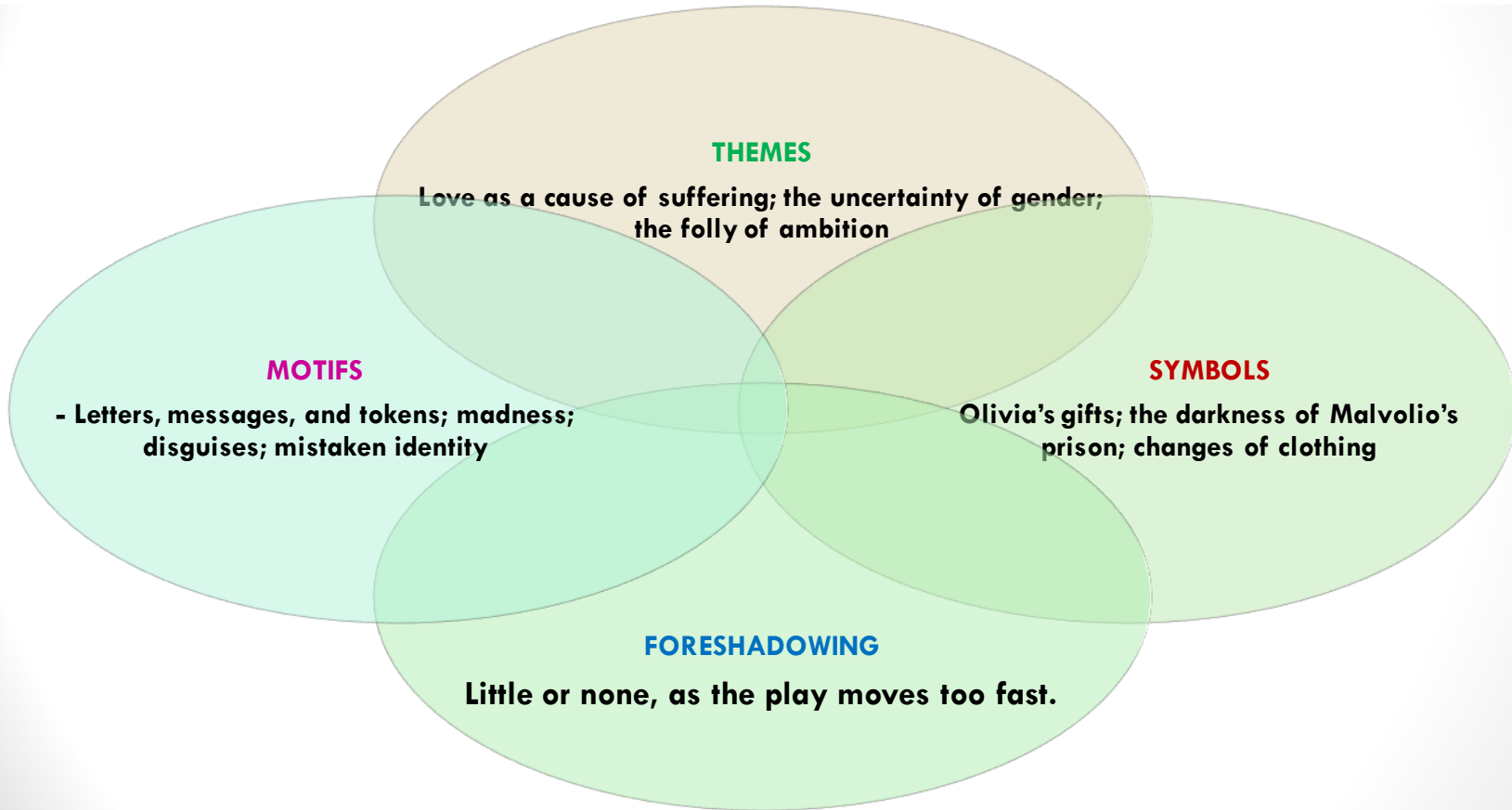
**Major conflict** - Viola is in love with Orsino, who is in love with Olivia, who is in love with Viola's male disguise, Cesario. This love triangle is complicated by the fact that neither Orsino nor Olivia knows that Viola is really a woman.

**Climax** – In Act III, Sebastian and Viola are reunited, and everyone realizes that Viola is really a woman.

**Falling action** - In Act IV, Sir Toby loses interest in the intrigue after being rebuked by Olivia. It is left to Feste, who after teasing him for some time, promises to help him out of his predicament. Olivia marries Sebastian in Act IV, mistaking him for Cesario/Viola. The plot thus moves closer to the resolution of the complications.

**Denouement** - Viola prepares to marry Orsino; Malvolio is freed and vows revenge; everyone else goes off to celebrate.

# Key Facts - Literary Techniques



## Reference

SparkNotes. (2014). *A Study Guide: Twelfth Night by William Shakespeare*. New York: Spark Publishing.

**NEXT LECTURE**

**THANK YOU**

William Shakespeare  
**TWELFTH NIGHT;**  
OR, WHAT YOU WILL

DOVER THRIFT EDITIONS



**DRAMA (2ND YEAR)**

**TWELFTH NIGHT**

**A COMEDY**

**BY WILLIAM SHAKESPEARE**

**CHARACTERS**

**(PAGES 3-4)**

**Prepared by:**

**Lect. Huda Abdullah Abdulateef**

# VIOLA

## Who is Viola?

A young woman of aristocratic birth, and the play's protagonist.

Washed up on the shore of Illyria when her ship is wrecked in a storm, Viola decides to make her own way in the world.

## Her Traits

- She disguises herself as a young man, calling herself "Cesario," and becomes a page to Duke Orsino.
- She ends up falling in love with Orsino—even as Olivia, the woman Orsino is courting, falls in love with Cesario.

## Her Plight

- Thus, Viola finds that her clever disguise has entrapped her:
- she cannot tell Orsino that she loves him, and she cannot tell Olivia why she, as Cesario, cannot love her.
- Her poignant plight is the central conflict in the play.

# ORSINO

## Orsino

- A powerful nobleman in the country of Illyria.
- Orsino is lovesick for the beautiful Lady Olivia,
- but becomes more and more fond of his handsome new page boy, Cesario, who is actually a woman—Viola.

## His Function

Orsino is a vehicle through which the play explores the absurdity of love:

- a supreme egotist, Orsino mopes around complaining how heartsick he is over Olivia, when it is clear that he is chiefly in love with the idea of being in love and enjoys making a spectacle of himself.
- His attraction to the ostensibly male Cesario injects sexual ambiguity into his character.



# OLIVIA

## Who is Viola?

- A wealthy, beautiful, and noble Illyrian lady,
- **Olivia** is courted by **Orsino** and **Sir Andrew Aguecheek**,
- but to each of them she insists that she is in mourning for her brother, who has recently died, and will not marry for seven years.

## Olivia & Orsino

- **She (Olivia)** and **Orsino** are **similar characters** in that each seems to enjoy wallowing in his or her own misery.
- **Viola's arrival** in the **masculine guise of Cesario** enables **Olivia to break free of her self-indulgent melancholy.**

## Olivia's Love

- **Olivia** seems to have no difficulty transferring her affections from one love interest to the next,
- however, suggesting that her **romantic feelings—like most emotions in the play—do not run deep.**

# SEBASTIAN

## Who is Sebastian?

- Sebastian is Viola's lost twin brother.
- When he arrives in Illyria, traveling with Antonio, his close friend and protector,
- Sebastian discovers that many people think that they know him.

- Furthermore, the beautiful Lady Olivia, whom he has never met, wants to marry him.
- Sebastian is not as well rounded a character as his sister.
- He seems to exist to take on the role that Viola fills while disguised as Cesario—namely, the mate for Olivia.

# MALVOLIO

## Malvolio & His Traits

- The straitlaced steward—or head servant—in the household of Lady Olivia.
- Malvolio is very efficient but also very self-righteous, and he has a poor opinion of drinking, singing, and fun.

## The impact of his opinion

- His priggishness and haughty attitude earn him the enmity of Sir Toby, Sir Andrew, and Maria, who play a cruel trick on him, making him believe that Olivia is in love with him.
- In his fantasies about marrying his mistress, he reveals a powerful ambition to rise above his social class.

## Reference

SparkNotes. (2014). *A Study Guide: Twelfth Night by William Shakespeare*. New York: Spark Publishing.

**NEXT LECTURE**

**THANK YOU**

William Shakespeare  
**TWELFTH NIGHT;**  
OR, WHAT YOU WILL

DOVER THRIFT EDITIONS



**DRAMA (2ND YEAR)**

**TWELFTH NIGHT**

**A COMEDY**

**BY WILLIAM SHAKESPEARE**

**CHARACTERS**

**(PAGES 5-6)**

**Prepared by:**

**Lect. Huda Abdullah Abdulateef**

# FESTE

- The clown, or fool, of Olivia's household,
- Feste moves between Olivia's and Orsino's homes.
- He earns his living by making pointed jokes, singing old songs, being generally witty, and offering good advice cloaked under a layer of foolishness.

In spite of being a professional fool, Feste often seems the wisest character in the play.



# SIR TOBY

## Olivia's uncle

- **Olivia** lets **Sir Toby Belch** live with her,
- but she does not approve of his **rowdy behavior, practical jokes, heavy drinking, late-night carousing,** or **friends** (specifically the **idiotic Sir Andrew**).

- **Sir Toby** also earns the ire of **Malvolio**.
- But **Sir Toby** has an ally, and eventually a mate, in Olivia's sharp-witted waiting-gentlewoman, **Maria**.
- Together they bring about **the triumph of chaotic spirit,** which **Sir Toby** embodies, and the ruin of the controlling, **self-righteous** Malvolio.

# MARIA

**Olivia's** clever, daring young waiting-gentlewoman. **Maria** is remarkably similar to her antagonist, **Malvolio**, who harbors aspirations of rising in the world through marriage.

But **Maria** succeeds where **Malvolio** fails—perhaps because she is a woman, but, more likely, because she is more in tune than Malvolio with the anarchic, topsy-turvy spirit that animates the play.

# SIR ANDREW

Who is he?

**Sir Andrew Aguecheek** - A friend of Sir Toby's. Sir Andrew Aguecheek attempts to court Olivia, but he doesn't stand a chance.

He thinks that he is **witty, brave, young,** and **good at languages and dancing,** but he is actually **an idiot.**

# ANTONIO

## Antonio

A man who rescues Sebastian after his shipwreck.

Antonio's attraction to Sebastian, however, **never bears fruit**. Despite the ambiguous and shifting gender roles in the play, *Twelfth Night* remains a romantic comedy in which the characters are destined for marriage.

## Sebastian's Friend

**Antonio** has become very fond of Sebastian, **caring for him, accompanying him to Illyria, and furnishing him with money**—all because of a love so strong that it seems to be romantic in nature.

In such a world,  
homoerotic attraction cannot  
be fulfilled.

## Reference

SparkNotes. (2014). *A Study Guide: Twelfth Night by William Shakespeare*. New York: Spark Publishing.

**NEXT LECTURE**

**THANK YOU**

William Shakespeare

TWELFTH NIGHT;  
OR, WHAT YOU WILL

DOVER THRIFT EDITIONS



DRAMA (2ND YEAR)

TWELFTH NIGHT

A COMEDY

BY WILLIAM SHAKESPEARE  
IMPORTANT QUOTATIONS

Prepared by:

Lect. Huda Abdullah Abdulateef



# Important Quotations in *Twelfth Night*

**Quotation** a group of words **taken from a text or speech** and repeated by someone other than the original author or speaker.

There are **five** important quotations in *Twelfth Night*:

- **Quote 1 (Orsino to his servants & musicians) (Pages 45-46),** ✓
- Quote 2 (Viola, disguised as Cesario, to Olivia) (Pages 46-47)
- Quote 3 (Orsino to Cesario) (Pages 47-48)
- Quote 4 (Malvolio to himself) (Pages 48-49)
- Quote 5 (Orsino to Viola) & (Viola to Orsino) (Pages 49)

# Quote 1

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.  
[Music ceases]  
O spirit of love, how quick and fresh art thou  
That, notwithstanding thy capacity  
Receiveth as the sea, naught enters there,  
Of what validity and pitch so e'er,  
But falls into abatement and low price  
Even in a minute! So full of shapes is fancy  
That it alone is high fantastical.  
(I.i.1-15)

Orsino



His Servants &  
Musicians

## Quote 1 / (Line 1)

- The play's opening speech includes one of its most famous lines, as **the unhappy, lovesick Orsino** tells **his servants and musicians,**

**“If music be the food of love, play on.”**

**(Orsino, I.i. 1)**

# Quote 1 / (Lines 2-3)

Quote

**In the speech that follows,**

**“Give me excess of it that, surfeiting,  
The appetite may sicken and so die.”**

**(Orsino, I.i. 2-3)**

Analysis

**Orsino** asks for the musicians to give him so **much musical love-food** that he will **overdose (“surfeit”)** and **cease** to desire **love** any longer. Through these words, Shakespeare introduces **the image of love** as something **unwanted**, something that **comes upon people unexpectedly** and **that is not easily avoided.**

## Quote 1 / (Lines 14-15)

### Quote:

“So full of shapes is fancy  
That it alone is high fantastical,”  
(Orsino, l.i. 14-15)

### Analysis:

But this image is complicated by Orsino's comment about the relationship between romance and imagination relating the idea of overpowering love (“fancy”) to that of imagination (that which is “fantastical”).

# Conclusion

- Through this connection, the play raises the **question** of whether **romantic love** has more to do with **the reality of the person who is loved** or with **the lover's own imagination**.
- For **Orsino** and **Olivia**, both of whom are willing to switch lovers at a moment's notice, **imagination** often seems **more powerful** than **reality**.

## Reference

SparkNotes. (2014). *A Study Guide: Twelfth Night by William Shakespeare*. New York: Spark Publishing.

**NEXT LECTURE**



**THANK YOU**

William Shakespeare

TWELFTH NIGHT;  
OR, WHAT YOU WILL

DOVER THRIFT EDITIONS



DRAMA (2ND YEAR)

TWELFTH NIGHT

A COMEDY

BY WILLIAM SHAKESPEARE

IMPORTANT QUOTATIONS

EXPLAINED

Prepared by:

Lect. Huda Abdullah Abdulateef

# Important Quotations in *Twelfth Night*

**Quotation** a group of words **taken from a text or speech** and repeated by someone other than the original author or speaker.

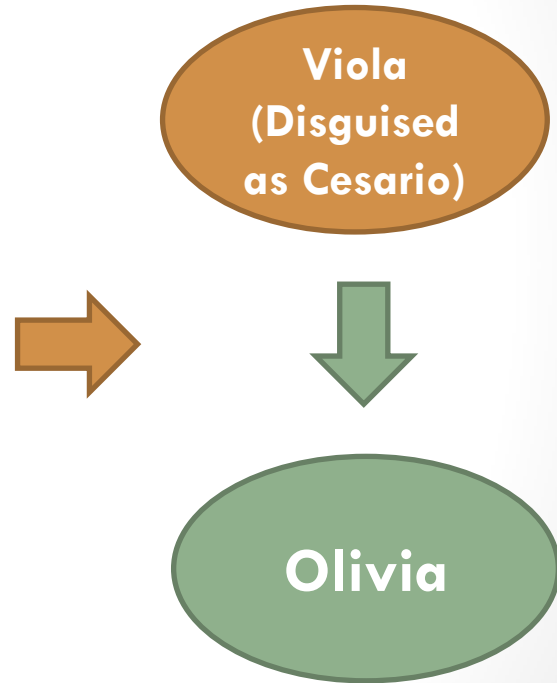
There are **five** important quotations in *Twelfth Night*:

- Quote 1 (Orsino to his servants & musicians) (Pages 45-46), ✓
- **Quote 2 (Viola, disguised as Cesario, to Olivia) (Pages 46-47)** ✓
- Quote 3 (Orsino to Cesario) (Pages 47-48)
- Quote 4 (Malvolio to himself) (Pages 48-49)
- Quote 5 (Orsino to Viola) & (Viola to Orsino) (Pages 49)

## Quote 2

Make me a willow cabin at your gate  
And call upon my soul within the house,  
Write loyal cantons of contemnèd love,  
And sing them loud even in the dead of night;  
Hallow your name to the reverberate hills,  
And make the babbling gossip of the air  
Cry out 'Olivia!' O, you should not rest  
Between the elements of air and earth  
But you should pity me.

**(I.v.237–245)**



## Quote 2/ Explanation

- **Viola** (in her disguise **as Cesario**) delivers this speech to **Olivia** after **Orsino** has sent her to carry his messages of love to Olivia. In this speech, however, **Cesario** sets aside the prepared messages and instead tells Olivia what he would do if he were in love with her.

**What would Cesario do? What is the function of this speech?**

**(See the next slides)**

# Quote 2/ Analysis

## Quote:

Make me a willow cabin at your gate  
And call upon my soul within the house,  
Write loyal cantons of contemnèd love,  
And sing them loud even in the dead of night;  
Hallow your name to the reverberate hills,  
And make the babbling gossip of the air  
Cry out 'Olivia!' O, you should not rest  
Between the elements of air and earth  
But you should pity me.

(Viola, I.v.237–245)

## Analysis

- This speech is significant, then, because it sets the stage for Olivia's infatuation with the person she thinks is Cesario: instead of helping win Olivia for Orsino, Cesario's passionate words make Olivia fall in love with him.

## Quote 2/ The Function

This development is

understandable  
when one considers  
what Olivia says  
here—

- She insists that she would be outside **Olivia's** gate night and day, proclaiming her love, until **Olivia** took **"pity"** on her.



This kind of **devotion**  
**contrasts** sharply

with  
action  
concerning

- Instead of planting himself outside her door and demonstrating his devotion,
- he prefers to remain at home, lolling on couches and complaining of his broken heart.

# Conclusion

- The contrast, then, between **the devotion** that **Viola** imagines here and **the self-involvement** that characterizes **Orsino's passion** for **Olivia**, suggests that **Viola has a better understanding than Orsino of what true love should be.**



## Reference

SparkNotes. (2014). *A Study Guide: Twelfth Night by William Shakespeare*. New York: Spark Publishing.

**NEXT LECTURE**

**THANK YOU**

William Shakespeare

**TWELFTH NIGHT;  
OR, WHAT YOU WILL**

DOVER THRIFT EDITIONS



**DRAMA (2ND YEAR)**

**TWELFTH NIGHT**

**A COMEDY**

**BY WILLIAM SHAKESPEARE**

**IMPORTANT QUOTATIONS**

**EXPLAINED**

**Prepared by:**

**Lect. Huda Abdullah Abdulateef**

# Important Quotations in *Twelfth Night*

**Quotation** a group of words **taken from a text or speech** and repeated by someone other than the original author or speaker.

There are **five** important quotations in *Twelfth Night*:

- Quote 1 (Orsino to his servants & musicians) (Pages 45-46), ✓
- Quote 2 (Viola, disguised as Cesario, to Olivia) (Pages 46-47) ✓
- **Quote 3 (Orsino to Cesario) (Pages 47-48)** ✓
- Quote 4 (Malvolio to himself) (Pages 48-49)
- Quote 5 (Orsino to Viola) & (Viola to Orsino) (Pages 49)

## Quote 3

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 called 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.

**(Orsino, II.iv.91–101)**



## Quote 3/ Analysis

- **Orsino** speaks these words as he discusses **his love for Olivia with Cesario**. Here, he argues that there can be **no comparison** between **the kind of love** that **a man has for a woman** and **the kind of love** that **women feel for men**.

What is the difference between the kind of love that a man has for a woman and the kind of love that women feel for men?

**(See the next diagram)**

# The Difference of Love Between Men & Women

Women's Love  
VS  
Men's Love

Women, he suggests, love only superficially—in the “palate,” not the “liver,”

implying that for men love is somehow deeper and less changeable.

Orsino's  
Love

While his love is constant, he insists, a woman's love suffers “surfeit, cloyment, and revolt.”

Is that true? Is Orsino's love to Olivia is constant?



# Orsino's Self-involvement

## Orsino's self- involvement

- This speech shows the extent of **Orsino's self-involvement** by demonstrating that he cares only about his own emotions
- and assumes that whatever **Olivia feels**, it cannot “compare” to his own feelings for her.

# Orsino's Irony/ Example

## Orsino's Irony

But there is also an **irony** here, since **Orsino** ascribes **qualities to women's love** that **actually apply to his own infatuations**.

He claims that **women love superficially** and **can have their feelings change easily**;

## The Situation

in fact, later in the play, **he (Orsino)** happily **transfers his affections from Olivia** to the **revealed-as-female Viola**.

It is the **woman, Viola**, whose **love for Orsino remains constant throughout**.

# Conclusion

Indeed, **Viola** answers this speech by citing herself as **an example** of **a woman who remains constant in love**

(without revealing that she is talking about herself, of course).

Thus, given what the audience sees onstage, **Orsino's opinions about love** seem **to be wrong on almost every count.**

## Reference

SparkNotes. (2014). *A Study Guide: Twelfth Night by William Shakespeare*. New York: Spark Publishing.

**NEXT LECTURE**

**THANK YOU**

William Shakespeare

TWELFTH NIGHT;  
OR, WHAT YOU WILL

DOVER THRIFT EDITIONS



**DRAMA (2ND YEAR)**

**TWELFTH NIGHT**

**A COMEDY**

**BY WILLIAM SHAKESPEARE**

**IMPORTANT QUOTATIONS**

**EXPLAINED**

**Prepared by:**

**Lect. Huda Abdullah Abdulateef**

# Important Quotations in *Twelfth Night*

**Quotation** a group of words **taken from a text or speech** and repeated by someone other than the original author or speaker.

There are **five** important quotations in *Twelfth Night*:

- Quote 1 (Orsino to his servants & musicians) (Pages 45-46), ✓
- Quote 2 (Viola, disguised as Cesario, to Olivia) (Pages 46-47) ✓
- Quote 3 (Orsino to Cesario) (Pages 47-48) ✓
- **Quote 4 (Malvolio to himself) (Pages 48-49)** ✓
- Quote 5 (Orsino to Viola) & (Viola to Orsino) (Pages 49)



## Quote 4 /(Pages 48- 49)

### Soliloquy

Malvovio



Himself

Daylight and champaign discovers not more. This is open. I will be proud, I will read politic authors, I will baffle Sir Toby, I will wash off gross acquaintance, I will be point-device the very man. I do not now fool myself, to let imagination jade me; for every reason excites to this, that my lady loves me. She did commend my yellow stockings of late, she did praise my leg, being cross-gartered, and in this she manifests herself to my love, and with a kind of injunction drives to these habits of her liking. I thank my stars, I am happy. I will be strange, stout, in yellow stockings, and cross-gartered, even with the swiftness of putting on. Jove and my stars be praised.

(II.v.140–150)

## Quote 4/ Analysis

- **Malvolio** speaks these words after he finds the letter written by Maria that seems to reveal that Olivia is in love with him.
- Until this point, **Malvolio** has seemed a straitlaced prig with no enthusiasms or desires beyond decorum and an orderly house.

What happens to Malvolio after reading the forged letter?

**(See the next slide)**

# Malvolio's Inner Impulses and Ambitions

## Malvolio's Exterior Puritanism

Here we see his **(Malvolio's)** **puritanical exterior** is only **a veneer**, covering powerful **ambitions**.

## Malvolio's Inner Ambitions

**Malvolio** dreams of being loved by Olivia and of rising in the world to become a **nobleman**—both of these dreams seem to be fulfilled by the letter.

# The Audience's Impressions

## The Comic

For the audience, this scene is tremendously comic,

since we can easily anticipate that **Malvolio** will make a fool of himself when he follows the letter's instructions and puts on yellow stockings and crossed garters.

## The Pathos

But there is also a hint of pathos in Malvolio's situation,

since we know that his grand ambitions will come crashing down. Our pity for him increases in later scenes, when Sir Toby and Maria use his preposterous behavior to lock him away as a madman.

# Conclusion

- **Malvolio** is **not** exactly **a tragic figure**; **he is too absurd for that**. But there is something at least **pitiable** in **the way the vanity he displays in this speech leads to his undoing**.

## Reference

SparkNotes. (2014). *A Study Guide: Twelfth Night by William Shakespeare*. New York: Spark Publishing.

**NEXT LECTURE**

**THANK YOU**



William Shakespeare

**TWELFTH NIGHT;  
OR, WHAT YOU WILL**

DOVER THRIFT EDITIONS



**DRAMA (2ND YEAR)**

**TWELFTH NIGHT**

**A COMEDY**

**BY WILLIAM SHAKESPEARE**

**IMPORTANT QUOTATIONS**

**EXPLAINED**

**Prepared by:**

**Lect. Huda Abdullah Abdulateef**

# Important Quotations in *Twelfth Night*

**Quotation** a group of words **taken from a text or speech** and repeated by someone other than the original author or speaker.

There are **five** important quotations in *Twelfth Night*:

- Quote 1 (Orsino to his servants & musicians) (Pages 45-46), ✓
- Quote 2 (Viola, disguised as Cesario, to Olivia) (Pages 46-47) ✓
- Quote 3 (Orsino to Cesario) (Pages 47-48) ✓
- Quote 4 (Malvolio to himself) (Pages 48-49) ✓
- **Quote 5 (Orsino to Viola) & (Viola to Orsino) (Pages 49)** ✓

# Quote 5/ The Exchange Between Orsino & Viola

## Quote

**Orsino:** If this be so, as yet the glass seems true,  
I shall have share in this most happy wrack.

**[To Viola]** Boy, thou hast said to me a  
thousand times  
Thou never shouldst love woman like to me.

**Viola:** And all those sayings will I overswear,  
And all those swearings keep as true in soul  
As doth that orbèd continent the fire  
That severs day from night.

**Orsino:** Give me thy hand,  
And let me see thee in thy woman's weeds.

(V.i.258–266)

## Quote 5/Analysis

- This exchange follows the **climax** of the play, when **Sebastian** and **Viola** are **reunited**, **and all the misunderstandings are cleared up.**

What is the reaction of Orsino when he discovers that Cesario is in reality Viola?

**(See the next slides)**

# Orsino's Reaction

## Quote:

**Orsino:** If this be so, as yet the glass seems true,  
I shall have share in this most **happy** wrack...

**Orsino:** Give me thy hand,  
And let me see thee in thy woman's weeds.

**(Orsino to Viola)**

## Analysis:

Here, **Orsino** ushers in a **happy ending for his long-suffering Viola** by **declaring his willingness to wed her**. This quote thus sets the stage for general rejoicing—but it is worth noting that even here, **the - gender ambiguities that Viola's disguise has created still persist**.

# Gender-Ambiguities

## Quote:

Boy, thou hast said to me a thousand times  
Thou never shouldst love woman like to  
me.

(Orsino to Viola)

## Analysis:

Orsino knows that Viola is a woman—and a woman, apparently, to- whom he is attracted.

Yet he addresses her as “Boy” in this speech, even as he is accepting her vows of love.

This incident is not isolated: later, Orsino continues to call his new betrothed “Cesario,” using her male name.

# Conclusion

- This odd mode of address raises, and leaves unanswered, the question of whether Orsino is in love with Cesario, the beautiful young man, or with Viola, the beautiful young woman.

## Reference

SparkNotes. (2014). *A Study Guide: Twelfth Night by William Shakespeare*. New York: Spark Publishing.



**NEXT LECTURE**

**THANK YOU**

William Shakespeare

TWELFTH NIGHT;  
OR, WHAT YOU WILL

DOVER THRIFT EDITIONS



**DRAMA (2ND YEAR)**

**TWELFTH NIGHT**

**A COMEDY**

**BY WILLIAM SHAKESPEARE**

**ACT THREE**

**Prepared by:**

**Lect. Huda Abdullah Abdulateef**

## Act III – scene i

### Quote

This fellow is wise enough to play the fool,  
And to do that well, craves a kind of wit  
(III.i.53–54)

# Analysis

- Once again we meet Feste the clown, and once again we notice that beneath his nonsense, he is obviously intelligent. In fact, Viola is inspired to comment on this after her conversation with Feste. She realizes that a good clown must be able to judge the personalities and moods of all the people with whom he interacts, and to know when to talk, what to say, and when to keep quiet.

# Act III – scene ii

## Quote:

[Y]our store

I think is not for idle markets, sir

(III.iii.45–46)

## Analysis:

Antonio's attachment to Sebastian comprises not only concern for his safety but also a willingness to spend money on him (he even entrusts his purse to him). Antonio tells Sebastian this statement with a double meaning. The more apparent meaning is that Sebastian doesn't have enough money to spend on trivial things, but the words also suggest that Sebastian is too good to spend time with just anyone and deserves the best. Once again, Antonio's passion for his male friend—and the words he uses, like "jealousy" and "desire"—strongly suggest that he feels an erotic attraction to Sebastian.

## Act III – Scene iv

### Quote

“Why, this is very midsummer madness,”

(III.iv.52)

# Conclusion

- Olivia, of course, is bewildered by the change in her normally somber steward, and his apparently illogical responses to her questions make her assume, naturally enough, that he must be out of his mind. She interprets his quotations from the letter as simple insanity in these words she says after listening to a string of them. But Malvolio, cut off from reality, willfully ignores these signs that all may not be as he thinks. He fits Olivia's words to his mistaken understanding of the situation.



## Reference

SparkNotes. (2014). *A Study Guide: Twelfth Night by William Shakespeare*. New York: Spark Publishing.

**NEXT LECTURE**

**THANK YOU**

William Shakespeare

TWELFTH NIGHT;  
OR, WHAT YOU WILL

DOVER THRIFT EDITIONS



DRAMA (2<sup>ND</sup> YEAR)

TWELFTH NIGHT

A COMEDY

BY WILLIAM SHAKESPEARE

ACT FOUR

Prepared by:

Lect. Huda Abdullah Abdulateef

## Act IV – scene i

### Quote

Are all the people mad? [...]

Or I am mad, or else this is a dream

(IV.i.26, 60)

# Analysis

- Sebastian briefly takes center stage in these scenes, but he fails to make much of an impression as a character in his own right: his principal role is to serve as a male substitute for his resourceful and attractive twin sister, Viola. Sebastian's primary state of mind in these scenes is total confusion, which is understandable. Having arrived in a country that he has never seen before, he is suddenly surrounded by people who seem to think they know him and who have extreme attitudes toward him: some want to kill him, while others appear to be in love with him. It is not surprising that, after trying to fend off the insistent Feste and being abruptly attacked by Sir Andrew, Sebastian asks in bewilderment if these people are 'mad.' On the other side, Olivia's approach forces him to wonder about his own state of mind 'I am mad' or 'this is a dream'. These references to insanity are significant. As he does with Antonio and Malvolio, Shakespeare suggests here that madness and the chaos associated with comedy are closely linked.

# Act IV – scene ii

## Quote:

**I say this house is as dark as ignorance, though ignorance were as dark as hell; and I say there was never man thus abused**

**(IV.ii.46–48)**

## Analysis:

Malvolio is hardly a tragic figure. After all, he is only being asked to endure a single night in darkness. But he earns our respect, nevertheless, as he stubbornly clings to his sanity, even in the face of Feste's insistence that he is mad. Malvolio, perhaps more than anyone else in this frenetic, zany play, knows that he is sane, and he will not allow the madness swirling in the air of Olivia's home to destroy his sense of his own sanity. One cannot help pitying him, in spite of his flaws. He seems to be punished for not being as mad as everyone else, more than he is for any real sin. He cries, these words, making the darkness of his prison a powerful symbol for the madness that seems to have taken over the world of the play. Malvolio is right—but being right avails him nothing. Twelfth Night is a play filled with absurdity and madcap fun, and Malvolio suffers his unhappy fate because he is unable to put his scruples, his puritanism, and his pride aside to join in the revelry.

## Act IV – Scene iii

### Quote

[T]hough 'tis wonder that enwraps me thus,  
Yet 'tis not madness,  
(IV.iii.3–4)



# Analysis

- These lines are said by Sebastian. By Act IV, scene iii, however, Sebastian begins to come to terms with his situation. He decides that the sun that he sees is real, as are the air that he breathes and the pearl that Olivia has given him. He even reasons out the situation with the beautiful woman who claims to love him. If Olivia were mad, he figures, surely her servants wouldn't obey her—so she must be sane.

## Reference

SparkNotes. (2014). *A Study Guide: Twelfth Night by William Shakespeare*. New York: Spark Publishing.

**NEXT LECTURE**

**THANK YOU**