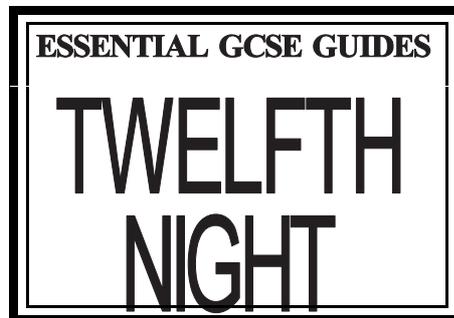


CONTENTS

- 1 INTRODUCTION
- 2 A BRIEF SUMMARY OF THE PLOT
- 3-4 ACT I
- 5-6 ACT II
- 7-8 ACT III
- 9 ACT IV
- 10-11 ACT V
- 12 MAKING PLANS
- 13-14 CHARACTERISATION
- 15 SETTING AND ATMOSPHERE
- 16-18 STYLE
- 19 THEMES
- 20 REVISION QUESTIONS



By Steven Croft
In collaboration with Harry Jivenmukta

INTRODUCTION

1

Before you begin your study of *Twelfth Night* it is important that you have read the text carefully. It will also help if you can see a performance of the play at the theatre, or failing that, watch a performance of it on video. A local video shop or the public library will probably be able to obtain a copy for you. The thing to remember is that Shakespeare wrote his plays to be seen and heard and not to be read as a book, which is what we mostly do when we study a play for an examination. To really appreciate it therefore, you really do need to see it in performance. This, of course, will help you to get a much clearer picture of what is happening too.

The sections that follow examine the key aspects of the play that you will need to be aware of in order to answer questions on the play in the GCSE exam. All the tasks are designed to help you look carefully at the play and come to an understanding of it both as a play and a work of literature. In addition to working through the tasks in the sections that follow it is also recommended that you keep your own notes on the various areas of study, noting down things that you find particularly interesting or effective and making a note of quotations or references to support your ideas.

At the end of this work book you will find a number of specimen questions of the kind that you might find on a GCSE English Literature exam paper. It would be very useful in terms of preparing yourself for the exam if you practised on some of these. As you get closer to the exam date it would be helpful to try doing one or two of them under timed conditions too. In most exams you would have about 40 minutes to answer one of these questions.

A BRIEF SUMMARY OF THE PLOT

2

The action of the play takes place in the land of Illyria - a name which in itself conjures up thoughts of romance and fairytale. The main storyline concerns Viola who has been shipwrecked on the coast of Illyria and believes her twin brother drowned. She disguises herself as a boy, assumes the name of Cesario, and becomes page to the Duke of Orsino who is in love with the Lady Olivia. Viola, in her role as page carries messages of love from the Duke to Olivia but his love for her is unrequited. Olivia, instead, falls in love with Viola, thinking her a boy and Viola falls in love with the Duke. In the end Viola marries the Duke and Olivia marries Viola's twin brother, who hasn't drowned after all and who returns having been saved from the sea.

Underlying this atmosphere of romance and the pain of love there is also a darker note created by some of the other characters. Sir Toby Belch, Olivia's uncle, for example, although a gentleman with a sharp wit, is also a drunken rogue who thinks nothing of swindling his friend, Sir Andrew Aguecheek, by promising him Olivia. Malvolio, Olivia's Steward, is an egotistical hypocrite who frequently and offensively criticises the behaviour of others and is the butt of the comedy of the play. In the end, though, these darker characters all suffer some form of poetic justice for their failings.

ACT I

3

Act I Scene i

The play opens as Orsino, Duke of Illyria listens to music and muses on his love for the Countess Olivia. Unfortunately his messenger brings him news that she has rejected his suit. She is in mourning for her dead brother and will keep herself cloistered away from the world for seven years. Valentine, Orsino's messenger, has not been allowed to see Olivia himself but this information has been passed on via her maid.

Act I Scene ii

Viola, who has been shipwrecked on the coast of Illyria, has been rescued and she asks the sea captain where she is. She is concerned that her brother may have drowned although she has some small hope that he may have survived. Viola asks the captain who governs Illyria and he tells her that the Duke Orsino rules there. He goes on to explain that the Duke is in love with the Countess Olivia who lost her father twelve months ago and her brother shortly afterwards. Since his death she has avoided the company of men and has rejected all the Dukes overtures. Viola determines to disguise herself as a man and serve Orsino.

Act I Scene iii

The scene moves to a room in Olivia's house. Sir Toby Belch, Olivia's uncle talks to Olivia's servant, Maria. He feels that she takes her brother's death too seriously. Maria tells him that Olivia disapproves of the late nights he keeps but he makes it clear that he does not really care what she thinks and will continue staying out late drinking. He talks to Maria about his friend, Sir Andrew Aguecheek, claiming that he is a fine and talented man. Maria is scathing and clearly regards him as a fool. When he arrives on stage we see that she is right. Both she and Sir Toby tease him although he does not understand their jokes. It seems that Sir Andrew is in love with Olivia and now that the Count woos her he is pessimistic about his chances. Nevertheless he agrees to persevere for another month.

Act I Scene iv

Back in the Duke's palace Viola enters disguised as a male servant under the assumed name of Cesario. She is now in the employ of the Duke (as Cesario) and she is already trusted by him so much that he employs her to act as his go-between in his attempts to woo Olivia. Although she agrees to do her best it is clear from her aside that she has fallen in love with him herself.

ACT I

4

Act I Scene v

We move back to Olivia's house where Feste, the clown, and Maria ask him why he has been absent for so long. Maria thinks that he will be in trouble for being away so long and may be sacked from his job. Olivia enters and it is immediately apparent that she is unhappy with him and the first thing she does is dismiss him. He manages to talk his way out of the predicament, though, and succeeds in pleasing her. Malvolio, Olivia's steward, arrives and tries to make a fool out of Feste. Meanwhile Viola has arrived and is eventually let in. As she is in mourning Olivia covers her face with a veil before Viola is admitted. Viola begins by saying that she has a prepared speech to deliver but Olivia does not want to hear it, preferring Viola to speak in her own words. Viola presses home Orsino's message of love but Olivia replies that she does not and cannot love him even though she knows him to be virtuous and noble. After Viola has left, though, we see that Olivia has fallen in love with her (him) and, wishing to see her again, sends Malvolio after her with a message that she (he) should return to see her again the next day. She also gives him a ring to give Viola (Cesario) pretending that Cesario gave it to her and she is returning it. The situation at the end of Act I, therefore, is rather complicated to say the least: Orsino is in love with Olivia but she does not return his love. Olivia has fallen in love with Viola (thinking she is a he, Cesario) and Viola is in love with Orsino but she cannot reveal it because he thinks she is a man!

Review Activities on Act I

1. What kind of atmosphere is created in the short opening scene?
2. What do you learn about Orsino here?
3. Look again at Scene ii. What do you think is the main purpose of this scene?
4. Which new characters are we introduced to in Scene iii? Write down your initial impressions of these characters explaining why you feel the way you do.
5. Make notes on how the plot develops in this scene. What kind of effect do you think this scene has on the audience?
6. What impression do you form of Feste and Malvolio in Scene v?
7. Scene iv was mainly in verse but Scene v contains a good deal of prose. Why do you think this is?
8. Look carefully at Olivia's soliloquy near the end of Scene v. What does she reveal to the audience here?

ACT II

5

Act II Scene i

This scene takes place on the coast, with Viola's brother, Sebastian and the Captain of his boat, Antonio. They, like Viola, have survived the shipwreck but Sebastian is grief-stricken because he believes his twin sister drowned. Sebastian wants to go on alone but Antonio is concerned for him and will not leave him even though he will put himself at risk by going with him because he has many enemies at Orsino's court.

Act II Scene ii

In the meantime Malvolio has caught up with Viola and gives her the ring as Olivia instructed. Viola pretends that she knows all about it but when Malvolio has gone, ponders what it can mean. She thinks back over her exchange with Olivia and realises that Olivia has fallen in love with her believing her to be a man.

Act II Scene iii

Back at Olivia's house Sir Toby Belch and Sir Andrew Aguecheek are drinking. Feste joins them and they get him to sing for them. The other two join in but they make such an awful noise that Maria comes out and tries to get them to quieten down fearing that they will disturb Olivia and the rest of the household. They ignore her pleas, though, and continue until Malvolio appears and tells Sir Toby that Olivia has said that he is welcome in his house if he behaves but if not then he must go. They make fun of him and he leaves. After he has gone they decide to play a joke on him to make him look foolish.

Act II Scene iv

The scene returns to the Duke's palace where we see Orsino calling for music to ease the pain of his unrequited love for Olivia. He discusses with Cesario (Viola) the differences between men and women as regards 'love'. He feels that women do not feel the pangs of love as acutely as men do. Viola, who has now fallen in love with Orsino does not agree and she tells him the story of her sister (who she invents) and how she loved a man deeply but did not reveal it and pined away through her unrequited love. Viola, is really describing herself here, of course.

Act II Scene v

Back in Olivia's garden, Maria tells Sir Toby that the plot against Malvolio has been put into operation. They hide as he enters and finds a letter, deliberately planted and supposedly written by Olivia, which seems to indicate that she is in love with him. In the letter she urges him to dress in a particular way to please her. Thinking a good deal of himself he has no problem believing this. His pompous, inflated self-importance make it difficult for the onlookers to contain themselves, but they do and Malvolio leaves unaware that he is the butt of their joke.

Review Activities on Act II

1. Look again at Scene i. How is the plot moved forward here?
2. What is the significance of the ring in Scene ii? Draw a diagram to represent the romantic situation that has been created.
3. Explain Maria's plan for taking revenge on Malvolio.
4. How would you describe Sir Toby's and Sir Andrew's behaviour in Scene iii?
5. How does Scene iv add to the impression of Orsino that you gained in Act I Scene i? How is possible audience reaction to him voiced in Feste's words -

'Now, the melancholy god protect them, and
the tailor make thy doublet of changeable
taffeta, for thy mind is very opal! I would
have men of such constancy put to sea, that
their business might be everything and their intent
everywhere; for thats it that always makes a
good voyage of nothing.'

(Act II Scene iv lines 73-78)

6. In Scene v the duping of Malvolio begins. Make notes on how this develops and the comic effect that is achieved.

ACT III

7

Act III Scene i

In Olivia's garden Viola has returned to woo her on behalf of the Duke. She is met by Feste who talks to her about his job as Fool. He leaves and Sir Toby Belch and Sir Andrew Aguecheek enter and tell Viola that Olivia wishes to see her. Olivia enters and the others leave her alone with Viola. She questions Viola about her background but when Viola tries to press Orsino's suit Olivia will have none of it and bids her not to speak of him again and goes on to explain why she sent the ring. Olivia tells Viola (remembering, of course, that she still thinks that she is Cesario) that she loves her. Viola tries to reject her but Olivia is not to be so easily dissuaded and tells Viola to come and see her again the next day.

Act III Scene ii

Back in a room in Olivia's house Sir Andrew Aguecheek tells Sir Toby that he intends to leave as it is now clear to him that Olivia is in love with Cesario. Once again Sir Toby persuades him to stay and tells him that it will impress Olivia if he challenges Cesario to a duel. Sir Andrew goes off to write a letter challenging Cesario while Sir Toby and Fabian clearly find satisfaction in the humorous potential of the situation they have created. The scene is now laid for the duping of the two foolish, would-be lovers.

Act III Scene iii

By this time Antonio and Sebastian have reached the city but although Antonio's devotion led him to accompany Sebastian he cannot risk being seen as he had fought against Orsino some years earlier and is forbidden to come to Illyria. He gives Sebastian some money and arranges to meet him later at the lodgings.

Act III Scene iv

In Olivia's garden Olivia and Maria are talking. Maria warns Olivia that Malvolio is acting very strangely and when he enters, dressed as he thinks she wishes him to be, and starts quoting from her supposed letter, she thinks he is mad and tells Maria to see that he is looked after. Olivia leaves and Sir Toby and Fabian enter charged with the task of looking after Malvolio. Malvolio treats them in an aloof way and they treat him like a madman who needs to be humoured. Sir Andrew enters having written his letter challenging Cesario and reads it to Sir Toby and Fabian. It is obvious from the way that it is written that no-one would take it seriously but Sir Toby takes it and says he will deliver it to Cesario (Viola). Olivia re-enters with Viola and gives Cesario (Viola) a miniature portrait of herself to wear as a token of her love for her and begs her to come again the following day. Viola leaves but as she is going she meets Sir Toby who tells her of Sir Andrew's challenge. Sir Toby pretends that Sir Andrew is a terrifying opponent but moving back to talk to Sir Andrew he tells him that Cesario has tremendous courage and skill. By this time both Sir Andrew and Cesario are extremely anxious to avoid a fight.

ACT III

Just as they begin to fight, Antonio enters looking for Sebastian. He breaks up the fight mistaking Viola for Sebastian but as he does so he is recognised and arrested by two officers. Thinking that Viola is Sebastian, Antonio asks for his purse back and she is mystified. When she says that she does not know him Antonio is disgusted by what he takes to be Sebastian's gross ingratitude and is led out with the officers. However, mention of her brother's name has raised Viola's hopes that he may still be alive. The scene closes with Sir Toby and Fabian persuading Sir Andrew that he has been denied his chance to prove himself and Sir Andrew tells them that he will go after him again.

Review Activities on Act III

1. The private dialogue between Cesario (Viola) and Olivia is an important part of Act III Scene i. What is significant about what is said here?
2. What new hoax is introduced by Sir Toby and Fabian in Act III Scene ii?
3. What is the purpose of the brief Scene iii?
4. Make notes on the comic effects of Act III Scene iv.
5. In Scene iv the theme of madness is introduced. Make a note of the references to madness in this scene. What similarities between being mad and being in love are drawn in this scene?

ACT IV

9

Act IV Scene i

Feste has been sent to beg Cesario to return once more to Viola but instead meets Sebastian who he mistakes for Cesario - Sir Andrew also mistakes Sebastian for Cesario and he strikes him but in return he is beaten by Sebastian. Sir Toby and Fabian seize Sebastian. Sebastian and Sir Toby are about to fight when Olivia enters and commands Sir Toby to stop. She is angry with Sir Toby because she believes Sebastian to be her beloved Cesario. Sebastian is totally bewildered by events but Sebastian's willingness to be ruled by Olivia suggests that he is attracted to her.

Act IV Scene ii

Back at Olivia's house Feste disguises himself as the priest, Sir Topas, and he and Sir Toby taunt Malvolio who is locked in a darkened cell. Malvolio is by now in a desperate state and begs Feste to fetch him writing materials so that he can write to inform Olivia of the way that he is being mistreated. Feste then speaks to Malvolio as himself and taunts him further and then agrees to help him but goes off singing.

Act IV Scene iii

In Olivia's garden Sebastian, alone, ponders on the events that have taken place. Olivia has been making her devotion to him apparent (still thinking him to be Cesario) and has given him a pearl. He is worried because Antonio has not met him as arranged. Olivia enters with a priest who she has brought to secretly marry them and Sebastian agrees to go with them.

Review Activities on Act IV

1. Explain how the idea of mistaken identity is the key to scene i.
2. How is the idea of appearance being at odds with reality important in Scene ii?
3. How does Scene iii continue the madness theme of the previous scenes?
4. Throughout Act IV we see three different mistakes taking place. Explain each of these mistakes and think about the effects that these confusions have on the audience.

Act V Scene i

The final act opens with Fabian trying to get Feste to show him Malvolio's letter. Feste refuses and Orsino and Viola enter looking for Olivia. Antonio enters with the officers and Viola recognises him immediately as the man who rescued her from Sir Andrew. Antonio is under arrest charged with having attacked Illyrian ships. Antonio explains how he saved Sebastian from the shipwreck and has looked after him for the past three months but he now thinks that Cesario (Viola) is Sebastian and complains of his ingratitude.

Olivia enters. This is the first time in the play that she and Orsino have met and she tells him that she cannot love him. She mistakes Viola (still dressed as Cesario) for Sebastian and therefore her husband. When Orsino hears this he is angry with Cesario assuming that he has secretly wooed Olivia for himself. Cesario (Viola) declares her loyalty and love for Orsino and Olivia, feeling Cesario has cheated her, sends for the priest who confirms the fact that they have indeed plighted their troth in his presence.

Sir Andrew and Sir Toby enter. They claim to have been badly hurt in a fight with Cesario. They believe Sebastian and Cesario to be one and the same person and they are amazed at how quickly he has returned. Sebastian then enters and goes at once to Olivia and apologises for having fought with Sir Toby and Sir Andrew. He then sees Antonio and apologises to him for not having met him as arranged. The others watch these events unfold with amazement. Seeing Sebastian and Cesario (Viola) together their true identities are revealed and the pair are joyfully reunited. Orsino now realises that Cesario is, in fact, a woman and that she is in love with him and he asks for her hand. Olivia proposes a double-wedding, hers to Sebastian and Orsino's to Viola, take place at her house and at her expense. Feste brings in Malvolio's letter in which he complains about the ill-treatment he has received. Olivia tells Fabian to bring Malvolio to her; Malvolio enters and the plot is exposed. Fabian confesses that he and Sir Toby are to blame and he also tells Olivia that Sir Toby has married Maria in repayment of her writing the forged letter for him.

However, he urges them to think of the whole thing as a joke. Malvolio leaves in an angry mood, threatening revenge but Orsino sends someone after him to make peace with him. A celebration is announced to celebrate Orsino's marriage to Viola and the play ends with Feste's song.

Review Activities on Act V

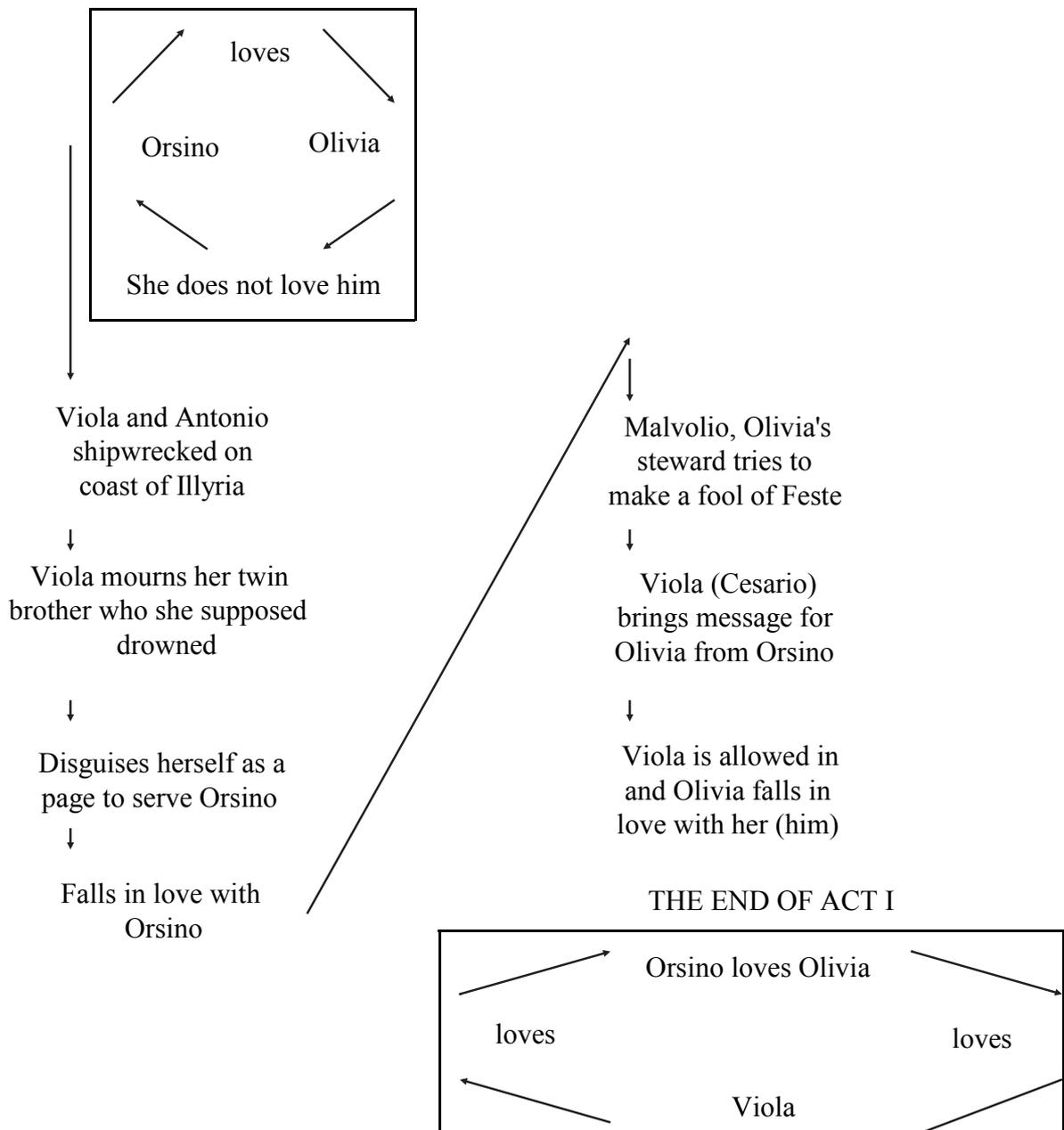
1. Make notes on how the various plot entanglements are sorted out in this final scene.
2. Are there any loose ends that are not wound up?
3. Although everything ends happily in this scene do any of the characters experience any painful moments?
4. What do you think about the way in which Malvolio's situation is dealt with in this concluding scene?
5. How appropriate is Feste's closing song as an epilogue to the play?

You should now have a good idea of what happens in *Twelfth Night* and be familiar with the plot. Now let's have a closer look at how the plot is put together. In other words we are going to look at the structure of the play. You will have noticed that although the play is a comedy there are some more serious moments too. You will have also noticed that some scenes contain a good deal of action while in others not very much seems to be happening.

You should now think carefully about the play and make a plan of each Act highlighting what you see as the high points and key scenes. Act 1 has already been done below for you to use as an example. Remember to think about the sub-plots as well as the main action of the play.

ACT I

Play opens in court of Orsino, Duke of Illyria.



In studying the characters in the play it is important first of all to understand just who they are and what role they play in the drama.

Draw up a chart which shows clearly who the characters are and briefly show what each character does throughout the play.

When you have drawn up your chart mark those characters you would classify as MAJOR characters and those you would classify as MINOR characters. You may find it difficult to make up your mind about some of them so you will have to trust to your judgement here.

Now you are clear in your own mind just who the characters are let's have a closer look at them. When you examine a character it is a good idea to work to a plan so that you consider all aspects of the character and do not miss any points that might be important. Here are some points that you might consider when looking at a character:

When the character first appears in the play,

What the character looks like (physical appearance, clothing etc.),

What the character says and how it is said,

What the character thinks- (watch out for Soliloquies - a speech where a character is alone but speaks out loud. This thinking aloud is a dramatic device that playwrights often use to let the audience know what is in a character's mind),

How the character acts - watch for reactions to different situations,

What others say about the character,

How the character changes as the play goes on,

How the character compares to other characters in the play.

CHARACTERISATION

Here are some notes in preparation for a character sketch of Malvolio:

- His name describes his character - can be translated as ill-will.
- He is Olivia's steward.
- In his own eyes he is superior to others (Maria sums him up well in Act II Scene iii lines 151-6).
- Olivia also criticises him (to his face) in Act I Scene v line 92 but she also speaks of him as being sad and civil and an appropriate servant for her (Act III Scene iv lines 4- 5).
- His character is open to many interpretations and different actors have played him in different ways.
- He is ridiculed and we laugh at him but it is possible to feel sorry for him and feel that he is cruelly treated.
- He seems to learn nothing from his ordeal and at the end of the play his bitterness is in contrast to the happiness of the lovers.

Make notes on the following characters and then write them up into full character sketches:

Orsino; Olivia; Viola; Sir Toby; Sir Andrew; Sebastian, Antonio, Malvolio; Feste; Fabian; Maria.

Remember to use some quotations to back up your ideas where it seems appropriate but keep your quotations short.

SETTING AND ATMOSPHERE

15

When we talk about the setting of a play we are really referring to the location or surroundings in which the action is set. The atmosphere refers to the mood that is created by the writer in a particular scene or part of the play.

In *Twelfth Night* the action of the play takes place in various places although a good deal of it moves between a room in the Duke's palace and 'Olivia's house' or garden. Sometimes the atmosphere changes according to the setting of the scene but sometimes it changes in the light of events as they unfold or when a different character enters or new information is revealed.

Draw up a table which shows the setting of each scene and make a note of any particular atmosphere or mood that seems to be associated with each scene. A scene may, of course, contain various moods that change as different things are said or happen.

An example of Act I

A room in the Duke's palace	This opening scene is a very atmospheric one. Music plays an important part in suggesting Orsino's sentimental love-sickness and setting an atmosphere of romance.
The sea coast	The mood reflects Viola's cautious optimism as she puts herself in a position to take advantage of whatever may come her way.
A room in Olivia's house	Sir Toby, Sir Andrew and Maria - atmosphere mainly one of farcical comedy.
A room in the Duke's palace	Emotional effect intensified as Viola is employed to act as go-between for Orsino wooing Olivia.
A room in Olivia's house	First part of scene one of light-hearted banter with Feste. The mood changes in the second part of scene as an emotional intensity develops in the exchange between Cesario/Viola and Olivia.

When we examine the style of a piece of writing we are really looking at the way in which the writer uses language in order to achieve particular effects. The term covers a whole range of language features but in *Twelfth Night* it might be useful to consider the following;

Shakespeare's use of verse and prose,
The use of music,
Imagery,
Humour, wit and wordplay,
Themes.

VERSE AND PROSE

If you look carefully at *Twelfth Night* you will find that the play is written partly in prose (ordinary written language) and partly in verse, which may or may not rhyme. This unrhymed verse which usually has ten beats or syllables per line is called blank verse and was a standard form that Shakespeare used frequently in his plays. This kind of verse sounds more like ordinary speech when it is read aloud than rhymed verse does which usually sounds more artificial. However, rhymed verse can add emphasis, or dignity and intensity to parts of the actions - for example, at the end of Act III Scene i where Olivia declares her love for Cesario/Viola.

In addition to verse form, quite a lot of the play is written in prose. Very often in the plays of Shakespeare prose is used by the comic characters in the play or those of a low social standing. However, prose is also sometimes used in a much more subtle way to suit a particular mood or atmosphere and you will find characters that fluctuate between verse and prose depending on the tone and mood, who is speaking to who, and what is happening in the scene. For example, in Act IV Scene i Feste speaks in prose whereas Sebastian uses blank verse. Sir Toby also speaks in prose but when Olivia enters she uses blank verse which lends dignity to her words. She and Sebastian then converse together in blank verse.

Choose a scene and draw up a chart showing how Shakespeare moves between verse and prose. Use the headings below to help you.

ACT AND SCENE

VERSE/PROSE

CHARACTERS
SPEAKING

WHAT IS
HAPPENING

Now choose TWO sections from the play, one written in prose, the other in verse. Look at them carefully noting the way that language is used in each of them. How does the way that the language is used in each reflect the character(s) speaking and the mood and tone of the scene?

IMAGERY

Within the language of *Twelfth Night* Shakespeare makes use of a variety of imagery which adds power and impact to the play overall. Very often these pictures or images are created using figurative language such as similes and metaphors.

For example Viola tells Orsino about a woman she knew who had suffered through keeping her love secret but let it eat away at her life like a worm, in the bud. She then uses another simile together with personification as she describes her further -

She sat like Patience on a monument,
Smiling at grief.

The language and imagery of the play is also used to highlight the play's themes. Look at the play and try to find imagery that relates to the following ideas -

disguise and illusion,
dreams and madness,
connections with the sea.

Now find FIVE examples of imagery from the play. Note down where each occurs and make notes on how the imagery is used and what its significance is.

MUSIC

Sometimes the idea of music is evoked through the language and imagery but music plays a more concrete role in the play too. The play opens with music playing and the first words spoken refer to the music. The play also ends with music in the form of Feste's song. In the rest of the play music is sometimes played or mentioned by various characters.

Obviously the use of music can make the play more entertaining for the audience but it plays a much more integral part in the action too. It is also worth noting that music is not only associated with romantic sweetness but it can be boisterous too and plays a part in the raucous merrymaking of Sir Toby and his cronies.

Overall, music contributes to the play in the following ways;

- It entertains the audience,
- It adds variety,
- It helps to create atmosphere,
- It heightens the sense of romance,
- The words of the songs can reflect the action/ideas.

Choose THREE examples of places where music is used or referred to in the play and comment on the significance of each to the overall effect.

HUMOUR, WIT AND WORDPLAY

Humour, wit and wordplay plays a major role in the play, as you might expect from a comedy. An important element in this is Shakespeare's use of puns (plays on words). In Act III Scene i Feste describes his role with reference to Olivia - I am indeed not her fool, but her corrupter of words. The opening of that scene illustrates this nicely. Here he meets Viola in Olivia's garden. He is carrying a tabor (a kind of drum).

- VIOLA Save thee, friend, and thy music. Dost thou live by thy tabor?
- FESTE No, Sir, I live by the church.
- VIOLA Art thou a 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.
- VIOLA So thou mayest say, the King lies by a beggar if a beggar dwell near him; or, the church stands by thy tabor if thy tabor stand by the church.
- FESTE You have said, sir. To see this age! A sentence is but a cheveril glove to a good wit; how quickly the wrong side may be turned outward!

Look carefully at these lines and write down your ideas on how Feste plays with words here. Now pick out two more examples of wordplay from the play and explain their effects.

THEMES

Like other plays by Shakespeare *Twelfth Night* contains certain ideas or themes that are developed through the action and language of the play. Here are some of the themes that it is possible to see in the play:

Love and romance,
Order and disorder,
Appearance and reality,
Madness.

Draw a chart or make pattern notes showing the themes of the play and add information and references to give key information about each theme.

Choose the theme that interests you most and examine it in more detail. Now write a short essay on the way in which this particular scene is developed throughout the play.

REVISION QUESTIONS

20

1. Viola has frequently been described as one of Shakespeare's most attractive characters. What attractive qualities do you find in her character?
2. In what ways does the idea of appearance and reality play an important part in *Twelfth Night*?
3. What effects does Shakespeare achieve by alternating between poetry and prose? Refer to two scenes from the play to illustrate your comments.
4. How important is punning and wordplay to the overall effect of *Twelfth Night*?
5. How does mistaken identity add to the humour of the play? Refer to specific scenes from the play to illustrate your ideas.
6. Discuss the importance of music in *Twelfth Night*.
7. Choose two themes from the play that have interested you and show how Shakespeare presents and develops them throughout the play.
8. What contribution do Sir Toby and Sir Andrew make to the play?
9. Read again the passage very near the end of the play from Act 5 Scene i, beginning with:

“Re-enter Fabian with Malvolio

Duke: If this the madman?”

and ending with:

“Olivia: He hath been most notoriously abused.”

Do you feel any pity for Malvolio here, and in the play as a whole? You should refer closely to his words and actions.

10. “I shall have share in this most happy wreck” says Duke Orsino when Viola is revealed as a woman. Are Orsino and Viola well matched, in your opinion? You should consider in your answer Shakespeare’s presentation of both characters in the play as a whole.