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## Interweaving the Love Plot and the Reunion Plot in *Twelfth Night*

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### 1. Introduction

There has been an argument about the strangeness of the denouement of *Twelfth Night*: the reunion of the twins is, for many people, much more moving than the coupling of the lovers, although the latter is the main theme of the play and should be properly focused at the finale. Alexander Leggatt, for example, considers the reunion factor far more important, and gives the reason as follows:

Theatrically this moment counts for more than the pairing of the lovers, and so it should. The joining of the twins is the crucial action; after it has been accomplished the lovers can slip easily into couples, for the problem is already solved.<sup>1</sup>

It seems to me that this problem of focus occurs from the change Shakespeare had made to the main source of the play, Barnaby Riche's 'Of Apolonius and Silla.'<sup>2</sup> In *Twelfth Night*, although the situations of Orsino and Olivia are presented beforehand in 1.1, the shipwreck and the separation of the twins is the crucial incident from which all the factors in the play begin to move towards the solution at the denouement. The shipwreck, which separates the twins, also opens the way to make the love triangle of Orsino, Olivia, and Viola, and this opening setting has a

fundamental influence to the play's whole structure and the intensity at the finale. In this essay I shall analyse how the two separate themes, the reunion of the twins and the pairing of the lovers, are interwoven in one single work in order to produce a tremendous effect at the finale.

## 2. The Shipwreck: Making a Love Triangle, Simultaneously Fashioning a Potential Character to Untie the Knot

In this section I shall examine how the love triangle is made in *Twelfth Night* in comparison to the case in Riche, and discuss the significance of introducing the shipwreck episode to start the play. In Riche, when the duke of Constantinople, Apolonius, withdraws from the military action against the Turks, he is hit by a tempest and recovers himself on Cyprus, where he is received well by the duke, Pontus. The daughter of Pontus, Silla, falls in love with him, but soon he returns to Constantinople. Then Silla consults with her servant, Pedro. They decide to go to Constantinople together and get on a galley. But the ship is caught by a tempest and only Silla, clutching the captain's chest, is able to reach shore safely. Everyone else, including Pedro, is drowned. For her safety's sake, she puts on the captain's clothes and visits Apolonius' court and comes to serve him. By this time, Apolonius has become an earnest suitor of a beautiful widow, Julina. He sends Silla to bring his message to her, and she falls in love with Silla in man's attire.

In the case of *Twelfth Night*, Orsino loves Olivia from the outset, but it is informed by his servant, Valentine, that she flatly refuses him. Then Viola appears on stage saved from the sea, worrying about her twin brother's safety, and she decides to serve Orsino in man's disguise. When she reappears in 1.4, she has become Orsino's most favourite servant and she also already loves him. Orsino sends Viola to Olivia as his love

messenger, and Olivia falls in love with Viola.

In this way, the ways that the love triangles are made are different between Riche's version and *Twelfth Night*, and only the essential factors are extracted from Riche to frame the love triangle in *Twelfth Night*: a Duke loves a lady, another lady who serves the Duke loves him, and the lady loved by the Duke falls in love with the "page" of the Duke. Later, in 2.2, Viola herself sorts out the situation as if in a verbal diagram for the benefit of the audience:

<b>VIOLA</b> How will this fadge? My master loves her dearly,	Orsino → Olivia
And I, poor monster, fond as much on him,	Viola → Orsino
And she, mistaken, seems to dote on me.	Olivia → Viola
What will become of this? As I am man,	Viola is in disguise.
My state is desperate for my master's love.	→ hopeless
As I am woman, now alas the day,	Viola is female.
What thriftless sighs shall poor Olivia breathe!	→ Olivia's love is never rewarded.
	(2.2.33–39) <sup>3</sup>

Although John Russell Brown is critical of the strangeness in 1.2 and says, "Viola's entry upon the scene, rising mysteriously from the sea, is strange, and her sudden 'intent' to serve Orsino is strange also", the essential factors which I have shown above are necessary for the development of the plot, and the course of events' naturalness and the characters' intentions are sacrificed for a more important purpose:<sup>4</sup> by the shipwreck Viola chooses to serve Orsino which leads to the framing of the triangle; and by the same shipwreck Viola and Sebastian are separated. Thus the shipwreck in *Twelfth Night* produces together at the same time the love triangle itself and a potential character, Sebastian, who is to untie the knot of the triangle into fair coupling of the lovers.

### 3. Love Expressions: The Least Friction which Allows the Sweeping Solution at the Denouement

At the end of 1.5 Olivia understands that she has fallen in love with Viola/Cesario in spite of herself, and with this recognition the love triangle has become completed. Then at the beginning of the next act, Sebastian, who has the power to untie the knot, appears on stage. Olivia's recognition that she has fallen in love with the messenger before she knew it and Sebastian's appearance are significantly placed side by side:<sup>5</sup>

**OLIVIA** Even so quickly may one catch the plague?

Methinks I feel this youth's perfections  
With an invisible and subtle stealth  
To creep in at mine eyes. Well, let it be.

. . . . .

**OLIVIA** I do I know not what, and fear to find

Mine eye too great a flatterer for my mind.  
Fate, show thy force, ourselves we do not owe.  
What is decreed must be; and be this so.

*Exit*

*Enter Antonio and Sebastian*

**ANTONIO** Will you stay no longer, nor will you not that I go  
with you?

**SEBASTIAN** By your patience, no. My stars shine darkly  
over me. The malignancy of my fate might perhaps distemper  
yours, therefore I shall crave of you your leave that I may  
bear my evils alone. It were a bad recompense for your love,  
to lay any of them on you. (1.5.285-88, 1.5.298-301, 2.1.1-7)

Although the completion of the love triangle and the possibility of solution are juxtaposed in this way, its actual fulfilment is made only at the finale. In the course of the play, especially in the first half, there is no conspicuous plot movement concerning the love circumstances: rather, the lovers express their ardent sentiments. Their declarations, firmly placed in the love triangle, therefore, should be one of the main focuses of the play.<sup>6</sup>

At the denouement we finally know that only Viola has loved the right person, while the other two lovers, Orsino and Olivia, recognize that they have not. In this section I shall argue what kind of love sentiments the lovers are expressing in anticipation of the disentanglement of the knot at the finale. In 5.1, Sebastian appears in the midst of the most entangled situation of the lovers, and then all at once the problem is sweepingly solved. The sentiments of the lovers which have been expressed up until the denouement with all ardency, therefore, must be subdued and changed into new satisfactions with minimal contradictions and conflicts for each lover. I shall examine this question in pairs, Olivia versus Viola and Orsino versus Viola: Viola's love, which holds out in spite of all the difficulties and is finally requited at the denouement, sheds contrastive light to the love of Olivia and Orsino which must suffer correction at the finale.

### 3.1 Olivia versus Viola

When Olivia appears on stage for the first time in 1.5, her actual situation is slightly different from the one which has been reported by Valentine (1.1.25-31) and the Captain (1.2.33-38). They say that she is deeply lamenting the death of her brother, but her lamentation may not be so serious contrary to her own recognition:

**FESTE** Good madonna, give me leave to prove you a fool.

- OLIVIA** Can you do it?  
**FESTE** Dexteriously, good madonna.  
**OLIVIA** Make your proof.  
**FESTE** I must catechize you for it, madonna. Good my  
mouse of virtue, answer me.  
**OLIVIA** Well sir, for want of other idleness I'll bide your proof.  
**FESTE** Good madonna, why mourn'st thou?  
**OLIVIA** Good fool, for my brother's death.  
**FESTE** I think his soul is in hell, madonna.  
**OLIVIA** I know his soul is in heaven, fool.  
**FESTE** The more fool, madonna, to mourn for your brother's  
soul being in heaven. Take away the fool, gentlemen.  
**OLIVIA** What think you of this fool, Malvolio? doth he not  
mend? (1.5.52-69)

Here she accepts Feste's jests "for want of other idleness", and moreover his jest is to prove her "a fool" by teasing her posture of lamenting her brother's death.<sup>7</sup> Here we can guess that her grief may not be so serious, and the mourning for her brother's death might be an excuse for rejecting Orsino's suit. If we could remember the message brought back by Valentine in 1.1, it was full of ornate expressions which suggest its formal nature and lack of her sincerity. Therefore, when she finds alternative object of love to Orsino, as is brought about by the encounter with Viola/Cesario, she abandons her ostentatious excuse very easily.

It is often pointed out that one of the themes of this play is "love's folly" as is marvellously caricatured in the subplot in Malvolio's "madness". Olivia is also the victim of this "disease", as she recognizes herself: "I am as mad as he [Malvolio], / If sad and merry madness equal be" (3.4.14-15). As soon as she falls in love with Viola/Cesario at the end of 1.5, she throws away her former haughtiness and loses her self-control

completely. She sends her own ring by Malvolio to Viola, and her words, “Hie thee, Malvolio,” shows her frenzied state very neatly (1.5.290-96).

When she meets Viola for the second time in 3.1, she tries to keep control of herself at first, but soon she finds out that it is in vain. She first apologises to Viola about the ring in a rather rational manner, and when Viola refuses her with mild expressions, “I pity you” and “’tis a vulgar proof / That very oft we pity enemies”, she tries to give up her love: “Why then, methinks ’tis time to smile again” (3.1.121-24). But her expression “the waste of time” is overruled only seven lines later by her own strong outburst, “Stay”. Olivia’s next line, “I prithee tell me what thou think’st of me”, shows her direct attitude to Viola. In addition, her use of the “thou” form is conspicuous here, showing her intimate feelings towards Viola.<sup>8</sup>

Now Olivia finds out that she cannot handle her own passion and swears her love to Viola:

**OLIVIA** Cesario, by the roses of the spring,  
By maidhood, honour, truth and everything,  
I love thee so that maugre all thy pride,  
Nor wit nor reason can my passion hide. (3.1.147-50)

But her oath, which she believes to be her sincere outcry, must yield to Viola’s more profound one:

**VIOLA** By innocence I swear, and by my youth,  
I have one heart, one bosom, and one truth,  
And *that no woman has, nor never none*  
*Shall mistress be of it save I alone.*  
And so adieu, good madam, never more  
Will I *my master’s tears* to you deplore.

(3.1.155-60. Emphasis added)

Olivia does not understand Viola’s true message which is hidden under-

neath her disguise. But the audience, who knows the fact, appreciates her strong, and also poignant, resolution: although she plays the role of Orsino's messenger on his behalf, she tenders her own love in her innermost soul. Because it must be hidden and never known to others, this expression moves the audience all the more. In addition, Viola's last word "my master's tears" shows her carefulness to Orsino's painful sentiment, and here we feel the deepness of love she bears to him, and it is effectively contrasted with Olivia's madness. Since the audience knows that Olivia's object of love is female, each member might feel pity for Olivia, but it is for Viola whom they should feel sympathy.

### 3.2 Viola versus Orsino

For the analysis of the case of Viola and Orsino, I shall study 1.4, where Viola and Orsino are presented together for the first time, and 2.4, where Viola's way of loving and Orsino's way are significantly contrasted.

As early as in 1.4, Viola comes to love Orsino and she has become his most favourite servant. Although the audience learns that Viola loves Orsino only at the end of this scene, her sentiment is already subtly expressed in her speech from the very beginning of the scene. In the first 14 lines, the relationship between Viola and Orsino and the atmosphere of the servants who receive her as their peer are shown in a condensed manner:

*Enter Valentine, and Viola (as Cesario) in man's attire*

**VALENTINE** If the Duke continue these favours towards you, Cesario, you are like to be much advanced. He hath known you but three days, and already you are no stranger.

**VIOLA** You either fear his humour or my negligence, that you call in question the continuance of his love. Is he inconstant,

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sir, in his favours?

**VALENTINE** No, believe me.

*Enter Duke Orsino, Curio, and attendants*

**VIOLA** I thank you. Here comes the Count.

**ORSINO** Who saw Cesario, ho?

**VIOLA** On your attendance, my lord, here.

**ORSINO** Stand you a while aloof. Cesario,

Thou know'st no less but all: I have unclasped

To thee the book even of my secret soul. (1.4.1-14)

In 1.1 Valentine was the unsuccessful messenger to Olivia, the person in whom Orsino must have placed the highest trust so far. In his first speech here, he chooses the subjunctive mood, “continue”, rather than an indicative form, “continues”. This shows his slight envy to Viola: he is, or would like to be, unsure about the continuance of his master’s favours towards Cesario. In Viola’s response to Valentine, we can see that she also acknowledges Orsino’s favour towards her, but that, at the same time, she is uncertain about Orsino’s constancy. Then Orsino appears on stage with his attendants including Curio, and his first words are “Who saw Cesario, ho?”. This shows his astonishing favour to Viola, which is reinforced by his order to the other courtiers, “Stand you a while aloof”. Now Viola is the most favoured of his attendants after only three days’ service.

Even when he bids Viola to become his messenger to Olivia, he acknowledges in Viola her feminine features in a very favourable way:

**ORSINO** 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,



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The grand and pompous protestation of his love spoken above in 78-85, therefore, must suffer correction on the audience's part.

Although Orsino insists his love's greatness and actually believes his words, Viola knows the actual situation: she knows that Olivia cannot love Orsino, for she knows that the object of Olivia's love is herself. She hints at this situation kindly in an oblique manner:

**VIOLA** But if she cannot love you, sir?

**ORSINO** I cannot be so answered.

**VIOLA** Sooth, but you must.

Say that some lady, as perhaps there is,

Hath for your love a great a pang of heart

As you have for Olivia. You cannot love her.

You tell her so. Must she not then be answered?

(2.4.86-91)

While love is a reciprocal affair, Orsino does not care about Olivia's point of view at all. He asserts flatly, "I cannot be so answered".<sup>11</sup> It is Olivia who is to decide whether she can or cannot love him, but this does not enter Orsino's thought process. Viola then tries to persuade Orsino by giving an example of "some (fictional) lady" to show that his love cannot be requited. Viola's speech can be interpreted at three different levels: 1) an example of "some lady" introduced in order to persuade Orsino, 2) her own hopeless situation, 3) and the fact that Orsino's case is the same as hers and "so he must be answered". Because Orsino does not know the fact of Viola's disguise nor Olivia's love for Viola/Cesario, he cannot understand Viola's intention. All he is able to understand is the fictional example, and he does not seem to be much persuaded, for it remains 'fictional' for him. On the other hand, Viola knows how painful it is to be rejected by a person whom one loves, and so she feels for Orsino's suffering. Although this speech is introduced by Viola to make

him understand his actual situation, on the overt level her own situation is expressed, but it never reaches Orsino's heart. The audience appreciates three things at the same time: Viola's anxiety for Orsino, her own poignant situation and Orsino's lack of understanding. Because the text is constructed in this way, the audience feels sympathy for Viola. What seems to be a deficiency of disguise on Viola's part produces an unexpectedly great effect on the audience's understanding and sympathy.

Orsino, however, goes on insisting on the greatness of his love for Olivia:

**ORSINO** 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. (2.4.99-102)

From now on, the competition for whose love is superior seems to become the theme between the two protagonists. Viola makes a new plea, pretending that it is the story of a daughter of her father:

**VIOLA** Ay, but I know —

**ORSINO** What dost thou know?

**VIOLA** Too well what love women to men may owe.

In faith, they are as true of heart as we.

My father had a daughter loved a man

As it might be, perhaps, were I a woman

I should your lordship.

**ORSINO** And what's her history?

**VIOLA** A blank, my lord. She never told her love,

But let concealment, like a worm i'th' bud,

Feed on her damask cheek. She pined in thought,

And with a green and yellow melancholy

She sat like patience on a monument,

Smiling at grief. Was not this love indeed?

(2.4.103-15)

The function of Viola's disguise should be the key to a proper understanding of this passage because it creates a discrepancy of knowledge among Viola, Orsino, and the audience, and it gives each party different grounds for understanding. Accordingly, we can discern three different levels of recognition: 1) underneath the male disguise Viola expresses her sentiments and her own situation, knowing that it will never reach Orsino's heart; 2) since Orsino does not know the fact of Viola's disguise, he believes it as her sister's story; 3) the audience understands all of Viola's intentions and the fact that her real message never reaches Orsino.<sup>12</sup> Moreover, Viola explains her own situation from a quite objective perspective, and her explanation becomes much more effective by the use of metaphors which visualize her inner torment. However deeply she loves Orsino, she cannot tell her sentiments to him directly and her "damask cheek" loses its colour. Her young rosy cheek is compared to a bud, but it is fed and damaged by "a worm i'th' bud". It is intolerable for her to play the role of a messenger to Olivia but she undertakes it with a smile, and she compares her own demeanor to "patience on a monument, / Smiling at grief". In this plea, too, Orsino cannot understand her message. The audience appreciates both Viola's poignant situation and the fact that Orsino never learns it at the same time. In this way, it is contrived that the audience should sympathize with Viola. Viola continues with her exposition:

**VIOLA** We men may say more, swear more, but indeed  
Our shows are more than will; for still we prove  
Much in our vows, but little in our love.

(2.4.116-18)

The 'men' that Viola speaks about here is actually a reference to Orsino:

he “swears” and boasts his love as nonpareil in a grand manner, but they are only “shows” which lack real “love”.<sup>13</sup> This scene ends with Viola’s self-suppressing suggestion that she would go to Olivia again, “Sir, shall I to this lady?” (2.4.122). This also manipulates the audience’s sympathy in favour of Viola.

As I have argued so far, in the cases of Olivia and Orsino, although their expressions are sincere, they are far from real sentiments of love. Olivia’s frenzied attitude, with which she cannot cope, is exaggerated. As for Orsino, he does not feel any doubt about the greatness of his love for Olivia, while he accepts Viola/Cesario as his most favourite servant and discerns her female features in a favourable way. On the other hand, Viola is always anxious about Orsino’s pain. She also states her love underneath her disguise, which Orsino never ever understands. The audience, however, knows the fact of her disguise, and appreciates both her suppressed situation and her inner resolution that she is to tender her love for Orsino whatever her situation may be. It should be concluded, therefore, that in the first half of the play the sentiments of each lover are expressed so as not to hinder the sweeping solution brought forth by Sebastian in 5.1 with a minimum of inner conflict within each character and in the audience as well.

#### **4. Plot Movement Aiming for the Reunion at the Finale**

\*The following list of events which I extract from the text will be a helpful guide to the analysis of this section.

Plot Movement Aiming for the Reunion of the Twins

1.2 Viola worries about Sebastian’s life.

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- The captain's encouragement.
- 2.1 Sebastian thinks that Viola is dead.  
Antonio reveals that he is Orsino's enemy.
- 3.2 Sir Toby coaxes Sir Andrew to write a challenge to Cesario/  
Viola.
- 3.3 Sebastian decides to walk around the city of Illyria.  
Antonio gives his purse to Sebastian.
- 3.4 Viola and Sir Andrew are terror-stricken before the fight.  
Antonio undertakes the challenge for Viola/Cesario, and is  
arrested by Orsino's officers.  
Antonio's reference to his purse, and his address to Viola as  
Sebastian.  
Viola wishes to believe that he takes her for Sebastian.
- 4.1 Sir Toby and Sir Andrew attack Sebastian mistakenly, and  
Feste calls for Olivia.  
Sebastian meets Olivia and falls in love with her.
- 4.3 Sebastian accepts Olivia's marriage proposal.
- 5.1 Olivia reveals her marriage to "Cesario" to Orsino and Viola.  
Sebastian comes into the most intricate situation of the three.  
Viola manipulates Sebastian's recognition, leading him to a full  
understanding of her as Viola.

By the reunion of Viola and Sebastian in 5.1, the love triangle and the seemingly impossible situation of the lovers are resolved at a stroke. The plot aiming for the solution at the finale is deliberately embedded in the action of the play from the outset. In this section, I shall examine how distinct events and elements scattered in the play are brought together to create the final reunion scene of the twins.

#### 4.1 Viola's Hope for Sebastian's Survival and Sebastian's Lament; Antonio as Orsino's Enemy

When the twins are saved from the sea separately, their suppositions about each other's lives are different. In 1.2 Viola thinks that Sebastian may not be drowned:

**VIOLA** And what should I do in Illyria?

My brother he is in Elysium.

Perchance he is not drown'd: what think you, sailors?

**CAPTAIN** It is perchance that you yourself were saved.

**VIOLA** O my poor brother! And so perchance may he be.

**CAPTAIN** True, madam, and, to comfort you with chance,

Assure yourself, after our ship did split,

When you and those poor number saved with you

Hung on our driving boat, I saw your brother,

Most provident in peril, bind himself —

Courage and hope both teaching him the practise —

To a strong mast that lived upon the sea,

Where like Arion on the dolphin's back,

I saw him hold acquaintance with the waves

So long as I could see.

(1.2.2-16)

Viola and the small number of people who were saved together did not reach safety easily, but “Hung on”, to their boat, so it can be easily deduced that the shipwreck was such a disastrous one that it was only by chance that Viola herself was saved. The captain's words, however, are filled with hopeful expressions about Sebastian's life: he was “most provident in peril” and knew how to handle the predicament with his “courage and hope”. A broken piece of mast to which he was clinging is expressed hyperbolically as “strong”, and the word “lived” which is here a nautical term signifying ‘remained afloat’ implies analogously the

possibility of Sebastian's survival.<sup>14</sup> The allusion to Arion who is saved by riding on a dolphin's back, also implies the same consequence for Sebastian. In this way, not only the content of the Captain's speech, but also his wordings and metaphorical expressions serve to feed the expectation of Viola and also of the audience that Sebastian may be alive.

Sebastian appears on stage in 2.1 for the first time. He, however, firmly believes that his sister is dead:

**SEBASTIAN** My father was that Sebastian of Messaline whom  
I know you have heard of. He left behind him myself and a  
sister, both born in an hour. If the heavens had been pleased,  
would we had so ended. But you, sir, altered that, for some  
hour before you took me from the breach of the sea was my  
sister drowned. (2.1.15-20)

The fact that Viola has a ray of hope that Sebastian might be alive will have significance in the conversation with Antonio in the fight scene (3.4). As I shall argue later, she fosters her expectation further through Antonio's mistaking of Viola for Sebastian. And the discrepancy between Viola's hope and Sebastian's despair will become significant in the reunion scene, which I shall also examine later in the last section. In anticipation of the fight scene, as early as 2.1, Antonio is introduced as an enemy to Orsino, which will lead to his arrest in 3.4:

**ANTONIO** The gentleness of all the gods go with thee!  
I have many enemies in Orsino's court,  
Else would I very shortly see thee there.  
But come what may, I do adore thee so  
That danger shall seem sport, and I will go. (2.1.39-43)

In this way, the discrepancy of the hopes about each other's survival between the twins, and Antonio's background as Orsino's enemy, both of which will become meaningful in the later scenes, are prepared before-

hand in the early part of the play.

#### 4.2 The Function of Antonio: Handling Viola's Recognition about Sebastian's Life

In the first half of the play, the torment of the lovers is mainly focused without any conspicuous plot movement. But from Act 3 the plot begins to move forward. In this plot movement, each characters act according to their own intentions, but there runs a deeper stream of dramatic or authorial design devised on its own level. In 3.1 Sir Andrew admires Cesario/Viola as “a rare courier” (3.1.84), but in the next scene he decides to leave Olivia’s house, because she does “more favours to the Count’s servingman [Cesario/Viola] than ever she bestowed upon” him (3.2.4-6). So Sir Toby coaxes him to write a challenge to Cesario/Viola as an appeal to Olivia by showing his valour. Sir Andrew is “a dear manikin” for Sir Toby from whom he is intending to cheat some more money (3.2.50-52). This episode, however, leads to the fight scene in 3.4, Antonio’s arrest, Sir Toby and Sir Andrew’s mistaken fight with Sebastian, and finally to the reunion of the twins. Sir Toby’s encouragement to Sir Andrew that he should write a challenge to Cesario/Viola, therefore, has an important function apart from their own intentions: when viewed in terms of the dramatic design, it starts the plot which leads to the reunion of the twins at the finale.

From 3.3, Antonio is given an important function in this plot movement in the same way. There is no equivalent character in Riche, and, therefore, his function considered in terms of the dramatic design is worth dealing with.

**ANTONIO** I could not stay behind you. My desire,  
 More sharp than filed steel, did spur me forth,  
 And not all love to see you — though so much

As might have drawn one to a longer voyage —  
But jealousy what might befall your travel,  
Being skillless in these parts, which to a stranger,  
Unguided and unfriended, often prove  
Rough and unhospitable. My willing love  
The rather by these arguments of fear,  
Set forth in your pursuit. (3.3.4-13)

Antonio's anxiety that Sebastian might receive "rough and unhospitable" treatment foreshadows the episode in the next scene where Antonio undertakes the challenge by mistaking Viola for Sebastian. Sebastian asks him to go sightseeing together, but he says he cannot:

**ANTONIO** I do not without danger walk these streets.  
Once in a sea-fight 'gainst the Count his galleys  
I did some service, of such note indeed  
That were I ta'en here it would scarce be answered.  
(3.3.25-28)

This speech reminds the audience of Antonio's background as Orsino's enemy which has been already introduced in 2.1. Here he adds further information that, when he is found and arrested, he must pay for dearly. At the end of the scene, he gives Sebastian his own purse. Sebastian asks why, but his answer that Sebastian's money should not be spent "for idle markets" is not persuasive enough. Instead, the business of the purse, which will engender Viola's realisation of Sebastian's survival in the next scene, is prepared beforehand in this scene. In this way, Antonio's excessive love for Sebastian, which otherwise seems rather awkward, is necessary for the further plot movement.

In 3.4, Antonio undertakes the challenge on Viola's behalf, and get arrested by Orsino's officers. In this scene, Viola's disguise and her mistaken identity produce a striking effect.

**ANTONIO** I must obey. (*to Viola*) This comes with seeking  
you.

But there's no remedy, I shall answer it.

What will you do now my necessity

Makes me to ask you for my purse? It grieves me

Much more for what I cannot do for you

Than what befalls myself. You stand amazed,

But be of comfort. (3.4.323-29)

Antonio's words, "This comes with seeking you" and "What will you do now my necessity / Makes me to ask you for my purse?" fill Viola with wonder. His words "You stand amazed" is an expression on Antonio's conscious level which indicates that he thinks Sebastian is worrying about himself, but it also reflects Viola's bewilderment. Then Antonio laments that he is denied by Sebastian to whom he has done devotion as if to God. His love for Sebastian which has been depicted up to this present is so strong that it gives persuasive power both to Viola and to the audience:

**VIOLA** Methinks his words do from such passion fly

That he believes himself. So do not I.

Prove true, imagination, O prove true,

That I, dear brother, be now ta'en for you! (3.4.364-67)

In this context, Antonio's speech below is significant:

**ANTONIO** Let me speak a little. This youth that you see here

I snatched one half out of the jaws of death,

Relieved him with such sanctity of love,

And to his image, which methought did promise

Most venerable worth, did I devotion. (3.4.350-54)

Since the fact that Antonio saved Sebastian's life is old information to the audience, this speech is introduced so as to manipulate Viola's recognition. He continues his lamentation:

**ANTONIO** But O, how vile an idol proves this god!

Thou hast, Sebastian, done good feature shame. (3.4.356–57)  
Here Antonio addresses to Viola as “Sebastian”, and this greatly affects Viola’s consciousness, as she herself reveals soon:

**VIOLA** He named Sebastian. I my brother know

Yet living in my glass. Even such and so

In favour was my brother, and he went

Still in this fashion, colour, ornament,

For him I imitate. O if it prove,

Tempests are kind, and salt waves fresh in love! (3.4.370–75)

She may think that there has been something between Sebastian and Antonio concerning Antonio’s purse. In this way, she has been given enough information from Antonio when he mistakes her for Sebastian, but she cannot be fully certain of Sebastian’s survival, as her words, “So do not I”, (l. 365) reveal. But her swollen expectation that he may be alive becomes a significant factor in the reunion scene as I shall argue later: the moment she sees Sebastian in 5.1, she understands that he is alive. She then contrives that Sebastian’s final understanding that the person in front of him in male attire is his sister.<sup>15</sup>

#### 4.3 Marriage between Olivia and Sebastian, and Further Complications

In the next scene, 4.1, Sebastian appears on stage, being mistaken for Cesario by Feste:

**FESTE** Will you make me believe that I am not sent for you?

**SEBASTIAN** Go to, go to, thou art a foolish fellow,

Let me be clear of thee.

**FESTE** Well held out, i’faith! No, I do not know you nor I am not sent to you by my lady to bid you come speak with her, nor your name is not Master Cesario, nor this is not my nose

neither. Nothing that is so, is so. (4.1.1-8)

Sebastian's approach to the irresolvable situation of the love triangle gives the audience a certain expectation, because he has the potential to become a key person for solving all the predicaments of the lovers. His irritated mood as a result of being taken for Cesario and his manly wording and threat to Feste below strengthen the expectation, for Viola's male disguise has been the cause of all the problems and Sebastian is able to become a male substitute for disguised Viola:

**SEBASTIAN** I prithee, foolish Greek, depart from me.

There's money for thee. If you tarry longer

I shall give worse payment. (4.1.17-19)

In this scene, he falls in love with Olivia at first glance, and when he appears next in 4.3, he accepts Olivia's marriage proposal. The problem, however, has not been solved for them both, as their next speech suggests:

**SEBASTIAN** This is the air, that is the glorious sun,

This pearl she gave me, I do feel't and see't,

And though 'tis wonder that enwraps me thus,

Yet 'tis not madness. Where's Antonio then?

I could not find him at the Elephant,

Yet there he was, and there I found this credit,

That he did range the town to seek me out.

His counsel now might do me golden service,

For though my soul disputes well with my sense

That this may be some error but no madness,

Yet doth this accident and flood of fortune

So far exceed all instance, all discourse,

That I am ready to distrust mine eyes

And wrangle with my reason that persuades me

To any other trust but that I am mad,

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Or else the lady's mad. Yet if 'twere so  
She could not sway her house, command her followers,  
Take and give back affairs and their dispatch  
With such a smooth, discreet and stable bearing  
As I perceive she does. There's something in't  
That is deceivable. But here the lady comes.

**OLIVIA** Blame not this haste of mine. If you mean well  
Now go with me, and with this holy man,  
Into the chantry by. There before him,  
And underneath that consecrated roof,  
Plight me the full assurance of your faith,  
That my most jealous and too doubtful soul  
May live at peace. (4.3.1-28)

It is clear that both lovers are not in a satisfied situation at all. Sebastian sees that there is something “deceivable” so that he must ask himself whether he is mad or not. He even has to suspect Olivia’s sanity, too. Olivia cannot be quite sure about Sebastian’s love, as her words “my most jealous and too doubtful soul / May live at peace” show. She cannot understand why Cesario’s previous flat refusal has turned into a fair acceptance of her so soon and so easily. They are now going to marry, but, since Olivia takes Sebastian for Cesario and Sebastian does not know the circumstances, they have to wait for the reunion of the twins in order to obtain the true solution and to entertain the fulfilment of their love.

Their secret marriage, however, brings forth another complication in the first half of 5.1, and the love entanglement caused by Viola’s disguise reaches its furthest extremity. In 5.1, Orsino himself visits Olivia. Olivia discloses the fact of her marriage to “Cesario”. Viola denies the fact of their marriage. Orsino harshly rebukes Viola for the marriage

about which she knows nothing. Orsino is rejected by the lady whom he believes to love, and he also thinks that he is betrayed by his most beloved servant. The audience, however, knows that the person who is capable of disentangling the knot is close at hand. Thus, even though each lover is driven into a tight corner and each claims their 'true' situations frantically, it is contrived that the audience would not be seriously annoyed.

## 5. The Intermingling of the Love Plot and the Reunion Plot

As I have argued above, the way the love triangle is made in *Twelfth Night* is different from the one in *Riche*, and its solution, therefore, is also different. In *Riche*, when Julina [an equivalent character to Olivia] meets Silvio [Sebastian], she takes him for Silla [Viola] and they spend a night together. But Silvio, who thinks that Julina mistakes him for someone else, leaves Julina's house secretly to seek further for his sister. While Apolonius [Orsino] visits Julina to crave for her direct answer, one of her servants talks to his servants about how she has treated "Silla". When this comes to the Duke's ear, he puts Silla into a dungeon. Then Julina finds that she is pregnant, visits the Duke and tells him the truth. Silla asks the Duke to speak with Julina alone. She loosens her garments down to her stomach, shows her breasts, and talks about her own history. Then Apolonius begs her pardon, they get married, and the report of their marriage reaches Silvio's ears. He then comes to Constantinople and finally gets married to Julina.

In *Twelfth Night*, as a result of Sebastian's approach to the world of the love triangle, the fact of Viola's disguise becomes open to Orsino and Olivia, and the entangled situation is finally solved. By reading the text, it seems that the separated twins find out each other first, and then the protagonists come to find their true object of love. But this is a mislead-

ing appearance. When we examine the text from each characters' viewpoint, it becomes clear that the reunion of the twins and the coupling of the lovers take place all at once on the stage, as I shall clarify below.

When the entangled love situation reaches its utmost limit for each lover, Sir Andrew and Sir Toby cut in the strained scene of the lovers. They have taken Cesario as a coward, and been hurt *back* by Sebastian (5.1.168-201). Then Sebastian appears apologizing to Olivia for his misbehaviour. From this point on, the reunion plot and the love plot, which have proceeded separately in the course of the play, come to intermingle.

*Enter Sebastian*

**SEBASTIAN** (*to Olivia*) I am sorry, madam, I have hurt your  
kinsman,

But had it been the brother of my blood  
I must have done no less with wit and safety.  
You throw a strange regard upon me, and by that  
I do perceive it hath offended you.  
Pardon me, sweet one, even for the vows  
We made each other but so late ago.

**ORSINO** One face, one voice, one habit, and two persons,  
A natural perspective, that is and is not.

**SEBASTIAN** Antonio! O my dear Antonio,  
How have the hours racked and tortured me  
Since I have lost thee!

**ANTONIO** Sebastian are you?

**SEBASTIAN** Fear'st thou that, Antonio?

**ANTONIO** How have you made division of yourself?  
An apple cleft in two is not more twin  
Than these two creatures. Which is Sebastian?

**OLIVIA** Most wonderful!

(5.1.202-219)

Olivia sees both Cesario/Viola and Sebastian at the same time, and her surprise is reflected in Sebastian's speech, "You throw a strange regard upon me" (5.1.205), which indicates that he fears that Olivia might be angry about his violence done to her kinsman. Then each character expresses his or her own wonder. At this point Viola is silent. It is not clear from the text at which point Viola sees Sebastian, but when she sees him, she finds out that he is alive. For his part, Sebastian cannot grasp the truth firstly by her disguise and secondly by his firm belief that she has been drowned. Viola, who now understands everything, negotiates her brother's recognition and leads him to the final understanding of her true identity:

**SEBASTIAN** Do I stand there? I never had a brother,  
Nor can there be that deity in my nature  
Of here and everywhere. I had a sister,  
Whom the blind waves and surges have devoured.  
Of charity, what kin are you to me?  
What countryman? What name? What parentage?

**VIOLA** Of Messaline. Sebastian was my father.  
Such a Sebastian was my brother too.  
So went he suited to his watery tomb.  
If spirits can assume both form and suit  
You come to fright us.

**SEBASTIAN** A spirit I am indeed,  
But am in that dimension grossly clad  
Which from the womb I did participate.  
Were you a woman, as the rest goes even,  
I should my tears let fall upon your cheek

And say 'Thrice welcome, drowned Viola.'

**VIOLA** My father had a mole upon his brow.

**SEBASTIAN** And so had mine.

**VIOLA** And died that day when Viola from her birth  
Had numbered thirteen years.

**SEBASTIAN** O, that record is lively in my soul.  
He finished indeed his mortal act  
That day that made my sister thirteen years.

**VIOLA** If nothing lets to make us happy both  
But this my masculine usurped 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. (5.1.220-52)

Until they reach the final conviction they speak 33 lines all together, where it might be botched up with such a line as "You're alive! Me, too. I am Viola." This prolonged procedure in which Viola tries to convince her brother of her survival is also intended for the audience's appreciation: each member follows the process of the twins' recognition and enjoys the swelling excitement together with them. Moreover, this fairly long conversation between the twins and the time it takes to be spoken are also necessary for Olivia and Orsino. During the twins' speeches, neither Orsino nor Olivia speaks. Their speeches, however, greatly affect them both, though it is not expressed overtly in the text. First Sebastian's "Were you a woman" and "Thrice welcome, drowned Viola." should give

them a shocking surprise. For Olivia, “the person whom I have believed to love is female?”; for Orsino, the “minion whom, by heaven I swear, I tender dearly is female?” (l. 121-22). Then Viola reveals that her outside is a false one, her “masculine usurped attire”. And at last each character listens to Viola’s last explanation “That I am Viola”. Now they are informed of new facts which were unknown to them during the course of the play, and they have to sort each piece out into a reasonable conclusion on a personal level. Orsino and Olivia now understand that the people they believed to love are not the right people, and at last they find the true objects of their love.

Even after Viola’s clear statement “That I am Viola”, however, how much each of them is persuaded and sorts out the situation is open to question. So Sebastian’s speech to Olivia follows, which leads to the last solution and the disentanglement of the love triangle:

**SEBASTIAN** (*to Olivia*) So comes it, lady, you have been  
mistook.

But nature to her bias drew in that.

You would have been contracted to a maid,

Nor are you therein, by my life, deceived.

You are betrothed both to a maid and man.

**ORSINO** (*to Olivia*) Be not amazed, right noble is his blood.

If this be so, as yet the glass seems true,

I shall have share in this most happy wreck.

(*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 those swearings keep as true in soul

As doth that orb'd continent the fire

That severs day from night.

ORSINO

Give me thy hand,

And let me see thee in thy woman's weeds. (5.1.253-267)

As Orsino's speech, "Be not amazed", shows, Olivia cannot fully gather the unexpected disclosure of the fact even here. Orsino now understands that Viola is, and has been all the time, his true love. Therefore, he confirms the sureness of her love for him once more, but now in a proper circumstance for the first time in the play. Viola, who has suffered all the difficulties caused by her own disguise, is now freed from them, and allowed to speak her sentiments as her own.

## 6. Conclusion

In *Twelfth Night*, unlike the case in *Riche*, Viola chooses to serve Orsino as the consequence of a shipwreck. It is this that leads to the framing of the love triangle, and by the same shipwreck Viola and Sebastian become separated. The shipwreck, therefore, produces all at once the love triangle and a potential character to disentangle the knot. Thus the action of the *Twelfth Night* moves forward by placing the lovers' painful sentiments and the possibility of their solution side by side. The sentiments expressed by the lovers throughout the play are contrived so as not to hinder the sweeping solution which Sebastian brings forth at the finale. In the case of Orsino and Olivia, although their expressions are strong and vigorous, they are ostentatious and lack the sincerity which true love ought to have. Viola expresses her feeling with great facility underneath her disguise, but it never reaches Orsino's heart because of her disguise. By this device the audience feels sympathy mainly with Viola, although the audience learns only at the finale that only Viola has loved the right person.

The strangeness of the play's ending, in which the reunion of the

twins seems to be much more moving than the coupling of the lovers, has long been a matter of controversy. Although it seems from the text that the separated twins find each other alive first which then leads the way to the solution of the entangled circumstance of the lovers, the two factors do not occur on the stage separately, but simultaneously and interminglingly in the perception of each lovers. The audience, therefore, appreciates simultaneously the process that the twins come to understand each other's safety and the process that each lovers come to find the true object of their love. It could be concluded that, by the setting in which the twins are separated by the shipwreck at the outset of the play, the plot develops by placing the two factors of reunion and love side by side, and therefore the solution at the finale is presented by mingling the two factors together, which gives a tremendous moving power to the audience.

## Notes

- <sup>1</sup> Alexander Leggatt, *Shakespeare's Comedy of Love* (London: Methuen, 1974) 247.
- <sup>2</sup> Geoffrey Bullough, ed., *Narrative and Dramatic Sources of Shakespeare*, vol. 2 (London: Routledge, 1958) 344-63.
- <sup>3</sup> William Shakespeare, *Twelfth Night*, ed. Roger Warren and Stanley Wells, *The Oxford Shakespeare* (Oxford: Oxford UP, 1994). All the quotations from *Twelfth Night* are from this text.
- <sup>4</sup> John Russell Brown, *Shakespeare and his Comedies* (London: Methuen, 1957) 165.
- <sup>5</sup> The fact that Viola and Sebastian look alike must also give the audience an expectation that later in the play Sebastian will be the substitute for Viola, and he will solve all the problems.
- <sup>6</sup> I believe that this has relationship with how the play begins. The play begins with Orsino's speech. His condition concerning love is depicted first and foremost at the outset of the play, putting aside any other factors necessary for starting the play:

**ORSINO** If music be the food of *love*, play on,

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*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. (1.1.1-15. Emphasis added.)

When the word, “love”, brings light to the play’s theme in the first line very succinctly, then Orsino’s unstable state of mind is expressed. His changeable mood is shown in his liking the music first and then dismissing it as boring. He wants his love sentiments to grow on one hand, while on the other he desires their extinction (ll. 2-3, ll.9-14). Only after his unstable mood is expressed, we learn in l. 18 that the person he loves is Olivia. Then an embassy to her, Valentine, comes back, and reports her flat refusal and its reason. Generally, or logically, speaking, the opening of a literary work should be designed so as to give the reader/audience necessary information to capture the play’s background, and to introduce them straight into its world. For the benefit of the audience’s understanding, therefore, to begin the play with Valentine’s report would be an easier and a more kind way. Giving priority to Orsino’s unstable state of mind and thereby sacrificing a straightforward introduction to the play, however, signifies that the lovers’ sentiments and their expressions shall be mainly focused in the play rather than an exciting plot development. In addition, if we assume that the end of a play comes back to its very beginning making a full circle, we can anticipate that this unstable condition of Orsino’s shall be replaced to some new satisfaction at the finale. Thus the frustrated love sentiments are expressed during the course of the play as its main theme, aiming for the solution at the denouement.

<sup>7</sup> As for Feste’s part, he observes her real condition properly, and advises her obliquely as her considerate fool, that it might be the time to cast her mourning

colour off.

- <sup>8</sup> Only in this line she uses the “thou” form, and in the next speech she returns to “you”, influenced by Viola’s polite address to Olivia using the “you” form.
- <sup>9</sup> Leggatt 235.
- <sup>10</sup> Orsino’s changeable state of mind is already depicted at the beginning of the play in his opening speech, as I have already mentioned above.
- <sup>11</sup> We can see his self-centred attitude again at the end of the scene, when he says, “My love can give no place, bide no deny” (2.4.124).
- <sup>12</sup> The same system operates in Viola’s speech, ll.87-91, which I have already discussed above.
- <sup>13</sup> We, however, cannot determine that Viola’s intention here is to accuse Orsino’s way of loving as merely a pose. It would be more natural to think that, although she is sincerely anxious about her master’s torments, she feels her own sufferings and her truth keenly as her own, which she expresses in a male vs. female fashion.
- <sup>14</sup> Roger Warren and Stanley Wells 90.
- <sup>15</sup> The fact that she is not perfectly certain about Sebastian’s life becomes significant in the reunion scene. If she were fully certain and only it were left for her to seek him out, it would reduce the moving power.