

## CHAPTER- IV

### THE CELEBRATION OF ROMANTIC LOVE IN *TWELFTH NIGHT*

Celebration of Romantic love is one of the most important facets of Shakespeare's comedies. It is the final stage of restoration of harmony and happiness in a world marked with conflicts and discord. *Twelfth Night* is among the greatest comedies of Shakespeare in which love is celebrated in a big way. Though each of Shakespearean comedy is sui-generis, all of them establish romantic love in this or that way. Love in Shakespearean comedy is the soothing balm that cures all the ailments and confusion prevailing in the world of the comedy. The world of the comedy *Twelfth Night* is prevailed with such tragedy and chaos that 'setting the world right' is really a magical task. However, love, aided by the enchanting endeavours of the heroine Viola removes all the confusions and restores harmony in the world as well as in the mind and soul of all the characters.

#### 4.1. Introduction

*Twelfth Night* is considered to be published in the year 1600. Shakespeare wrote this great comedy at the age of thirty five, a ripe young age to assess the various shreds of love in its tender romantic form. In *Twelfth Night*, like any other comedy of Shakespeare, romantic love triumphs and gets culminated into marriage. Affection, attachment, obsession- all these are the different forms of love. This is manifested in different relationships, such as between fathers and sons/daughters, brothers and brothers/ sisters, between friends and friends and between men and women. *Twelfth Night* portrays the attachment between brothers and sisters as in the case of Viola and her twin brother Sebastian. Also we see this love between siblings turn to obsession as in the case of Olivia. Then there is the bond of affection between Sebastian and Antonio who helps the shipwrecked youth in several adverse circumstances.

#### 4.2. Discussion

Shakespeare is such a genius that no theory or postulate can apply to his works. His great works are such creative gems that can have various meanings and infinite suggestiveness. Thus they cannot be bounded under the tag of realistic or romantic. In his works, both romanticism and realism exist side by side, very much similar as is the case with real life. Sorrow and happiness,

joy and sorrow- all are poised so beautifully to bring out the rainbow perception of real life. This life has both comic and tragic situations, giving a sense of wholeness to life. This is why a Shakespearean comedy is not devoid of tragic situations and vice-versa. Thus, Duke is full of adversities and confusions in the dramatic world of *Twelfth Night*. There are shipwrecks, separations, mourning, unrealized love affairs, misunderstandings and what not. But as much as *Twelfth Night* is a comedy all these confusions are destined to be sorted out. Thus each of such confusion leads to various comic situations. As Duke Orsino imagines that he loves Olivia a lot and his wooing becomes the big sort of comedy. The example of this is clearly seen in Act I, Scene I of *Twelfth Night* as:

“O, when mine eyes did see Olivia first,  
Methought she purged the air of pestilence.  
That instant was I turned into a hart,  
And my desires, like fell and cruel hounds,  
E'er since pursue me”. (*Twelfth Night* 22)

We can well reject Dr. Samuel Johnson's contention that Shakespeare's tragedies are laboured works; we cannot deny that his comedies are effortless and spontaneous. The situations of the plays are neither tragic nor comic. It exhibits the virtues of good and evil, joy and sorrow, harmony and breach- all mingled together. The comedies are full with peoples- some of whom are the products of situations and some rise above the situations to make it new. Some people are there who create the moments of romance at the time of sorrow. The perfect example of this is Viola. She does not lose hope after losing her twin brother Sebastian and strives hard to make life better. On the other side, we also have Olivia for whom life has almost ceased to be after the death of her father and brother. It appears that normal life of exuberance and romance are not for her. But as the time passes and new things happen around her, she starts taking interest in life. She herself conjures up the vision of love and romance and falls for lively Cessario (Viola in man's disguise), who comes to her with the love entreaties of her master Duke Orsino. Thus we can well attribute her transformation to Viola who with her magical charm revivifies Olivia. This is the magic of love, the medium which transforms the atmosphere of gloom and disorder into that of joy and harmony, not only in Shakespeare's comedies but also in real world. As Leo Salinger has said:

“The whole issue of love is not only important in the world of play but also in the real world.”

(*Leo Salinger The Design of Twelfth Night 117-139*)

It is not that love has ever been absent in Olivia. When she was in mourning, putting on veil and shedding tears- she had her unflinching love for her dead father and brother. However this love has taken the shape of obsession. She has closed her eyes to the other realities of existence. She became sturdy due to her loneliness and this loneliness demolished her romantic nature to a great extent. She was badly in need of a shock that can free her from such a state. C. L. Barber, in his book *Shakespeare's Festive Comedy*, has declared Olivia's veil as a 'myth'. He says that “comedy is a socially produced mode of literature, an enactment of society's most profound myths and rituals (*Shakespeare's Festive Comedy 63*). Through this he highlights the fixed pattern of life. This 'ritual' term highlights the element of catharsis in a comedy which is followed by revival after death then it comes to epiphany. Here, the chain is followed by the happy ending in the end.

Shakespeare's vision of life, as it is reflected in his comedies, seems to vindicate that love between man and woman is the most innate factor of human existence. Being a social animal it is necessary that someone always should be there to share the feelings. It is an established fact that human being feels relief from the sorrow or pain in the lap of someone. If someone would be there with Olivia at the time of tragedy befell on her, such callousness may not have been seen in her behaviour. In one sense, the problems or insecurity is responsible to demolish the romance from the life of Olivia. These lines from *Twelfth Night*, Act I, Scene V is quite apt in understanding the level of insecurity in Olivia's behavior:

“Go to, you're a dry fool.

I'll no more of you. Besides, you grow dishonest” (*Twelfth Night 27*)

She is in deep sorrow and her faith is shaking after losing her blood relatives. She does not want to listen to anyone. If anyone wants to talk to her she is badly irritated and feels aghast. To others it would seem that Olivia looks busy to search more pain after her brother and father's death. But Viola is altogether made of a different stuff. She too has faced the pangs of separation. Her

beloved twin brother Sebastian has been separated from her in the terrible shipwreck. Fate has thrown her in the unknown land of Illyria. But she has taken to this as a challenge. She is conscious of the fact that whatever may be the situation, life always goes on. Firstly she strives to get a job with Countess Olivia as she sees affinity with her. But Olivia's callousness makes her forgo this plan. She disguises herself as a boy Cesario and manages a job with Duke Orsino. Her efficiency soon sees her in the position of Orsino's trusted Page. In this way Viola is such a person for whom life is struggle for betterment. Shakespeare's great plays are manifestation of real life and character therein are the symbols of different persons of the real world. As the real world has different types of people with different attitudes, Shakespeare's plays, too have characters with different dispositions. This explains why Shakespeare has portrayed so many different characters that are so real.

As in the case of other comedies of Shakespeare, the focus here, however, is on romantic love. However, there are several hurdles in realization of this love. In *Twelfth Night* there is a lot of confusion about the lovers' targeted loved ones. There are the cases of one-sided love, unrequited love, malafide love and love of compulsion. Duke Orsino loves Countess Olivia, who due to her grief of bereavement is indifferent to all such approaches. However, coming in the contact of the young messenger Cesario (Viola is disguise) she cannot remain indifferent and throws her lot for him. Viola, on her turn loves Orsino but cannot reveal this to him as she for him is a man and also of a low rank. Then there are lovers like Sir Andrew and Malvolio.

Critic Jenia Gregathy says in an article in "*London School of Journalism*" that the plays of Shakespeare are for the audience who belongs to a different class with an intellectual bent of mind. However, the popularity of Shakespeare itself testifies that these plays can well be relished by even the most rustic of the audiences. The character defines the life with down to earth humour that can well satisfy the inner soul of the audience by connecting him/her to the reality and complexity of the real world. A quotation from *Twelfth Night* Act I, Scene V aptly explains this:

"Wit, and't be thy will, put me into good fooling!  
Those wits that think they have thee do very oft prove fools;  
and I that am sure I lack thee may pass for a wise man.

For what says Quinapalus? 'Better a witty fool than a foolish wit'.

*(The Dramatic Works of William Shakespeare 98)*

The comedy *'Twelfth Night'* depicts the familial relationships just like the relationships of real world. For instance the innocent and intimate love between the siblings Viola and Sebastian, Olivia's obsessed love for her dead brother and father, Duke Orsino's one sided love for Olivia, the beautiful bonding between Orsino and Viola, Malvolio lust for Olivia present- all these present the rainbow colours of emotions that very much exist in the real world. This comedy may well be termed as a domestic comedy. The comedy is vivid with the characters who form the love pairs. The first of such couples in the comedy is Olivia and Duke Orsino. Orsino's love for Olivia is seems to be an infatuation as it is not rooted in ground reality. It is totally one sided love which sets the tone of the comedy as it begins with the proclamation of love for Olivia by Duke and ends with the marriage between Viola and Orsino. Shakespeare's innovation in plot construction is seen in his use of two plots that depicts love triangle between Olivia and Orsino, Viola and Orsino and Cesario (Viola) and Olivia.

Duke Orsino is an ironic character. He is presented as an ardent ruler. When he sets his sight on anyone then he wants to achieve the target at any cost. This type of traits should be there in a ruler. But his zeal and passion for work are only presented as his intent and not his action. Whenever, it comes to practice, he miserably fails to do so. His ways and practices have made him untrustworthy to the audience. Thus when he declares his love for Olivia nobody takes him to be serious. Similarly when he shows his infatuation for the countess, he makes himself a laughing stuff in the eyes of others as all begin to doubt his capacity as despite being on such a high position, he fails to win the love of the countess. Many examples from the text reestablish Orsino's pathetic situation. At one place where the Duke shares one of his very unrealistic erotic fantasies, the audience is forced to believe that he is not so interested in the countess. What he wants is just to spend some time with her like every young man. However, when he had already fallen for the countess when saw her for the very first time and in his fit of infatuation, he proposes her several times. An extract from Act I, Scene I is quite apt to show this:

“That instant was I turned into a hart,  
And my desires, like fell and cruel hounds,  
E'er since pursue me”. (*Twelfth Night* 20)

Under the fit of infatuation Duke Orsino, in the above quoted lines, imagines himself in the image of a ‘hart’ and is being chased by the ‘hounds’. In other words, it is better to reveal that the love between Olivia and Orsino is the example of ‘self love’. They do not love each other. They are in love with themselves and falsely believe to be in love with someone dear to their heart. When Orsino bursts into singing songs at the glimpse of the Countess, he endangers his dignity and thus projecting himself as an urchin, who foolishly sing songs while getting infatuated with someone.

With their focus on the roles of the heroines, Shakespeare’s comedies very ardently bring in the gender issues to the core. Viewing from the prism of the different ages, the image of women presented in Shakespeare’s comedies, reflects different lights. In the age of Shakespeare, the notion of women emancipation was almost totally non-existent. Women’s roles were primarily confined to their families. At the larger societal and community levels their roles were just ceremonial. Endowing women with the roles have larger social and even universal significance, was really a great challenge as well, as an innovation in the age. It speaks the greatness of Shakespeare that he not only brought women out of their traditional roles of either being the cause of conflict or being the inspiration of the hero. They are now the real flesh and blood characters, the very beings of action and destiny. Thus all the women protagonists in Shakespearean comedies are vivid with life and exuberance. In this way, Shakespeare goes against the tenants of his age in giving liveliness and human attributes to his female characters. However, the master playwright could not challenge the norms and practices of his age that debarred women significant roles in the society. Thus in his plays we find abundant use of women getting disguised as men, women putting on veils, perhaps to hide their identity and so on. Thus in *Twelfth Night* we find Viola comfortably turns as the Page of Orsino in disguised of Cesario and Lady Olivia, feeling at home in her veils while in the company of others.

The wretched and desolate girl Viola, after getting separated from her twin brother in the shipwreck finds it very hard to survive in the hostile environment of Illyria. However, as soon as she

disguises herself as Cesario, he turns the favourite servant of Duke Orsino. With the passage of time their relationship becomes more and more intimate and firm. As a servant Cesario is greatly dedicated to Orsino and Orsino, on his part, shows his trust or firm belief on Cesario. This relationship of master and the servant soon develops into more intimate and intense bond. Orsino starts trusting Cesario so much so that he makes him his emissary to his lady love Olivia. And Viola (Cesario), though she has fallen for the pathetic young Duke, she wholeheartedly pleads for the poor Orsino before Olivia. Many critics have taken Viola's falling in love for a man much below her intellectual caliber a deliberate design of women subjugation by a male playwright. As critic Thomas Clayton has said that –“there's really no good reason for Viola to love Orsino – a guy who is self-absorbed, moody, and obnoxious”. On the other hand there are some other critics who believe that Duke Orsino's poetic nature is responsible for Viola's attraction in the beginning. When Viola entered to his court in the attire of Cesario, the Duke was singing a song.

As already discussed, such generalization about Shakespeare's plays hinders the appropriate assessment of these literary masterpieces. These are the products of inappropriate appreciation of Shakespeare's plays about which T.S. Eliot has warned us so categorically. Viola's falling for not so significant Orsino is, in fact the mysteriousness of human nature that may have explained in various terms like attraction for opposites, empathy for similar predicament and the like. In the grand intuitive design of the comedy, it is no other than the portrayal of the magic of love that drives away all the frailties and shortcomings of the characters. Here Viola is the agent of dissipation of love and that helps Orsino in initiating a more worthy and meaningful life. The healthy relationship that develops between Viola and Duke Orsino has the capacity to drag the Duke out of his self-absorbed world of dreams and thus enables Orsino to establish real relationship with real men and women rather than being getting lost in fancy and illusions.

The fact that the charm of Viola comes to the full circle only when she dons the male attire and gets transformed in Cesario, is nothing to with the playwright's deliberate design to establish male superiority or his following the precepts of his age. It is an essential part of the playwright's complex poetic design. It is only a phase in the various stages of Viola's life and also an essential part of the roles that she plays. In the process of winning over Olivia for her master Orsino. Viola as young Cesario, once again becomes instrumental in removing the frailties of the Countess. The

charm of Cesario brings Olivia out of her world of fancy thus making her find a connecting link with the real world. Olivia, who stands oblivious of worldly pleasure, till then, could not resist the charm of the intelligent Cesario and falls for him.

Shakespeare, here, once again brings out the irony of human situations to the fore. Human beings cannot always get what they desire. They cannot always be what they wish. They can also not always accomplice what they strive. But more than it, in the depiction of Olivia's falling for Cesario; the playwright's deliberate design to bring in the comic elements as well as the moments of laughter is there. A woman falling in love with another woman really creates a funny situation and was a pet design of many playwrights of the age. Lisa Jardine explores the effects of the relationships that happen under disguises. Jan Kott declares the 'erotic confusion' of the play as the merging of types of love, of gender, of love and friendship as the 'metamorphoses of gender.' (*Shakespeare Our Contemporary* 116-138)

Shakespeare's greatness is obvious in the fact that for him no character, even of the stature of Viola and Rosalind are above board. Each character has inherent basic human instincts and is subject to the emotions and passions associated with it. Thus Viola like other characters feels the pricks and pangs of love. In keeping with her elevated role, she is quite temperate in showing her emotions. However, cannot be totally immune from the basic human instincts and temperaments. Alexander Leggatt in *Shakespeare's Comedy of Love* says that-"Throughout the play the only irony which is observed in the play is that Orsino and Viola exchange their experiences through the interactions in the court and comes close towards each other due to the sympathy" (*Shakespeare's Comedy of Love* 35-82). Orsino and Viola do feel empathy for each other. Both have genuine care for each other. Both of them help the other to come out of their distress. In this way their relationship is mutual, and not like the relationships of other pairs that is based on fancy and self-pity. "The images they have found for love belittle and even betray it, concentrating on its privateness, but the interplay of minds that surrounds these images suggests a deeper capacity for love than either of them can make articulate" (*Twelfth Night: Critical Essays* 237-238). The most important thing about their love is that it is mutual. Though full of emotions, it is quite temperate. It does not bring emotional havoc on any of the partner. The lovers have been able to



read the minds of each other very early but resist to reveal their feelings until both are mentally and emotionally ready for it.

Shakespeare's theory of love is very much similar to John Donne's theory of love. Donne seeks true blend of personality and a platonic union of selves for the success of love. The poem "*A Valediction: Forbidding Mourning*" presents the spirit in the most abiding form:

“Dull sublunary lovers’ love  
Cannot admit Absence,  
Because it doth remove  
Those things which elemented it.  
But we, by a love so much refin’d  
That our selves know not what it is”.

*(The Works of John Donne 35-36)*

This comedy *Twelfth Night* depicts the celebration of romantic love through the adventurous journey of Viola who has sufferings and pain in her life but still becomes the reason for the laughter of others. Critic Emma Luk in her paper "*The Ambiguities of Gender Identity in Twelfth Night*" finds in Viola an inner urge for getting into normal love relationship. As she says that after the passage of the phase of mistaken identity and various confusions Viola can be seen busy in the preparation of her wedding. Both Viola and Orsino got united by means of a common language of instinct. With Viola's entry to the court of Illyria this language becomes powerful enough to express the desires of the couples. A quotation from Act III, Scene is sufficient to explain this:

“This fellow is wise enough to play the fool,  
And to do that well, craves a kind of wit,  
He must observe their mood on whom he jests,  
The quality of persons, and the time,  
And like the haggard, check at every feather,  
That comes before his eye.  
This is a practice as full of labour as a wise man’s art,

For folly that he wisely shows is fit;  
But wise-men, folly-fall'n, quite taint their wit". (*Twelfth Night* 61)

On the contrary, the relationship between Olivia and Cesario tells a different tale altogether. This is a relationship based on mistaken identity. This lasts for a short span of time, only till Viola's identity as Cesario continues. Countess Olivia has spurned all advances of Duke Orsino, but gets melt down for Cesario so easily. The reason behind this is that Orsino has never tried to understand sorrow or pain of Olivia. Rather he has gone on imposing his ruthless one-sided likings on her. On the contrary, Cesario (alias Viola) is able to understand Olivia's problem of loneliness and her heart-broken separation from her dear ones in a better way. Though Olivia's love for Cesario turns out to be nothing but an infatuation, it enables Olivia to come out of her sorrow of bereavement and also from her loneliness and gets her reconnected with the real world. Thus this transformation of Olivia can well be attributed to the empathy and kindness of Cesario.

Olivia's falling in love with Cesario so abruptly can in one way be seen as her attempt to escape from the foolish and humiliating wooing of Orsino. She has been reduced to an object in the hands of Orsino's love proposals. Each and every time while being wooed by Orsino a new drama gets unfolded. Cesario's arrival as a love emissary from Orsino comes as a fresh air. The love triangle between Orsino- Olivia and Cesario, aka Viola is quite an interesting and curious one. This is initiated, based on with false identity. Cesario is a servant of Duke Orsino entrusted with the task of taking the love proposals of Orsino to Olivia. Olivia is not aware of the real identity of Cesario, nor is Orsino. Viola (Cesario) has already developed a liking for Orsino, even before she is appointed his love emissary to Olivia. Act I, Scene V beautifully present this confusion:

“Make me a willow cabin at your gate,  
And call upon my soul within the house,  
Write loyal cantons of contemned love  
And sing them loud even in the dead of night.  
Halloo your name to the reverberate hills  
And make the babbling gossip of the air  
Cry out “Olivia!” Oh, you should not rest

Between the elements of air and earth,  
But you should pity me". (*Twelfth Night 18*)

In the veil, Olivia comes to meet Cesario after several requests from him. Here the suspense is that both of them are unaware of the real selves of others. Cesario cannot see the real Olivia in her veils. Similarly Olivia cannot know the real Cesario as his identity is fake. What Shakespeare seems to imply here is that the love among them can never be fruited truthfully. This relationship also highlights that how and to what extent a person can be fooled by outer appearance. Cesario, on his part, fails to find real Olivia in the beginning, as he sees her through the prism of Lady Olivia herself and she does not want to reveal her abruptly. But later when Cesario again and again repeats the same question that he wants to meet the lady of that house and he will put his words in front of Olivia only. Then Olivia gets ready and tells to Cesario that I am the lady of this house. The relationship between Olivia and Cesario develops from here because they spend some time alone. And it is a fact which absolutely fits to the real world also that love always fruits in loneliness when no one observes the lovers. When Cesario explains the views of Orsino, that time she feels the closeness with him and leaves her sturdiness abruptly. It is truly analyzed that when someone explains the things deeply then the thing leaves a great impact on the mind of the listener. The same thing happens with Olivia.

Through the character of Malvolio from Act II, Scene II, Cesario comes to know that Olivia has fallen in love with him. Now the critical situation arises and Cesario begins to think that how the things should be mended which have taken the u-turn just because of the disguise. In the attire of Cesario, Viola explains the situation in Act II, Scene II as:

“What will become of this? As I am man,  
My state is desperate for my master's love.  
As I am woman, now, alas the day,  
What thriftless sighs shall poor Olivia breathe!  
O time, thou must untangle this, not I.  
It is too hard a knot for me t'untie". (*Twelfth Night 34-35*)

Critic Rene Girard in the journal *'Theatre of Envy'* says that there are two couples in the comedy which projects the attraction instead of a reality in the relationship. Just as Orsino is attracted to Olivia, Olivia is attracted towards Cesario. The attraction can never be reached to the real destination anyhow. So, the relationship of Olivia and Cesario has no destination and it is just a prediction of love. On the other side, it can be assumed for a minute that Cesario is a real human being instead of a disguised human being. The relationship of Olivia and Cesario cannot be flourished in that condition also because Cesario is a messenger and he is reliable for his master-Duke Orsino. Olivia and Orsino project the similar characteristics in their behaviour and that's why they fall in love with those personalities who can never be won by heart for ever. The reason of Olivia's attraction towards Cesario is that she has a firm faith on Cesario that he will not leave her alone in any condition. The irony of this relationship is that both of them are females and in conventional sense there is no scope for fruition of such type of love.

Another pair of lovers in the comedy is Malvolio and Olivia. Malvolio is the steward of Lady Olivia and each and every time tries to woo her, he becomes the subject of mockery due to his foolish acts. He criticizes everybody in front of Olivia to win her heart. Malvolio is a Puritan and yearns for more and more power. Thus he can do anything to get the power. His habit of day-dreaming has turned his relationship with Olivia sour. Though Malvolio wishes to marry Lady Olivia, most of his time is lost the day-dreaming of marrying Olivia in particular. But he does not achieve his target anyhow and gets the success in hiring the sympathy of audience for him. In this way, this relationship has no future or no present. It is just a key to get the power. Shakespeare has introduced this type of relationships in the comedies to show the lust and hunger for power as:

“Some are born great, some achieve greatness,  
and some have greatness thrust upon 'em.

Thy Fates open their hands.

Let thy blood and spirit embrace them.

And, to inure thyself to what thou art like to be,

cast thy humble slough and appear fresh.

Be opposite with a kinsman, surly with servants”. (*Twelfth Night* 50)

Critic C. L. Barber explains the motive of relationships in the introduction of the book “Shakespeare’s Festive Comedy” by saying that:

“I have been led into an exploration of the way the social form of Elizabethan holidays contributed to the dramatic form of festive comedy. To relate this drama to holiday has proved to be the most effective way to describe its character. And this historical interplay between social and artistic form has an interest of its own: we can see here, with more clarity of outline and detail than is usually possible, how art develops underlying configurations in the social life of a culture”.

It is quite natural for a man to establish the social relationship with others in the society. What is important for the establishment of harmonious relationships is the state of mind in which the relationship is formed. It is a universal truth that romance cannot be flourished or it is not fruitful without love. True love begets romance, which we find in abundance in the comedies of Shakespeare. When joy, happiness, jolly mood and contentment come together, the moments of romance is created. Life is an unending march and cannot end due to a single unhappy incident. The unhappy incident itself, many times become a source of motivation for the human being. Thus such experiences must be taken as our best teachers leading us on the path of a better life. And when a man begins to love the life then miseries, sorrows and pain becomes worthless for the person. ‘*Twelfth Night*’ is significant among all the comedies of Shakespeare. This play presents the major issue of complications in human relationships. The play has a lot of similarities with the real human world. Viola is the perfect example for one who makes adjustment with the adverse situation and finally comes out with flying colours. All is possible because of her positive attitude as well as a better understanding of life. Viola begins to love life and her love for better life becomes the sort of motivation. These lines from the play Act I, Scene IV aptly depict her motivation and zeal after the assumed death of her brother. She is heart-broken due to the separation with her brother. Still she is ready to help Duke Orsino in winning over Lady Olivia. All these things are possible for her just because of love, regard and respect of her towards life and for her brother as well.

“I'll do my best  
To woo your lady...  
Yet, a barful strife,  
Whoe'er I woo, myself would be his wife”. (*Twelfth Night* 23)

It truly reveals that love is necessary for a human being but it is up to the human being that he or she want to love or not. In other words, it can be said that when a person begin to love someone or something then romance comes in that thing automatically. And if the human being wants to spoil the life- like the character of Olivia then no one can make the life of that person. For instance, Duke Orsino's approach for marriage could be a symbol of good life if Olivia would show some affection towards him. On the other hand, whatever good things happen in Viola's life are the reason of her love and positive attitude towards life.

The depiction of love at first sight is one of the favourite devices used by Shakespeare in the portrayal of romantic love. Shakespeare uses the prominent weapon of romance which is called 'love at first sight' to explore the romantic form of love. Through this romantic love, he tries his level best to depict the 'journey of love' of the hero and the heroine riding on the waves of happiness. Duke Orsino is the powerful personality of Illyria but his power does not matter for the countess Olivia. His love is a one sided love. When he saw Olivia for the very first time, he loses his control over emotions. From the very moment he begins to behave like a mad lover. He sings songs; but all in vain. The heart of Olivia does not melt at any cost. Thus being rejected, consciously he also tries to forget Olivia. But his unconscious mind could not let him do so and he indulges in various foolish activities. Sometimes he gives orders to his musicians to play the music and after sometime he interrupts the musician, clearly projecting his unstable mind. An unstable person loses his control over several things. And for those suffering from unsuccessful love it becomes too obvious. The following lines from Act I, Scene I quite aptly depict the lover's passion:

“That instant was I turned into a hart,  
And my desires, like fell and cruel hounds,  
E'er since pursue me”. (*Twelfth Night* 22)

The fantasy and whim of the early phase of love takes away much reasoning from us. Thus the fantasy takes Duke Orsino away to accept the fact that Olivia does not love him. In this way he becomes a sort of fun for the audiences. Truly, he is suffering inside his heart and takes recourse to songs to beguile his unhappiness. The songs not only create an atmosphere of romance, but also act as soothing balm for lovelorn Orsino. Through the songs he forgets the agony of his heart:

“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 odor. Enough; no more.  
‘Tis not so sweet now as it was before”. (*Twelfth Night* 12)

In the beginning of the play till the time of acceptance of truth, Duke Orsino looks to ride on the waves of happiness by thinking that Olivia also loves him from the core of the heart and she will definitely accept his proposal. Passionate lovers never accept the truth in short span of time and it is beautifully proven by the character of Orsino in this play. Thus falling in love cannot be taken to its logical conclusion until the success of wooing and winning in love. Duke Orsino does every possible effort from his own side to woo the Countess. The way which is used by Orsino to woo his love looks quite natural. This persistent attempt to woo Olivia very well depicts a man under illusion- when a person’s mind and soul refuse to accept the reality.

By weaving the rainbow colours of various aspects of love Shakespeare hints at the un-fallen nature of the hero and the heroine and establishes them as harbingers of order and harmony that has broken due to the folly and villainy of some of the people of the world. In ‘*Twelfth Night*’ Viola is such a character of un-fallen world. Follies of ambition of certain characters are presented as a reason for the recurrent problems and sufferings in the world of the play. ‘Malvolio-the steward, for example, is presented as an egoist who has the illusion that Lady Olivia loves him a lot. In fact it was a ploy of Maria who is reading a supposed letter of Olivia makes him believe

that Olivia loves him a lot and wants to marry him. And Malvolio creates an aura of illusion around him and invites his own downfall.

The play vividly presents that real moments of romance are created only by going through the pangs of sorrow and suffering. Though, Viola is sad and inflicted with sorrow after losing her twin brother, she overcomes this pain because of her unflinching love for life and faith in fellow human beings. Unlike Olivia she does not give another chance to sorrow to disturb the course of life. At the same time, Olivia-the Countess makes pain and suffering an integral part of her life and goes on shedding tears for the dead ones. On the other hand, Orsino himself invites troubles in his own life.

Shakespeare's portrayal of problems and sufferings in the beginning of the play has thus a symbolic meaning. The shipwreck is portrayed as the symbol of adverse fate created by the natural disaster. In case of Duke Orsino, it would be better to speak that Olivia's negativity and obsession is responsible for the sadness of him. Though Olivia becomes the victim of life cycle where birth and death are the important part of this life cycle. This breach is the symbol of different phases of human being's life. What is important is the guts and perseverance of man that makes him come out of this situation. And Shakespeare successfully establishes the example through the characters that make their own way towards happiness with the passage of time till the end of the play. Till the end of the play comes the transformation in the characters vide in terms of thinking, outlook and passion is clearly visible to everyone. The important or noticeable thing is that in the midst of the journey of breach to harmony and peace the playwright depicts the several forms and aspects of romance. In '*Twelfth Night*' portrayal of obsessed or passionate love is an important aspect. Olivia love for her dead father and brother is an example of obsessed form of love, whereas Orsino's love for Olivia projects the passionate love.

Romantic spirit prevails in the world of the comedy. It seems the playwright's main focus is to show the celebration of love in human life by creating the romantic moments with the help of several events in a sequence. The song of Duke Orsino on the shore of the river creates the romance first of all which tells us that how much a lover can be romantic and to which extent. And later when he approaches Countess Olivia several times after her denial for the marriage,



such moments are created. Though, he looks tensed but through the character of Duke Orsino, Shakespeare successfully creates the moments of romance. Only a playwright like Shakespeare can do this job of creating the moments of laughter in the midst of tension. In *'Twelfth Night'* love is presented in various forms like unrequited love, excessive love, friendship, filial love, avarice, self-love, genuine love, physical love and spiritual love as well. This play has all the aspects of life which is helpful in portraying the wide vision of Shakespeare in terms of relation.

Duke Orsino's love- Lady Olivia comes in the category of unrequited love. His love for Olivia is not more than an attraction. Though he expresses his love for her several times, he himself is not fully convinced of his love. He just believes himself to be in love with Olivia. Orsino is, in fact, suffering from mood swings and his mood changes with the situation. The evaluation of the characteristics of his behaviour tells that 'love' is in the mind of Orsino but not in the heart. He takes the help of several people from the court to woo Olivia.

Duke Orsino and Lady Olivia have obsessions for things that are not with them. Duke Orsino has obsession for Olivia's beauty. On the contrary to this, Olivia also presents the obsessed form of love but with a different perspective. His obsession has reached to a great height. Her obsession has reached at the dangerous level. She has not only been shedding tears for seven years but has almost become a social recluse. Thus she wears a veil to hide herself from the society. Perhaps such deed of her is result of some sort of insecurity and complex that her character may have undergone through some dark phase of her life. Whatever may be matter, her plight is definitely the matter of her own frailty. She has closed all the doors and unable to think that Orsino wants to share her agony through the proposal for marriage.

The real spirit of love is manifested in Viola- the heroine, who is presented by Shakespeare as a simple girl which is quite energetic, smart and intelligent. Through the character of Viola, Shakespeare highlights the self sacrificial nature of love by serving her master selflessly by following his order of wooing Lady Olivia in place of Duke Orsino. She is the representation of true friendship, genuine love and spiritual companion as well. At the time of beginning of the play she is presented as a simple human being who lives far from the big personalities and their life. She is shown to be one satisfied with what life has made of her and in the midst of problems, is

always calm and composed. She has lost her twin brother Sebastian in the shipwreck. But she never loses her self control or patience to any extent. Now she is alone and wandering in search of a shelter. She decides to take the shelter in disguise by adopting the cross-dressing in the attire of Cesario. And from the very first day, she introduces herself as dedicated to the work, responsible and faithful for the master. Her act of wooing Lady Olivia in the disguised attire explores the weakness of Duke Orsino as a male. Her faithful nature can be known at that time when she begins to love Olivia but does not reveal the truth or true identity just to serve her master with dedication. In this way she projects the sacrificial nature of a woman who understands the feelings of other human beings. She is ready to sacrifice even her love for her master Orsino, who actually is her lover. Even after getting disguised as Cesario, her composure and stability of mind is noteworthy. Shakespeare, through Viola's character seems to assert a woman is more self-composed and stable in comparison to man. The tolerance power of woman is always more than a man and this is evidently seen in the behaviour of Olivia and Viola. Viola does not distract from the path of trust and truth when she becomes alone in the male dominated society. The sign of nervous breakdown is nowhere to be seen in her behaviour throughout the play though she has lost her only brother. After taking the disguise, she feels motivated to lead the life with zeal. She is the best example of the ever adventurous humanity, who strives to retain the course of life even at the face of adversaries and ill-fortunes. However the world is also dwelled by persons like Olivia, who seem to accept defeat at the face of adversaries and misfortunes. Viola is the example of one fully devoted to life, one having faith in fellow human beings and one who is steadfast to her works and duties. Thus all the adversaries and misfortunes are overcome by her and she becomes the harbinger of better life for both herself and all around her.

Shakespeare uses the disguise and mistaken identity as key devices in this comedy also. Through these devices the playwright portrays the emotions of love which projects the romance to a greater extent. Though Shakespeare makes use of such devices in almost all of his comedies, his motive and the end-product are different to different comedies. For Instance, in the comedy '*The Merchant of Venice*' it is used to mend the ways of the society while in this comedy it is used for the survival basically. Shakespeare uses this to express the feelings of women in the male dominated society. In the olden times, there was no permission to woman to express her views publicly. Misogynistic attitude is noticed towards women in the Shakespearean times. According

to the journal of “*International encyclopedia of men and masculinities*” misogyny is a cultural practice which restrains the women to reach on the higher positions in the society. It can be understood with the help of an example from the quotation from the journal as:

“Though most common in men, misogyny also exists in and is practiced by women against other women or even themselves. Misogyny functions as an ideology or belief system that has accompanied patriarchal or male-dominated societies for thousands of years and continues to place women in subordinate positions with limited access to power and decision making”.

(*Michael Flood: International encyclopedia of men and masculinities 443*)

Another critic Leo Salinger gives her views in the book “*The Design of Twelfth Night*”. Here, she gives the name ‘mask’ to this disguise. According to her, Viola takes this disguise to protect herself from the danger. In her opinion, Viola has grasped that Illyria is the dangerous place and anything can happen with a shipwrecked woman:

“Be you his eunuch,  
and your mute I'll be.  
When my tongue blabs,  
then let mine eyes not see”. (*The Design of Twelfth Night 87*)

So, it can be said that through this device Shakespeare gives a platform to woman to explore or to enhance their skill in various fields. But with the passage of time women are getting opportunities to explore them among the society. These devices instill the comedy with wit and humour by adding more charm and interest in it. The character of Viola is the symbol of woman’s stability or mental composure in several critical situations of life. On the first hand she is portrayed in the pain for the loss of her twin brother and on the other hand she looks worried for her survival. And through her intelligence or wit she becomes able to decide her next step by introducing herself as calm and quite girl by nature. Disguised as Cesario, she gets employed with Duke Orsino. She dutifully does what she is asked to do, even to the extent of wooing Lady Olivia for her master. However, her perseverance and true love is rewarded towards the end and Orsino himself finds his real soul-mate in Viola.

This key device of disguise and mistaken identity is introduced by Shakespeare to add more complexity to the play and takes it to symbolic and emblematic plane. The play becomes too complex when no one is able to recognize the true identity of Viola. 'Bhim Singh Dahiya' explained the wonderful explanation of cross-dressing in his journal of Drama Studies' through 'Jean E. Howard's' views on 'cross-dressing' through his article on '*Cross-dressing, the Theatre and Gender Struggle*' by saying that:

"Discussion of androgyny, or of the erasure of sexual determinacy, always centres with Twelfth 'Night' on the figure of Viola. Yet the first thing to say about her cross-dressing is that it is no way adopted to protest gender iniquities or to prove that 'Custom is an idiot'. Viola adapts male dress as a practical means of survival in an alien environment, and, perhaps, as a magical means of keeping alive a brother believed drowned, and of delaying her own entry into a brother believed drowned, and of delaying her own entry into the heterosexual arena until that brother returns". (*B. S. Dahiya-Journal of Drama Studies 5*)

Prof. Dahiya further asserts that through Cross-Dressing Shakespeare tries to portray the humanity in specific life situations. And this purpose can be fulfilled with the help of Drama because through this he raises the questions and problems as well from the society of that particular day.

It establishes the fact that a woman can play any role according to the need of hour. The contemporary laws and social norms force Viola to take disguise. It is better to say that Viola's disguise as Cesario is a stringent criticism on male dominated society as also it is a comment on the weakness and frailty of man. This can clearly proved by comparing her with Duke Orsino. Orsino is unable to convince Olivia for marriage but he wants her as a partner for life time in his thoughtful ideas. So, for this he depends on Cesario and appoints him as his messenger without knowing her true identity. And Viola in her disguise becomes the savior of her male mentor. The persons of Viola and Orsino are the stringent criticism on male-chauvinist mentality that takes women inferior to men in all counts. The character of Duke Orsino is enough to explain that it is not necessary that a male can take better decision than a female. His each and every decision is wrong and raises the question on the distribution of rights in the society. His decision of

approaching Olivia repeatedly, his decision of appointment of a messenger and then his decision to drive the interest towards Viola raises the question on law makers. His diverted interest reveals that man has no patience and if the man is in love then he has no self control. His character truly reveals that man can think highly but cannot do anything. Shakespeare highlights the bitter truth through cross-dressing that a woman cannot establish her worth in the society by her own. It was true in the age of Shakespeare as it is true today also. It describes the frailty of a man, who is a king but unable to express his love for a lady. And if a king is unable to woo a single lady then the question can be done on his skills to run the kingdom. And on what basis the law makers have introduced the society as male dominated while each and every great work is performed by woman. Not only Viola's Character but Queen Elizabeth from Shakespearean times is enough to raise the question on laws. The Renaissance is considered as patriarchal in hierarchy where woman is not more than a chattel of male. The inferior position of woman in all the eras establishes them so virtuous in obedience, chastity, silence and piety.

In this way, from the social background of human being cross-dressing is helpful in bringing a change in the status of the female gender. If a woman pretends himself as a man she can use more rights. So, it can be said that through cross-dressing or mistaken identity the playwright portrays the temporal escape from the reality of the society. As Sir Thomas More says on the position of woman, "The position cannot be altered without a changed view of the nature which had determined it". (*B. S. Dahiya-Journal of Drama Studies* 306)

However, exceptions are always there. Queen Elizabeth herself is the perfect example. Shakespeare too is trying to break this stereotype by presenting a host of female characters like Portia, Rosalind and Viola who are intelligent and courageous enough to make their mark felt in a male dominated world. More than that they are also instrumental in bringing harmony in a strife torn world. The key element of cross-dressing creates the moments of romance, joy and happiness. It gives women opportunity to come out of the fore-walls of their homes. Viola, for example comes out in search of a better-life. The social norms and the matter of security make her to take the guise of Cesario. In the midst of this she explores her skills which provide the moments of celebration of romantic love to her in the end. Through the disguise, she does not

forward the love of Orsino only; she meets to her own life partner through this. When Orsino sends her to woo Olivia she speaks to herself in Act I, Scene IV by saying that:

“Whoe’er I woo,  
Myself would be his wife”. (*Twelfth Night* 23-24)

The cross-dressing of Viola creates the love triangle. Viola loves Orsino, Orsino portrays one-sided love for Olivia and Olivia longs for the love of Cesario. And the confusion resolves at the end when Viola’s twin brother Sebastian comes to the court. If a human being from the real world will adopt the means of cross-dressing then it will create problem there also. Due to this cross-dressing, Shakespeare takes the confusion in love to portray the higher degree of romance to a great extent. When Duke Orsino appoints a messenger to woo Lady Olivia then according to the rules the messenger should be a male. This thinking arises again a question that if male is necessary for the post of messenger then why it did not strike to the mind of anyone that the appointed messenger is female. And why they did not punish Viola when she revealed her true identity. So, it can be said that to project another story in the existing one, Shakespeare implements the disguise. The clear intention of Shakespeare behind its implementation looks to introduce the problems in our social as well as political system. Through this, he adds the flavour in the running plot of the story to project the comparison between the weaknesses of males with the strength of females. The critic scholar Dusinberre appropriately puts that the cross-dressing helps to bring the balance in the society. According to him, the person does not enjoy that phase in life but mends too many ways in the society. In this way, besides a comic device; cross-dressing in this play can be counted as a rich source of humour. Through this the Playwright displays the dramatic dual facet of a personality which exists between the mind and body, social and moral, external and internal as well:

Viola:                    “I can say little more than I have studied,  
                                  and that question is out of my part.  
                                  Good gentle one, give me modest assurance,  
                                  if you be the lady of the house, that I may proceed in my speech.

Olivia:                    Are you a comedian?

Viola: No, my profound heart: I am not that I play. Are you the lady of the house?  
Olivia: If I do not usurp myself, I am". (*Twelfth Night* 35)

Critic Jean E. Howard says that through the cross-dressing a woman tries to take the power in her hands to mend the evils from the society. Through the cross-dressing a woman shows her anxiety towards the norms of society which does not permit a woman to fulfill her desires according to her will. On the other side, the playwright portrays the crucial form of romantic love relations through this comedy. Walter Cohen explores the truth of society through the cross-dressing in his book:

“At the level of ideology, the analogy between patriarchal family and patriarchal monarchy, is alien to modern distinctions between private and public: the position of women before 1660 was understood to be intimately connected to the nature of the state. Yet this period also witnessed a crisis of gender relations”. (Walter Cohen: *The Politics of Tragicomedy: Shakespeare and After* 123)

The presence of Viola as Cesario is as a soothing balm, not only for the fellow characters but also to the situations of the play. It nullifies the possibility of Orsino's becoming violent and his taking recourse to any untoward means after refused by Olivia. The playwright portrays Duke Orsino as an intense being who does not understand the wish of others. He may have gone to any extent after being refused by Olivia. But this does not happen and he is tempered well by Viola aka Cesario. The feeling of love and the presence of romance provides us happiness to live well and to act properly in the society. But he is definitely a nuisance to Olivia, who does not have any feelings for him. The presence of love, no doubt provides the feelings of safety and protection. It also gives a way out to survive in difficult situations. Viola, who is filled with the virtue of love, performs the same task. She rejoices life because of her love and concern for his brother and from here the celebration of romantic love begins in her life. It is not necessary that the feeling of romance can be felt in the presence of a lover only. Romance can be felt anywhere and anytime in anything. It comes with the feeling of intense love in jolly mood. It provides a way to lead the life with joy, charm and happiness. It enhances and broadens our thinking. Viola is the perfect example and it is through her broad thinking that she makes rendezvous with life once again after

losing everything. Olivia, on the other hand, can be taken as a perfect foil to her who fails to adapt herself after the death of her brother and father and falls to the state of gloom and depression. She is not brave enough to come out from the state of sorrow and pain herself.

Shakespeare, especially in his comedies, provides women protagonists the predominant roles. They are the love incarnate- the major means of emission of love and thus agents of restoration of harmony and order in the world of the comedy, previously marked by disorder and chaos. In keeping with their predominant roles, women are glorified in Neo-Platonic terms. They are presented as demigods and are haloed in semi-divine light. In '*Twelfth Night*' the gender issue takes the centre of the play. Shakespeare seems to reject the traditional social code of decency that scorns the idea of a woman challenging the social norms. In the play women protagonists are at the centre during the entire love making activities. As fairer sex they are not only the most desired element for love, but also the driving and guiding force behind all love related exercises having upper hand over their male-counterparts. This has made assert that in the context of comedies, "Shakespeare has no heroes, but only heroines." (Ruskin: *Celebrate female virtue over male* 118).

The characters like Olivia, Viola and Maria depict that woman have power over men in this play. Though the play has male characters also, they are not powerful enough in comparison to females. The action of appointment of a messenger is enough to tell that Duke Orsino is a powerless king. But Viola's cross-dressing raises a question that her status is equal to man or not in the attire of a male. In the play, females are using the authorities in comparison to man. In other words it can be explored further that Olivia uses her authority to take the decision about her choice of groom. Ultimately, without giving second thought she refuses to accept the proposal of Duke Orsino. It reveals that those women who are in power can use the authority while taking any decision. It is enough to explore here that all the ladies play the prominent role in the play. On the other side, Lady Viola has got all the authorities in the disguised role. She can use her authority to woo Lady Olivia in place of Duke Orsino anyhow.

Through this play '*Twelfth Night*' Shakespeare wonderfully depicts the importance of chastity and marriage for the culmination of romantic love. Countess Olivia, who is very charming and strong



by royal status, presents the form of chastity. Shakespeare portrays the character of Olivia in an absurd way to depict the form of chastity. It reduces the essence of true love because everyone yearns for winning her love and gaining her in marriage. But Lady Olivia projects herself as a self-centred lady. She does not like anyone whether it is Duke Orsino or whether it is Malvolio. Both of the characters try their level best to woo her but both of them meet to the failure. Here, it can be said that she is projecting the arrogant attitude in love. She does not give time to anyone before the arrival of Viola disguised as Cesario. She is leading the hopeless life and does not want to see anyone. Even Duke Orsino sends a ring for her through his messenger Cesario (Viola in disguise). According to Dusinberre in "*Gender Ambiguity and Desire in Twelfth Night*" the character of Viola projects the optimistic aptitude towards life through the disguise. In other words it highlights that a human being should have a hope to lead the life. But Olivia rejects his love as also she rejects normal married life.

It is the magic of Viola's presence of mind through which she convinces Olivia to talk to her. However, with the arrival of Cesario her waiting for the right groom ends. In a nonsense man like Cesario, her troubled mind gets a solace and she is convinced to have found her perfect soul-mate in him. To her, Cesario appears to be more attractive because he has both masculine and feminine traits. Probably this is the prominent reason for her accepting the meeting with Cesario. Just after the meeting she looks attracted towards Cesario. Despite losing her heart to this calm passionless youth Olivia is not ready to compromise with her chastity. She wants to be chaste and truthful to her future husband. Meeting with Cesario fills her with such spirit that she prepares herself to challenge the social norms and womanly modesty and proceeds forward to propose Cesario. Though she is longing for his love, but she does not lose the purity of her heart. At this stage Cesario, aka Viola's role becomes quite significant. At times, she can modify her language according to the circumstances. For example when Malvolio, the steward follows her with the ring which she wants to give to Olivia, her quick women's wit enables her to grasp the whole situation at once. She takes the ring and saves the situation to a great extent. She alone understands the ins and outs of the Duke and knows how to gain his hearty approbation. In other words, she has a remedy to cure the love-sick Duke. She can skillfully escape from a dangerous position by a clever equivocation as when she replies to the questions of the Duke in Act II, Scene IV:

“But dies thy sister of her love my boy?

With the words:

“I am all the daughters of my father's house  
and all the brothers too : and yet I know not." (*Twelfth Night* 65)

The presence of mind and intelligence of Viola makes Olivia's mind to change her vow of not marrying ever. Now fully in tune with life, she is presented as poor supplement for the love of Cesario. Cesario is instrumental in divert her mind from her dead father and brother and bringing it to the living world of Sebastian. However, this cannot be possible until the time Cesario reveals his true identity and Olivia is born as a real flesh and blood character again.

It is at this very point that Orsino too realizes that his love interest is Viola in real. In this way, all the problems get resolved and celebration of romantic love comes to the full circle. Thus thereafter the clouds of 'confusion and misgiving' clear up and stage is set for the happy ending with the culmination of romantic love, sanctified into marriages of the lovers. Before the arrival of Sebastian the state of confusion remains as it is in the court because no one knows the reality of Cesario. But when Viola looks her twin brother alive she cannot stop herself. Through her intelligence she finds a solution to break the love triangle between Lady Olivia, Duke Orsino and herself. And she arranges the marriage of Olivia with her brother by realizing her that her true love is for Sebastian instead of Cesario. In the mean time Orsino reaches there and for the couple of minutes he become angry and chides Viola for the cruel act. But suddenly he melts down and proposes her for the marriage. In this way, finally two couples- Lady Olivia- Sebastian and Duke Orsino-Viola are united. Hence begins the celebration of romantic love through the fruition of love into marriage. For Shakespeare, marriage is the culmination of romantic love. So, love is presented by the playwright as inspirational, happy and warming emotions for human beings. 'H.L Mencken' in the book "*Enjoying Twelfth Night*" edited by M.D. Friedlander says absolutely right that '*Twelfth Night*' is the haunting fear that someone somewhere may be happy". To explore this vividly it can be said that all the major characters of the play like Viola, Duke Orsino and Olivia looks in search of happiness in the beginning. It shows that all the people want happiness in their life anyhow whether they belong to real world or to fictional world. The life of man is bounded by various forms of love and through the character of Olivia Shakespeare

highlights these forms. With the passage of time maturity may also come in love. It can be connected with the comedy *'Twelfth Night'* where Olivia leaves her vows after the feeling of trust in Cesario.

The innocence and purity of the heroines of Shakespearean comedies is assessed by their virtues, tenderness, soft heartedness, patience and tolerance as well. It is absolutely true and proved as well that heroines of Shakespeare are the biggest example of patience. For example Viola and Olivia both of the females show their patience in drastic condition. It can be elaborated with the example of relationships. Viola shows her innermost patience when the act of shipwreck happens and she loses her brother. Due to this quality she becomes one of the adorable characters of Shakespearean plays. She is presented as a character that is free from ill wills and passionate for the dedication for work. She is the only character who portrays enormous patience in terms of love. For instance, it is better to speak that she does not divert her love interests like Duke Orsino or Lady Olivia. Duke Orsino has a keen interest in Olivia in the beginning while he suddenly goes towards Viola. On the other side Olivia first of all falls in love with Cesario who is Viola in actual and then she falls for Sebastian. In this way Viola is presented by the playwright as a symbol of patience. In Act II, Scene IV she reveals her love for Duke Orsino:

“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?”? (*Twelfth Night* 68)

Shakespeare does not only depict the outer beauty of his heroines. He depicts their inner beauty through their characters. Numerous personal appearances of Viola are visible to everyone in terms of her intelligence and boldness. These allusions enable us to form our own conception of the personal charm of the heroine Viola. According to Stanley Wells she has numerous appearances in disguise which are beautifully expressed by Duke Orsino in Act I, Scene IV:

“Diana’s lip  
Is not more smooth and rubious: thy small pipe  
I as the maiden's organ shrill and sound,

and all is semblative a woman's part." (*Twelfth Night* 70)

On the Other hand, Shakespeare describes the Virtues of Viola in the words of her twin brother Sebastian in Act II, Scene I:

"A lady, sir, though it was said she much resembled me,  
Was yet of many accounted beautiful:  
But though I could not with such estimable wonder overfar believe that,  
Yet thus for I will boldly publish her,  
She bore a mind that envy could not but call fair". (*Twelfth Night* 47)

While on the other side, Olivia depicts her patience for the right person as a life partner by refusing Duke Orsino's proposal. Her act of patience goes through the portrayal of strong emotions for her dead father and brother as well. Shakespeare portrays the character of Viola as most virtuous female to depict her as the protagonist of the play. She is too tender by heart and abruptly gets ready to help others by forgetting her own problems and sorrows. For instance, she gets ready to convince Olivia on the behalf of Duke Orsino for the marriage. She helps the king from every aspect. If the love interest from both sides does not divert suddenly then she would succeed to convince Olivia to get married with Orsino. On the other side, her tenderness can be known when she hides her emotions for Duke Orsino because she is faithful for her master. Shakespeare's heroines are the perfect example of strong tolerance power. The heroine of Shakespearean comedies moves ahead in life by tolerating so many suffering and pain in life. But still they do not lose their self control anyhow. Though Lady Olivia sheds tears for such a long time of seven years but she goes ahead in life with Sebastian by tolerating the loneliness, pain and suffering after the death of her family members. Olivia's act of shedding tears is a matter of praise because a tolerating person can do this type of acts only. Otherwise no one can tolerate the tears in the eyes for such a long time. It is an assumed thought that tears brings negativity in the mind and it looks appropriate in the case of Olivia.

"Life is full of sadness,  
The best years of life are short; events are cruel,

In such a world,  
It is your duty to find and cherish”.

*(Internet Database: Dr. Friedlander on Twelfth Night June 2016)*

Self-oblivion is one of the most important virtues in love where the lover being oblivious of his/her own being, become one with the beloved. Viola’s love is one of this kind. She is so much devoted to her cause of love that she willingly forgets herself over great love. She possesses curiosity to see the face of that woman in particular who inspires the Duke with such a longing and makes him a love sick man. ‘Joseph M. Summers’ writes in his book ‘*The Masks of Twelfth Night*’ that:

“Viola’s situation allows time for neither love nor grief- in-idleness. A virgin, shipwrecked in a strange land, possessing only wit and intelligence and the captain's friendship, she must act immediately if she is to preserve herself. She like Olivia has lost a brother, but the luxury of conventional mourning is quickly exchange for a willed hope that as she was saved, so perchance may he be. With viola's wish for time to know what her estate is before she is delivered to the world, we are reminded that society often requires a mask, neither for relief of boredom nor the joy of action but merely for self preservation”. *(Cheryl E. Osborne: The Masks of Twelfth Night 17)*

In the comedies of Shakespeare, the women are shown to possess virtues capable of providing them prominent place in the society. They are the fighter figures who can overcome their adversaries and proceed forward happily. These lines from the dialogue of Viola present the same spirit:

“I am all the daughter of my father's house  
And all the brothers too and yet I know not.” *(Twelfth Night 71)*

In these lines Viola thinks of Sebastian even while she dwells on her own pathetic condition in her hopeless love for the Duke. On the other side of the pole, Olivia never talks of her brother at all, once she falls in love with Duke's Page and we wonder whether her grief for her brother is not

a mere pose after all. Thus viola's naturalness and transparent honesty heighten and set off to show the contrast with hollowness in the professional and practice of other characters in the play. Honigmann in his '*Introduction to Twelfth Night*' writes that:

"We should pity Olivia rather than laugh at her- pity her with an inward smile, for of course one cannot deny that her situation is also comical. The dramatist precludes a Predominantly amused response by, first of all suggesting through viola, whom we trust, that pity is more appropriate, and secondly, by allowing Olivia to see the ridiculousness of her loving someone as hostile as Cesario. Olivia thus differs from Malvolio, a truly ridiculous lover, in her self-knowledge."

*(Introduction to Twelfth Night 85)*

Such spirited women can manage the situation better than a man can. They possess such virtues, that they remain the centre of discussion. Viola does not bow herself in the hands of fate. She leads her life with zeal, contentment and with happiness as well. If she bowed herself once then her success is completely impossible. A specific person's characteristic traits can be known during the difficult situations very well. In this way, Viola can serve as a model to all lovers for her purity, tenderness and self-sacrificing and devotional nature as well. 'Joseph M. Summers' writes in his book '*The Masks of Twelfth Night*' about her own experiences that the Duke is speaking the truth when he speaks of his own sex in Act II, Scene IV that:

"Our fancies are more giddy and unfirm;  
More longing, wavering, sooner lost and more than women's are".

*(The Masks of Twelfth Night 17)*

Olivia too, does not bow herself in front of the Duke of Illyria. Instead of this, she prefers to struggle. Such struggling on the part of Shakespeare's heroines present them in their image of bold ladies or the women of substance- Viola, Olivia, Rosalind and other Shakespearean heroines are rich in witty and eloquent discourse. They are frank in expressing their views and simple in thought of love. They are never deceived by their own eloquence. Viola Shows the remarkable strength of purpose and single- mindedness and succeeds while others fail in front of her. However, such fighter ladies too have to bear the dictates of society. Thus to overcome the social

hurdles, some of them have to take recourse of cross dressing, others have to put on veils. This helplessness of women is seen during in Olivia putting on veil and Viola disguising herself as Cesario to protect her from the cruel world. Here, the name of 'helplessness' is given to them because they have to change themselves to survive in the bitter world. The sudden death of her father and brother forces her to take charge of her own household and she has to take hold on male relatives like Sir Toby Belch. The histories offer a harsh and unfavorable soil for the characteristic virtues and brighter graces of women. G. Gordon writes about women of Shakespearean plays that:

“All lectures on Shakespearean comedy tend to become lectures on his women. A number of glittering heroines, bright, beautiful and witty, move across the canvas, and what is more they always hold the front of the stage. The world of Shakespearean comedy is a world made safe for women, a world in which a girl can prosper and come to flower. It is a world in which the masculine element drops its voice and recedes into the background.” (*M. A. Jajja Women in Shakespearean Comedy 65*)

This is the image of romantic love haloes in semi-divine light. Love is a divine feeling which instills the life with satisfaction in every aspect of life. Love makes the life of human beings more spiritual because due to love the human being shows belief in everything. Love gives the chance to human being to talk to their inner soul. Orsino is not a spiritual person to any extent and this is clearly seen in his behaviour when he loses his temper on the refusal of Olivia in the context of marriage. On the other side, Viola becomes the moving spirit or the 'the heroine of *Twelfth Night*'. In favour of this a statement by A. W. Verity can be seen which he gives in his book of *'Introduction to Twelfth Night'*:

“The heroine of twelfth Night is Viola since her assumption of disguise is the motive-spring of the plot, and our sympathies are mainly revolves around her. To think of Twelfth Night is, to think at once of Viola”. (*Paul Budra- Introduction to Twelfth Night 11*)

In this way, women protagonists of Shakespeare are the perfect embodiment of love. They are the source, origin, object and subject of love. This love has various facets and Romantic love between

man and woman is an important part of this. Shakespeare's comedies are the best manifestations of celebration, glorification and even deification of this romantic love. The comedy 'Twelfth Night' is the perfect example where romantic love is celebrated with hymns, songs, music and merry making. This celebration is essential for recreation, revivification and renewal of life. It is an established fact that love especially in comedy is unfulfilled without songs and music. The comedies in particular depict the storyline of the play in the songs. So, Shakespeare introduced the songs in the plays by him purposefully. This comedy 'Twelfth Night' is a memorable comedy in terms of songs and music. Through the portrayal of songs the playwright projects the romance of lovebirds with a dramatic purpose. Once G.B Shaw gave comments on the "Use of songs in Shakespearean comedies" in a meeting that:

"So often pressed into service to prove Shakespeare's surpassing love for music, that he should not like to sit down to dinner with the singers in Shakespeare." (Lathrop H.B. Shakespeare's Dramatic Use of Songs: Modern Language Notes)

Each and every song which is inserted in the comedy highlights a true or serious problem of a character as well as of the play. But the fact is that each and every song of this comedy provides the romance, joy and happiness to the listener. It is the way to express the state of mind of a particular character. For instance, Stanley Wells define the agony of a lovesick person like Orsino in his book "*Shakespeare and comedies*" through the song:

"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!"  
'tis not so sweet now as it was before  
O spirit of love! How quick and fresh art thou,  
that, notwithstanding thy capacity



Receiveth as the sea, naught enters, there  
of what validity and pitch soe'er,  
But falls into abatement and love price,  
Even in a minute: So full of shapes is fancy.  
That if alone is high fantastical.

Curio: Will you go hunt, my lord?

Duke Orsino: What, Curio?

Curio: The hart

Duke Orsino: Why, so I do, the noblest that I have

O, when mine eyes did see Olivia first,  
Methought she purged the air of pestilence!  
That instant was I turn' d into a hart,  
And my desires, like fell and cruel hounds,  
E'er since pursue me. (*Twelfth Night 13-14*)

Expressing his views on the use of songs and music Richmond Noble says that the reason for the implementation of songs could be because of the presence of Clown in the courts that time. This song of Duke Orsino declares music as the food of love in his famous opening speech in this play. He seems more likely to call music as a kind of food in a more than merely figurative sense. It is the effect of the rhythm of that music which acts physically upon the senses of the human mind to determine the temperament of an individual person. Here is Orsino's speech, which traces somewhat confusing set of relations among harmonious sounds, appetite, and desire. It is quite evident that Orsino remains sickened by desire--the "appetite" where he wishes to kill through the surfeit of music, love's food. With its suggestive "dying fall" and Orsino's subsequent withdrawal--"enough, no more"--the passage alludes to orgasm. The last song of the comedy expresses the amusement in living. 'H.B. Lathrop' from "*Dramatic use of songs*" says that songs are the reflection to show the happy life of a human being in love. These lines from Act II, Scene III are enough to prove the view of Lathrop appropriate:

"O mistress mine, where are you roaming?

O stay and hear! Your true love's coming

That can sing both high and low;  
Trip no further, pretty sweeting,  
Journeys end in lovers meeting". (*Twelfth Night* 52-53)

Such songs establish the fact that people who are blessed with love looks more pleasant, helpful, and social. Love is very much like a lottery which provides an immense joy to the winner. It provides the reason to human being to bring all the relations closer to them in a healthy environment where positivity resides in an ample amount. But happiness of one person may beget negative feeling from other. Maria from the play can be declared as jealous to Malvolio when he declares his love for Olivia. Anyway, love is a virtue that gives maturity in behavior and to deeds of daily life. For instance, the deep concern for Cesario makes Lady Olivia mature enough to believe in virtue of love. She comes out of the dark shadow of gloom and begins to feel love for living world and living human beings. According to the 'Aristotelian concept' - A strong object is required for the fulfillment of any purpose. In this way, Viola's presence as Cesario is the catalyst that makes Olivia comes out of her obsession with the dead. In this way, the motive of 'friendship' is many times transformed into love.

"If a man is energetic in winning the object of his love,  
We are confident that he will pursue his other aims with an equally unswerving energy".  
(*Norman N. Holland: Shakespeare in Love*)

Shakespeare adds more fun in the comedies through the introduction of characters of the 'fools' to depict all the major and minute incidents of love. As W.J. Long puts in:

"In a word, he is the universal poet to study nature in his works is like exploring a new and beautiful country: to study man in his works like going into a great city, viewing the motley crowd, as one views a great masquerade in which past and present mingle freely and familiarly, as if the dead were all living again. And the marvelous thing, in this masquerade of all sorts and conditions of men is that Shakespeare lifts the mask from every face, let's see the man as he is in his own soul and shows us in each one some germ of good some soul of goodness, even in things evil". (W. J. Long: *English Literature; its History and Its significance* 154)

Shakespeare's portrayal of love reflects the master playwright is the true representative of his Age. The spirit of the Elizabethan society is positive towards love. In keeping with the mercantile spirit, wealth was getting accumulated. The rational and critical attitude was making inroads in a society that valued tradition and culture so much. All the social and cultural norms were getting redefined and reevaluated. However, the spirit of progress was also very much there. All this created a conflicting environment with a lot of tensions and chaos, still having much charm and exuberance in life. A critic 'Damasio'- a Psychologist gives his remarks on the concept of 'romantic love' by saying that:

"Are attachment and romantic love amenable to comparable biological accounts? I do not see why not, provided the attempt to explain fundamental mechanism is not pushed to the point of explaining unnecessarily one's unique experiences and trivializing the individual. We can certainly separate sex from attachment, thanks to the investigation of how two hormones we regularly manufacture in our bodies, the peptides oxytocin and vasopressin, affect the sexual and attachment behavior of a charming species, the prairie voles". (*Shakespeare's Twelfth Night: Is Love an Emotion* 89)

"*Twelfth Night*" is symbolically the twelfth night after Christmas which indicates the extended period of the celebration. Life is a big journey, which is not so easy to lead. In order to lead a better life human being needs to celebrate the moments to cherish or to give a motive to him in order to become joyous. In this way, love is the essential unit for the 'celebration'. And sometimes these types of events provide an opportunity to establish new traditions by amending the existing one to make the life better. Celebrations are very essential, because they provide an opportunity to show one's faith on the other without the existence of any selfish motive. It is a universal truth that celebrations give a way to forget all the problems to get rid of all the evils which demolishes the character of a human being. Celebrations of life are based on love because it is a platform where a human being gets an opportunity to express his deep love, care and concern for the loved and to share the feelings of love as well. Ultimately, it is more appropriate to speak that celebration gives us an opportunity to make strong bonds of relations to live in the society. It is just like an alternative to come out from the sorrows and pains of daily life. Shakespeare's '*Twelfth Night*' is a magical as well as one of the best love story which depicts the

event 'celebration' through the concept of love on a huge platform. This fabulous comedy by Shakespeare offers us the moments to love and laughter which is presented for the followers of him with an immense skill and with a vision. Through this the human being feels himself 'energetic and fresh' in an enormous account. Critic 'Alexander Leggatt's book- "*Shakespeare's Comedies of Love*" on Shakespeare's criticism, a publication of '1974' is an absolute tribute to understand Shakespeare and his comedies in a well mannered way by presenting a new range to the playwright's comedies and his vision on life. This concerned action of 'Celebration' is about love where the respective couples can be seen as to come out from a certain type of nausea by overcoming from all the obstacles in their life. The ending of a comic play depicts a parade of couples and their festive mood to depict the real celebration in an expensive way. In this way, it is appropriate to say that Shakespeare's fabulous creation '*Twelfth Night*' is about the private life instead of the politics like the other comedy '*As You Like It*'.

#### **4.3. Conclusion**

Thus to conclude, it can be said that William Shakespeare's journey of his life experiences can be seen here in '*Twelfth Night*'. He presents this to portray romantic love in different situations among different human beings. Whatever happens in the life of a human being from real world is clearly portrayed by William Shakespeare in this play. It provides true glimpses of human beings life through which a human being can take inspiration to go ahead in life by surviving the problems. The problems of the characters are presented here as the problems of social human being from the real world. The shipwreck and the death of blood relatives happen in real world also. So, a human being can learnt a lesson that too much obsession is not so good for a human being in terms of leading a life. On the other hand, this comedy tells us that how to come out from the drastic situations without losing the patience. William Shakespeare- the master mind, treats love in the most sublime form in his comedies by relating it to a modern concept of love. Moreover Shakespeare projects the "*Celebration of Romantic Love in Twelfth Night*" according to the taste of the modern society. Today's youth takes their decision itself especially in terms of marriage. So, Shakespeare wonderfully projects the character of Olivia according to the modern scenario where she decides her life partner according to her requirements. In this way, it is more appropriate to say that he is the 'Only Genius' who deals with love and romance on a huge platform in a unique style till date. Shakespeare depicts the emotions of 'romance' just like a

'cream' which takes the shape according to the hour where sometimes it looks so soft and sometimes it becomes too hard. To conclude, it can be said that the romantic as well as the comic ending of the play *'Twelfth Night'*, leaves us with a certain type of passion. Here a love-lorn person declines to accept the truth because in the state of passion the mind of a human being becomes unable to grasp anything and he becomes too jittery like Duke Orsino. On the contrary, the love interest of Orsino, Lady Olivia transforms her affection without giving any information for Viola's twin brother- Sebastian. To amuse the audience, the playwright gives another direction to the running plot of the play where Duke Orsino looks busy in discovering his love for Cesario. To understand this in a better way, the example of this can be seen from the original text of *"Twelfth Night"* as:

Orsino:            "Why should I not, had I the heart to do it,  
                      Like to th' Egyptian thief, at point of death  
                      Kill what I love--a savage jealousy  
                      That sometime savours nobly. But hear me this:  
                      Since you to non-regardance cast my faith,  
                      And that I partly know the instrument  
                      That screws me from my true place in your favour,  
                      Live you the marble-breasted tyrant still.  
                      But this your minion, whom I know you love,  
                      And whom, by heaven I swear, I tender dearly,  
                      Him will I tear out of that cruel eye  
                      Where he sits crowned in his master's spite".

Duke to Viola:   "Come, boy, with me. My thoughts are ripe in mischief.  
                      I'll sacrifice the lamb that I do love  
                      To spite a raven's heart within a dove".

Viola:            "And I most jocund, apt, and willingly  
                      To do you rest a thousand deaths would die".

Olivia:           "Where goes Cesario"?

Viola:            After him I love  
                      More than I love these eyes, more than my life,

More by all mores than e'er I shall love wife". (*Twelfth Night* 115-136)

In this way, it inculcates that the comic genius of the 'Great Bard of Avon' resembles with the 'bee' which extract the sweets from weeds or poisons. In this comedy '*Twelfth Night*', Shakespeare presents an immense image of the most refined love where the clowns are not so able to spoil the sweetness and gentleness of Viola and at the same time the house seems enough to hold Malvolio, Lady Olivia, attendant Maria, Sir Toby and Sir Andrew Aguecheek as well. For example, it can be seen with evidences here that nothing can be fallen much lower than Sir Andrew in terms of the morals whether he is nourished by Sir Toby in a " high fantastical" manner.

The love which he depicts in the play '*Twelfth night*' is an ideal for the lovers of the modern era also. Really William Shakespeare's this comedy '*Twelfth Night-or What You Will*' present a unique picture of the hard life where the human is surrounded with several situations. The interpretation of Shakespeare on the play seems much intelligent and imaginative as well. The language of this comic play '*Twelfth Night*' looks not so easy for the modern spectator but the actions helps them to understand the meaning to a greater extent. So, it can be realized clearly that the reason behind the depiction of the '*Treatment of Love*' is to show the bonding of relations in the royal families. Shakespeare's comic play '*Twelfth Night*' is a play of shadows because it depicts all the necessary shadows of love by depicting the several forms of love.

This portrayal of love and its treatment gives us an opportunity to know the influence of love in Shakespeare's life which is extremely admirable. The appeal which he does to the people over the subject of love, reaches to his followers in a whole range to fulfill the expectations of a follower. From the Shakespeare's way of portrayal of the 'treatment of love' it can be said that his ideology and his way of introspection towards the things are diverse. He is a man of great wealth in creating the real life incidents in his plays. It is a tough task for us to distinguish the type of worries and incidents of Shakespeare's times with the present time, because during the Shakespeare's times a blood relation can be seen as lamented or can be seen as to show worry for their loved ones and the situation is still same in the modern era. His creation '*Twelfth Night*' is a gift for the followers because it teaches an 'art of living' in different situations. It is the magic of 'love' that the stones begin to speak and the trees also begins to sing a song; the sound of the

shaking trees seems like a song at the very moment. At this moment, the environment becomes so cheerful where the couple of lovers begin to start singing or dancing to celebrate the cheerful moments. Being a social animal, human being has to play many roles in the life respectively and the role of a wise person is that he must play all the roles in a distinctive manner without losing the humour in any situation just like the character of 'Viola' from *'Twelfth Night'*. Relations are just like a 'fabric', where great care, concern, loves and dedication is required to unfold this fabric. It gives us an opportunity to recognize the interest of a person and it is a fact that 'interest' occurs just because of love. So, in this way, the role of 'love' is an important key to all deeds. After reading this play, every Shakespearean follower feels complete leisure and satisfaction. In this way, it can be said that Shakespeare's writings are different from the other writers of his age in all prospects. Aristophanes rightly says in his book "The Comedies of Aristophanes" that a human being should be joyful and firm believer of love life by celebrating all the rituals to cherish the life. The statement of Aristophanes appropriately justifies this comedy *Twelfth Night* by Shakespeare through the character of Viola.

“O, Muse, banish wars and dance with me,  
your friend, celebrating the weddings of the Gods,  
the banquets of man, and the festivals of the blessed”. (*Twelfth Night 110-114*)