Shakespeare's Experiment in *Twelfth Night*: Cross-dressing

OSUMI, Yuriko

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1. Introduction

There are four heroines in Shakespeare's works who disguise themselves as men and their disguise plays a significcent role for their marriage: Julia in *The Two Gentlemen of Verona*（1594）, Portia in *The Merchant of Venice*（1596–97）, Rosalind in *As You Like It*（1599）and Viola in *Twelfth Night*（1601）.[1] The heroine's cross-dressing obfuscates her identity and those of the people around her, which is a fascinating theatrical technique that makes the play more comical for the audiences and the readers. However, cross-dressing not only makes the play comical but also renders the audience objective to it. Consequently, the objectiveness of the audience to the stage blurs the boundary between the stage and reality. This paper analyses the effects of Viola's cross-dressing in the play and explains how the boundaries between social classes and gender dissolves, and consequently, erase the distinction between the fictional world and reality. The argument that this paper presents is that Viola's cross-dressing presents three simulations. The

first simulation presents a style of courtship that was almost unheard of at the time, with intimacy before marriage, the same as we have today. The second is the courting of Cesario by Olivia. In those days, courtship was initiated by a man to a woman, and Olivia's cross-class courtship of Cesario is presented as a parody of the social stratification and fluidity achieved through marriage in reality. Finally, Viola's male attire destabilises her identity and makes the discrepancy between appearance and reality multilayered, and the subjects of those who are to be celebrated at the play's conclusion are expanded. Carol Thomas Neely asserts as follows:

> Many Renaissance comedies, and especially the two Shakespeare plays I will discuss［*Twelfth Night* and *As You Like It*］, care about individual satisfaction and less about social reconciliation than Northrop Frye's and C. L. Barber's influential interpretations of comic form and festive comedy have led us to believe. Finally marriage, as the lovesickness discourse insists and the plays hint, assures neither permanent satisfaction nor social harmony.（304）

Neely insists that marriage assures neither permanent satisfaction nor social harmony. Thus, this study posits that the play, while seemingly celebrating the marriage of upper-class heterosexual aristocrats in a grand setting, subverts not only traditional class boundaries but also the boundary between heterosexuality and homosexuality through cross-dressing. This blurring of class distinctions extends to the play's relationship with the real world, and its marginalised characters, who often seem to be excluded from the stage, but are included in the representation of society. Simultaneously, the society represented on stage resonated with the contemporary society, where the foundations of cosmology were challenged and so-

cial hierarchies were undergoing change. These are some key ideas that determine the narrative of *Twelfth Night*: identity, instability, social stratification and fluidity, and cross-dressing. This study analyses *Twelfth Night*, with specific focus on instability and cross-dressing.

2. Identity

People who thought of themselves as part of the social hierarchy that had been in place since the Middle Ages generally lived their daily lives without questioning their identity. However, as the social hierarchy became more fluid, people began to realise that their destiny, which had previously been determined by the stars, could be shaped by their own will and that they were free from predetermination. At the same time, a new concern about their own existence arose: Who am I and how do I live? This is precisely because people were struggling with the question of identity, and characters questioning their identity also appeared in Shakespeare's works. Hamlet's soliloquy about his existence is an expression of people's confusion about themselves at that time.

> How all occasions do inform against me
> And spur my dull revenge. What is a man
> If his chief good and market of his time
> Be but to sleep and feed? A beast — no more.
> Sure he that made us with such large discourse,
> Looking before and after, gave us not
> That capability and godlike reason
> To fust in us unused.（*Hamlet*（*Q2*）4.4.31–38）

Hamlet, unable to enact his revenge against Claudius, says that God has given man extensive powers of thought or reasoning so that he can mould himself. Stephen Greenblatt argues that identity in early modernity did not, of course, suddenly sprout in people and ‘in sixteenth-century England there were both selves and a sense that they could be fashioned’（1）. Greenblatt explains this as follows:

> The simplest observation we can make is that in the sixteenth century there appears to be an increased self-consciousness about the fashioning of human identity as a manipulable, artful process.（2）

Hamlet is thought to have been written around 1600, and Viola from *Twelfth Night*, written around the same time, also has identity concerns. In Viola’s case, she cross-dresses to live in a strange country, and falls in love with the ruler of that country, while simultaneously being loved and courted by a gentry woman, which complicates her identity. Shakespeare deliberately created the play such that Viola struggles with her identity.

The issues of appearance and reality have been widely discussed in Shakespeare studies and are not new, but I venture to reconsider them in this paper. In the early modern period, identity was closely linked to the issue of appearance and reality. Alanna Skuse discusses the relationship between identity and appearance in the early modern period in terms of people who experienced physical changes due to war or illness, such as those who lost their legs, women who had their breasts removed due to cancer, and those who had noses and teeth transplanted, by adapting contemporary philosophical ideas（56–80）. The issues of identity and appearance/reality have not been resolved even today and are still subjects of debate. In other words, it is yet to be determined whether identity coin-

cides with appearance. In the early modern period, a person in a high position who had lost his nose due to syphilis could undergo transplant surgery and appear normal, but faking the substance of debauchery. Contemporary critiques sometimes made fun of this discrepancy between appearance and reality（Skuse 76–79）. Hester Pulter wrote a satirical poem in 1640s or 1650s, mocking William Davenant for losing his nose to syphilis. While contemporaries saw a medically altered appearance as just that, they also believed that a change in appearance could change a person on the inside. In resonance with this, although Shakespeare's active years go back some thirty years further than when Pulter satirized Davenant's transplanted nose, *Twelfth Night* turned the audience's attention to identity through the issues of appearance and reality.

3. Instability and Discrepancy between Appearance and Reality

Instability is one of the key themes in *Twelfth Night*. Viola, Olivia, and Orsino all have their own instabilities. At the same time, the discrepancy between appearance and reality is the underlying theme of the play. This chapter analyses the instability in the characters of Viola, Olivia, and Orsino, pointing out the discrepancy between appearance and reality.

Viola is shipwrecked, and separated from her twin brother in the incident, rescued by the captain, and sets adrift in Illyria. She believes that her beloved brother has lost his life in the disaster, and she now has to live alone in the strange Illyria, the captain's home country. She learns from the captain that Illyria is ruled by Duke Orsino, who is courting Countess Olivia. Viola also hears that Olivia is mourning the recent death of her beloved brother, who was her guardian. Roger Warren and Stanley Wells indicate that the playwright 'presents both heroines in the same emotional situation, bereaved of their brothers'（91）. Thus, the play-

wright deliberately makes Viola and Olivia interchangeable. As Carol Thomas Neely indicates, Viola and Olivia have anagrammatic names（304）. Both share the same circumstances of losing their father and brother, and both belong to the gentry. This deliberate interchangeability makes the audience accept the transfer of Orsino's affections from Olivia to Viola in Act 5, Scene 1. Even before the major change in Act 5, there are some changes made to the main characters. In Act 1, Scene 2, as soon as Viola hears from the captain that Olivia has lost her beloved brother and is in the same situation as her, she wishes to serve Olivia. However, the captain replies that Viola's wish will not be granted, as Olivia does not even meet a messenger from Duke Orsino. Viola then changes her mind and says she wishes to serve Orsino, and asks the captain to help her serve Orsino, saying, 'Conceal me what I am'（1.2.50）. Viola's cross-dressing is represented in the work by Viola's idea to serve Orsino 'as an eunuch'（1.2.53）and a page who can sing and deliver music to him. The meaning of 'eunuch' in this context has been debated, because there is no scene which indicates Viola plays the role of a eunuch except her own declaration in Act 1, Scene 2. Warren and Wells assert that Viola chooses to be a eunuch to disguise her high feminine voice, choosing the term eunuch as to mean a male singer, —the castrato. However, the Oxford English Dictionary indicates that the term eunuch has been used to refer to the castrato only since 1732, and Keir Elam, drawing on Stephen Orgel's idea, explains that Viola uses the eunuch as a metaphor as follows（57–58）. Viola's choice of Cesario, as a cross-dressing name, contains Caesar and the past participle of Italian *caedo*, *caesus*, 'cut', which alludes to the castrato as well as a Caesarean birth（Orgel 53–54）. Just as Olivia rejects the courtship of Orsino and Sir Andrew, another gentleman who wants to marry Olivia with the support of Olivia's uncle, Sir Toby, Viola also uses the name Cesario, which is associated with caesarean birth,

and calls herself a eunuch with the intention of making herself sexless in society and removing herself from the world of courtship, as Olivia does. Viola changes her intended master from Olivia to Orsino and transforms her appearance, which leads her to regulate the expression of the female mind.

While Viola's major instability is the transformation of her appearance, let us now consider how Olivia's decision not to see any un acquainted person for seven years changes after encountering Cesario, who is actually Viola in disguise. The audience is informed that Olivia is mourning for her beloved brother when Valentine, Orsino's attendant, reports to Orsino in Act 1, Scene 1.

> The element itself till seven years' heat
> Shall not behold her face at ample view,
> But like a cloistress she will veiled walk
> And water once a day her chamber round
> With eye-offending brine — all this to season
> A brother's dead love, which she would keep fresh
> And lasting in her sad remembrance.（1.1.25–31）

In Act 1, Scene 2, Viola wishes to serve Olivia and the captain tells her 'for whose dear love, / They say, she hath abjured the company / And sight of men.'（1.2.36–38）. Again, it is emphasised that Olivia is in mourning and does not meet anyone except those in her house. Later, in a conversation in which Olivia scolds the clown Feste for returning after being away for some time and attempts to remove him from the house, Feste convinces her that she is a fool to mourn her brother's death because his soul is in heaven, saying, 'The more fool. Madonna, to mourn for your / brother's soul being in heaven'（1.5.67–69）, while parodying of cate-

chism. She recognises her folly in continuing to mourn her brother's death thanks to Feste, but does not intend to meet the messenger of courtship from Orsino. Olivia's uncle Sir Toby says to Sir Andrew, who wishes to marry Olivia but lacks wit 'She'll none o'th' count. She'll not match above her / degree, neither in estate, years nor wit — I have heard her swear't'（1.3.109–11）. Sir Toby reassures Sir. Andrew, his drinking buddy and a source of funds, that Olivia will never marry anyone of a higher status than herself, older than her, or wiser than her and that he will mediate so that Sir Andrew can marry her. This is an example of the importance of social class in this play. However, when Olivia hears that the messenger is 'a fare young man'（1.5.99）and of 'very ill manner'（1.5.150）, she reverses her previous intentions. Olivia is intrigued by Cesario's youth and saucy behaviour, and when they meet in person, Cesario turns out to be smart enough to counter Olivia's wit. Olivia is attracted to Cesario, who can return her wit as an equal.

Wit plays an important role in Olivia's falling in love with Cesario: it is Feste, not Malvolio, who returns Olivia's wit in her house. It is mentioned earlier, in Act 1, Scene 5, after Feste tries to cheer Olivia up by parodying catechism, when Olivia asks Malvolio 'How say you to that, Malvolio?'（1.5.79）, Malvolio does not give any witty reply but rather exposes his hatred of Feste. At the end of the play, Feste reveals that it is Malvolio's derogation of him that makes him play an active role in bullying Malvolio alongside Sir Toby and Maria. When Malvolio does not understand Feste's wit, Olivia says 'O, you are sick of self-love, Malvolio, and taste / with a distempered appetite'（1.5.87–88）. Unlike Malvolio, Cesario's wit is similar to Olivia's, and their conversation is exhilarating to listen to and read. Cesario improvises a conversation with Olivia and says he wants to see her true face; Olivia appreciates the fact that 'You are now out of your text...'（1.5.228）and likes going off-script. She lifts the veil, and shows her true face.

Cesario replies to Olivia's bare-faced appearance saying 'Excellently done, if God did all.'（1.5.232）, to Olivia's awareness of her own beauty, implying that her beauty may be mended by makeup. In Shakespeare's England, cosmetics were discussed in relation to the issues of appearance and reality. While it was argued that appearance reflected substance, it was also understood that a beautiful appearance did not guarantee a beautiful interior, as artificial make-up could be applied to improve one's appearance. In the context of the widespread use of cosmetics in early modern England, Cesario points out sarcastically that Olivia's beauty might have been enhanced by artifice. In response to Cesario's sarcasm, Olivia does not hold any resentment, but rather calmly returns with a wit that paint will not flow even in the face of wind, rain, and time, saying, ''Tis in grain, sir, 'twill endure wind and weather'（1.5.234）. Subsequently, as in *Shakespeare's Sonnets* 1 and 11, where the poet tries to convince the youth to leave his beauty to posterity, Cesario/Viola says that Olivia's beauty must not be lost, implying that she should accept Orsino's courtship. In response to Cesario's advice, by way of a parody of how compliments anatomize the woman's body, Olivia says that she would bequeath it to the list of her estate, so that there would be no problem. Cesario bluntly and honestly says, 'I see what you are, you are too proud'（1.5.245）. At the end of their combat of wits, they imagine a situation in which Cesario was the one courting the hapless Olivia. Cesario, using the popular metaphor 'willow' as lamentation, says he would build a willow hut in front of Olivia's residence, where he would mourn and cry out his lover's name in a voice that would echo through the woods, even at midnight. Here, Olivia hears Cesario's impromptu, completely unscripted wooing and falls in love with Cesario. Thus, even though Olivia declares that she has hidden her face for seven years to preserve her love for her late brother and does not meet people, she meets Cesario

when she hears that he is a beautiful young man, and is fascinated by Cesario's wit to the extent that she courts him.

Having analysed how Viola and Olivia's instability occurs, let us analyse how Orsino expresses his instability. The play begins with a scene in which Orsino is in the melancholy of love and cures himself by indulging in music. He starts listening to a tune he likes, but soon tells musicians to stop the music:

> That strain again, it had a dying fall.
> O, it came o'er my ear like the sweet south
> 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.］（1.1.4–8）

This scene is a typical opening that shows that instability is bound to occur in love. Orsino likes the new page, Cesario, who is revealed to the audience when Valentine, one of Orsino's attendants, says:

> 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.（1.4.1–4）

Orsino treats Cesario differently from his other attendants, confides all his feelings toward Olivia, and sends him to Olivia as a love envoy. Cesario, who is really Viola, falls in love with Orsino after only three or four days and confesses in an aside, 'Yet a barful strife, / Whoe'er I woo, myself be his wife'（1.4.41–42）. In

exchange for the bitterness of not being able to tell her master about the love she feels for Orsino, Viola serves Orsino and contingently succeeds in forming what Eve Kosofsky Sedgwick calls a 'male homosocial bond', by gaining his trust as a man of the same sex. This 'male homosocial bond' is symbolised in Act 2, Scene 4 when Viola and Orsino talk about male instability. Orsino acknowledges that men are prone to change their minds and tells Cesario how he really feels, because the person he is talking to is a man. He would not confide if the person he is talking to is a woman. He says that a woman's beauty can only last for a short time and that a man should take a young woman as a lover because it is her beauty that keeps him from changing his mind:

ORSINO. Then let thy love be younger than thyself,
Or thy affection cannot hold the bent;
For women are as rose, whose fair flower
Being once displayed, doth fall that very hour.
VIOLA. And so they are. Alas that they are so:
To die even when they to perfection grow.（2.4.36–41）

Orsino, likens a woman's beauty to a rose: that beauty is at its peak when it blooms, and from the moment it blooms, it is headed towards death. Warren and Wells indicate that Orsino and Viola's metaphor of female beauty as a rose that opens from a bud and that, like the rose, whose climax is short-lived, is influenced by Samuel Daniel's *Delia* sonnet 36.

Look, Delia, how w'esteem the half-blown roses,
The image of thy blush, and summer honour,

Whilst yet her tender bud doth undisclosed
That full of beauty time bestows upon her.
No sooner spreads her glory in the air,
But straight her wide-blown pomp comes to decline.
She then is scorned, that late adorned the fair;
So fade the roses of those cheeks of thine.
No April can revive thy withered flowers,
Whose springing grace adorns thy glory now;
Swift speedy time, feathered with flying hours,
Dissolves the beauty of the fairest brow.
Then do not thou such treasure waste in vain,
But love now whilst thou mayst be loved again.（Daniel *Delia* sonnet 36）

Crow asserts that, ‘Daniel’s poetic powers were appreciated to the full in his time’, and his sonnet series has been regarded as a prototype of *Shakespeare’s sonnets*（3, 6）. The conceit of the fragility of female attraction as a rose may have reminded some intellectuals in the audience of Daniel’s *Delia* or *Shakespeare’s Sonnets*. Keir Elam cites *Shakespeare’s Sonnet 1* ‘‘From fairest creatures we desire increase, / That thereby beauty’s rose might never die, / But as the riper should by time decease / His tender heir might bear his memory:’（*Shakespeare’s Sonnet* 1, 1–4）, and points out that ‘women’s rose-like beauty and its flower-like brevity are poetic commonplaces’（228）. The word ‘rose’ is used in nine of *Shakespeare’s Sonnets* as a metaphor for beauty. Not just the flower, but its fragrance and colour are also elements of beauty, at the same time they are written as something that can easily be undermined by caterpillars. Five of these nine sonnets are written by the poet to admire the beauty of the youth, and that the use of

'rose' to praise the beauty between men in those five sonnets is inadvertently linked to Orsino's homosocial feelings for Cesario. When Orsino instructs Cesario/Viola about women, he uses the metaphor of the rose, which can be interpreted as expressing his latent homosexuality, while also conveying that female attraction is fleeting. The metaphor of rose is also complicated because Cesario is actually Viola. Viola, who is in love with Orsino, thinks that she is now at the peak of her beauty, and that from now on her beauty will begin to fade, and that she will die without being able to express her feelings for Orsino—a *memento mori* situation. The song 'Come away' sung by Feste, implies this *memento mori* situation. 'Come away' is about a man who has been abandoned by a woman who has changed her mind and wants to die（Seng 109–115）. Orsino wants to hear the song again, because it expresses his feelings, so he asks Feste to sing it. Orsino relates to the lyrics 'I am slain by a fair cruel maid'（2.4.54）and feels sorry for his unrequited love.

Come away, come away death,
And in sad cypress let me be laid.
Fie away, fie away breath,
I am slain by a fair cruel maid.
My shroud of white, stuck all with yew,
O prepare it.
My part of death no one so true
Did share it.

Not a flower, not a flower sweet
On my black coffin let there be strewn.

Not a friend, not a friend greet
My poor corpse, where my bones shall be thrown.
A thousand thousand sighs to save,
Lay me, O where
Sad true lover never find my grave,
To weep there.（2.4.51–66）

The man in the song tells his former lover not to rain sighs on his grave, but in truth, he wants her to mourn his death; the appearance of the song and its reality diverge. Orsino is intoxicated by his unrequited love and orders Viola to visit Olivia, calling Olivia 'sovereign cruelty'（2.4.80）and tell her that he is attracted to Olivia's beauty, described as 'miracle and queen of gems / That nature pranks her in'（2.4.85–86）, and not her wealth. He also orders Cesario to bring back a positive response from her. Orsino's outward appearance is a melancholy state of love, staying indoors, listening to music, and not going out hunting. He does not seem to stop courting Olivia, despite her sending his messengers back. Inwardly, he desires to conquer Olivia, and, like the song above, his appearance does not match his inner desire. Orsino also appreciates and loves Olivia's apparent good looks and wealth but, remains ignorant of Olivia's human qualities, such as her wit and cleverness, her kindness in looking after her drunken uncle, and her character in caring for the stubborn steward, Malvolio.

Meanwhile, Viola's conversation with Orsino before the song makes her aware of the immanent death of her own beauty, and she painfully senses the death that the song 'Come away' implies. When Orsino orders her to revisit Olivia, Viola, knowing Olivia's mind and her affection for Viola dressed as Cesario and that Orsino's feelings will not be reciprocated, boldly says 'But if she cannot

love you, sir?'（2.4.87）and tries to tell the truth. However, Orsino does not accept a situation in which his love is absolutely unrequited. Comparing his own love for Olivia with the love of women, Orsino despises the love held by women as an insatiable 'appetite'（2.4.97）, while he declares that his love 'is all as hungry as the sea, / And can digest as much'（2.4.100–01）. It is noteworthy that Orsino changes what he says before and after listening to the song 'Come away'. Before the song, he advises Cesario that men should have a younger maiden to maintain fidelity to their lover. After listening to the song and being told by Cesario that if Orsino's courtship of Olivia is rejected, he should accept her rejection, Orsino retracts what he says before the song and asserts that men's love is much deeper and more chaste than women's love. Viola, who now plays Cesario, impromptu imagines that she was her brother, Sebastian, and tells Orsino how the fictional sister suffers unrequited love as follows:

ORSINO …Make no compare
Between that love a woman can bear me
And that I owe Olivia.
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?（2.4.101–09）

When Orsino emotionally says that his love is superior to that of a woman, Viola/Cesario, without pausing, responds that women suffer from love as much as men do. Orsino, too, does not pause, and says to Viola's 'were I a woman / I should your lordship.'（2.4.108–09）, 'And what's her history?'（2.4.109）, he is interested in the consequences of the love that Cesario's sister has. Saying '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）, Viola/Cesario concludes that there is a discrepancy between men's outwards appearance and their inner reality regarding courtship. It is worth noting here that Viola/Cesario knows that there is a discrepancy between outwards appearance and inward reality in Orsino's love for Olivia, because she has served him and developed a homosocial bond with him. However, Cesario/Viola clearly expresses the realities of both men and women by saying 'In faith, they are as true of heart as we'（2.4.106）which reveals Viola's female heart, while Cesario's declaration that 'we prove / Much in our vows, but little in our love'（2.4.117–18）expresses what Cesario/Viola learns through the homosocial bond. Viola speaks of a woman's reality in a man's appearance, thus becoming the most remarkable example of the discrepancy between appearance and reality.

4. Cross-dressing

Orgel argues that Viola's choice to be a eunuch, or a surgically neutered youth, is to desexualise herself. However, on the contrary Viola as Cesario 'enable［s］the introduction of overt sexuality, simultaneously heterosexual and homosexual'（56）. As Orgel points out, 'the binary division of sexual appetites into normative heterosexual and the deviant homosexual is a very recent invention; neither homosexuality nor heterosexuality existed as categories for the Renais-

sance mind'（Orgel 59）. Orgel, Thomas Laqueur, and other studies on the history of sexuality have shown that in Renaissance England, there existed one sex and three genders: male, female, and boy. Since the Greek era, juvenile love has tended to be preferred over heterosexuality. In a male-dominated society like early modern England, where the government tried to reduce the number of illegitimate children, boys were more attractive to males than females, who feared having illegitimate children. There was no overt hatred of homosexuality in society, despite the fact that it was also forbidden by Christianity and considered an abomination by society. Although there were laws prohibiting sex between men, drawing on Bruce Smith's study, Orgel states that only six sodomy trials were made during the entire reign of Elizabeth I（59）. The conditions for meeting the prosecution requirements were very strict, including that the act should be non-consensual, that there had to be a witness to the sexual act, and that the act had to have been committed in a non-private place. The legal definition of sodomy was too narrow to prosecute and homosexuality with regard to men was not strictly socially sanctioned. In other words, this culture defended juvenile love. Consequently, especially in Shakespear's society, Viola's cross-dressing did not desexualise her, but rather made her more attractive as a boy, the third gender. Therefore, Orsino's favouring of Cesario is not surprising in the plot and for the audience. Act 5, Scene 1 embodies the homosocial bond between Orsino and Viola/Cesario, as the following quoted lines indicate. Orsino becomes upset with Olivia, who continues to refuse his courtship and expresses his anger towards her.

> 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.
［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.［Goes to door.］（5.1.113–27）

This statement reveals two points. First, Orsino has noticed that Olivia is fond of Cesario, saying 'this your minion'（5.1.121）not 'this my minion'. Second, drawing on the story of the Egyptian thief, Orsino initially expresses a desire to kill Olivia as his beloved. Nonetheless, as he talks, the object of his killing or affection is transferred to Cesario. The story of the Egyptian thief is from the prose romance *Ethiopica*, written by the Greek priest Heliodorus and translated into English in 1569. The number of editions of the translation suggests that it was popular at that time. The story is about a thief who, in a critical situation, is to kill his loved one with his own hands than losing her to his enemy. Here, Orsino himself recognises his affection for Cesario, not for Olivia, and verbalises it for the first time.

Viola appears on stage as Cesario from Act 1, Scene 4 and is recognised as a young man by the other characters except for the captain, until she meets Sebas-

tian in Act 5, Scene 1, where she confesses 'I am Viola'（5.1.249）. For the audience and for Viola, who until then had been a man on the outside and a woman on the inside and who concealed her female identity from the other characters, she is now recognised as a woman, even though she appears as a man. However, the opposite occurs in the world of the audience and the world of on-stage production. For characters other than the captain, Cesario, a young man whose gender, until then, had never been doubted, actually turns out to have a discrepancy between his appearance and reality. Thus, appearance and reality changes depending on the subject who is aware of them. Viola herself suffers from the discrepancy between appearance and inner reality while she is dressed as a young man. When she announces that she is a woman, her inner reality and perception of her as a woman coincide. Nonetheless, in reality, she does not appear in a women's dress. Viola's outer appearance and inner reality remain discordant for characters on stage, including Viola herself. However, when the subject shifts from Viola to the boy actor who plays Viola, appearance and reality coincide. Viola frequently utters metatheatrical dialogue in this play, which makes the audience aware that the play they are watching is fiction, blurring the boundary between the stage and reality.

The playwright reminds the audience several times throughout the play of a boy actor playing Viola, who is dressed as a man. In Act 1, Scene 4, when Orsino asks Viola to be his messenger to Olivia: 'Thy small pipe / Is as the maiden's organ, shrill and sound, / And all is semblative a woman's part.'（1.4.32–34）. This line implies that the boy actor, who has not a small pipe（penis）and has changed his voice, is playing the female part. Also, when Viola first meets Olivia in Act I, Scene 5, she refers to herself as an actor, calling the speech from Orsino 'my/ speech'（1.5.169–70）, 'it is excellently well penned I / have taken great pains to con it.'（1.5.170–71）, and 'I am not that I play'（1.5.181）. Cesario repeatedly

asserts that he is an actor, and the audience sees a boy actor playing Viola. Similarly, in Act 3, Scene 1, when Olivia presses Viola for love, the divergence between outwards appearance and inner reality is expressed in the actor's metaphor, as follows:

> OLIVIA. Stay:
> I prithee tell me what thou think'st of me.
> VIOLA. That you do think you are not what you are.
> OLIVIA. If I think so, I think the same of you.
> VIOLA. Then think you right, I am not what I am.（3.1.136–40）

Viola saying, '［Y］ ou are not what you are'（3.1.137）conveys multiple meanings, as Warren and Wells indicate（161）. In other words, Cesario/Viola says that Olivia, a woman, actually loves another woman, that there is a great difference in status with the countess— loving Cesario— Duke Orsino's page and that Olivia herself contradicts her declaration that she will mourn for seven years. These, as Cesario/Viola says, are uncharacteristic of Olivia. In contrast, Olivia responds, 'I think the same of you'（3.1.138）, meaning that Cesario should give up his status as a page and accept being courted by Olivia of the gentry class, and so it is natural for Cesario to accept her. Shortly before this conversation, Olivia says to Viola, 'would you undertake another suit, / I had rather hear you to solicit that / Than music from the spheres'（3.1.107–09）, meaning that Olivia would rather attend to Cesario's courtship than music from the celestial spheres. The hierarchy of celestial spheres is the basis of social hierarchy; therefore, to hear music from celestial spheres means to obey the rules of the social hierarchy.[ii] Social class is also one of the themes of *Twelfth Night*, as Malvolio's bullying by Sir Toby is triggered

by his pointing out Sir Toby's precarious social status of not being an inheritor. Treating social class as one of the themes of *Twelfth Night*, it is clear that Olivia is telling Cesario/Viola to accept Olivia's love without fearing the difference in their social status. Nonetheless, Cesario/Viola laments herself as a 'poor monster'（2.2.34）, saying that her male attire does not make her own love for Orsino fruitful, that Olivia loves Cesario/Viola, who does not reciprocate her love either. Cesario/Viola's statement, 'I am not what I am'（3.1.140）, reveals the pain of the discrepancy in outward appearance and inner reality. When Viola says to Olivia, 'no woman has, nor never none / Shall mistress be of it save I alone'（3.1.158–59）, Olivia does not get the true meaning of this line. Viola's apparent manhood but inherent womanhood and, moreover, never having a female companion, is conveyed only to the audience, who know that Viola is cross-dressing as Cesario. In Act 3, Scene 1, lines 146–162, the dialogue between Olivia and Viola, where Olivia presses Viola for love and Viola rejects it, is written in heroic couplets.

OLIVIA. A murderous guilt shows not itself more soon
Than love that would seem hid. Love's night is noon.
— 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.
Do not extort thy reasons from this clause:
For that I woo, thou therefore hast no cause.
But rather reason thus with reason fetter:
Love sought is good, but given unsought is better.
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.
OLIVIA. Yet come again, for thou perhaps mayst move
That heart which now abhors to like his love.（3.1.146–63）

Heroic couplets are rhyming couplets in the iambic pentameter. As Keir indicates, in Shakespeare's plays, heroic couplets are often used parsimoniously as scene closers（261）. The heroic couplets here, however, do not only represent the end of the scene, but also play another role. William Bowman Piper explains how the use of heroic couplets was rather unfashionable during Shakespeare's time（4）. The utilisation of antiquated poetic techniques, as Oba asserts, serves as a dramatic device that hinders the audience's capacity for empathy towards characters who speak in heroic couplets（2005 xvi, 2007 xvi）. Here, the heroic couplets increase the ridiculousness of Olivia's courtship of Viola. Simultaneously, the audience witnesses Olivia's wooing objectively and sees three sexes on the stage: Cesario as a man, Viola as a woman dressed as a man, and a boy playing Viola. Some audience members would have perceived both the boy actor as Olivia and Viola herself, and would have seen two sexes in Olivia: Olivia as a woman and the boy actor playing the female role. Thus, for the characters on stage and the audience, Viola's appearance and inner reality are incongruent, whereas when the stage is viewed objectively, the appearance and inner reality of the boy actor playing Viola coincide, blurring the boundary between the play and the real world, and the boundary between appearance and reality itself melts away.

When Orsino learns that the servant he has affection for is a maiden in Act 5, Scene 1, he formally asks Viola/Cesario to marry him with 'Give me thy hand'（5.1.268）, and 'let me see thee in thy woman's weeds'（5.1.269）and wants Viola's appearance to match her inner life. Nevertheless, Viola's dress is maintained by the captain, who is imprisoned through Malvolio's complaint; Malvolio does not release the captain in the play. Therefore, Viola does not appear on stage in a lady's dress until the end, and the play ends with a disconnect between Viola's appearance and reality for both other characters and the audience. Nothing has changed from the situation at the end of Act 3, Scene 1, where the boundary between appearance and reality becomes porous. As mentioned previously, there is a nested structure of discrepancy between appearance and reality in the play. Viola remains dressed as a man to the characters on stage and to the audience, and the apparent and internal reality diverges as Viola diverges. However, when looking at the stage from the perspective of the real world, Viola is disguised as Cesario, and the boy actor's reality coincides with the discrepancy in Viola. This nesting of appearances and reality has the same dramatic effect as a play-within-a-play, or heroic couplets. It distances the audience from the work, and provides them with an objective perspective.

Orsino again takes Viola's hand and asks her to marry him: 'Here is my hand, you shall from this time be / Your master's mistress.'（5.1.320–21）. However, Viola is still dressed as a man and the words 'master's mistress'（5.1.321）allude to her bisexuality, blurring the gender of the playwright's world. In retrospect, there are three homosexual relations portrayed in *Twelfth Night*: Olivia develops an affection for Cesario/Viola, Cesario/Viola loves Orsino, and Antonio loves Sebastian. In the grand finale, two heterosexual couples are placed at the centre of the jubilee, but Viola remains dressed as a man, as if outwardly, only two

couples are celebrated: the heterosexual couple Olivia and Sebastian, and the homosexual couple Orsino and Cesario/Viola. Viola's male attire not only creates the twisted love triangle of the play, but also blurs the boundary between the fictional world on stage and the real world by creating layers of divergence between outward appearances and inner reality. Although the play seems to celebrate the marriage of the heterosexual couple and the other characters end up being marginalised, the marriage of Orsino and Viola, who remain apparently male, indicates that it is not only the heterosexual couple that is celebrated. Those who seem to be relegated to the periphery, Antonio who embraces homosexuality, the marriage of Sir Toby and Mariah, a combination of the gentlewoman and gentry who are not firstborns, Malvolio with his ambition of class ascendancy, and the clown Feste, all are encompassed within the fictional world.

5. Conclusion

In Shakespeare's works, love is represented as madness and is changeable. The four young men and women in *A Midsummer Night's Dream* have a change of heart in the forest and, after some confusion, settle into two marriages. In *Romeo and Juliet*, Romeo is infatuated with Rosaline, and when he meets Juliet, he denies all love for Rosaline, saying, 'Did my heart love till now? Forswear it, sight, / For I ne'er saw true beauty till this night'（*Romeo and Juliet* 1.5.52–53）. Similarly, in *Twelfth Night*, the main characters who fall into love embody a change that occurs in their hearts. Olivia and Orsino change the objects of their love. When Cesario turns out to be Viola in Act 5, Olivia changes the object of her love from Cesario to Sebastian, Viola's twin brother, and Orsino from Olivia to Viola. As Viola cross-dresses, she struggles with her identity and suffers from the discrepancy between appearance and reality. The audience's attention is inevitably

drawn to their identities, because of Viola's male appearance, as Olivia falls in love with Cesario/Viola and ardently courts her. Olivia's courtship differs from the courtship of the time, which was generally courted from men to women of the same social class, or from those of higher to lower status if they were of different classes. Orsino's idolatrous courtship of Olivia, based on her appearance, results in a homosocial bond with Cesario/Viola, establishing a relationship with Viola's innermost self, and finally courts her. Viola's disguise as Cesario embodies a marriage based on a close mutual acquaintance, which was almost unheard of at the time. First, Viola and Olivia are presented as interchangeable characters, while Orsino and Olivia, as Neely points out, are also interchangeable characters in terms of their status and their commands to their objects fo love（307）. It is easily seen that Viola and Sebastian are interchangeable as twin siblings. This interchangeability foreshadows major changes in the objects of love in Act 5. However, the play does not end with the creation of two heterosexual couples from aristocratic classes. There are a number of instances of love and desires in the play, with class as a key determiner: Orsino's idolatrous desire for Olivia; Olivia's desire for Cesario/Viola, which transcends class from top downwards and from woman to man; Viola's desire for Orsino is a divergence between her appearance and innermost reality, leading to same-sex intimacy, and presents a courtship based on mutual acquaintance, something that was not possible at the time. Other desires include Antonio's homosexual desire for Sebastian, Malvolio's desire for Olivia because of his ambition to rise in class, the deviant class desire between the gentlewoman Maria and Sir Toby, and Sir Andrew's desire for Olivia. These desires represent courtship and marriage, which differ from reality, and entertain the audience. Nonetheless, when Viola crossdresses and extends the scope of the discrepancy between appearance and reality to the real world with the boy actor, the

audience's objective views of the fictional world and the real world become merged. Moreover, Viola remains in a man's costume until the end, and her appearance does not match her inner reality, blurring the boundaries between heterosexuality and homosexuality, and between social classes in the play, presenting a world that encompasses everything. The play ends by presenting a world that includes seemingly marginalised homosexuality, marriage between classes, and the free movement between residences that the clown Feste embodies. After watching the play, the audience did not return to the real world they lived in before seeing the play, but lived in a world that had slightly changed, where the society even included homosexual desire, cross-class marriages and those who did not belong to any class. In response to a society in which class mobility was emerging, the playwright entertained audiences with a work that not only reflected the real world, but could also be said to be one step ahead of the real world.

Note:

Quotations from the original text of Shakespeare's works in this paper are from *The Arden Shakespeare Third Series Complete Works*, edited by Richard Proudfoot, Ann Thompson, David Scott Kastan and H. R. Woudhuysen, the Arden Shakespeare, Bloomsbury, 2021.

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i） The year of creation of each work is retrieved from *The Arden Shakespeare Third Series Complete Works*（2021）.

ii） About the relationship between the social hierarchy and celestial spheres, I argued in "The Experiment Entrusted to Helen in *All's Well That Ends Well*: The shift from Geocentric to Heliocentric Outlook." *Gakushuin Journal of the Humanities*, vol. 32, 2023, pp. 117–142.

『十二夜』におけるシェイクスピアの試み：異性装をとおして

大住　有里子

本論では『十二夜』のヒロイン、ヴァイオラの異性装が作品にもたらす影響力を分析する。ヴァイオラの異性装は彼女の見かけと内実の一致又は乖離をもたらし、作品内に混乱を生み、喜劇色を加える。しかし異性装は作品を喜劇的にするだけでなく、観客に客観的視点を与える。観客には作品の早い段階でヴァイオラの男装が知らされ、その異性装がヴァイオラのオーシーノへの愛とオリヴィアのシザーリオ（男装したヴァイオラ）への愛を生み出すが、この 2 つの愛うち、前者は見かけは同性愛、内実は異性愛、後者は見かけは異性愛、内実は同性愛である。作品はヴァイオラ、オリヴィア、オーシーノの心変わりを見せ、恋に心変わりがつきものであることを表すが、これらの心変わりは第 5 幕の大団円でオーシーノとオリヴィア、それぞれ 2 人の愛の対象の急転換の伏線である。第 5 幕でシザーリオ／ヴァイオラの異性装の事実が明かされると、オーシーノは求婚の対象をオリヴィアからヴァイオラへ、オリヴィアはシザーリオ／ヴァイオラからヴァイオラの双子の兄セバスチャンへと変え、めでたく 2 組の貴族階級・異性愛カップルの誕生となる。しかしながら、ヴァイオラは男装していたことを明かした後も、最後まで男装のままで幕を迎える。異性装によって舞台上では見かけと内実が時に一致し、時に乖離し、ジェンダーと社会階級の境界が曖昧になる。この境界融解は舞台上の架空の世界から、観客の現実世界にも拡大する。架空の世界と現実を繋げるのは観客の客観的視点と女役を演じる少年俳優である。登場人物達が見るシザーリオ／ヴァイオラを、観客は客観的にヴァイオラと認識し、更にヴァイオラを演じる少年俳優を見る。舞台上ではシザーリオ／ヴァイオラの見かけ（男）と内実（女）が乖離しているが、現実世界では男性で一致し、舞台上だけでなく現実世界のジェンダーの境界も融解する。

『十二夜』は社会階級とジェンダーが核となる作品で、本作品の副筋であるマルヴォーリオいじめは社会階級問題に端を発している。作品には上述した 2 組の貴族階級・異性愛のカップルだけでなく、セバスチャンに同

性愛的欲望を抱くアントーニオ、オリヴィアの叔父サー・トービーとオリヴィアの侍女マライアのカップル、社会階級間を自由に往来する道化フェステが重要な役を演じる。貴族間・異性愛カップルのみが寿がれるかに見える大団円だが、ヴァイオラの異性装がもたらす見かけと内実の乖離又は一致によって、舞台上と現実世界両方において社会階級、ジェンダーの境界が融解し、周縁化されたかに見える同性愛の欲望、異なる社会階級間のカップル、道化フェステの存在が内包される。シェイクスピアは、階級の流動化が生じている社会で、従来の規範が緩み生まれる社会をさりげなく表したと論じる。

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