

Chapter 1 : Twelfth Night - Wikipedia

Written amidst Shakespeare's tragedies, "Measure For Measure" is the Bard's last comedy and perhaps his darkest. In all Shakespearean comedy, conflict, villainy, or immorality disrupt the moral order, but harmony ultimately prevails.

She has lost contact with her twin brother, Sebastian, whom she believes to be drowned and with the aid of the Captain, she disguises herself as a young man under the name Cesario, and enters the service of Duke Orsino. Duke Orsino has convinced himself that he is in love with Olivia, who is mourning the recent deaths of her father and brother. She refuses to see entertainments, be in the company of men, or accept love or marriage proposals from anyone, the Duke included, until seven years have passed. Sir Toby famously retorts, "Dost thou think, because thou art virtuous, there shall be no more cakes and ale? It asks Malvolio to wear yellow stockings cross-gartered, to be rude to the rest of the servants, and to smile constantly in the presence of Olivia. Malvolio finds the letter and reacts in surprised delight. He starts acting out the contents of the letter to show Olivia his positive response. Olivia is shocked by the changes in Malvolio and agreeing that he seems mad, leaves him to be cared for by his tormentors. Pretending that Malvolio is insane, they lock him up in a dark chamber. Feste visits him to mock his insanity, both disguised as a priest and as himself. At this point, Viola reveals her identity and is reunited with her twin brother. The play ends in a declaration of marriage between Duke Orsino and Viola, and it is learned that Sir Toby has married Maria. Malvolio swears revenge on his tormentors and stalks off, but Orsino sends Fabian to placate him. Illyria was an ancient region of the Western Balkans whose coast the eastern coast of the Adriatic Sea which is the only part of ancient Illyria which is relevant to the play covered from north to south the coasts of modern-day Slovenia , Croatia , Bosnia and Herzegovina , Montenegro , and Albania. It included the city-state of the Republic of Ragusa which has been proposed as the setting. The names of most of the characters are Italian but some of the comic characters have English names. It is conjectured that the name of its male lead, Orsino, was suggested by Virginio Orsini, Duke of Bracciano , an Italian nobleman who visited London in the winter of to It was originally a Catholic holiday and therefore, like other Christian feast days, an occasion for revelry. Servants often dressed up as their masters, men as women and so forth. The actual Elizabethan festival of Twelfth Night would involve the antics of a Lord of Misrule , who before leaving his temporary position of authority, would call for entertainment, songs and mummery ; the play has been regarded as preserving this festive and traditional atmosphere of licensed disorder. The play was not published until its inclusion in the First Folio in She does not, however, use her disguise to enable her to intervene directly in the plot unlike other Shakespearean heroines such as Rosalind in *As You Like It* and Portia in *The Merchant of Venice* , remaining someone who allows "Time" to untangle the plot. As the very nature of *Twelfth Night* explores gender identity and sexual attraction, having a male actor play Viola enhanced the impression of androgyny and sexual ambiguity. V she asks her "Are you a comedian? He finishes by likening himself to "the old Vice" of English Morality plays. The only record of the performance is an entry in the diary of the lawyer John Manningham , who wrote: A good practice in it to make the steward believe his lady-widow was in love with him, by counterfeiting a letter as from his lady, in general terms telling him what she liked best in him and prescribing his gesture in smiling, his apparel, etc. Act V, Scene i William Hamilton , c. Samuel Pepys thought it "a silly play", but saw it three times anyway during the period of his diary on 11 September , 6 January , and 20 January In an operatic version by Frederic Reynolds was staged, with music composed by Henry Bishop. The Old Vic Theatre was reopened in after suffering severe damage in the London Blitz in with a memorable production starring Peggy Ashcroft as Viola. It ran for performances, more than twice as long as any other Broadway production. A memorable production directed by Liviu Ciulei at the Guthrie Theater in Minneapolis, Octoberâ€”November , was set in the context of an archetypal circus world, emphasising its convivial, carnival tone. The same production was revived in â€”13 and transferred to sell-out runs in the West End and Broadway. Stephen Fry played Malvolio. It ran in repertory with *Richard III*. Interpretations of the role of Viola have been given by many well-renowned actresses in the latter half of the 20th century, and have been interpreted in the light of how far they allow the audience to experience the transgressions of stereotypical gender rôles. Another

adaptation is Illyria , by composer Pete Mills. Theatre Grottesco created a modern version of the play from the point of view of the servants working for Duke Orsino and Lady Olivia. The adaptation takes a much deeper look at the issues of classism, and society without leadership. In , the play was adapted as Epiphany by the Takarazuka Revue , adding more overt commentary on the role of theatre and actors, as well as gender as applied to the stage made more layered by the fact that all roles in this production were played by women.

Chapter 2 : Is Shakespeare's Twelfth Night a comedy or tragedy, and why? | eNotes

Comedy in William Shakespeare's Twelfth Night 'Twelfth Night' is the only one of Shakespeare's plays to have an alternative title: the play is actually called 'Twelfth Night', or 'What You Will'. "Twelfth Night" is usually considered to be a reference to Epiphany, or the twelfth night of the Christmas celebration.

Kiss Me, Kate; Arena Stage: The Pajama Game; Signature Theatre: Fully Committed; University of Maryland: The Matchmaker; Apex Theatre Company: Ovation Award, two Helen Hayes Awards. Boston University School of Theatre. New Crowned Hope Festival Vienna: Dinner with Georgette; Pipeline Theatre: Orpheus Unsung; Bristol Valley Theater: Little Shop of Horrors; Gloucester Stage: Olagon; Peabody Essex Museum: Founder and CEO of Avae, creating new software tools for live performance artists and designers Avae. Resident Sound Designer ; Kennedy Center: Guest Artist; Catholic University: Camelot new incidental music arrangement and orchestration ; Kiss Me, Kate additional dance music arrangements; also for 5th Avenue Theatre. The Pajama Game dance music. The Wiz; Denver Civic Theater: Div, Wesley Theological Seminary. Ring of Fire, Big. Virginia Commonwealth University, professor of theatre. Binder has cast over 80 Broadway productions, dozens of National Tours, several off-Broadway shows, workshops and labs, in addition to seasons for over 25 regional theatres around the country. At City Center since its inception in Wooddell Casting Director Carter C. End of the Rainbow, High; Off-Broadway partial: The Acting Company, Riverdance. The Electric Company, Pilot: Drew Lichtenberg Dramaturg Dr. Time and the Conways dir. Woolly Mammoth Theatre Company: Mark Lamos ; Williamstown Theatre Festival: Yale School of Drama: Indian Arm; Vancouver Playhouse: Dialect, voice or text: The Bay at Nice, Agamemnon. Voice, Speech and Text Instructor. Let Me Down Easy and Twilight: Los Angeles, both with Anna Deavere Smith. Delaware Resident Ensemble Players: University of Maryland- Baltimore County: One for the Road and The Lover. University of California Santa Cruz: BA in Theater Arts.

Chapter 3 : Shakespeare's Comedy Plays: Comedy Plays By Shakespeare

Love Bites. Another crucial theme to consider when looking at comedy in Twelfth Night is the ways that love can make people suffer. Like Shakespeare's other romantic comedies, Twelfth Night ends happily for everyone in marriage (except Antonio and Malvolio).

As a Romantic Comedy Twelfth Night is a typical Shakespearean romantic comedy written about the time as Julius Caesar, perhaps at the same time. Music and love, drinking and jollity, practical jokes and a riot of laughter are also a part of the play. It is so romantic that not one, not two characters are in love but the whole atmosphere is full of love. The Duke is love sick and is in love with Olivia. Viola falls in love with the Duke and she inwardly wanted to marry him; both, Malvolio and Sir Andrew are in love with Olivia and wanted to marry her; whereas Olivia is in love with Cesario disguise in Viola, thinking him to be a man but she mistakes Sebastian for Cesario and gets hurriedly married to him. We are also told that Sir Toby is married to Maria. The setting of the play is romantic, that is, it is remote and unfamiliar. It exists only in the imagination of the dramatist. The scene of action in Twelfth Night is Illyria, a country having no reality. Nicoll remarks that though the action is full of imagination yet it is related to the real life. It is romantic in the sense that all the characters have no other business, but of making love; this aspect of Shakespearean comedy is fully explained by this play, which opens and ends upon a note of love. The play opens with the Duke among his lords and musicians, and full of love for Olivia who refuses to see him. It is enough to make us understand that drama is to be one of those in which love is the prank player of the world. He is also a lover of music, and his love calls for him music to feed his passion: Olivia, on the other hand, swears by the roses of spring, by her honour and by everything that she loves Cesario--Viola in disguise. However, he gives no encouragement to her but she reflects her love for him: And another heroine, Viola, falls in love with the Duke at first sight and she inwardly decides to marry him; though she is ready to woo Olivia to please his master, but she says: Hence, it is easy for the Duke, in the end, to love Viola whom he knew through and through in long championship. In all the imagination the Duke is like Romeo in love with Rosaline, before he met Juliet. These words remind us of Paradise Lost where Adam observes: The love affairs are not only a part of main-plot; they are seen very well in sub plot which concerns with Malvolio, steward to Lady Olivia, one of the two heroines of the main plot. She writes him a letter supposed to have been written by Olivia she can imitate the handwriting of Olivia. In this letter, it is written: The clown impersonating as Sir Topas, adds the difficulties to him. The complication arises in Act V, when Olivia thinks Cesario to be her husband is called by Sebastian Viola is sister to Sebastian and to whom Olivia gets married in the end--in the court before the Duke. In the court Viola is every moment on the edge of forgetting that she is a man. She expresses her love for the Duke in every word. At the end he observes: Here in Twelfth Night, it is Viola who is the body and the soul of the play; and the truth is that she is the both hero and the heroine of the play. Here only the unities of time have been observed. The main object of Shakespearean comedy is to present innocent pleasure and delight. The words of Charlton fully applicable to this comedy:

Chapter 4 : Summary of Twelfth Night | Shakespeare Birthplace Trust

Casting announced for Shakespeare's comedy Twelfth Night at Pennsylvania Shakespeare Festival. Pennsylvania Shakespeare Festival announces the cast for Shakespeare's lilted love comedy Twelfth Night. Festival veterans return and an actress new to PSF debuts in the Festival's Schubert Theatre production on June 22 to July 15 at the Labuda Center for the Performing Arts on the campus of DeSales University.

Exploring Comedic Themes in Twelfth Night: Gain a better understanding of the comedic themes at work in the play. Viola dresses as a man, but then she falls hard for Orsino. All of the hijinks that this series of attractions sets into motion leads to multiple comedic misunderstandings. Even when the play comes to an end, things between Viola and Orsino are not etched in stone, as it were. Orsino continues to call Viola by her male name! Further Things to Think About Here are some questions to consider that go along with this theme. What makes this sequence of disguises and misunderstandings funny? Why do we laugh about this? What about human nature makes this humorous? Your answers may vary, but if you and your classmates are honest, you will end up with a brisk, rewarding discussion. Pop quiz names to know for this theme: However, the road to this bliss is bumpy for just about all concerned. In this play, the language has more of an angry undertone -- the desire for love has clearly reached a more primal level for the lovelorn in this story. How, you may ask, is this considered comedic? Clearly the language in this play pushes the comedic elements of disappointment in love toward the black, if not the dark. When Orsino threatens to murder Cesario because he believes that Cesario has abandoned him to take up with Olivia, this is comedy at its darkest. More to Think About Here are some questions to think about as you consider this theme. Think about a movie you have seen, or a book you have read, in which the characters suffer from disappointed love as the characters do in Twelfth Night. At what point does complaining about disappointed love become narcissistic or self-centered? Do any of the characters in this play cross that line? Provide evidence to support your opinion. Pop quiz questions about this theme may ask you to match quotations with their characters. Orsino talks of love as an "appetite" and compares his feelings to "hounds. Those three clowns have no business in that social setting, and you can be sure that a cream pie fight is not far off. Malvolio comes across as the consummate steward, with his discreet manner, but he quickly shows himself to be a buffoon. He reveals the designs that he has on climbing the social ladder. Maria takes advantage of these designs, writing a letter to Malvolio, pretending to be Olivia, that says she wishes to marry him. It would have been truly extraordinary for a woman of nobility to marry a man in service. While we no longer have these structured levels of society in our own time, this sort of dramatic irony happens every day in middle and high schools, where "losers" have no idea that they are being played by members of the "in" crowd who pretend romantic interest in order to bully them. Why are situations like this funny? What makes us laugh about this sort of humiliation? Answers may vary, but bullying has long prompted this conflicted reaction. People who may appear on a pop quiz relating to this theme would be Malvolio, Olivia, Maria, and Sir Toby.

Chapter 5 : Shakespeare's 'Twelfth Night' comes to Murfreesboro | Out & About Nashville

Twelfth Night by William Shakespeare First impressions of Twelfth Night can be deceiving as on a simplistic level it can be portrayed as a typical Shakespearean comedy. However, Twelfth Night is a mixture of both romantic comedy and tragedy.

As far as I knew, they were just siblings. And, apparently, it was also easy to pass as a man years ago! This is useful to know, in case I Twins: Otherwise, not quite as useful. So what was this one about? As they typically do Viola washes up on the shore of Illyria, thinking that her dear brother is lost at sea, and decides she needs to find a man! She makes a deal with a Sea Witch view spoiler [disguised to look like the captain of the vessel that rescued her! She has 3 days to snag a kiss, or the spell will be broken! If that happens, the Sea Witch will plant her soul with all the rest of the poor bastards who made shitty impulsive deals! First off, the Duke is in love with someone else. Secondly, he wants her now known as Cesario to woo his lady-love for him. Can you believe that shit? Um, Orsino wants to know if you like him, or if you like him-like him? Grab your nuts and ask her out, idiot! At least it was a harmless and tasteful prank. Back to the love triangle! And with the captain who saved him! And because her love runs so deep, she immediately mistakes him for his sister-in-drag, and corners him to profess her undying love. She must be one hot piece of ass, because a few stolen moments with her, and Sebastian is head over heels in love. Then she proposes to him. Olivia savvy lady that she is seems to have kept a priest on standby just for this sort of occasion, because 15 minutes later, those two are saying their vows. Well, he seems fine! Olivia, desperate to save her man, calls in the priest to attest that they are married. Which just confuses the hell out of Viola. But not for long! Because good old Uncle Toby comes running in with a story about getting his ass kicked by Cesario, followed quickly by the Imitation Cesario aka Sebastian. At which point, everyone realizes that there are TWO Cesarios in the house. Shit just got real! Your father had a mole? Good question, random person! It turns out, once Orsino realizes that A Olivia is off the market, and B Cesario is a girl, he immediately transfers his undying love to her. Happy Endings for everyone! They eventually let him out. Regardless, this was a fun story, and I quite enjoyed it.

Chapter 6 : Alley Theatre Official Website - Twelfth Night

Twelfth Night, or What You Will is a comedy by William Shakespeare, believed to have been written around as a Twelfth Night's entertainment for the close of the Christmas season. The play centres on the twins Viola and Sebastian, who are separated in a shipwreck.

Orsino is in love with the Countess Olivia, and sends Viola to court her for him, but Olivia falls for Viola instead. Sebastian arrives, causing a flood of mistaken identity, and marries Olivia. Viola then reveals she is a girl and marries Orsino. Nearby, a group of sailors arrive on shore with a young girl, Viola, whom they have rescued from a storm at sea. Viola laments the loss of her twin brother, Sebastian, in the shipwreck. She resolves to fend for herself by dressing as a boy to get work as a page to Duke Orsino. To make matters more complicated, Olivia continues to reject Orsino but is attracted to Cesario. She sends her proud steward, Malvolio, after him with a ring. Sir Andrew also happens to be seeking the hand of Olivia. Together, they use a letter to trick Malvolio into believing Olivia loves him. The letter demands that Malvolio appear in yellow stockings, cross-gartered, and smiling to show his love for Olivia. After he does so, the Countess is horrified and has Malvolio shut up in the dark as a madman. He comes to Illyria with his sea-captain friend, Antonio, who is a wanted man for former piracy against Orsino. Thanks to a prank by Sir Toby, both Andrew and Cesario believe that their opponents intend to fight to the death. They both shirk the fight. However, the sea-captain Antonio passes by and mistakes Cesario for Sebastian, and intervenes to defend his friend. Later, Sebastian comes along and is challenged by Sir Andrew, who thinks he is Cesario. Sebastian, trained in combat, wins the fight. But Olivia intervenes and invites Sebastian into the house, also thinking him to be Cesario this is clearly a common mistake. Olivia and Sebastian are married that night. Feste dresses up as a priest to convince Malvolio that he is, in fact, mad. After realising that they might get into trouble for treating Malvolio this way, they allow him a pen and paper to be able to write a letter to Olivia. Act V Antonio is brought to talk with Orsino, and upon seeing Cesario, he accuses him of betrayal. Just then, the real Sebastian arrives to apologise for fighting Sir Toby. The twins see each other and discover that they are both alive. Malvolio departs promising revenge. Maria and Sir Toby have already married in celebration of the success of their plot against the steward. The play ends as Orsino approves the union between Olivia and Sebastian.

Chapter 7 : A Look at Comedy in "Twelfth Night": Three Main Comedic Themes in the Play

The Twelfth Night is a comedy written by William Shakespeare and was set in an island across the Adriatic called the Illyria. The main characters are Viola, Sebastian, Orsino and Olivia. These characters, coupled with a few more, make up the tangled web of chaos that is depicted in the play (NCSF,).

Orsino claims to love Olivia but barely knows her and over exaggerates his love for her. He claims to want the feelings he is experiencing to go away but I think that Orsino loves every minute of his over-exaggerated love for Olivia. Only after the arrival of Viola in Act 1: Scene 4 does Orsino begins to break out of his self-involved character. Of course Orsino relates to Viola and not Cesario without really knowing it. Shakespeare shows that Orsino is contradicting himself here. He shows the audience that Orsino is fake. The audience find it comical whenever Orsino speaks of his love for Olivia because they know it is fake. Viola, who has survived a ship wreck in the play and as lost her identical twin brother in the accident, decides to disguise herself as a man named Cesario. Viola, disguised as Cesario, gets a job as a servant for Orsino. Viola quickly discovers her love for him and this love is the purest of all throughout the play. Was not this love indeed? But she has been enduring it cheerfully. Viola is the only character in the play who is not ridiculed. She has no serious faults and is a likable figure throughout the play. Only when her brother arrives in Illyria can she unveil her true self and true feelings. Shakespeare uses Viola as the linking person in the love triangle. She is involved with both Orsino and Olivia. Viola is the link to all of the romantic main plot and Shakespeare uses her to create many comical situations and events throughout the play. Olivia is a similar character to Orsino in many ways. Olivia seems more concerned about her sorrow and self-pity rather than to go out and find her true love. So false are her feelings for her dead brother are that as soon as Viola, disguised as Cesario, steps onto the scene all her sorrow is forgotten and she is swept away with a new emotion, love. This is again another example of Shakespeare using a character contradicting them to create comedy. Well, let it be. With Orsino marrying Viola and Olivia marrying Sebastian the audience see this as marrying a male and female version of the same person. All of the dialogue in the romantic main plot is done in versus. From counting the number of beats per line we see that Shakespeare tried to keep it to 10 beats per line. The romantic main plot was probably done in versus to show the importance of the characters involved. The main point that Shakespeare is trying to teach us from this storyline is the concept of love and how it can be shown and received. We see that Viola is in true love whereas Orsino and Olivia are in love with themselves and the idea of being in love. Both go and try to find love instead of love finding them. Shakespeare uses contradiction and mistaken identity Olivia loving a female. But just as that plot contained interesting characters and ideas and thoughts from Shakespeare, so does this one. Malvolio initially seems to be only a minor character in the play but as the play progresses he becomes more and more interesting. It is this reputation that Sir Toby and the clever Maria do not like and so therefore decide to play a cruel trick on him. The trick brings out a side of him that otherwise would have remained hidden, his extreme ambition to marry Olivia. When he reads the letter forged by Maria it gives hope to his ambition and he performs a quick transformation. Although the audience find this amusing there is also a sense of cruelty that arises from the situation when Malvolio is confined to a dark room in Act 4 for being mad and he is unsure of his sanity. The more Malvolio claims he is not mad the more the audience begin to respect him. Scene 2 lines Malvolio pleads his innocence to Feste who is disguised as Sir Toby. Good Sir Topas, do not think I am mad; they have laid me here in hideous darkness. Shakespeare uses comic situations or farce with this comic plot. Shakespeare ridicules the most hated character in the play in Malvolio. This amuses the audience because it is natural for somebody to laugh when someone is ridiculed. There is also the use of dramatic irony. The audience know more than what Malvolio does. Sir Toby Belch is a heavy drinking, late night carousing, rowdy behavioural male. All of which Olivia, his cousin, disapproves of. One example of this is in Act 2: Sir Andrew So could I too. Sir Toby is a trouble seeking sort of man and Maria is the only person who can put him back on track. At the end of the play these two marry although it is not witnessed on stage. She is the architect of the letter that fools Malvolio and even begins to put Sir Toby right where he had been doing wrong. She is sort of like Malvolio in the way that she feels she can only rise in

the world through marriage. She succeeds where Malvolio fails because she is more in tune with the topsy-turvy spirit of the play than he is. She also can mix with both the upper and lower class characters in the play, just like Feste the clown. All of the dialogue used in this plot is in normal prose. Scene 3 when Sir Andrew and Sir Toby are talking we can see that they are speaking in normal speech and not versus like the romantic main plot. Shakespeare teaches throughout the play that pretence is a bad thing and that you should not be ashamed of whom you are. Also, all the people who pretend to be somebody else find themselves in strange situations and are ridiculed throughout the play. Feste the clown is the only character to feature in and out of both plots without getting caught up in any of the chaos and havoc surrounding the play. He mixes with the dirty humour of Sir Toby Belch just as well as he mixes with people with a wittier humour such as Olivia. Also Feste is a character in the play who speaks in both verse and normal prose this proves the point that he can mix with any character on stage. Of all the characters on stage only Viola can match his wits, he even out wits the clever Maria. It is ironic that of all the characters on stage, Feste the clown, the fool, is the most intelligent of all people. In the play Shakespeare uses hamartia which means that all the characters have a flaw. Shakespeare also uses dramatic irony. This is when the audience know more than the characters on stage.

Chapter 8 : English Literature: Twelfth Night: As a Romantic Comedy

Twelfth Night, or What You Will is a comedy by William Shakespeare, believed to have been written around as a Twelfth Night's entertainment for the close of the Christmas season.

Get Full Essay Get access to this section to get all help you need with your essay and educational issues. The main characters are Viola, Sebastian, Orsino and Olivia. These characters, coupled with a few more, make up the tangled web of chaos that is depicted in the play. His literary training revolved around Latin composition as was characteristic of Elizabethan learning and reflected in his careful demonstration of plots and characters. After leaving the academy due to financial reasons, Shakespeare might have emerged as a professional stage performer in the s, perfected his literary skills while involving himself in theatres outside Stratford. He wrote his own plays, acted in them, and owned his playhouse. Twelfth Night referred to the final night of mayhem, revelry, showcase of social and sexual mores, twelve days after Christmas. Malvolio is the Puritan in the play, a political suggestion of the play. Apolonius and Silla gave the Twelfth Night its concept of a lady disguised as a boy. The title, Twelfth Night, stemmed from the request of Her Majesty, the Queen Elizabeth I, to attune the performance of the play during a night of rich clothing, and music and dances. The Twelfth Night happened to be the Roman Saturnalia, a feast where dreams turn real, reversals are in mode " which is, the theme of the play. It contains illusion and deception " seemingly silly things that love causes its victims to commit. The Twelfth Night or the Epiphany was a night of topsy-turveys, very much like the play in Illyria. Apart from being a romantic comedy, The Twelfth Night is also a transvestite comedy " often featuring female protagonists disguising as young lads. As a Shakespearean comedy, The Twelfth Night moved from a conflict into a resolution, ending in unity and revelry Schwartz, D. It frequently involved cutting off characters misguided as they cannot fit into society, i. The ending may seem a combination of melancholy and joy. Further categorized as a romantic comedy, The Twelfth Night revolves around love. Part of being a romantic comedy, The Twelfth Night also contained an element of the impossible " like the coming to life of Sebastian, whom Viola thought was dead. Finally, The Twelfth Night has presented a philosophy as in any other mature comedies Shakespeare has staged. This included the prevalent English Puritanism in his time which threatened the English Theatre. In studying The Twelfth Night as a comedy, it is essential to subject it to the six prerequisites that have been established Taflinger, R. The first prerequisite is for the play to appeal to the intellect than to emotions. In the play, Malvolio is degraded from his arrogant stature by being tricked into making fun of himself. The second and third requirements are: Again, the Twelfth Night has satisfied these. The antics of Sir Toby and the stupidity of Malvolio supplied the borderline slapstick comedy. Audiences are reminded of humanity by being exposed to human nature displayed by the characters. The play showed the inherent human nature of love. The characters have fallen in love literally with each other, even resulting in a very tangled web. Olivia, Viola, Orsino and Sebastian are the main characters who fall prey to this chaotic web. Viola dressing as a man is her adjustment to the new territory she had landed on. Besides, this transvestitism, according to the Anti Essays, becomes an object of the odd nature of Illyria and its people " a basis for confusion and comedy. In here, Cesario beats Sir Andrew. Their violent act does not really constitute physical harm to the actors involved- and this act even highlighted the humorous aspect of the scene which is confusion and stupidity. He never killed himself " as that would forfeit the purpose of the Twelfth Night as a comedy, thus, making it a tragedy Taflinger. In summary, the Twelfth Night perfectly satisfied Dr. Retrieved May 19, from [http: An Improbable Fiction \[Electronic Version\]](http://An Improbable Fiction [Electronic Version]). Retrieved May 17, from [http: William Shakespeare of Stratford \[Electronic Version\]](http://William Shakespeare of Stratford [Electronic Version]). Twelfth Night [Electronic Version]. A Theory of Comedy [Electronic Version]. More essays like this:

Chapter 9 : The Twelfth Night Comedy by William Shakespeare | Essay Example

Comedy. Twelfth Night fits rather snugly into the generic category of Shakespearean "Comedy." But what the heck does that mean anyway? That it's funny? Something else? Well, the play is pretty hilarious, but "Comedy" involves a whole lot more than humor.

A five time Barrymore Award nominated actor and recipient of the F. Suzanne is a proud graduate of DeSales University. He just finished back to back productions at the Walnut St. It really is wonderful to be back in Center Valley. I hope you enjoy all the shows this season. Thank you for coming! He would like to thank his partner, family, and friends for their unconditional support! Her previous credits at the festival include: Anelise would like to thank her family and Hector for their love and support and God for His endless blessings. He studies directing and playwriting, with a focus in musical theater. Dante would like to thank his family for their continuous love and support, and Matt Pfeiffer and Alex Bechtel for this exciting opportunity. Her directorial debut Beauty and the Beast ran this past spring in the Schubert Theatre. Thanks, and thanks, and ever thanks to PSF for teaching her what it means to be an artist. Amy would like to thank her family for their unfailing love, and Yukon for supporting her dreams. He would like to thank his friends and family for the constant support. He has been a part of numerous productions in and around the Philadelphia area, and is thrilled to be back with PSF for one more! As a professional director, actor, and fight director, credits include Broadway, Off-Broadway, regional theatre, television and radio. Razze would like to thank Patrick Mulcahy for his support and allowing him to direct this amazing musical, Ragtime! Over the years he was the assistant house manager, box office manager, company manager, assistant producer, and director of development. Since , in his role as general manager and later managing director, he has served as the administrative leader of the Festival working very closely with the box office, business, development, marketing and production departments. During this time, PSF subscriptions have more than doubled, income from the annual Luminosity Gala fundraiser has more than quadrupled, and the summer seasonal staff has grown to over Previous Festival credits include: Matt is a proud grad of DeSales University. Louis, and The Hangar Theatre. USA local www.