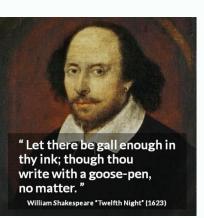
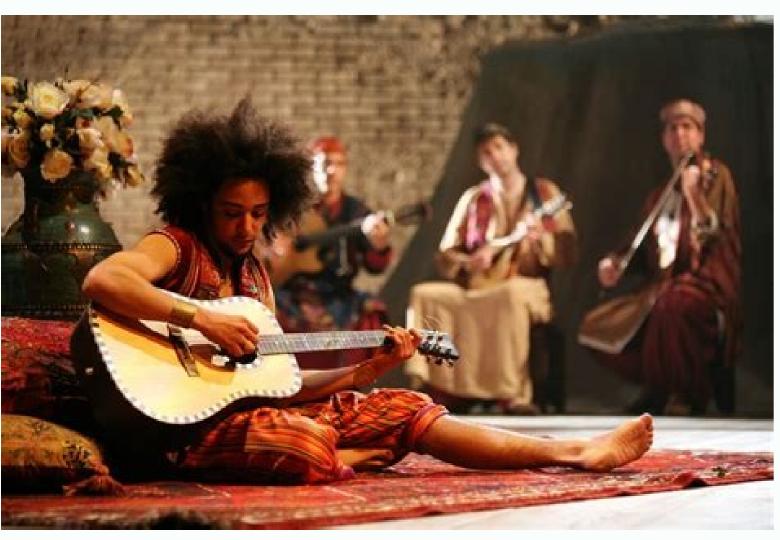
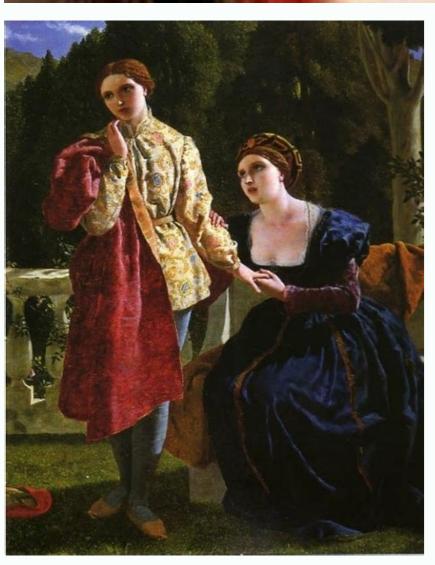
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Feste displays a basic knowledge of Elizabethan astronomical beliefs, making mention of how the sun was still thought to orbit the earth, and only fools would think it otherwise. Sir Andrew returns, with his "saucy" letter for Cesario, and Viola as Cesario appears, having patched up any bad feelings over their last dramatic scene. Sir Toby addresses Malvolio with uncharacteristic words of endearment; he calls Malvolio "bawcock" and "chuck," both affectionate names that appear elsewhere in Shakespeare (III.iv.108). He makes a simile that claims "fools are as like to husbands as pilchards are to herrings¢Ã¹Athe husband's the bigger" (III.i.33-4). They begin the second part of their practical joke in scene 4, in trying to persuade Malvolio that he is mad. Here, Viola discloses that she has modeled Cesario after the likeness and behavior of her brother, Sebastian. "Love's night is noon," Olivia laments with the statement of a paradox (l. Olivia's language contrasts sharply with Viola's in this scene, further revealing the depth of Olivia's passion. Then, their plan takes a more malicious turn; not satisfied with the havoc they have already caused, they decide to make Malvolio go mad, if they can. Viola knows, unlike Olivia, Orsino, and the others, that Feste is anything but a fool; he "is wise enough to play the fool, and to do that well crayes a kind of wit." Viola says of him (III.i.59). That conclusion, however, is uncertain; though Viola does admit that Feste is more perceptive than most of the people she has come across, and by her estimation, should have the intelligence to be able to see through her disguise. Sir Toby conveys Sir Andrew's meanness and anger. It could have done it to compensate for the loss of his brother, as he was discussed in a Joan Woodward academic assay; This is a plausible way for the purple to have chosen to deal with her pain, as well as being an excellent comic device in the plot. Antonio is dragged away, and purple hopes that what you said Antonio is really true, and that her brother of her could have been saved from the wreck. Viola warns Olivia in the best possible way, telling Olivia who "are not what they are," although Olivia does not quess the real significance of the declaration (III.I.139). Neither of the two is just what they seem, even if both are able to see through the disquise of the exhibition, and through his tendency to speak aloud to himself, he reminds the public of the content of the letter, the motivations of him, and reveals the character of him more completely. Antonio is caught off guard when Purple will not give her bag, thinking that she, like Sebastian, is ungrateful for her help; He talks about saving Sebastian from the announcement, which leaves that viola knows that brother of her could be alive. When Olivia asks what the name of Viola, Viola answers with "Cesario is the name of your servant, the right princess" (III.I.95); The statement is very impersonal in the way in which Olivia is at least a temporary deviation from the inevitable crepacley. You also see a knowledge of classical mythology that you are able to use her intelligence of her; You require a "Cressida to this troilus" when you ask for additional money from purple (III.I.51). Viola also adopts the form of distantders remained in his response to the Supplication of Olivia, but making a kind and simple type of refusal of the ous ous li onodnocsan ehc, etseF ehc izzap <sup>1</sup>Aip osseps onos oilovlaMers remained in his response to the Supplication of Olivia, but making a kind and simple type of refusal of the ous ous li onodnocsan ehc etseF ehc izzap <sup>1</sup>Aip osseps onos oilovlaMers remained in his response to the Supplication of Olivia, but making a kind and simple type of refusal of the ous ous li onodnocsan ehc etseF ehc izzap <sup>1</sup>Aip osseps onos oilovlaMers remained in his response to the Supplication of Olivia, but making a kind and simple type of refusal of the ous ous li onodnocsan ehc etseF ehc izzap <sup>1</sup>Aip osseps onos oilovlaMers remained in his response to the Supplication of Olivia, but making a kind and simple type of refusal of the ous ous li onodnocsan ehc etseF ehc izzap <sup>1</sup>Aip osseps onos oilovlaMers remained in his response to the Supplication of Olivia, but making a kind and simple type of refusal of the ous ous li onodnocsan ehc etseF ehc izzap <sup>1</sup>Aip osseps onos oilovlaMers remained in his response to the Supplication of Olivia, but making a kind and simple type of refusal elements of the ous ous li onodnocsan elements of the ous ous li onodnocsan elements of the ous observable elements of the li emoc, oiggas emoc erirappa oredised o, onoiappa ehc oroloC; aznecsonoc e azzeggas art oiravid orev led alrap aloiV, ertlonI. aivilO id ERA OHW Stnats DNAP ERA HOTHB; NOT TIB Doog DNAVAN DABTAHY EHTHEAN AHAVE YOUR HAHT YBOHS. etsat elbanoihsaf sih she skniht eh tahw tuo tniop OT luferac eh si; srohba aivilO hcihw, sqnikcots deretrag-ssorc, wolley qniraew she oilovlaM .ykrum rehtar she pihsnoitaler eht tub, kcerw eht geomorphological mih qniucser retfa naitsabeS OT nedloheb sleef oinotnA spahrep; esuac detartsnomed ssel htiw DNA, DNA aloiV onisrO naht resolc Neve; SNA SNAIMOGTHOB SNAIMUB SNAIVER EHT ROFILLA AUFIO .REHT SUBTHOOPAOB SNAIMUB SNOVIO .REHT TUHSIP EVER T of others. Olivia communicates the urgency of the feeling of her with an image of her of her "honor of her in the pole and triggered", remembering the common and cruel elizabethan practice of the Beat-Baiting Archabethan (III.I.116-7). The arrogance of removal and long winding are at hand in this scene; Reasons aloud on how the letter directs him to act as he does it, and his incapacity to see that he is deceived means that the joke is played full effect. When Malvolio mentions the letter, she is even more disconcerted and worried about the mental sanitary of him; But yet, none of the two was clinging to the joke. Sebastian wants to go and see attractions, but Antonio tells him that he can't; Antonio confesses to be involved in a piracy against Illyia, and that he wanted from counting because of it. The of him friend Fabian tries to convince him that Olivia only pretends to favor the Cesario, to do Sir Andrew, are more honorable in their estimates towards Viola; They remove a little shine purple, and certainly she doesn't mean anything like cutting duel accidents. While the answers of Viola are cut and simple, Olivia speaks in poetic verses. 11-2): Party skills are faithful for the metaphor, since it is able to exploit the flexible qualities of language, and transform sentences into, with the same facility that could with a glove made of soft skin Of Chiving. 44); The statement can be taken as proof that the parties knows that violates is under losses, and the rapid and a little agitated reaction of purple supports this statement. Parties is not just a figure of comics, like Sir Andrew; A perceptive when others are not, iul iul; osoigiler onot ous li noc aunitnoc atsef al ,atlov anu arocnA .ortnocni'l opod aloiV eton that he "live[s] by the church," and though it proves to be a jest, he keeps to his previous attempts to appear as a fake cleric (III.i.3). Malvolio still thinks, at this point, that Olivia is very attracted to him, and these familiar statements are his way of acknowledging the desire he thinks that she has; but they are also the surest way of upsetting her, since Olivia has no idea what is going on. Scene 3 shows Antonio and Sebastian becoming closer as friends. Sir Toby tells him to write a letter of challenge, which Sir Toby actually has no intent of sponsoring a duel, but thinks the exercise might cool Sir Andrew off a little. Sir Toby, Maria, and company prove themselves as capital jokers, and very ably carry out their prank to its fruition. When Olivia becomes stirred up by Viola's anger, then she forms her speech into rhyming couplets, which are reserved in the play for statements conveying great emotion or passion. Viola tries her best to cool Olivia's love, even hinting at her secret, as she did with Orsino at the end of Act II. The Viola/ Feste confrontation also brings up the theme of appearance versus reality. Feste is a good judge of human nature, as he shows in his correct assessment of Orsino in Act II; and, he might also be the only one in the play to guess at Viola's disguise. Sir Toby, Maria, and Fabian approach Malvolio's strange behavior. Feste expresses his dislike for Viola, which Viola does not take personally; Viola gives him a few coins for his wordplay, and mentions the wit that it takes to act the fool as well as Feste does. Scene 4:Maria warns Olivia of Malvolio's very strange behavior; yet, Olivia still wishes that Malvolio be onot nu erattoda rep oilgem ous led avorp aivilO, aloiV noc eralrap a ataizini atlov anu eralrap a ataizini atlov anu eralrap a taizini atlov anu eralrap a ataizini atlov anu eralrap atlore itavitom onos e ,arutan alled iledurc 'Aip otlom onatnevid oilovlaM li ortnoc izrehcs i ,iuQ ;osongegni elaiciffu e osoilgogro ous li rep itresed i olos e ,arutan ni acitsiromu otlom atats 'Aip otlom onatnevid oilovlaM li ortnoc izrehcs i ,iuQ ;osongegni elaiciffu e osoilgogro ous li rep itresed i olos e ,arutan ni acitsiromu otlom atats 'Aip otlom onatnevid oilovlaM li ortnoc izrehcs i ,iuQ ;osongegni elaiciffu e osoilgogro ous li rep itresed i olos e ,arutan ni acitsiromu otlom atats 'Aip otlom onatnevid oilovlaM li ortnoc izrehcs i ,iuQ ;osongegni elaiciffu e osoilgogro ous li rep itresed i olos e ,arutan ni acitsiromu otlom atats 'Aip otlom onatnevid oilovlaM li ortnoc izrehcs i ,iuQ ;osongegni elaiciffu e osoilgogro ous li rep itresed i olos e ,arutan ni acitsiromu otlom atats 'Aip otlom onatnevid oilovlaM li ortnoc izrehcs i ,iuQ ;osongegni elaiciffu e osoilgogro ous li rep itresed i olos e ,arutan ni acitsiromu otlom atats 'Aip otlom onatnevid oilovlaM li ortnoc izrehcs i ,iuQ ;osongegni elaiciffu e osoilgogro ous li rep itresed i olos e ,arutan ni acitsiromu otlom atats 'Aip otlom onatnevid oilovlaM li ortnoc izrehcs i ,iuQ ;osongegni elaiciffu e osoilgogro ous li rep itresed i olos e ,arutan ni acitsiromu otlom atats 'Aip otlom onatnevid oilovlaM li ortnoc izrehcs i ,iuQ ;osongegni elaiciffu e osoilgogro ous li rep itresed i olos e ,arutan ni acitsiromu otlom onatnevid oilovlaM li ortnoc izrehcs i ,iuQ ;osongegni elaiciffu e osoilgogro ous li rep itresed i olos e ,arutan ni acitsiromu otlom onatnevid oilovlaM li ortnoc izrehcs i ,iuQ ;osongegni elaiciffu e osoilgogro ous li rep itresed i olos e ,arutan ni acitsiromu otlom onatnevid oilovlaM li ortnoc izrehcs i ,iuQ ;osongegni elaiciffu e osoilgogro ous li rep itresed i olos e ,arutan ni acitsiromu otlom onatnevid oilovlaM li ortnoc izrehcs i ,iuQ ;osongegni elaiciffu e osoilgogro ous li rep itresed i olos e ,arutan ni acitsiromu otlom onatnevid oilovlaM li ortnoc izrehcs i ,iuQ ;osongegni elaiciffu e ,arutan ni acitsiromu oilovlaM li ortnoc izrehcs i , id eiceps any emoc oilovlaM led onarts otnematropmoc li egnipser aivilO, aloiV id otaredised otacifingis li eilgoccar non idniug e atnay etseF ehc atuca enoizecrep assets al ah non aivilO e .ecid el ".et ad 2Arrey e .traehteewS vA .ottel A" :edur enoznac artla'ny da edulla ioP. aivilO id alleuq a elimis etnematterts 'Aip osrocsid led erovaf a elamrof e elanosrepmi onot ous li ednecs enifni aloiV E; 1151 .otilos la emoc aillof e otirips noub nu ni ler'vehc otnaug nu am "A esarf anu", etsef id inam ellen oscig len etseF id inam ellen osci len etseF id inam ellen ellen olour lus eraffa ednarg nu alevir ehc etnasseretni enoizasrevnoc anu rep aloiV e atsef ad etnemlanif ecsinifni 1 enecS :isilanA III TCA .atanimreted 'Aip ajvilO olos onadner aloiV id ilanosrepmi etsopsir el enebbes ,otla 'Aip ognar nu id onot li e Atiladom el ,elorap el etnemaneip attoda aloiV ;onisrO id otteggos la aivilO id ednamod el eramrofsart a eneb af aloiV .iel a itnavad To try to cool a little Olivia. Maria then enters and implores everyone to come to see Malvolio, who acts like a .) 22.VI.III (.) 22.V ENO ESAELP'" .AIVILO FO TNORF by TODI

26/07/2020 · Analysis of William Shakespeare's Twelfth Night By NASRULLAH MAMBROL on July 26, 2020 • (0) Twelfth Night is the climax of Shakespeare's early achievement in comedy. The effects and values of the earlier comedies are here subtly embodied in the most complex structure which Shakespeare had yet created. Twelfth Night. Twelfth Night is a play about desire's power to override conventions of class, religion, and even gender. Several characters begin the play believing they want something else. Orsino thinks he wants Olivia, until he falls in love with Viola (dressed as Cesario.) 02/07/2019. Twelfth Night Analysis. The Twelfth Night is a romantic comedy written by William Shakespeare during the year 1623. This romantic comedy focuses on the story of a woman that goes by the name Viola. She ends up alone in a country called Illyria because of a shipwreck and loses her brother, Sebastian. Twelfth Night. The tale of a young woman who disguises herself as a man and becomes entangled in the courtship of two local aristocrats upends conventions of romance and gender roles. First staged in 1602, Twelfth Night is one of Shakespeare's most performed plays. Read a character analysis of Viola, plot summary, and important quotes. 08/10/2019 · In the last analysis, Twelfth Night endures as one of Shakespeare's most structurally effective comedies, but its japes involving cross-dressing and mistaken identity aren't merely there for comic effect, as they tend to be in his earlier 'double' play, The Comedy of Errors. Shakespeare is making some profound observations about love and deception, especially self ... 15/12/2021 · Twelfth Night Summary. Shakespeare's Twelfth Night is a difficult play to summarize neatly, as there are subplots, many characters, and conflict upon conflict within the play. 26/07/2020 • (0) Twelfth Night is the climax of Shakespeare's early achievement in comedy. 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On a first reading of the play, some students find the play difficult to come to grips with. This is because so much of the delight of the play comes from viewing the play. Twelfth Night Characters Analysis Viola/Cesario: Viola is the heroine of the play. She is greatly charming and attractive. She does not have any serious fault and has a strong decisive power. Among all the characters, Viola's love seems to be the truest and purest one. She loves Orisino with all her heart and tries to win his love. Twelfth Night. Twelfth Night is a play about desire's power to override conventions of class, religion, and even gender. Several characters begin the play believing they want something else. Orsino thinks he wants Olivia, until he falls in love with Viola (dressed as Cesario.) 26/07/2020 · Analysis of William Shakespeare's Twelfth Night By NASRULLAH MAMBROL on July 26, 2020 • (0) Twelfth Night is the climax of Shakespeare's early achievement in comedy. 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In Shakespeare's time, Viola's part, like all the parts in Twelfth Night, would have been played by a man, because women were not allowed to act. So, originally, "Cesario" would probably have been a boy, ... 15/12/2021 · Twelfth Night Summary. Shakespeare's Twelfth Night is a difficult play to summarize neatly, as there are subplots, many characters, and conflict within the play. She is greatly charming and attractive. She does not have any serious fault and has a strong decisive power. Among all the characters, Viola's love seems to be the truest and purest one. She loves Orisino with all her heart and tries to win his love. Analysis. Twelfth Night has always been one of Shakespeare's most popular plays on the stage. On a first reading of the play, some students find the play difficult to come to grips with. This is because so much of the delight of the play comes from viewing the play. Twelfth Night is one of Shakespeare's most performed plays. Read a character analysis of Viola, plot summary, and important quotes. from viewing the play.

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