

**TWELFTH NIGHT ACT 1**

QUOTES	NO FEAR SHAKESPEARE	THEMES EXPLORED
<p>1. <i>ORSINO</i>: If music be the food of love, play on.</p> <p>2. <i>ORSINO</i>: So full of shapes is fancy That it alone is high fantastical.</p> <p>3. <i>ORSINO</i>: Oh, when mine eyes did see Olivia first, (Methought she purged the air of pestilence.) That instant was I turned into a hart,</p> <p><i>[ALL THREE SCENE 1]</i></p>	<p>love is so restless! It makes you want everything, but it makes you sick of things a minute later, no matter how good they are. Love is so vivid and fantastical that nothing compares to it.</p> <p>Oh, when I first saw Olivia, it seemed like she made the air around her sweeter and purer. In that instant I was transformed into a hart</p>	<p>Love, passion, melancholy, sentimental exaggeration, contradiction.</p>
<p>4. <i>VALENTINE</i>: A brother's dead love, which she would keep fresh <i>[SCENE 1]</i></p> <p>5. <i>ORSINO</i>: O, she that hath a heart of that fine frame To pay this debt of love but to a brother, How will she love <i>[SCENE 1]</i></p> <p>6. <i>VIOLA</i>: My brother he is in Elysium. Perchance he is not drown'd. <i>[SCENE 2]</i></p>	<p>out of love for her dead brother, whom she wants to keep fresh in her memory forever. Oh, if she loves her brother this much, think how she'll love me</p> <p>My brother is in heaven. Or maybe there's a chance he didn't drown</p>	<p>Death, deception (as both orsino and olivia are playing the roles of a stereotypical lover, and a nun), desire and love.</p>
<p>7. <i>SIR ANDREW</i>: But what's your jest?  <i>MARIA</i>: A dry jest, sir.  <i>SIR ANDREW</i>: Are you full of them?  <i>MARIA</i>: Ay, sir, I have them at my fingers' ends. Marry, now I let go your hand, I am barren.  <i>[SCENE 3]</i></p>	<p><i>SIR ANDREW</i>: But I don't get it—what's the joke?  <i>MARIA</i> Just a bit of my dry humor, sir.</p> <p><i>SIR ANDREW</i> Are you always so funny?  <i>MARIA</i>: Yes, I've got a handful of jokes. But oops, when I let go of your hand, I let go of the biggest joke of all.</p>	<p>Humour, wit, performance, introduction to the comedic characters of the play.</p>

<p>8. <i>VIOLA</i>: Is he inconstant, sir, in his favors?  <i>VALENTINE</i> No, believe me.                  [SCENE 4]</p>	<p><i>VIOLA</i>: Do his feelings toward people change suddenly?  <i>VALENTINE</i> No, not at all.</p>	<p>Contradictory to the very first scene of the play, when he praises music and says it sounds sweet and in the next line says it doesn't sound sweet anymore. He is passionate in his feelings and does run out of that passion easily.</p>
<p>9. <i>ORSINO</i> (to <i>viola</i>) : Thou know'st no less but all. I have unclasped To thee the book even of my secret soul.                  [SCENE 4]</p>	<p>You know everything about me. I've told you all the secrets of my soul.</p>	<p>Deception (<i>viola</i> is still disguised as a man), passion, trust.</p>
<p>10. <i>ORSINO</i> (to <i>viola</i>): Diana's lip Is not more smooth and rubious. Thy small pipe Is as the maiden's organ, shrill and sound, And all is semblative a woman's part                  [SCENE 4]</p>	<p>Your lips are as smooth and red as the goddess Diana's. Your soft voice is like a young girl's, high and clear, and the rest of you is pretty feminine too</p>	<p>Dramatic irony (audience knows something the character does not), deception, unintentional allusion to <i>cesario</i>'s real identity.</p>
<p>11. <i>VIOLA</i>: Yet, a barful strife—Whoe'er I woo, myself would be his wife.                  [SCENE 4]</p>	<p>But what a tough task!—I have to go matchmaking for the man I want to marry myself!</p>	<p>Love's dangers and passions. (she fell in love in just three days)</p>
<p>12. <i>FESTE</i>: For what says Quinapalus? "Better a witty fool, than a foolish wit."                  13. <i>FESTE</i>: The more fool, madonna, to mourn for your brother's soul being in heaven.                  [SCENE 5]</p>	<p>What did that philosopher Quinapalus say? Ah yes, "A witty fool's better than a foolish wit."                  Then you're a fool for being sad that your brother's soul is in heaven.</p>	<p>Role playing, disguises. His role as the "fool" does not give a full measure of his intelligence and wisdom which he hides. In his character, the themes of social class, masters and servants merge with humour, boldness. He says the truth when no one else is saying it.</p>
<p>14. <i>MALVOLIO</i>: What is to be said to him, lady? He's fortified against any denial  <i>OLIVIA</i>: I heard you were saucy at my gates and allowed your approach</p>	<p>What can I say to him, lady? He's got an answer for everything.</p>	<p><i>Viola</i>'s (disguised as <i>cesario</i>) witty nature, maybe this witty nature made <i>olivia</i> intrigued in the first place. <i>Olivia</i> putting her facade of the nun who spends time in mourning back on</p>

<p>rather to wonder at you than to hear you [SCENE 5]</p>	<p>I heard you were rude when you were standing outside my gate, and that's the only reason I let you in. I was curious</p>	<p>when she hears of the messenger - self deception.</p>
<p>15. OLIVIA: Give us the place alone. We will hear this divinity VIOLA: Most sweet lady-- OLIVIA: A comfortable doctrine, and much may be said of it. Where lies your text? VIOLA: In Orsino's bosom. OLIVIA: In his bosom? In what chapter of his bosom? VIOLA: To answer by the method, in the first of his heart. [SCENE 5]</p>	<p>OLIVIA: Everyone, please leave us alone for a moment. I've got a "sacred" secret to hear. VIOLA Most sweet lady— OLIVIA: Oh, "sweet"! It sounds like a nice and gentle kind of faith. Where's the passage of holy scripture that you're basing your sermon on? VIOLA: In Orsino's heart. OLIVIA: In his heart? In what chapter and verse of his heart? VIOLA: The table of contents says it's in the first chapter of his heart.</p>	<p>Olivias intelligence mixed with violas disguised personality as a wooer produces humour as they exchange dialogues back and forth. They are clearly getting along and olivia is enjoying the conversation.</p>
<p>16. VIOLA: Make me a willow cabin at your gate And call upon my soul within the house. Write loyal cantons of contemned love And sing them loud even in the dead of night. Halloo your name to the reverberate hills And make the babbling gossip of the air Cry out "Olivia!" Oh, you should not rest Between the elements of air and earth, But you should pity me. 17. OLIVIA: How now? Even so quickly may one catch the plague? 18. OLIVIA: Fate, show thy force. [SCENE 5]</p>	<p>VIOLA: I'd build myself a sad little cabin near your house, where my soul's imprisoned. From that cabin I'd call out to my soul. I'd write sad songs about unrequited love and sing them loudly in the middle of the night. I'd shout your name to the hills and make the air echo with your name, "Olivia!" Oh, you wouldn't be able to go anywhere without feeling sorry for me  OLIVIA: How strange I'm feeling! Can someone fall in love this quickly? OLIVIA: Fate, do your work</p>	<p>Engaging in sincere poetic dialoguse while also maintaining her disguise. Violas intelligence impresses olivia who finds herself caught up in the same passions orsino expresses towards her, except they are not directed to him.</p>

<p>19. <i>OLIVIA</i>: He left this ring behind him, Would I or not. Tell him I'll none of it. <i>[SCENE 5]</i></p>	<p>He insisted on leaving this ring with me whether I wanted it or not. Tell him I want nothing</p>	<p>Olivia starts her own deception, apart from her initial self deception.</p>
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Mega Lecture