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## **IRONY AND PARADOX IN WILLIAM SHAKESPEARE'S PLAY TWELFTH NIGHT: A NEW CRITICISM ANALYSIS**

**THESIS**



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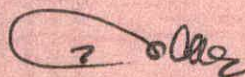
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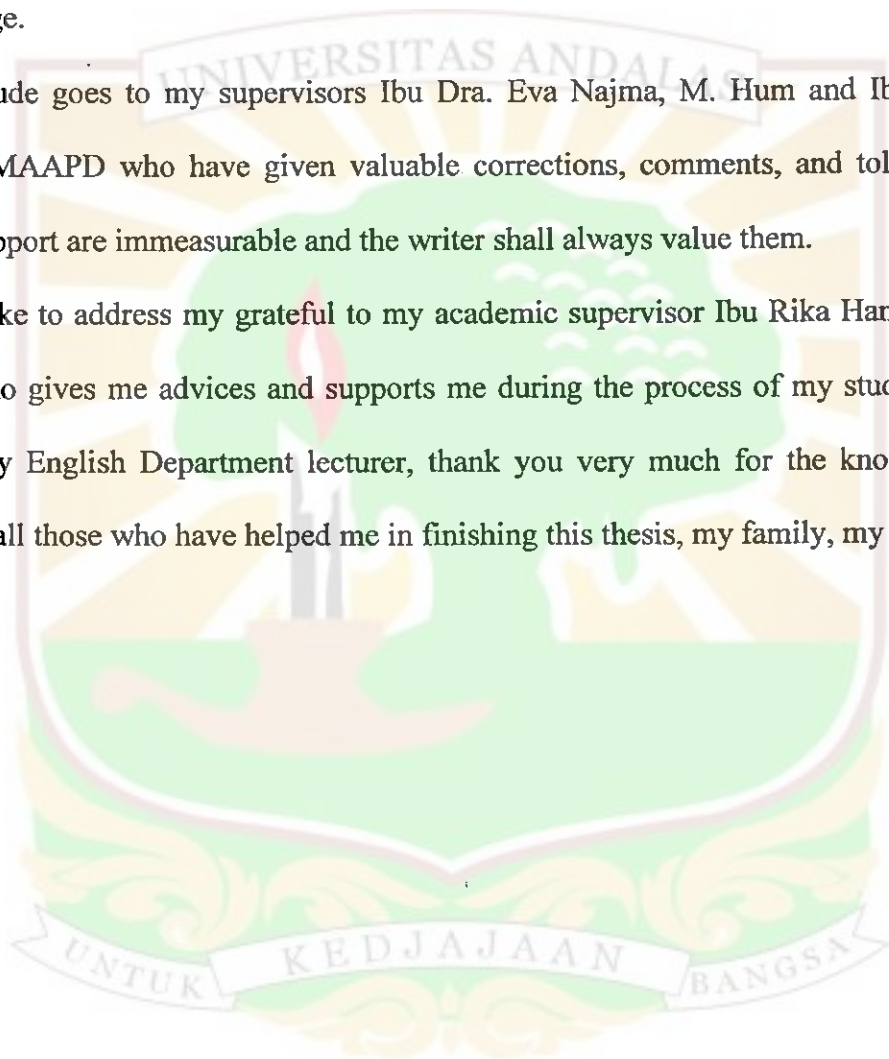
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## ABSTRAK

Skripsi ini merupakan sebuah kritik sastra terhadap drama *Twelfth Night* yg ditulis oleh William Shakespeare. Drama ini bercerita tentang seorang wanita yg terpisah dari saudara kembarnya dan kemudian menyamar sebagai seorang pria untuk mencari saudara kembarnya tersebut.

Penulis bertujuan menerapkan pendekatan Kritik Baru ini untuk memperlihatkan bahwa karya sastra tidak hanya bisa dibahas secara “isi” (content), maupun secara hubungannya dengan sejarah, namun karya sastra juga dapat dibahas secara “bentuk” (form) estetik tersendiri yang lepas dari hubungannya dengan hal ekstrinsik.

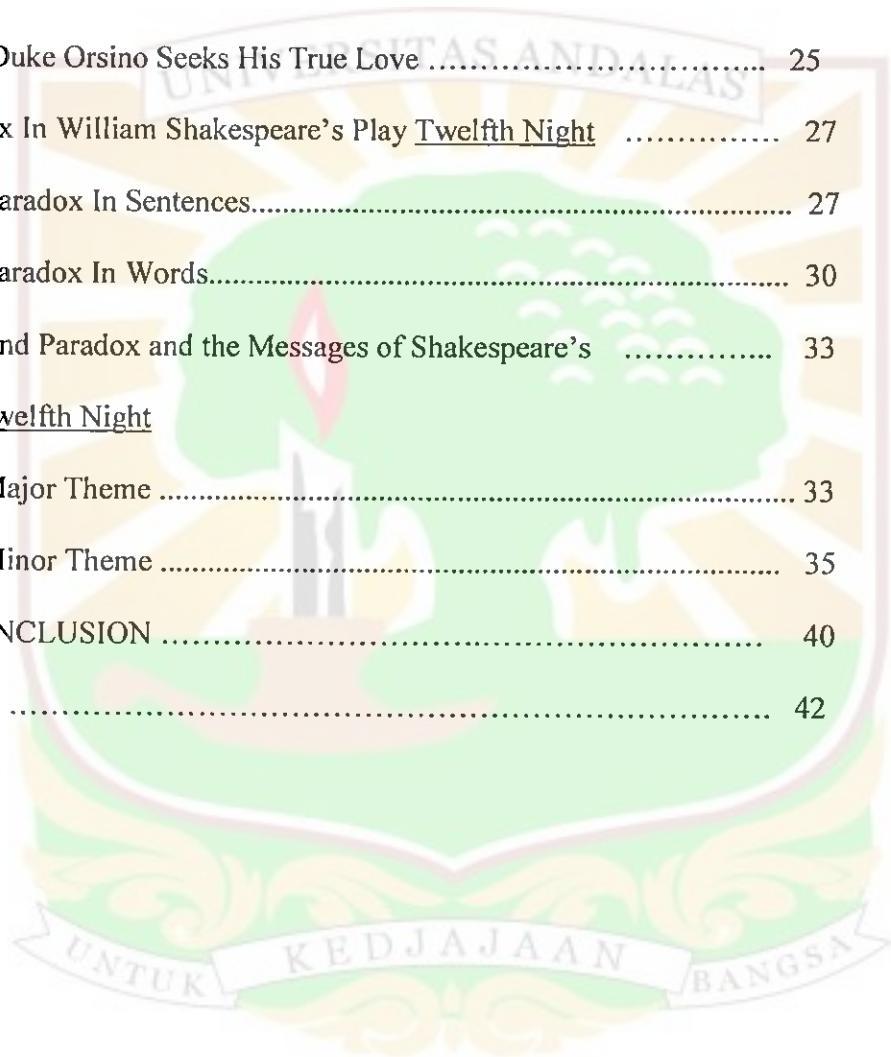
Setelah menganalisa drama tersebut penulis menemukan beberapa majas yg sangat berhubungan sekali dengan pesan pesan yang ada didalam drama tersebut. Seperti *irony*, yg ditemukan ketika tokoh utama, Lady Olivia menganggap sang badut sebagai sosok yg bodoh. Padahal yang sebenarnya bodoh itu adalah dia. Kemudian tokoh, Duke Orsino yang menikah dengan wanita yang sebelumnya tidak dia cintai. Dan *paradox* yang terdapat di dalam drama ini seperti: *If music be the food of love, play on; Give me excess of it, that, surfeiting, the appetite may sicken, and so die, love's night is noon, my stars shine darkly, deadly life, the beauteous evil, excellent at fault, and happy wreck*. Penulis percaya dengan mengidentifikasi dan menganalisa elemen-elemen yang terdapat dalam drama tersebut, dia dapat membuktikan prinsip utama Kritik Baru; bahwa bentuk (form) dan isi (content) tidak dapat dipisahkan.



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## CHAPTER I

### INTRODUCTION

#### 1.1 The Background of the Research

A great literature must have certain messages of general truth about human life that would be delivered to the readers. In sending the message, the author often sets the work on such a form that could not be commonly understood by the readers. It needs a kind of method which Guerin terms as “close reading” to gain sensitivity to the words on the text (Guerin et al, 1999:74). It will then relate to the concept that develops by some critics in America as the new criticism. This criticism focuses the analysis on the text itself. There is no need to know extrinsic elements such as society, history, biography, etc to evaluate a literary work. The elements that build inside the text are the only way for conveying the author’s means.

Based on this idea, the writer thinks that there must be some authors use a kind of literary devices, like imagery, symbol, and figurative language in their works. It’s usually used by poet. One of the most famous poets is William Shakespeare. In his poem, Shakespeare uses some language styles, in order to make it beautiful. Actually, he does not only make poems, but also plays too. In this case, the writer thinks how Shakespeare delivers the messages of the work in his play.

So, the writer tries to analyze one of Shakespeare’s play entitled Twelfth Night. The writer believes that this play was written around 1601-1602 as a Twelfth Night’s entertainment for the close of the Christmas season. The first

recorded performance was on 2 February 1602, at Candlemas, the formal end of Christmastide in the year's calendar. The play was not published until its inclusion in the 1623. The title Twelfth Night prepares the audience for its jovial feel of festivities consisting of drink, dance, and giving in to general self-indulgence. It implies that the audience is also involved in the merry spirit found in the play.

-The writer analyzes that there must be contains of some literary devices such as Irony and paradox. The writer believes these literary devices strongly related to the meaning of the works. Shakespeare usually uses it to make the works more artistic, but actually it make the readers difficult to get the actual message of the works. Because it's difficult to find out what the real meaning of the works, if the reader don't know about the literary device itself. The writer thinks that it is not easy to deliver the message of the work by using jokes, when the main character in the play, Viola incognito as Cesario and helps Duke Orsino to get Olivia's love. But actually, she wants to get Duke's attention. Then, the writer thinks that how the author manage the form of the play. So, the readers can get the true messages of the works.

The writer is challenged to reveal how the author uses figurative language to deliver the messages of the play to the readers, and the writer believes that this work can be analyzed objectively from the form, context, and intrinsic elements of the work itself. By the problem and concept of theory above, the writer decides to conduct the research entitled "Irony and Paradox in William Shakespeare's Play Twelfth Night: A New Criticism Analysis".



## **1.2 Identification of the Problem**

In this research, the writer analyzes Shakespeare's play Twelfth Night. The writer thinks that Shakespeare uses figurative language in his play in order to deliver the messages of the work to the readers. The author uses the literary devices such as figurative language not only to make the work more artistic but also to deliver the actual messages of the work. But it can make the reader become confused if they don't know about the form of the work. Then the writer confines his attention to the work's intrinsic elements and focuses on the use of irony and paradox in the text. And based on Cleanth Brooks's idea, the writer finds that irony and paradox is the highest technique in produce magnificent literary works.

The writer assumes that there are several literary devices such as irony and paradox exist in this play. In this case, the writer strongly believes that it can be used in order to get the actual meaning of the play.

## **1.3 Objective of the Research**

Particularly, the aim of this research is to find out certain elements like irony and paradox in a play entitled Twelfth Night by William Shakespeare, and how the Irony and Paradox can deliver the meaning of the play to the readers. The writer also puts some intrinsic elements of the play. Then, the writer will show that an entirely objective approach will help us to perceive the artistic craftsmanship of the work, and consequently will help us to have a better understanding of the work.

#### 1.4 Scope of the Research

New Critics believe that a good literary work must have synchronization between form and meaning. As Cleanth Brooks said that “The literary criticism is a description and an evaluation of its object, that in a successful work, form and content cannot be separated, that the form is meaning.”(Barnet & Cain, 2003: 106). Then as the way that can help the writer to find out the messages of the play, the writer uses Irony and Paradox that found in the play. Based on Cleanth Brooks, Irony means “Ironic logic to state the claims of an idea or attitude which we have agreed, without everyday logic, is false” (Brooks, 1947: 211). Paradox as statements or words that used to replace the ordinary facts. This knowledge in relation to the writer’s knowledge on New Criticism and several literary devices as previously described helps the writer to pose several points in order to limit his scope of analysis:

1. The irony that found in Shakespeare’s play.
2. The paradox that found in Shakespeare’s play.
3. How irony and paradox deliver the actual message of the work.

#### 1.5 Review of Previous Studies

The analysis that related to this research is Stephen Travis Crowder comes from The University of North Carolina at Asheville (2006). His research entitled *Shakespeare's Twelfth Night: Disguise, Gender Roles, and Goal-Setting*. In his research, Stephen Travis Crowder thinks that Viola forgets that society has bound her sex by regulations regarding proper roles; therefore, she sets out on a quest, trans-gendered, removing all restraints, and becomes a liberated

individual. Such liberation is found by dressing as a man, as well as showing characteristics of a man in her actions. Viola's goal and the donning of a male disguise cause some problems within the world of Illyria. In the beginning, Viola's intention was to use her disguise to search for Sebastian as it would give her access to the kingdom. She disguise still serves her original purpose, and also taking on other functions. Stephen Travis Crowder thinks about the nature of disguise and the consequences that it can have. Disguise can be wicked, or it can have the success that one may intend it to have. And his final decision is using a disguise if it is fully necessary; but, always be aware of the consequences because there will be some, and they will have to be dealt with in time.

The writer also reads a critic from one of English Department lecturer Marliza Yeni and Ivan Atmanagara (2007). They wrote in *Linguistika Kultura* and the critic entitled *Shakespeare's Disguised Heroines, Gender Stereotypes, And Androgyny: The Analysis of Female Characters in Twelfth Night and Merchant of Venice*. They believe that Shakespeare want to show his feminine side. He portrays Viola and Portia as andrygynous characters that possess the exclusively feminine and masculine personalities. Although the Elizabethan theater disallowed woman take a part in any play, Shakespeare took the chance of exposing women's liberation in his plays through his actors.

The other analysis that is also related to this research is one of the English Department's graduate Gindo Rizano (2005). His research entitled *Imagery and Symbolism in George Orwell's Nineteen Eighty-Four: A Formalistic Reading*. Gindo Rizano used New Criticism Approach to analyze the work. In this research, he explains how the elements of the novel work together. The elements

work together in structural and textural level to make the form and show the theme of the novel. So, he can prove that form and content are inseparable.

### **1.6 Theoretical Framework**

In conducting this research, the writer uses objective theory that Abrams' classified as an approach of interpret and evaluate literary work by paying attention to what is the text said. Then, the writer uses the New Criticism of literary theory to analyze the works. Cleanth Brooks, a distinguished new critic said that:

“The literary criticism is a description and an evaluation of its object, that in a successful work, form and content cannot be separated, that the form is meaning.” (Barnet & Cain, 2003: 106)

So that, there is no need to know extrinsic elements such as social history, biography or others to evaluate a literary work, because in analyzing a literary work through the lens of formalistic approach or new critic, one must adapt the point of view that historical context, author's intention, and all extrinsic considerations are all irrelevant to new critic perspective. A literary work according to the formalists is self-sufficient and the only context we need is in the literary work. The only relevant way to discuss a literary work is by focusing on the form.

New Critics believe that a good literary work must have synchronization between form and meaning. Those must inseparable, or in the other word, must develop together hand-in-hand. As a result, that kind of literary work will have an organic unity.

“The form and meaning of a literary work, at least of a great literary work, develop together, like a complex living organism whose parts cannot be separated from the whole. And indeed, the work’s organic unity the working together of all the parts to make an inseparable whole is the criterion by which New Critics judged the quality of a literary work.” (Tyson, 1950:138)

A text with organic unity within means a literary work that all of its formal elements (the linguistic devices of which shaping or forming the literary work such as paradox, irony, ambiguity, and tension) works together in developing its theme or meaning all together. This organic unity constructs based on New Criticism that is the detailed, balanced and rigorous critical examination of a text to discover its meanings and to assess its effects.

“The scrupulous examination of the complex relationship between a text’s formal elements and its theme is how the text’s organic unity was established by the New Critic.” (Tyson, 1950:141)

In New Criticism, our attention must be focused on formal elements such as rhythm, meter, theme, imagery, metaphor, etc. The interpretation of a text shows that these aspects serve to support the structure of meaning within the text. As the constituent parts of juxtapose with or support one and another, the literary work’s unique shapes its unifying themes. Describing the unique shapes or form of the literary work and analyzing the forces that make its parts work together, this is how the new critic understands and analyzes the meaning of the literary work.

In doing the research the writer applies irony and paradox theory by Cleanth Brooks. The languages in poems are not simply "messages" expressed in

flowery language. The language is crucial in determining the message; form is content. Thus to try to abstract the meaning of a poem from the language in which that meaning is rooted, the paradoxical language of metaphor, is to disregard the internal structure of the poem that gives it its meaning. Although paradox and irony as New Criticism tools for reading poem are often conflated, actually they are independent poetical devices. Irony for Brooks is “the obvious warping of a statement by the context” whereas paradox is later glossed as “a special kind of qualification which involves the resolution of opposites.” Irony functions as a presence in the text the overriding context of the surrounding words that make up the poem:

“Ironic logic to state the claims of an idea or attitude which we have agreed, without everyday logic, is false” (Brooks, 1947: 211)

Irony is the key to validating the poem because a test of any statement grows from the context validating a statement demands examining the statement in the context of the poem and determining whether it is appropriate to that context. Paradox, however, is essential to the structure and being of the poem. In *The Well Wrought Urn* Brooks shows that paradox was so essential to poetic meaning that paradox was almost identical to poetry:

“giving us an insight which preserves the unity of experience and which, at its higher and more serious levels, triumphs over the apparently contradictory and conflicting elements of experience by unifying them into a new pattern” (Brooks, 1947: 214)

According to literary theorist Leroy Searle, Brooks’ use of paradox emphasized the indeterminate lines between form and content. “The form of the

poem uniquely embodies its meaning” and the language of the poem “effects the reconciliation of opposites or contraries.” While irony functions within the poem, paradox often refers to the meaning and structure of the poem and is thus inclusive of irony. This existence of opposites or contraries and the reconciliation thereof is poetry and the meaning of the poem. Studying techniques like irony or paradox reveals how literature takes language and transforms it so that readers recognize fresh insights and realize the larger message expressed by the work. Actually Paradox is a statement that seems self-contradictory but represents the actual way things are. For instance, “to gain something, you should sacrifice something”, or “offense is the best defense”. Paradox itself was a prominent concern of many New Critics, who extended the term from its limited application to a type of figurative language so as to make it encompass all surprising deviations from, or qualifications of common perceptions or commonplace opinions. Here the writer puts the definition of imagery as a way to identify the Irony and Paradox, because commonly in recent usage, imagery signifies the figurative language:

“Imagery is used to signify all the objects and qualities of sense perception referred to in a poem or other work of literature, whether by literal description”. (Abrams, 1999: 121)

Abrams in his *Glossary of Literary Terms* defines Irony as “The root sense of dissembling or hiding what is actually the case; not, however, in order to deceive, but to achieve special rhetorical or artistic effects.” (Abrams, 1999: 134 – 135)



And from the other source Irony is “A literary device, a manner of expression, a tone characterizes by duality wherein what is said or seen or otherwise perceived at one level is at another level is incongruous or misconstrued or diametrically opposed to what expected.” (Guerin, 1999: 322)

From Abrams, the writer can get the point that Irony as the sense or expression to hide the truth, and replace it with something that has contrast meaning, its only use to create more artistic expression or effect. Then in Guerin Irony indicate as an expression of the truth, but it totally different from what the ordinary facts should be. For example: a rich country that have wealth and prosperous, but the society are live in poor condition.

## **1.7 Method of the Research**

### **1.7.1 Collecting Data**

In this research, I conduct the library research method. It is aimed to collect some supporting data that I need in conducting the research. The data is divided into two categories: the primary data and secondary data. As the primary data, I use the play itself, Twelfth Night by William Shakespeare. Secondary data are got from other sources related to the research such as literary books, historical books, and others.

### **1.7.2 Analyzing Data**

In analyzing the data the writer apply some steps in analyzing the work. After reading the script and comprehending the play, the writer tries to get the complete sense of the play. So the writer decides to watch this play performance.

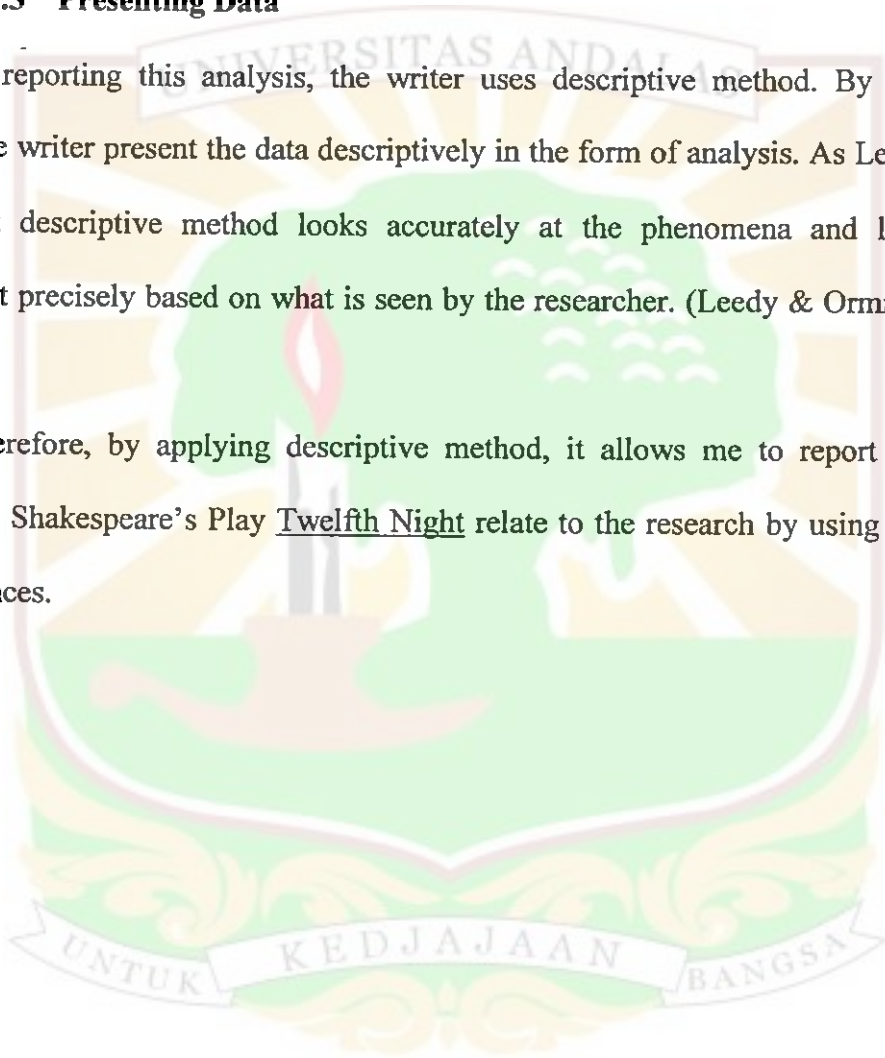


After that, the writer starts the research by analyzing the intrinsic elements of this work. Then, the writer selecting the dominant data that related to the subject of the research. The writer put the data together that lead to the research of irony and paradox that proposed by Cleanth Brooks. And finally the writer can get the actual meaning of the play.

### **1.7.3 Presenting Data**

In reporting this analysis, the writer uses descriptive method. By this method the writer present the data descriptively in the form of analysis. As Leedy states that descriptive method looks accurately at the phenomena and later describes it precisely based on what is seen by the researcher. (Leedy & Ormrod, 2005: 79)

Therefore, by applying descriptive method, it allows me to report the findings in Shakespeare's Play Twelfth Night relate to the research by using my own sentences.



## CHAPTER II

### PRELIMINARY ANALYSIS

Twelfth Night is a romantic comedy play written by William Shakespeare around 1601-1602. Regarding the important of intrinsic elements in a literary work, it is much better to know the main intrinsic elements related to the text itself. So, the writer has provided intrinsic elements consisting of plot, characters, theme, and setting in order to make the research more comprehensible.

#### 2.1 Plot

The plot is the logical interaction of the various thematic elements of a text which lead to a change of the original situation as presented at the outset of narrative (Klarer, 2004:15). The author creates plot in order to arrange the events of the story. Besides arranging the story, the plot is functioned to come up the emotional sense of the readers.

The story of Twelfth Night has linear plot. It begins with the introduction to the readers the characters Duke Orsino, Olivia, Viola and the others. This play has long exposition about the characters that exist in this play. The complication is about to happen when Malvolio get angry to Sir Toby, because Sir Toby make a party in the midnight. Then Maria creates a fake letter that come from Lady Olivia in order to trick Malvolio. And when Lady Olivia is falling in love to Viola who disguises as Cesario, but after that, she marries with Sebastian. She thinks that he is Cesario, but actually he is viola's twin brother. Then the event when the twin meets each other is the climax of this story.

In the end, the Clown reveals the truth about Malvolio's insanity. Malvolio sets free from his prison and swear to take his revenge. And then Duke Orsino prepares to marry Viola. When everyone celebrates, it is the resolution of this story.

## 2.2 Characters

According to Kenney, character is an imaginary person which is created by the author (Kenney, 1975: 21). Therefore, figures in a story are regarded as characters. Here, the writer provides the characters of Twelfth Night. Those are:

### 1. Duke Orsino

The Duke of Illyria, also called Count Orsino, he is madly in love with Lady Olivia. He is a kind of man who loves to fantasize about his affection to Lady Olivia and self-indulgent. He always tries to get Lady Olivia's attention. It can be seen from this quotation:

**DUKE:** If music be the food of love, play on; Give me excess of it, that, surfeiting, the appetite may sicken, and so die. That strain again! it had a dying fall. O, it came o'er my ear like the sweet south. That breathes upon a bank of violets, Stealing and giving odour! Enough; no more. 'Tis not so sweet now as it was before. O spirit of love! how quick and fresh art thou! That, notwithstanding thy capacity Receiveth as the sea, nought enters there, Of what validity and pitch soe'er, But falls into abatement and low price, Even in a minute: so full of shapes is fancy, That it alone is high fantastical.

(Act. 1, 1, 1 – 15)

Duke Orsino becomes frustrated, because Lady Olivia always tries to hide herself from Duke Orsino. She doesn't love Orsino, but he keep pursue Lady Olivia. And ask one of his servants, Cesario to send a message to Lady Olivia. Duke Orsino doesn't realize that he has affection to Cesario until Cesario reveals her true identity in the climax of the play.

## **2. Viola/Cesario**

The twin sister of Sebastian, Viola is separate from his brother Sebastian in shipwreck. She assumes his brother is died in the shipwreck but the captain sees him swing to the other side of the beach. As described in the quotation:

**VIOLA:** And what should I do in Illyria? My brother he is in Elysium.  
Perchance he is not drown'd. What think you, sailors?

**CAPTAIN:** It is perchance that you yourself were saved.

**VIOLA:** Oh, my poor brother! and so perchance may he be.

**CAPTAIN:** True, madam; and, to comfort you with chance, Assure yourself, after our ship did split, When you and those poor number saved with you Hung on our driving boat, I saw your brother, Most provident in peril, bind himself, Courage and hope both teaching him the practice, To a strong mast that lived upon the sea; Where, like Arion on the dolphin's back, I saw him hold acquaintance with the waves so long as I could see.

(Act. 1, 2, 3 – 17)

In Illyria, she disguises herself as Cesario, and become Duke Orsino's servant. In the disguise of Cesario, she protects herself from harm. Meanwhile,

she develops love for Duke Orsino, whom she must serve and go between with the Countess Olivia. Complications arise from the messages Cesario delivers from the Duke to the Countess Olivia, who falls in love with Cesario.

### **3. Sebastian**

The twin brother of Viola, Sebastian expresses grief for his lost sister and thanks to Antonio, a buddy who introduces Sebastian to Illyria. They become friends quickly. It can be seen from the quotation below:

**ANTONIO:** Pardon me, sir, your bad entertainment.

**SEBASTIAN:** O good Antonio, forgive me your trouble.

**ANTONIO:** If you will not murder me for my love, let me be your servant.

(Act. 2, 1, 29 – 32)

Sebastian is confused by mistaken identity, because he is unaware about his sister who disguise herself as a man and their appearances exactly same. Sir Toby and Sir Andrew is mistaken Sebastian as Cesario and challenge him in battle. Then, Lady Olivia comes and stops the battle. She asks Sebastian who is mistaken for Cesario to get married wit her. After frequently mistaken for Cesario, Sebastian finally can solve all misunderstanding when he meets again with his sister, Viola.

### **4. Antonio**

Antonio is a sea captain who saves Sebastian in the shipwreck. He become Sebastian's best friend and protects Sebastian during his journey in Illyria, while

he has bad reputation that mean he is wanted by Duke Orsino. In a scene Antonio meets Viola who disguised as Cesario and believes him to be Sebastian. But, after that he gets caught by Duke Orsino's officer. As described:

**ANTONIO:** But oh, how vile an idol proves this god! Thou hast, Sebastian, done good feature shame. In nature there's no blemish but the mind; None can be called deform'd but the unkind; Virtue is beauty, but the beauteous-evil Are empty trunks o'erflourish'd by the devil.

(Act.3 ,4 , 344 – 349)

Duke Orsino imprisons Antonio for his sins in the past. In the past, Antonio known as a pirate that why Duke Orsino want to finds and imprisons him. Antonio still confused after the event when he meets Cesario who is mistaken for Sebastian. And why Cesario does not help him, when the officers take him to the Orsino's Castle. Antonio can understand it in the moment when the twin meets again.

### **5. Sir Toby Belch**

Sir Toby Belch is Lady Olivia's kinsman. He indulges in drinking, joking, and merrymaking. As part of his role as a knight, he is accomplished at bar-room songs, dancing, and the dueling code:

**SIR TOBY:** To hear by the nose, it is dulcet in contagion. But shall we make the welkin dance indeed? Shall we rouse the night owl in a catch that will draw three souls out of one weaver? Shall we do that?

**SIR ANDREW:** An you love me, let's do't. I am dog at a catch.

(Act. 2, 3, 51 – 55)

Sir Toby also mentors Sir Andrew Aguecheek in courting Lady Olivia while fleecing him of cash for nightly debauchery. Sir Toby's self-indulgence precipitates a cruel joke on Malvolio and a duel that could cost the lives of Sebastian, Cesario, and Sir Andrew.

### **6. Sir Andrew Aguecheek**

Sir Andrew Aguecheek is a rich man and fool, who becomes the dupe of Sir Toby; He is frequently visiting Illyria to gain Lady Olivia's love. Sir Toby exploits their friendship by cadging funds from Sir Andrew to pay bar tabs:

**SIR TOBY:** She'll none o' the count. She'll not match above her degree, neither in estate, years, nor wit. I have heard her swear't. Tut, there's life in't, man.

**SIR ANDREW:** I'll stay a month longer. I am a fellow o' the strangest mind i' the world; I delight in masques and revels sometimes altogether.

(Act. 1, 3, 95 – 100)

Sir Andrew plays the fool in his self-delusion that he is a witty lothario and a fighter capable of dueling against Cesario, a younger, more agile opponent. After Maria plots a trick to put down Malvolio, Finally Sir Andrew begin to realize that it useless pursuit Lady Olivia.

### **7. Malvolio**

Malvolio is Lady Olivia's tidy and arrogant steward, Malvolio is a comic villain who meets his punishment in the secondary plot. After Sir Toby and Maria work together to put down the humorless steward, he reveals

an advice to raise his position through fussy behavior and suitable dress. He manages to get Lady Olivia's attention:

**MALVOLIO:** Calling my officers about me, in my branched velvet gown; having come from a day-bed, where I have left Olivia sleeping,

(Act. 2, 5, 44 – 46)

The duality of Malvolio can be seen in his hypocritical flattering on his mistress and his rudeness to Feste and Cesario. He is fantasizing to raise his status as Olivia's husband. Although his vanity and disloyalty, he has reason to complain of misidentified as a lunatic and confinement in a dark room.

#### **8. Clown/Sir Topas**

Feste is Lady Olivia's truant jester. Feste is the wise fool who spends his time at the court of Duke Orsino in hopes of coins for his songs and jokes. Feste tends the drunken Sir Toby Belch and sings about the brevity of life and young love. After Malvolio imprisons, feste spreads cheer to the others.

**CLOWN:** Sir Topas the curate, who comes to visit Malvolio the lunatic.

**MALVOLIO:** Sir Topas, Sir Topas, good Sir Topas, go to my lady.

**CLOWN:** Out, hyperbolic fiend! How vexest thou this man! Talkest thou nothing but of ladies?

(Act. 4, 2, 21 – 25)

As describes in the quotation above, Feste teases Malvolio during his punishment in the dark room by posing as the curate Sir Topas. Feste also cheers up Lady Olivia when she is mourning his brother's death.



### 9. Lady Olivia

Lady Olivia is a wealthy noblewoman and estate owner, she is recently bereaved of father and brother. She rejects her suitor Duke Orsino's affection by receding into seclusion to mourn her brother. It can be seen in the quotation below:

**OLIVIA:** Well, sir, for want of other idleness, I'll bide your proof.

**CLOWN:** Good madonna, why mournest thou?

**OLIVIA:** Good fool, for my brother's death.

(Act. 1, 5, 56 – 61)

She is uninterested in Duke Orsino's courtship, but she is able of enjoying Feste's teasing. And she is worrying about Malvolio's unexpected and mysteriously odd dress and flighty behavior. In irrational excess, she Courts Cesario and suddenly summons the priest to bond her with Sebastian, Viola's twin brothers as couples.

### 10. Maria

The Countess Olivia's chambermaid, Maria is the clever servant who oversees the coming and going of visitors. She is angry enough at the irritable steward Malvolio. And then she creates a fake letter that indicates come from Lady Olivia in order to put down Malvolio. As describes in the quotation below:

**MARIA:** I will drop in his way some obscure epistles of love, wherein, by the colour of his beard, the shape of his leg, the manner of his gait, the expressure of his eye, forehead, and complexion, he shall find himself

most feelingly personated. I can write very like my lady your niece; on a forgotten matter we can hardly make distinction of our hands.

(Act. 2, 3, 138 – 144)

And in the end of the play, she claims to have handwriting like Lady Olivia's handwriting and use it to trick the irritable Malvolio. She is actually a good natured woman. However she loves a good joke.

### 2.3 Theme

William Kenney states "theme is the meaning of the story." Further, he stated that the definition got by the readers is just first step in understanding what theme of a story is (Kenney, 1999: 88). Considering its quantity and quality, there are major theme which gathers the idea as a whole, and minor themes as some various ideas which may be contained in literary work. Then, theme can be derived differently according the readers' perspective.

The main theme of Twelfth Night that can be drawn from the story is, "Love as a Cause of Suffering". Twelfth Night is a play that has several kinds of situations. The author focuses theme of the play on romantic comedy and romantic love. In this play, the author show that many characters are falling in love, but only some of them can achieve their love. When they cannot achieve it, it make them feel suffer and some characters also become victim of unrequited love. As seen in this foolowing quotation:

**DUKE:** "If music be the food of love, play on; Give me excess of it, that, surfeiting, the appetite may sicken, and so die. That strain again! it had a

dying fall. O, it came o'er my ear like the sweet south That breathes upon  
a bank of violets, Stealing and giving odour! Enough; no more. ...”

(Act. 1, 1, 1 – 7)

Even the fact of the play is happy ending, but there is a character feel  
suffer, because of his unrequited love. The character is Malvolio who pursue  
Lady Olivia, but end up as a fool. Then, in the end of the play he swears to take  
revenge to all of them. It makes him become more suffer for his entire life.

Besides the main theme, the writer also finds several minor themes that  
exist in this play. They are Love Can Make People Become a Fool, and True Love  
Comes from Heart. The writer can find the other themes of this play after analyze  
several literary devices that exist in this play, such as irony and paradox.

## 2.4 Setting

As simply Kenney states setting is “the point of in time and space at which  
the events of the plot occur” (Kenney, 1975: 38). Thus, the setting of a story  
encompasses about the condition of place, time, and social context. At the  
beginning of the play, the setting is in the beach of Illyria, because the play begins  
after the ship smash into the beach:

**VIOLA:** What country, friends, is this?

**CAPTAIN:** This is Illyria, lady.

(Act. 1, 2, 1 – 4)

The actual Illyria is believed to be an ancient region on the eastern coast of  
the Adriatic Sea covering parts of modern Albania, Croatia, and Montenegro.  
Then the setting takes place in Duke Orsino's palace and the entire event that

related to Duke Orsino are set in his palace except for the last scene. The other place is in Olivia's house. The whole events in the play take place in Olivia's House. Because the entire main event in this play happens in this place, and the climax of the play also happen in this place too.



## CHAPTER III

### IRONY AND PARADOX IN WILLIAM SHAKESPEARE'S PLAY

#### TWELFTH NIGHT: A NEW CRITICISM ANALYSIS

As explained in the theoretical framework, the writer uses new criticism approach to analyze one of Shakespeare's plays entitled Twelfth Night. A great literature must have certain messages of general truth about human life that could be delivered to the readers. In sending the message, the author often sets the work on such a form that could not be commonly understood by the readers. Shakespeare's play Twelfth Night consists of some literary devices such as irony and paradox. The literary devices in this work must be related in order to deliver the messages of the work. So, the readers will not misunderstand anymore and get the actual messages of the work.

#### **3.1 Irony In William Shakespeare's Play Twelfth Night**

##### **3.1.1 The Clown Opinions About Lady Olivia When She mourns Her Brother's Death**

Based on Cleanth Brooks's theory, irony is the obvious warping of a statement by the context. It may be defined as the conflict of two meanings which has a dramatic structure peculiar to it. From the play itself the writer finds irony in the scene when, Lady Olivia mourns her brother's death. Then the Clown comes to make the lady happy, but the lady asks the Clown to go out of her sight. So, the Clown must make a joke to prove that the lady was wrong to be sad for her

brother's death. As we can see from the dialogue between the Lady Olivia and the Clown:

**OLIVIA:** Take the fool away.

**CLOWN:** Do you not hear, fellows? Take away the lady.

**OLIVIA:** Go to, y' are a dry fool: I'll no more of you; besides, you grow dishonest.

(Act. 1, 5, 34 – 37)

The clown wants to come to Lady Olivia's house. But on the way, he meets Maria. Maria said that the lady in a bad mood right now, because the Clown did not ask the permission to the lady. Besides, Lady Olivia still mourns her brother's death. The clown mocks Lady Olivia, and then she commands the Clown to out of her sight. Lady Olivia forces the Clown to leave her, and calls the Clown as a fool. The lady realizes the clown as a fool, because at the time Lady Olivia thinks that the Clown is really ridiculous. But the Clown asks the servants to take away Lady Olivia. However, Lady Olivia ignores clown teases, and tries to make sure that the one who become a fool is the Clown. The Clown has an idea to prove that the lady as a fool. It can be seen from following quotations:

**CLOWN:** good Madonna, why mourn'st thou?

**OLIVIA:** good fool, for my brother's death.

**CLOWN:** I think his soul is in hell, Madonna.

**OLIVIA:** I know his soul is in heaven, fool.

**CLOWN:** The more fool, Madonna, to mourn your brother's soul being in heaven. Take away the fool gentlemen.

(Act. 1, 5, 60 – 65)

The Clown can prove that Lady Olivia as a fool. First, she thinks the Clown as a fool, but actually the one who to be a fool is herself. When Lady Olivia asks the Clown to go away, actually she points it to herself. The Clown thinks that she is a fool because she mourns her brother's death. She is really sad after his brother's death, and rejects a marriage offered from Duke Orsino. But the Clown comes to show her the truth. The Clown tells her there is no need to mourn for someone's death, especially when someone soul is being in heaven. It means that he get the better place after the life. It may be contrary if the soul being in the hell, she may cry, sad, and mourn her brother's death. But she believes that her brother is deserved to be in heaven. So that's why the Clown teases her with his joke.

### 3.1.2 Duke Orsino Seeks His True Love

The writer also finds ironic event in Duke Orsino scene. Here, he tries to command Viola who disguised as Cesario to tell Lady Olivia about his feeling. And Duke Orsino lets Viola know about his feeling to Lady Olivia. He shows that there are no others women can change his heart and love from Lady Olivia. Even after he knows about Lady Olivia rejects his marriage proposal. He just keeps complaining about it and tries to pursue Lady Olivia until she totally agrees to marry him. He only thinks about Lady Olivia. It can be seen from the quotation:

**DUKE:** There is no woman's sides  
Can bide the beating of so strong a  
passion As love doth give my heart;  
no woman's heart So big, to hold so  
much. They lack retention. Alas,  
their love may be called appetite,  
No motion of the liver, but the palate,  
that suffer surfeit, cloyment and revolt;

but mine is all as hungry as the sea, And can digest as much. Make no compare between that love a woman can bear me and that I owe Olivia.

(Act, 2, 4, 92 – 102)

Then in the climax of the play, all the misunderstanding in the play is revealed in this scene. It happens when Lady Olivia tells Cesario as her husband. But actually Cesario never accepts Lady Olivia to become his wife, since the real identity of Cesario is Viola. But Duke Orsino does not believe it, and he is angry to Viola who still disguise as Cesario. Sebastian comes to make it clear. Sebastian is surprised after meet viola who disguise as Cesario. Then she reveals her true identity, and lets everyone know Sebastian as Lady Olivia's husband. Duke Orsino is surprised about the fact, and then he decides to change his love. He realizes that Olivia already becomes Sebastian's wife and Viola reveals her true identity as a woman. So, Duke Orsino wants to know more about Viola and marries her. We can see it from the quotation:

**DUKE:** Pursue him, and entreat him to a peace. He hath not told us of the captain yet. When that is known and golden time convents, A solemn combination shall be made Of our dear souls. Meantime, sweet sister, we will not part from hence. Cesario, come; for so you shall be, while you are a man; But when in other habits you are seen, Orsino's mistress and his fancy queen.

(Act, 5, 1, 370 – 378)

In the beginning Duke Orsino really sure about his feeling to Olivia, he really wants to marry with Lady Olivia and he keeps complaining to Lady Olivia. Because she always rejects his marriage proposal, he feels like there is no other



woman can change his love to Olivia. He wants Olivia to accept his love. But in the end of the play, Duke Orsino finds the truth about Lady Olivia. She already becomes Sebastian's wife. And at the time, Viola also reveals her true identity as a woman. Duke Orsino is surprised to know about it. And in a moment, he just turns his love from Olivia to Viola. He can change his feeling suddenly, after he knows about Viola's true identity.

### 3.2 Paradox in William Shakespeare's Play Twelfth Night

#### 3.2.1 Paradox In Sentences

Paradox is a statement that seems self contradictory but represents the actual way things are. Paradox is functioning to place an ordinary fact in a new sense. So, the readers will recognize fresh insights and realize the larger message expressed by the work. And the writer finds some paradoxes in this play. In the first scene, when Duke Orsino always tries to court Lady Olivia. He asks The Clown to play some music. So, he can become more relax while thinking about Lady Olivia. But he keeps complaining, because Lady Olivia always rejects his love. As describes in the quotation below:

**DUKE:** *"If music be the food of love, play on; Give me excess of it, that, surfeiting, the appetite may sicken, and so die. That strain again! It had a dying fall. O, it came o'er my ear like the sweet south that breathes upon a bank of violets, Stealing and giving odour! Enough; no more. Tis not so sweet now as it was before. ..."*

(Act. 1, 1, 1 – 8)

Duke Orsino thinks that the music can fill his desire for Lady Olivia's love. So he asks the Clown to play more music for him. But in a moment he realizes Lady Olivia always rejects his love and the music becomes very painful. It can be found in the paradox that Duke Orsino said in the first sentence of the play. *If music be the food of love, play on, Give me excess of it that, surfeiting, the appetite may sicken, and so die*, this paradox sentence consists of two clauses that have different meanings. The meaning of these two clauses put together and gives a new sense of meaning. The first clause is *if music be the food of love, play on*. Then from this clause the writer finds the meaning of the music as things that fill someone's heart with love and protect it. The key of this meaning is *the food of love*. It gives the writer a clue, about what the main character, Duke Orsino, thinks about music. And in the next clause is *give me excess of it that, surfeiting, the appetite may sicken, and so die*. In this clause, the writer finds a different meaning about music; the main character said that *surfeiting, the appetite may sicken, and so die*. It is a clue that is given by the main character for the other meaning of music. Then based on the second clause, the writer finds the meaning of the music as a destroyer of love.

After that, the writer finally can get the meaning of this paradox sentence. In the sentence the main character, Duke Orsino, complains to Lady Olivia because she does not respond to Duke Orsino's love and the meaning of the paradox in this scene is Duke Orsino becomes frustrated after being rejected many times by Lady Olivia.

**SEBASTIAN:** By your patience, no. *My stars shine darkly* over me. The malignancy of my fate might perhaps distemper yours; therefore I shall

crave of you your leave that I may bear my evils alone. It were a bad recompense for your love, to lay any of them on you.

(Act. 2, 1, 3 – 7)

From the quotation above, the writer thinks that when Sebastian separate with his twin sister, he blames himself because he can't protect anything even to save his sister, it can see from the word *my stars shine darkly*. Actually, *star* can be defined as a thing in the sky that has light or celestial body appearing as a luminous point in the night sky. And the *stars shine* means the chance of someone to get luck. Then the *dark* itself means little or no light, evil, sinister, and angry. It strongly related to the bad thing. So, the meaning of *my stars shine darkly* is he gets a bad luck.

The others paradox that can find in this play is when the Lady Olivia has a conversation with Cesario. In their conversation, Lady Olivia is trying to hide her feeling to Cesario. But she cannot hide her feeling at all, because in the dialogue Lady Olivia shows her feeling indirectly to Cesario. It can be seen from the quotation below:

**OLIVIA:** “Oh, what a deal of scorn looks beautiful in the contempt and anger of his lip! 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...”

(Act. 3, 1, 136 – 143)

The writer finds some clue, about the paradox that character use in this dialogue. In this dialogue, Lady Olivia says *Love's night is noon*, when she talks

with Cesario. The word *Love's night is noon* it self is a paradox. The meaning of word *night* is the time after sunset and before sunrise while it is dark outside. And the meaning of *noon* is the middle of the day, when the sun shines brightly. After finds the meaning of each words, the writer can finds the indirect meaning that exist in *Love's night is noon*. This paradox means when Lady Olivia tries to hide her feeling, but she just ends up reveals it to Cesario.

### 3.2.2 Paradox In Words

The first paradox is when Lady Olivia talks about a man who comes to her house, Malvolio to take the problem because she does not want to meet the man. But the man does not want to leave without meeting Lady Olivia. So, Lady Olivia wants to know what kind of man who wants to meet her. Actually the man that she wants to meet is Viola. Viola disguises herself as Cesario. Here Viola is recognized as Orsino's Messenger, who deliveres the message from Orsino to Lady Olivia. It can be seen from the dialogue:

**VIOLA:** If I did love you in my master's flame, with such a suff'ring, such a *deadly life*, in your denial I would find no sense; I would not understand it.

(Act. 1, 5, 246 – 248)

Viola tells that how Duke Orsino really loves Lady Olivia so much. She shows Duke Orsino's affection in paradox like *deadly life*. The affection that Viola said actually has contradictory in itself. The *dead* means a condition when the body loses the soul, and just leave a dead body. Then *life* means a condition when we can do an activity like breathing, eating, etc. So, Viola expresses it as a

great pain, if Olivia rejects Orsino's love. He will live in such a pain in his heart, like a dead man. It becomes better if he dead than alive in that kind of condition.

For the next paradox the writer finds it in a scene, when Malvolio dreams to become Lady Olivia's husband. He finds a love letter that actually prepared by Maria for him. He realizes that the love letter is from Lady Olivia. He finds out that the man mentioned in the letter is him:

**FABIAN:** Sowter will cry upon't for all this, though it be as rank as a fox.

**MALVOLIO:** M,—Malvolio; M,—why, that begins my name.

**FABIAN:** Did not I say he would work it out? The cur is *excellent at faults*.

(Act. 2, 5, 114 – 118)

The writer thinks that the statement *excellent at fault* is another paradox in Shakespeare's play. The statement becomes clear when Fabian said Malvolio as a brilliant when he making fool for himself. The statement itself consists of two words that have contrast meaning, but it can be used in the same time in order to get the new sense. The word *excellent* have meaning extremely good, having the right qualities, competent, reliable, virtuous, and enjoyable. Then the word *fault* means defect or imperfection character, structure, apparence, and incorrect. The writer can get the meaning of this paradox as an attitude for someone who is really foolish.

**ANTONIO:** But oh, how vile an idol proves this god! Thou hast, Sebastian, done good feature shame. In nature there's no blemish but the

mind; none can be called deform'd but the unkind; Virtue is beauty, but  
*the beauteous evil* Are empty trunks o'erflourish'd by the devil.

(Act. 3, 4, 344 – 349)

In this scene, Antonio tries to save Viola who disguise as Cesario from Sir Toby. Antonio actually thinks that Viola as Sebastian since they are twins and have same appearance. Antonio asks for help, but Viola does not want to help him, because she does not know Antonio. Antonio calls Viola as *the beauteous evil*. The *beauteous* itself can be defined as beautiful, enjoyable, attractive feature, and combination of shape color sounds. Then the *evil* means harmful, morally bad, wicked, and disagreeable. The writer finally can get the meaning about *the beauteous evil*. It means for someone who called as a beauteous evil as a tricky or two faced evil. It has more close meaning to the betrayer.

**DUKE:** Be not amazed; right noble is his blood. If this be so, as yet the glass seems true, I shall have share in his most *happy wreck*. Boy, thou hast said to me a thousand times Thou never shouldst love woman like to me.

(Act. 5, 1, 257 – 261)

And the last paradox is in the end of this play, when Viola reveals her true identity. Viola meets her brother Sebastian in front of the others. Actually Lady Olivia already accepted Viola's true identity, and Sebastian as her husband. Then Duke Orsino also realizes Viola's true identity as a coincidence. So, he said it a *happy wreck*. This paradox consists of two words, the first word *happy* means feeling or showing pleasure or contentment, and cheerful. Then *wreck* means greatly damaged or seriously damage. After analyzing the words, the writer finds

the real meaning of this paradox. Based on the text, the paradox means as an unexpected piece of good luck that happens at that time in the play.

### 3.3 The Relation Between Irony and Paradox and the Messages of Shakespeare's Play Twelfth Night

#### 3.3.1 Major Theme

The main focus of this play is romantic comedy and romantic love. Based on the main focus, the writer tries to find the major theme of the play. And the writer uses some literary devices in order to find the major theme that exists in Twelfth Night. Then, the writer finds some clues from paradox that exist in this play. When, Duke Orsino asks The Clown to play some music. So, he can become more relax while thinking about Lady Olivia. But he keeps complaining, because Lady Olivia always rejects his love. As describes in the quotation below:

**DUKE:** *"If music be the food of love, play on; Give me excess of it, that, surfeiting, the appetite may sicken, and so die. That strain again! It had a dying fall. O, it came o'er my ear like the sweet south that breathes upon a bank of violets, Stealing and giving odour! Enough; no more. Tis not so sweet now as it was before. ..."*

(Act. 1, 1, 1 – 8)

In this dialogue, the main character shows his feeling about music by using paradox. He thinks that music as a creator of love, but in the contrary it is also destroyer of love. Actually, it is Duke Orsino's expression because he always rejected many times by Lady Olivia. When he can achieve his love, the music

could be a pleasure. But if he cannot get his love, the music can give him such a pain and make become frustrated.

Then, in the other moment when Viola also said that his master or Duke Orsino has really hopeful to get Lady Olivia's love. If he doesn't get it, it will be feeling like *deadly life*.

**VIOLA:** "...With such a suffering, such a *deadly life* in your denial I would find no sense..."

(Act. 1, 5, 247)

It such a great pain, when someone tries to get a thing that can satisfy his desire for love. But he cannot get it. For someone who falls in love, they become sensitive to a thing that related to his love. And it can change someone is personality, and make him more vulnerable. If he doesn't get the love that he really wants.

The writer also gets another paradox that can help to identify the theme of this play, the writer find *my star shine darkly* as a condition when Antonio gives a help to Sebastian.

**SEBASTIAN:** By your patience, no. *My stars shine darkly* over me. The malignancy of my fate might perhaps distemper..."

(Act. 2, 1, 3)

Sebastian become frustrated because he doesn't able to save his lovely sister in the ship wreck, it proves that he lack of luck and does not want anyone to get bad luck too. He only wants to take his bad luck by himself. He is blaming himself, and wants to take the responsible for everything that happen to his sister.



Love does not only happen between family and someone special, but also in friendship. In the scene, when Antonio tries save Viola from Sir Toby. Antonio thought that Viola as Sebastian, and when the officers from Duke Orsino come to arrest Antonio. He asks for Viola's help, but Viola does not know about Antonio. But even so, Antonio becomes really disappointed and just called Viola as *the beauteous evil*.

**ANTONIO:** "...Virtue is beauty, but *the beauteous evil* Are empty trunks  
o'erflourish'd by the devil..."

(Act. 3, 4, 348)

Because Viola really looks like Sebastian, Antonio only thinks about Sebastian who doesn't recognize him as his friend anymore. It proves that as a pain for betrayed by someone that he loves. Finally, after the writer analyze some literary device. The writer can find the major theme of this play. The main theme of this play is "Love as a Cause of Suffering".

### 3.3.2 Minor Theme

Beside the major theme, the writer also finds several minor themes that exist in this play. The first minor theme is "Love Can Make People Become a Fool". The writer finds this theme when Lady Olivia meets The Clown. Lady Olivia is mourning his brother's death, and then The Clown comes to tease her. She calls The Clown as a fool and commands him to go out of her sight. But he tell Lady Olivia's servants to take out Lady Olivia. The Clown tell that Lady Olivia as a fool because she mourns her brother's death.

**CLOWN:** good Madonna, why mourn'st thou?

**OLIVIA:** good fool, for my brother's death.

**CLOWN:** I think his soul is in hell, Madonna.

**OLIVIA:** I know his soul is in heaven, fool.

**CLOWN:** The more fool, Madonna, to mourn your brother's soul being in heaven. Take away the fool gentlemen.

(Act. 1, 5, 60 – 65)

From the quotation above, The Clown thinks Lady Olivia is a fool, because she mourns her brother's death. The Clown tells her brother's soul is in hell. But she believes that her brother's soul is in heaven. That's why The Clown teases her as a fool. Because based on The Clown opinions there is no need to mourn someone's death if their soul is in heaven.

Then in the other scene, when Malvolio reads a fake letter that written by Maria, but he believes that the letter come from Lady Olivia because handwriting in the fake letter is same with Lady Olivia's handwriting. In the letter he finds that Lady Olivia is falling in love with him. But she cannot let anyone know about it. Actually, Malvolio love Lady Olivia and want to become her husband. Beside that he also can raise his social status and become a count. It's become possible after he know Lady Olivia secretly in love with him. It can be seen from quotation below:

**MALVOLIO:** "...I will be proud, I will read politic authors, I will baffle Sir Toby, I will wash off gross acquaintance, I will be point-devise the very man. I do not now fool myself, to let imagination jade me; for every reason excites to this, that my lady loves me. She did commend my yellow stockings of late, she did praise my leg being cross-gartered; and in this

she manifests herself to my love and with a kind of injunction drives me to these habits of her liking.

(Act. 2, 5, 149 – 157)

In the quotation, Malvolio knows that Lady Olivia want to see him wear a yellow stocking, cross-gartered his leg, stand arrogantly and smile. Malvolio imagine how ridiculous when he wears the yellow stocking and cross-gartered his leg. But he only wants to impress Lady Olivia and prove his love to her. And here Fabian says Malvolio as someone who really good to make himself looks like a fool.

FABIAN: “Did not I say he would work it out? The cur is *excellent at faults.....*”

(Act, 2, 5, 118)

Malvolio really wears yellow stocking as written in the letter, he tries to meets Lady Olivia. But Lady Olivia believes that Malvolio is possessed by demon. Then she commands Sir Toby to imprison Malvolio in the dark room. In the end Malvolio realizes that he cannot get Lady Olivia’s love, because he is making fool of himself by following the instruction in the fake letter.

The last minor theme is “True Love Comes from Heart”. When Duke Orsino is seeking for love from Lady Olivia, He only can figure Lady Olivia as the only woman in his heart. Duke Orsino pursues her, and uses anything in order to get Lady Olivia’s love. He commands Viola who disguise as Cesario to meet Lady Olivia and then ask for her love.

**DUKE:** "...Between that love a woman can bear me. And that I owe Olivia.

(Act. 2, 4, 102)

Then, in the climax of the play, Duke Orsino find out that Lady Olivia already become Sebastian's wife. But it doesn't make him frustrated, because he just realizes viola true identity as a woman. He just thinks this entire event as an unexpected good luck. The Duke Orsino really surprises after find the truth and also happy because the truth make him know about Viola's true identity. He assumes that the entire event as fate. It can be seen from the following quotation:

**DUKE:** "...I shall have share in his most *happy wreck*..."

(Act. 5, 1, 259)

He feels in love with Viola at the time, and forgets about Lady Olivia. Even in the beginning, he really loves Lady Olivia so badly. But in the end, he just wants to marry Viola.

**DUKE:** "...But when in other habits you are seen, Orsino's mistress and his fancy queen.

(Act. 5, 1, 377 – 378)

Apparently, Duke Orsino is falling in love to Lady Olivia. He love Lady Olivia because she is a beautiful woman and come from a noble family. Duke Orsino actually has affection to Cesario before she reveals her true identity as a woman. But Duke Orsino indicates her as a man, so he cannot achieve his feeling until Viola reveals her true identity in the last scene. Duke Orsino love to Lady Olivia is different with his love to Viola. Duke Orsino loves Lady Olivia because

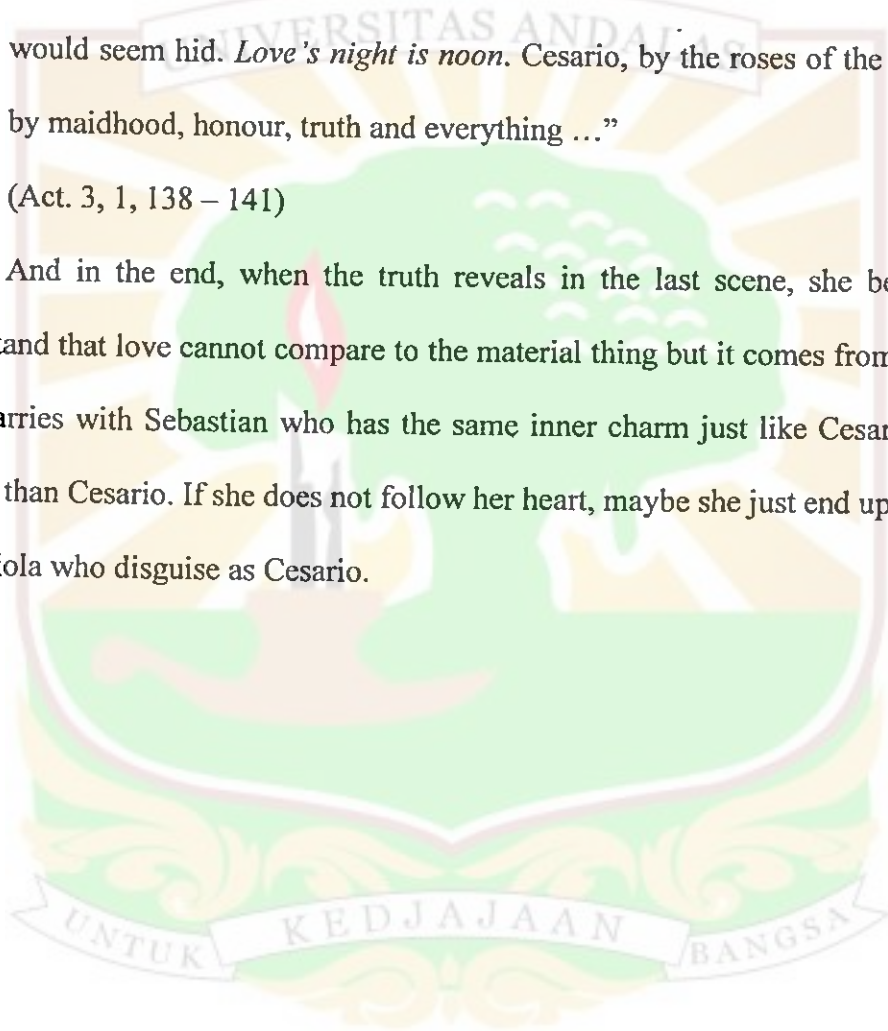
of her charm and beauty, but his love to Viola because of her heart and her inner beauty.

Its also happened to Lady Olivia, when she try to hide her feeling to Cesario but she only reveals the truth that she love Cesario. She compares her love to such a material thing. It can be seen from the quotation below:

**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 ..."

(Act. 3, 1, 138 – 141)

And in the end, when the truth reveals in the last scene, she begin to understand that love cannot compare to the material thing but it comes from heart. She marries with Sebastian who has the same inner charm just like Cesario, but gentler than Cesario. If she does not follow her heart, maybe she just end up marry with Viola who disguise as Cesario.



## CHAPTER IV

### CONCLUSION

After analyzing William Shakespeare's Twelfth Night the writer can consider this play as a great literature. A great literature must have certain messages of general truth about human life that would be delivered to the readers. And I believe that the author of this play must be using some literary devices to deliver the messages. The author usually uses it to make the works more artistic with a new sense.

Then it will relate to the concept that is developed by some critics in America as the new criticism. This criticism focuses the analysis on the text itself. They believe that the form of a literary work cannot be separated with the content. In this research, the writer applies irony and paradox theories by Cleanth Brooks.

In conclusion, the writer finds two ironies that exist in this play. The first irony is when Lady Olivia asks the Clown to go out. Then, the Clown mocks Lady Olivia. So, Lady Olivia calls him as a fool and forces him to leave her. But the Clown tells the one who become a fool is her. Because the clown thinks there is no need to mourn for someone's death when their soul is in heaven. Then the second irony in this play, when Duke Orsino shows his feeling about Lady Olivia, and convinces that Lady Olivia is the only woman who can satisfy his hunger for love. But in the end of the play, he changes his feeling. He wants to marry and make Viola as his queen.

The writer also finds several paradoxes that are strongly related to the messages of the play. The messages are love as a cause of suffering, love can make people become a fool, and true love comes from heart. Love as a cause of

suffering can be identified from the paradoxes: *If music be the food of love, play on; Give me excess of it, that, surfeiting, the appetite may sicken, and so die, deadly life, my stars shine darkly, and the beauteous evil.* Then love can make people become a fool is reflected from *excellent at fault* and the last one, true love comes from heart is depicted from the paradox *happy wreck, and love's night is noon.*



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# APPENDIX

## ACT I

### Scene 1

At Illyria, a country east of Italy, Duke Orsino enjoys romantic music that echoes his infatuation for the Countess Olivia. His servant Valentine returns from Maria, the Countess Olivia's chambermaid, to report that Olivia has rejected Orsino's love message. In grief for the death of her brother, who has served as guardian since their father died, Olivia pledges to remain veiled and secluded for seven years. Orsino wishes that she could promise that same dedication to him. He withdraws to a bower to enjoy the pose of the wounded lover.

### Scene 2

Viola, a passenger on the captain's ship on the Adriatic Sea, escapes drowning. The captain believes that Viola's twin brother Sebastian rescued himself from the wreckage by lashing his body to a floating mast. Viola rewards her rescuer with gold coins. She learns from the captain about Duke Orsino, an old bachelor friend of her deceased father, and of Orsino's courtship of the Countess Olivia. With the captain's aid, Viola abandons women's clothes, disguises herself as a eunuch, and seeks a position in Orsino's household.

### Scene 3

Sir Toby Belch, Olivia's uncle, is uncomfortable living with a niece who doesn't share his exuberant joy in life. Maria, Olivia's chambermaid, scolds Sir Toby for late-night carousing with Sir Andrew Aguecheek, whom Toby brought to Illyria to court the Countess. Toby excuses his drinking as toasts to his niece's health. Maria exchanges witty put-downs with Sir Andrew, a self-important dilettante.

In despair that the Countess Olivia rejects him, Sir Andrew threatens to return home. Sir Toby depends on Sir Andrew to pay for their drunken binges. Sir Toby convinces his guest to continue courting Olivia, who spurns Duke Orsino. Sir Andrew promises to stay another month.

### Scene 4

In private, Valentine chats with Viola, a household servant disguised as Cesario. Valentine informs Cesario that the Duke is fond of his new staff member, who entered service three days earlier. Orsino sends Cesario to convince Olivia to accept Orsino's marriage proposal. Cesario doubts that Olivia will see him; Orsino believes that so sweet a boy cannot fail. The Duke urges his messenger to take four or five servants with him and to stay until he succeeds. If Cesario succeeds, Orsino promises to reward his messenger handsomely. Viola regrets that she must persuade Olivia to wed the man whom Viola herself loves.

### Scene 5

Maria warns the jester Feste of the danger of leaving Countess Olivia's residence without permission. Feste makes light of threatened punishments. Olivia scolds Feste, who alters her angry mood by proving she is foolish to grieve for a brother who is in heaven. Malvolio, Olivia's steward, adds his condemnation of Feste's waywardness. Olivia, who is aware of Malvolio's pompous disdain for others, silences Malvolio by accusing him of egotism.

Maria announces Cesario's arrival with a message from the Duke. Sir Toby is already too drunk to help Olivia refuse unwelcome company. Malvolio tries to turn Cesario away, but the boy declines to leave without carrying out his mission. To Olivia's questions, Malvolio describes the messenger as a handsome youth.

When Olivia meets Cesario, she wears a veil and refuses to identify herself. Maria tries to reject the impudent boy. His elegant love message from Orsino wins Olivia's affection. Olivia gain rejects the Duke's marriage proposal, but she rewards Cesario with coins, which he declines. She encourages another visit from the messenger, whom she loves. To assure

## ACT II

### Scene 1

Engulfed in despair, Sebastian mourns the death of Viola, whom he assumes drowned in the shipwreck. They are the orphaned twins of Sebastian of Messaline. Antonio, Sebastian's rescuer, becomes the outsider's companion. Moved to tears, Sebastian proposes to leave Antonio behind rather than spread his ill fortune to Antonio. After Sebastian departs to meet Duke Orsino, Antonio resolves to pursue Sebastian, even though Antonio risks danger at Orsino's residence.

### Scene 2

Malvolio pursues Cesario through the streets and returns the ring from Olivia. When Cesario shows reluctance to accept it, Malvolio tosses the ring on the ground. Viola interprets the ring as evidence that Olivia loves Cesario. The messenger correctly surmises that the ring is a ruse to draw Cesario back to Olivia's home. Viola regrets how easily men deceive impressionable women. The entanglement of attractions—Viola for Orsino, Orsino for Olivia, Olivia for Cesario/Viola—proves too complicated for Viola. She hopes that time will work out the details.

### Scene 3

After midnight, Feste, Sir Andrew, and Sir Toby enjoy wine at Olivia's residence. Feste entertains with a love song. Maria warns them that their singing is too noisy. Malvolio adds his disapproval of carousing at the Countess's home and implies that Olivia would like Sir Toby to live elsewhere. Sir Toby annoys Malvolio, who promises to inform the Countess of her uncle's impertinence.

Maria wearies of Malvolio's officiousness. She plots to ridicule his pretensions by courting him in anonymous letters written in a handwriting similar to Olivia's. Maria hopes that Malvolio will believe that the letters are intended for him. Her cunning and spunk impress Sir Toby. He tries to encourage Sir Andrew into remaining at the residence to pay for their nightly revelry.

### Scene 4

When Viola returns to the Duke in the morning, Orsino calls for an old-fashioned love song. With Cesario, the Duke discusses his affection for Olivia. Cesario hints at loving an older sweetheart who looks like Orsino. Orsino counsels the youth to court younger women. To assuage the Duke's melancholy, Feste sings of unrequited love. Orsino pays Feste for the song. The Duke declares himself a more persistent lover than any woman could be. Cesario implies that her sister suffered from a secret and unrequited love. Cesario departs on another trek to the Countess with a renewed pledge of love from the Duke.

### Scene 5

Maria leaves an anonymous love letter on the garden path for Malvolio to find. She urges Sebastian, Sir Andrew, and Sir Toby to hide in the boxwood hedge to laugh at the steward's egotistical posturing. Malvolio believes that Maria is fond of him. He fantasizes himself as contentedly wed to Olivia for three months. He intends to use his power as the Countess's husband to command staff members and to demoralize Sir Toby for merrymaking. The postcard enrages Toby.

Malvolio locates the anonymous letter and recognizes the handwriting. He decides to do anything the Countess wants to win her love. He promises to smile at Olivia. He deliberately dresses in yellow hose and ties his garters around his knee in a bow. Sir Toby wants to marry Maria for thinking up the clever deception. Maria and her coconspirators gleefully celebrate the success of the deception.

## ACT III

### Scene 1

On return to the Countess's garden, Cesario enjoys a humorous tit-for-tat with Feste. Without mentioning her disguise, she reveals that she is in love with a man. She comments that Feste makes his living by being witty. After Sir Andrew and Sir Toby admit Cesario to the Countess's garden, Sir Andrew intends to imitate Cesario's skill with words.

Olivia refuses to hear anything more about the Duke. She reveals her infatuation with Cesario and apologizes for sending the spurious ring as a trick to lure him back to her residence. In pity for the Countess, the messenger gives no encouragement to their impossible relationship. Olivia sinks into despair and invites Cesario to return.

### Scene 2

Eavesdropping from the orchard, Sir Andrew witnesses Olivia's affection for Cesario. Sir Andrew doubts his suit can succeed. Fabian and Sir Toby assure him that Olivia is aware of Sir Andrew's presence and they bait him to make him jealous. Sir Toby believes that Sir Andrew has missed an opportunity to impress the Countess.

Sir Toby goads Sir Andrew into writing a formal challenge to a duel against Cesario. Sir Andrew departs to compose a belligerent letter. Fabian compliments Sir Toby for manipulating Sir Andrew like a puppet. Fabian and Sir Toby anticipate that the cowardly Sir Andrew and the boy Cesario will avoid combat. Maria reports that Malvolio is wearing yellow hose and garters tied at the knee for his service to Olivia. The conspirators look forward to some fun.

### Scene 3

Sebastian is grateful that Antonio follows him about Illyria. Antonio intends to protect Sebastian in unfamiliar territory. Antonio urges Sebastian to lodge that evening at the Elephant and intends to order their dinner. Because Duke Orsino's men consider Antonio an enemy, the sea captain must stay off the streets while Sebastian sightsees. Antonio offers Sebastian his wallet for the purchase of trinkets and promises to meet Sebastian an hour later.

### Scene 4

Maria warns the Countess Olivia that Malvolio seems bewitched. The steward bemuses his mistress by appearing in yellow hose and garters tied at the knee and by smiling at her. The Countess believes Malvolio's bizarre behavior is midsummer madness. When Cesario seeks an audience, Olivia urges Maria to ask Sir Toby to tend to Malvolio, whose service the Countess values. Fabian and Sir Toby imply that a demon possesses Malvolio. The standard treatment is to lock the victim in a dark room. Sir Toby compliments Sir Andrew on the ruthless letter challenging Cesario to a duel without actually slandering the victim. Sir Toby intends to deliver a verbal challenge that will terrify Cesario.

When Olivia faces Cesario, she courts him passionately and gives him a brooch containing her picture. Cesario remains loyal to his master. Sir Toby challenges Cesario to face a fierce, vigorous swordsman who has already killed three men. Cesario quails at the thought of dueling an expert in Olivia's orchard. Sir Toby informs Sir Andrew that Cesario is a fearless opponent who taught fencing to the ruler of Persia. Sir Andrew offers his horse Capilet as a bribe to call off the duel.

To Cesario, Sir Toby declares that Sir Andrew must carry out the duel as a matter of honor. Cesario confides to herself that a wound would betray her disguise. Antonio appears and brandishes his sword to defend the twin he assumes is Sebastian. Two officers arrest Antonio for past crimes. Before departing to jail, Antonio asks Sebastian for cash. Cesario declares to know nothing about Antonio or his wallet, but offers half of her pocket money.

As the officers haul Antonio to jail, he accuses Viola of ingratitude. Because Antonio refers to her as Sebastian, she concludes that her brother must have survived the shipwreck. After her departure, Fabian and Sir Toby declare Cesario a cowardly rabbit. Sir Andrew renews his verbal challenge.

## ACT IV

### Scene 1

On a street before Countess Olivia's house, Feste encounters Sebastian, who knows nothing of Cesario. Sebastian gives Feste a coin and threatens the joker if he doesn't stop pestering him. Sir Andrew slaps Sebastian as though he were Cesario. To Sir Andrew's attack, Sebastian trounces him. Feste hurries to report the squabble to the Countess. Meanwhile, Sir Toby

threatens Sebastian with a sword. On arrival at the street, Olivia banishes Sir Toby for his persistently uncivil behavior. She speaks in private to Sebastian about her uncle's drunken pranks. She regrets the violence against Sebastian and woos him as though he were Cesario. Sebastian thinks he is dreaming, but he accepts her advances.

### Scene 2

Maria and her fellow plotters send a priest to console Malvolio in the dark room in the Countess's house. Feste, dressed in the habit and fake beard of Sir Topas, impresses Sir Toby with his acting. Feste refutes Malvolio's complaint about the unlighted cell and refuses to help Malvolio until he concurs with Pythagoras's belief in reincarnation. Already in serious trouble with his niece, Sir Toby enjoys the trick, but wants to end the extended harassment of Malvolio.

Feste returns to the dark room, where Malvolio pleads for a candle, pen, ink, and paper to compose a note to Olivia entreating her rescue. In the dark, Feste plays two parts, that of Sir Topas and of himself. Malvolio promises to reward Feste well for alerting the Countess to her steward's predicament. Feste goes out to fetch a candle, paper, pen, and ink.

### Scene 3

Sebastian ponders his good fortune in meeting Olivia and in instantly winning her love. He admires the pearl she gave him. He needs Antonio's advice and wonders why his friend did not keep their appointment at the Elephant. Olivia summons a priest to a private chapel to conduct a marriage. She intends to keep their union a secret until they choose to hold a public celebration. Sebastian vows to be loyal to her.

## ACT V

### Scene 1

Duke Orsino, accompanied by Cesario, arrives at the street in front of Olivia's house and recognizes members of her staff. The officers return with Antonio. The angry privateer rebastes Sebastian as a disloyal friend who has lived with Antonio for three months. Orsino recognizes the man as a pirate who attacked his ships *Phoenix* and *Tiger* near Crete. The Duke defends his servant from Antonio's accusations.

At Olivia's renewed rejection of his suit, Orsino is outraged to detect her affection for Cesario. The Duke threatens to kill his beloved servant boy. Viola offers to die for the master whom she loves. Olivia refers to Cesario as "husband" and interprets his duplicity as fear of the Duke. To the confused gathering, Olivia calls the priest, who declares that he joined Cesario in wedlock to Olivia two hours earlier. The Duke banishes Cesario. Sir Toby limps and Sir Andrew complains of head wounds inflicted by Cesario. Dr. Dick is too drunk to tendage them. When Sebastian appears and apologizes for striking Olivia's uncle, the mysterious accusations begin to make sense. Sebastian reunites with Antonio; Viola

recognizes her brother. Orsino pledges his love to Viola. She explains that Malvolio has jailed the captain who keeps her female clothing. Olivia summons Malvolio from his dark cell to free the captain. Feste presents Malvolio's letter to the Countess. Meanwhile, the Duke promises marriage to Viola. Malvolio confronts Olivia with the love letter. Olivia identifies the handwriting as Maria's and promises to let Malvolio punish his tormenters. Fabian intercedes for Maria and explains that Malvolio deserved trickery for his discourtesy. Fabian announces Sir Toby's marriage to Maria. Because Malvolio stalks out vowing to get even with the plotters, Olivia regrets her steward's humiliation. The Duke promises to host a celebration of a double wedding to the twins. Feste concludes the play with a song about human suffering.

