

AGENCY AND SPACE: THE WOMEN OF DON QUIXOTE AND TWELFTH NIGHT

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by

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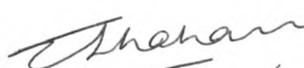
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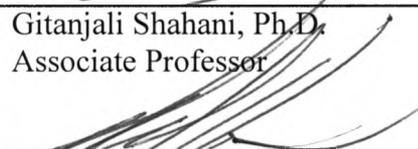
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AGENCY AND SPACE: THE WOMEN OF *DON QUIXOTE* AND *TWELFTH NIGHT*

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2017

The thesis explores how women characters' agency changes based on their physical location in *Don Quixote* by Miguel de Cervantes (1607) and *Twelfth Night* by William Shakespeare (1602). It uses a feminist and spatial narrative theory approach to analyze what different roles women characters are allowed to fill and what roles they take on themselves despite expected societal circumscription. It also looks into what they have the freedom to be and do depending on the natural or social space that surrounds them and if and when this freedom requires them to take on male roles or dress. How do their agency and representation change when they are disguised as men and not presenting as themselves? This analysis of space and agency is undertaken in conjunction with an analysis of the genre under which each work operates and the literary tradition each upholds or modifies.

I certify that the abstract is a correct representation of the content of this thesis

  
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## Introduction

In contemporary feminism, there exists a common trope that women should be allowed and should allow themselves to take up more space. In this context, taking up space can mean anything from taking up leg room on public transportation to inhabiting specific social or corporate roles that have thus far been reserved (implicitly or explicitly) for men. The fact that it needs to be claimed that women merit a simple thing like space in the world merits a conversation unto itself, but it is deeply connected with women's ability to exist freely and openly, their ability to be safe in public and private spaces, and even their ability to take charge of their own bodies and their lives as a whole. This conversation and the desire for these basic securities have been appearing in fiction for centuries. Even long before the advent of a recognizable fight for women's rights, there were Miguel de Cervantes and William Shakespeare, authors writing at the same time, although in different countries (Spain and England). Their works stand up as some of the most masterful in their respective languages over 400 years later. And in *Don Quixote* and *Twelfth Night*, the two works under scrutiny here, issues of women's safety and spaces and agency are great drivers of the plots, despite the general lack of women's actual safety and spaces and agency in the societies contemporary to the authors.

While Shakespeare and Cervantes are widely read and broadly studied authors both in their native languages and in translation, this particular line of study, of the women characters and their patterns of growth as they move through their fictional worlds, has not yet been undertaken. I will analyze two women characters from each text

-- Dorotea and Zoraida from *Don Quixote* (1615) and Viola and Olivia from *Twelfth Night* (1602) -- and take up questions of place and agency, addressing them through lenses of feminism and narrative theory. I will use two main theorists to achieve this work: Susan Stanford Friedman and Valerie Henitiuk. Stanford Friedman is a feminist narrative theorist whose scholarship deals with the difference between home and other places and the value of identity to narrative. Valerie Henitiuk is a feminist scholar whose work digs into patterns of resistance to social conformity in women characters on the brink of marriage and into the ways these characters resist by removing themselves from society to another place for the purpose of self-discovery. Both of these theorists are of import to the development of my own argument.

The work of Susan Stanford Friedman, in her 1998 book *Mappings: Feminism and the Cultural Geographies of Encounter*, deals with feminist issues of place, boundaries, and movement. She analyzes many issues specifically relevant to late 20th-century life, but her understanding and assessments of identity (particularly identity in narrative as well as identity as related to geographical movement) are of consequence to my work here. She makes the claim that identity is “a historically embedded site, a positionality, a location, a standpoint, a terrain, an intersection, a network, a crossroads of multiply situated knowledges” (Stanford Friedman, *Mappings* 19). For Friedman, identity itself is a *site* -- the historical and geographical importance of self moves with a person or a character when they change their location. It is particularly relevant to my argument to

call identity a “site” as I will argue that a person’s location and a person’s identity are sometimes closely related. I will elaborate on this relationship later.

Stanford Friedman also writes of two important roles of narrative: to develop identity *within* the text and to create and inform culture *outside* the text. Both of these roles are of relevance to my work as through narrative, the characters develop more deeply. Furthermore, the finished product of the text both reflects the author’s society and informs it. This is significant to the extent that an author can only give his or her characters so much power and so much willingness and ability to do things like uphold or violate social norms. Of special relevance to this paper too: an author can only allow his characters a certain level of transgression of social norms and still be able to bring her back into the fold of polite society by the end of the narrative.

A further element of Susan Stanford Friedman’s scholarship that is critical to my own argument is her understanding of borders and the importance of place. Her emphasis is on real, contemporary women, but I apply her framework here to fictional women characters of the 17th century. In her 2004 article, “Bodies on the Move: A Poetics of Home and Diaspora,” Stanford Friedman explores the relationship between home and “elsewhere.” Rather than be the mythologized place of safety and security, home is not always a place where one can stay and thrive, or stay and find the development of identity one needs. Stanford Friedman calls on the work of Chicana writer Gloria Anzaldúa who writes, “I had to leave home so I could find myself” (qtd in “Bodies on the Move” 191). Often in the course of a narrative, a character needs to remove themselves

from their home environment and retreat to some other location in order for that development to take place. She asks, “what if home itself is the site of violence to the body? Home may in fact be constituted upon an act of violence against the body . . . Safety might reside neither in home nor homeland but only in flight” (Friedman 199-200). When a character’s safety is in question, the home is no longer a place of security and its comfort can no longer be depended upon. Then, the character might leave home in search of the safety they cannot find in their home. This violation and resulting flight are key to the development of each of the characters I have selected for analysis in my own work.

Lastly, drawing from the work of Susan Stanford Friedman, I utilize her understanding of borders and liminal spaces. However, for my own purposes, I extend Stanford Friedman’s understanding of borders to borderlands and spaces between two places, as for the sake of this work, borders occupy space rather being a line demarcating one place from another. In her introduction to *Mappings*, Stanford Friedman writes that borders have a way of insisting on separation at the same time as they acknowledge connection . . . Borders between individuals, genders, groups, and nations erect categorical and material walls between identities. Identity is in fact unthinkable without some sort of imagined or literal boundary. But borders also specify the liminal space in between, the interstitial site of interaction, interconnection, and exchange. (3)

The world necessarily has borders; it needs divisions between people and places. These separations are as small as the divisions between people and as large as those between two nations. The divisions between individuals and groups and places create liminal, in-between spaces and in those spaces activity can occur. Stanford Friedman goes on to say that, "Borders enforce silence, miscommunication, misrecognition. They also invite transgression, dissolution, reconciliation, and mixing. Borders protect, but they also confine" (*Mappings* 3). Because of her previously mentioned understanding of identity as a site, for the purposes of my argument, borders and limens will mean not only physical divisions and spaces, but also types of identities that characters adopt in various stages of their development. Because there is some overlap in Stanford Friedman's understanding of border and limen, I too use the terms interchangeably. I have also adopted "in-between space" as my own term to serve interchangeably with border and limen.

Valerie Henitiuk, in her book *Embodied Boundaries: Images of Liminality*, assesses women characters who, facing unbalanced male-female social settings, retreat to the limens of society in order to create space for themselves to negotiate power. Her women in particular are on the brink of marriageability, and in order to navigate this fraught terrain in times and places where little or no action is permitted, the women characters she studies take action by moving themselves to the limens of society. Across various national literatures and historical periods, Henitiuk finds negotiation and occupation of space crucial to how women characters develop and gain agency even in societies that do not often grant women power over their own affairs. In her introduction,

Henitiuk writes, “the female sphere has to a greater or lesser extent traditionally been an interior, strictly limited one. Some authors ... choose to push the envelope of that female space and assert their right to transgress the boundaries society would impose on them” (Henitiuk 27). While her own analysis deals specifically with women authors who have chosen to “push the envelope” of female space and identity, certainly men have shown themselves able to treat the issue of female space in literature in a salient and delicate manner as well.

Her discussion, like mine “centres on a selection of texts where a woman’s embodiment of gendered physical and socio-cultural boundaries is central to a ‘feminocentric’ story that deals with issues of violation, retreat, transgression, and subject formation” (Henitiuk 28). While it might be a stretch to call *Don Quixote* and *Twelfth Night* “feminocentric,” they do feature strong women characters who are the center of their own stories, if not the center of the main story specifically. Faced with some violation of bodily or personal space, the women characters in both Henitiuk’s analysis and mine retreat to the limens and there, slightly but not totally outside the bounds of society they have more space to breach some of the strict social codes and explore their own selves more fully. Each of my four women follows a pattern very similar to this in their own stories. Each is an unmarried adult woman -- often a liminal period in a woman’s life. Yet for one reason or another, they are either unable or not yet ready to cross that threshold into the next stage of their lives. Thus, they pause for a period on the threshold itself. Henitiuk further explains the rationale for this hesitation:

Where neither side of a socially constructed binary (e.g., good/bad, dominant/subservient, innocent/guilty) offers a comfortable, secure fit, a not so illogical option is to straddle the boundary line or marge itself. The liminal phase is a state of indeterminacy, of being neither here nor there, this nor that. In my texts, we encounter heroines who have left behind the age of childhood and are poised to enter that of adulthood, but *rather than progressing in a straightforward manner they hesitate, occupying for a variety of reasons this in-between state of liberation from rigidly defined roles.* (Henitiuk 31) (emphasis added)

In this liminal stage, the women are in-between one part of their lives and another, and there they have the ability to challenge rigidly-defined social roles.

This moment of hesitation between childhood and adulthood, unmarried life and marriage is of deep significance to the development of my women characters. They resist the expectations of society, and in their moment of resistance and retreat, they gain self-understanding and the power to create their own resolutions, at least to a degree. Then, “In a successful transition, the liminar will leave behind that antistructural state, and be reincorporated through an enriching experience that revitalizes him/her and the community as a whole” (Henitiuk 32). This successful transition happens in both *Twelfth Night* and *Don Quixote*. The four characters have experiences that revitalize themselves and invigorate the community as a whole when they are reincorporated into society through marriage. After hesitating on the threshold of marriage, that is precisely where each of them ends up.

Henitiuk's concepts of retreat to the limens and limens as preparatory space, inform my own analysis of setting as it relates to character development and specifically characters' agency. In each text, limens appear both as the general setting of the texts themselves -- they are set in places that are in-between real and fiction. Limens also appear as specific places that serve as the locations where these particular characters work toward resolution of their own stories. All four of my women characters "tactically retreat to the borderline marking their sphere of action, laying claim to that liminal space and the apparently, albeit paradoxically, limitless freedom it offers" (5). My methodology includes an assessment of the freedoms found in the liminal space that each character discovers. And I take Henitiuk's concepts even farther for my own purposes here: not only do my characters retreat to a location that is liminal or in-between, but in their pre-marriage period, they each occupy an identity that is also in-between. Henitiuk writes, "The depiction of the limen in fictional works establishes spaces where problems can potentially be resolved and worlds redefined, at least temporarily" (5). The limens present a physical space where the women go to redefine themselves and the social terms under which they agree to live, but the limens also present an opportunity for resolution and redefinition in a metaphorical sense in that all the women characters (either momentarily or long-term) occupy identities on the edges of social acceptability in their search for self-fulfillment and in the course of their character development.

The women characters in *Don Quixote* and *Twelfth Night* press the limits of what is socially acceptable in their pursuit of safety and agency and in their (temporary) refusal

of social expectations. Part of what makes this possible is the fact that both texts are set in recognizable but just-outside-of-real places. Therefore the locations can still be imbued with social and cultural significance, but the places are unreal enough that the social limits can be tested. *Don Quixote* takes place in Spain, but its titular character has a skewed worldview and he tends to draw everyone (characters and readers alike) into his medieval frame of reference such that the Spain that readers see becomes not quite real. *Twelfth Night* takes place in Illyria, a place that exists but it exists in the same way that other far-off and unknown places like Timbuktu exist. People know they are real but cannot quite conceive of them and cannot locate them on a map (Shahani). The overall effect is that the social rules do not quite apply and the authors have a bit more space to allow their characters freedoms that might not be permitted in real life.

All four of my four women characters take on liminal identities after facing an affront to their personal (bodily and/or emotional) security -- nonstandard and nonpermanent identities -- in the occupation of a space that is also nontraditional and in-between. This space allows the women to be and do things that would not ordinarily be permitted them in more rigidly regulated social settings. For the two women (in focus here) of the *Quixote*, Zoraida and Dorotea, this space involves the movement of the women away from home into an actual, concrete, physical location away from their known social world during which time they gain power and insight that they take with them when they return to polite and known society. For the two women (in focus here) of *Twelfth Night*, Viola and Olivia, the spatial dynamic at play is twofold: the entire action

of the drama unfolds in the green world and a certain amount of freedom of movement comes with that setting. Additionally, the play itself was performed in a theatre space in a city. The power of these women characters stems in part from their location in a space outside the realm of the normal, whether that be for the women of *Don Quixote* a space somewhat unreal and away from home, or for the women of *Twelfth Night*, a vaguely recognizable location but a green world entirely apart from the real one. These spaces have more relaxed social structures that allow the women a greater level of agency. Their location in these spaces and their freedom from the strict societal standards frees them to develop as characters and thus to take greater control over their own lives. They ultimately act in a way that prepares them for the endings of their narratives and permits them to shape these endings in their own interests. As two different forms from two different traditions, *Don Quixote* and *Twelfth Night* achieve very similar things in different ways.

### **Chapter One: Establishing the Spatial Framework in *Don Quixote***

*Don Quixote* takes place in this version of seventeenth-century Spain that is sometimes real and sometimes deeply fictionalized. It is a place that is more or less contemporary to Cervantes and his readers, but the “contemporary-like events” that take place “do so in a space and in places that reflect Don Quixote’s medieval frame of reference, even if that frame is challenged by those of the author and other characters” (Sears 107). Don Quixote himself thinks he exists in a medieval sort of society with knights errant and damsels in distress and he draws many of his acquaintances into his off-kilter reality. Yet much of the social framework that exists for the rest of the characters in the novel is quite true to the life of Cervantes’s time. The fact that the events of the plot take place in a location that is almost recognizable but not quite means that the flexibility within gender roles and social norms is just barely permissible because it is taking place in a not-quite-real Spain.

Teresa Ann Sears touches on the question of exactly what version of Spain Don Quixote finds himself in. According to Sears, “Given that the novel projects the hero’s perspective at the same time that it parodies and burlesques it, we should not be surprised to find that to the extent that contemporary-like events occur in the novel, they do so in a space and in places that reflect Don Quijote’s medieval frame of reference, even if that frame is challenged by those of the author and other characters” (107). Don Quixote’s adventures draw in a wide variety of other players whether they mean to be engaged or not. The often unwilling participants in his delusions entertain him and in so doing, they

tend to enter into his medieval frame themselves. Thus, readers in the time of Cervantes are presented not with a straightforward setting in the Spain of Cervantes, but with a Spain that is at least partially unfamiliar. In making Spain even partly unreal, Cervantes allows for the rules to be bent and the social norms of his own Spain to be set aside for the purposes of the novel.

Luis Quintana Tejera writes of the difference between reality and fantasy in *Don Quixote*. There is a conflict in the novel: “realidad-cotidianidad vs. idealización” / “daily reality vs. idealization” (Quintana). The day-to-day lives that characters experience confront the idealized version of the world that Don Quixote experiences and this causes the world as a whole to seem less real. He writes that, “el autor de la Mancha se vio obligado a confrontar la realidad con la fantasía; mejor aún, se vio en la necesidad de arrancar la verdad que estaba oculta en las raíces de lo cotidiano; por eso logró ver gigantes donde sólo había molinos, y doncellas en la destañida figura de pobres ramerás” / “the author of la Mancha found himself obligated to confront reality with fantasy; even more, he found the need to uproot the truth that was hidden in the roots of the day-to-day; for this reason he managed to see giants where there were only windmills, and damsels in the scorned figure of poor prostitutes” (Quintana). Not only is it necessary for reality and fantasy to have a kind of confrontation, but even to uproot the truth that exists in daily, mundane things. Through this process of confrontation and uprooting, Don Quixote can turn windmills into giants and normal women into beautiful maidens.

Even less real than Spain as a whole is the inn Don Quixote and an unbelievable number of fascinating and beautiful travelers all end up in together. The inn represents “dos mundos que se encuentran en el reducido espacio de aquella venta” / “two worlds that meet in the reduced space of the inn” (Quintana): the two worlds of the real and the idealized. On the one hand, it is realistic with a gritty cast of employees and only basic amenities. But on the other hand, it becomes the gathering place for such people as Dorotea and Fernando, Luscinda and Cardenio, Ruy Pérez de Viedma (the captive captain) and Zoraida, Clara and her father the judge, and Don Quixote himself. Despite being constantly bursting at the seams and low on supplies (the first time Don Quixote arrives at the inn, “en esta venta no hay ninguno [lecho]” (33) / “there isn’t a single [bed] left” (19), and the innkeeper “con diligencia les aderezó una razonable comida” (284) / “worked hard to fix them an edible meal” (210)), the inn magically expands to hold more and more people and becomes a place where people exchange stories, both personal stories like that of the captive captain, and fictional ones like that of the Impertinently Curious Man. Even the narrator of the text recognizes the magical qualities of the place, imagining that something like divine intervention brought everyone there together: “Que considerase que no acaso, como parecía, sino con particular providencia del cielo se habían todos juntado en lugar donde menos ninguno pensaba” (335) / “It could not be mere accident, though it might seem so, that they had all come together at this place where no one could have predicted any such occurrence, but that it had to be a special decree of Heaven” (252). This real and recognizable sort of space that is nevertheless

stretched into fictionalized extremes becomes the site of much important character development precisely because of its existence on the border between reality and fiction.

*Don Quixote* features a huge cast of characters and lots of noteworthy women characters, but Zoraida and Dorotea are particularly relevant to this analysis. These two women characters face real, bodily threats connected to the physical space they occupy within the text. For Zoraida and Dorotea, that even includes their own homes -- places that should be safe. This domestic space both fails to shield them from harm and constrains them from agency and growth as characters. Zoraida was born to Muslim parents in Algiers but was cared for by a Christian woman. This Christian woman taught Zoraida her Christian beliefs and traditions and as a result, Zoraida herself has become Christian. Thus, she is doubly confined by her adopted Christianity in her Moorish father's home and in a country of Moors; she has no freedom to live out her true religious identity. She is confined within the domestic space of her home as described by the captive captain who observed it from his own actual prison: "Encima del patio de nuestra prisión caían las ventanas de la casa de un moro rico y principal, las cuales, como de ordinario son las de los moros, más eran agujeros que ventanas, y aun éstas se cubrían con celosías muy espesas y apretadas" (362) / "All around our prison yard were the windows of a rich and noble Moor's house and, as is the Moors' custom in such things, not only were these more like holes in the wall than what we call windows, but they were covered over with heavy, tightly-coiled iron grillwork" (272). She has holes rather than windows and even those are covered with iron bars -- her most personal space is one of

confinement and restriction. She also fears for her physical safety if her father were to find out about her true religious identity. She writes letters to the Christian captives in their nearby prison, hoping that they might help get her out of her home and in turn she might help them get out of their enslavement. In one of her letters to the captive captain, she writes that her father, “me echará luego en un pozo y me cubrirá de piedras” (364) / would “drop me down a well and then he’d cover me over with rocks” (274) if he found out who she really was. For Zoraida, her home, the domestic space where she spends all of her time, is clearly not a space of safety but one of confinement and constant risk.

Dorotea’s home space is not initially one of confinement and restriction of her identity. On the contrary, she has great freedoms in her family and social arena. She comes from a very wealthy farming family and runs many aspects of her family’s estate, having no brothers to take on these tasks. However, her very personal bedroom space and then her own body gets violated by Don Fernando, the wealthy nobleman whose successful encroachment into Dorotea’s space leads him to sexual fulfillment and her to social downfall. This encounter between Dorotea and Fernando is recognized as rape by many scholars, such as Anne Cruz. Even though Dorotea eventually consents, it is assent under duress -- she fears for her safety should she refuse to comply with his wishes: “Y si quiero con desdenes despedille, en término le veo que no usando el que debe, usará el de la fuerza, y vendré a quedar deshonorada y sin disculpa de la culpa que me podía dar el que no supiere cuán sin ella he venido a este punto” (253) / “And should I try to scornfully repel him, it’s plain that, if he can’t have it any other way, he’ll use force, and

then I'll be left dishonored and unable to escape censure from those who can't understand how, unless it was indeed my own fault, I found myself where I now am" (184). Fearing force, she coerces Fernando into a clandestine marriage agreement, but he does not honor it and Dorotea is left dishonored, violated, and unsafe not only in her body but also her most personal physical space: "[Fernando's] wish to indulge his lust before Dorotea weds and beds another goads him to violate *her innermost space: her bedroom* ... Dorotea has the intelligent good sense to understand immediately the seriousness of Fernando's undesired spatial and physical encroachment upon her honor" (Cruz 24 emphasis added). What's more, she has to bear the pain of this dishonor in silence so no one will find out about her transgression. She fears she alone will surely bear the full social consequences of Fernando's aggression if anyone finds out -- and she does.

In response to the threats they face in their own homes, Zoraida and Dorotea both leave home and set out in pursuit of safety, without having a particularly firm idea of where they will find it. In their search, they both cross a border and end up spending time in a space that is a borderland or in-between space.

Zoraida experiences first a border-crossing and then an in-between space as two separate events. First, she crosses the boundaries of her prison-like home to make contact with the captive, and then, once escaped, she spends time with him and the other fugitives on the Mediterranean between Algiers and Spain. Though initially confined in her home, Zoraida crosses the physical border of that space with a message for Ruy Pérez de Viedma, the Spanish captain held captive in a town prison in Algiers. She uses a long

stick with a letter (and a large sum of money) attached to the end of it meant for only him so that while she herself cannot leave her enclosed domestic space, she can engage in a rhetorical exchange with the exact men with whom she will form a mutually beneficial relationship -- they facilitate her escape and she aids theirs. The first letter she sends, a "both testimonial and confessional letter, is able to create a bonding of trust among her and the group of Christians prisoners" (Pérez de León). Without any physical presence, she establishes a connection not only between herself and the prisoners, but also between the prisoners themselves, who might otherwise be quite wary of one another. She tells her story of conversion, confinement, and risk, sends money, and expresses the intention to make contact again if Pérez is willing to help. And more letters and more money are sent. In her second letter, she informs the captain that she has chosen him specifically to take her out of Algiers and to Spain, a place where she can be safe in her religious identity and he can be free. In her third missive to the captain, she proposes a plan to get them all out, one that is readily accepted by all who would be involved. Only one person spots potential trouble with it and then devises and implements his own plan instead. But despite her inability to physically present herself to these men, Zoraida, in crossing the boundary of her home in the only way available to her, shows herself able to establish trust between a group of prisoners and herself, proves herself worthy of a Christian marriage with the captain and able to engineer her own betrothal to him, and demonstrates that she is financially able to free herself and the prisoners.

When Zoraida and the captives manage to make their daring escape from Algiers, they face a nerve-racking trip across the Mediterranean during which they face the normal stresses of a sea voyage as well as quite well-founded fears of pillaging pirates, and the constant worry that they might be discovered and brought back to their enslavement in Algiers. The uncertainty they face here is a direct result of being neither here nor there -- they are no longer captives in Algiers but neither are they free and safe in Spain. The time spent in this journey is one of self- and mutual- understanding during which the captives and Zoraida come to understand each other quite well for, “the Mediterranean Sea, a liminar territory between Europe and Africa, is an environment where self-knowledge and spiritual harmony can be achieved under extreme circumstances” (Pérez de León). Zoraida, though she has already had the trust of the captives since their initial letter writing contacts, gains quite a lot of agency during this part of her adventure.

From before they even set sail, Zoraida manages to express what she wants and is more or less in command of the fugitives. Pérez recounts, “Yo dije que en ninguna cosa se había de hacer más de lo que Zoraida quisiese” (375) / “I told him that nothing should be done except what Zoraida wanted” (283). Alas, the circumstances change a mere paragraph later and her wishes are overruled, but there was a decided attempt to let her be in control of how the escape from Algiers transpired. In a succession of rather unfortunate and unplanned events, Zoraida’s father and several other Moors end up coming along as captives on part of their voyage, and ultimately her father understands

that his only child is not held hostage with him, but is rather on the side of his captors. He reacts with anger, but Zoraida defends herself and her own needs even in the face of his aggression:

“¿Que en efeto,” replicó el viejo, “tú eres cristiana, y la que ha puesto a su padre en poder de sus enemigos?” A lo cual respondió Zoraida: “La que es cristiana yo soy, pero no la que te ha puesto en este punto, porque nunca mi deseo se extendió a dejarte, ni a hacerte mal, sino a *hacerme a mí bien.*” (377) / “So then,” replied the old man, “you’re a Christian, and you’ve consigned your father to the power of his enemies?” To which Zoraida answered: “That I’m a Christian, yes, but that I’ve put you in this position, no, for it was never my desire to leave you or to hurt you in any way, *but only to do good for myself.*” (286) (Emphasis added)

Despite the fact that she indicates that she feels quite miserable that her father has been drawn into this situation, she does not seek forgiveness from him for it. She does not apologize for what to him seems like a grave betrayal. She only says that she is doing good for herself -- a claim that requires a significant amount of self-confidence and self-awareness. Furthermore, she defends her actions against her father, saying she would have escaped from home with or without this particular band of Christian fugitives because she needed to get away from her near-captivity to become truly and freely herself:

Alá sabe bien que no pude hacer otra cosa de la que he hecho, y que estos cristianos no deben nada a mi voluntad, pues aunque quisiera no venir con ellos y

quedarme en casa, me fuera imposible, según la priesa que me daba mi alma a poner por obra esta que a mí me parece tan buena como tú, padre amado, la juzgas por mala. (379) / For He knows perfectly well that I could do nothing but what I've done, and that these Christians bear no responsibility for any of it, for even had I not wanted to come with them, but stay at home, it would have been impossible, my soul so cherished this deed that seems every bit as good to me, my beloved father, as it seems evil to you. (287)

In other words, her flight to Spain has almost been preordained -- she simply could not stay at home and carry on as she had been. During her journey, the space in between captivity and real religious freedom and safety to express her religion, Zoraida develops quite a bit of strength and agency. She has no trouble asking for what she wants to occur in this sea voyage, and she also shows no qualms in telling her father her exact reasons for her actions.

As for Dorotea, unsurprisingly Don Fernando does not uphold the vows of the clandestine marriage he made with her the night he appeared in her bedroom. Dorotea's dishonor grows steadily more difficult to bear until it becomes utterly untenable when she hears that Fernando is to be married (openly and legally) to Luscinda, another beautiful girl in the next town. Dorotea's response to this is to leave her own town in search of Fernando with the intention of making him tell her "con qué alma lo había hecho" (255) / "how his conscience had let him do it" (185). She dresses up as a boy and runs away from home -- now in a socially nonstandard identity. Dorotea seems to have no way to

remain safely and honorably in her family and social space so, “In that vulnerable moment of unviable subjectivity (no longer a virgin but also not Fernando's publicly recognized wife), Dorotea made the decision to do something with what had been done to her, and she donned male clothing and left in pursuit of Fernando” (Garst-Santos 2). However, deciding against a public confrontation with Fernando, Dorotea finds her way to the Sierra Morena, an isolated and solitary place where she can be free of the restrictive social standards that she has been living by and that now exclude her from any honorable or respectable life in polite society.

The Sierra is not quite completely wild, as she finds people and some work there, but it certainly does not offer the wealthy and respectable life she left behind. Here is Dorotea's in-between place. When Don Quixote's friends stumble across Dorotea, dressed as a man and washing her feet in a stream, she seems to them some heavenly creature, too beautiful to be a real man. She is alone and lamenting her lot in life. It is abundantly clear that she is struggling with the burden of simply being herself:

Ay Dios! ¿Si será posible que he ya hallado lugar que pueda servir de escondida sepultura a la carga pesada deste cuerpo, que tan contra mi voluntad sostengo? Sí será, si la soledad que prometen estas sierras no me miente. ¡Ay, desdichada! Y cuán más agradable compañía harán estos riscos y malezas a mi intención -- pues me darán lugar para que con quejas comunique mi desgracia al cielo -- que no la de ningún hombre humano, pues no hay ninguno en la tierra de quien se pueda esperar consejo en las dudas, alivio en las quejas, ni remedio en los males! (245) /

Oh God! Perhaps I have finally found the place where the heavy weight of this body, which I bear so unwillingly, can be laid in some hidden grave! Oh, it may be so, if the loneliness these mountains seem to promise is no deception. Ah, you miserable woman, where could you possibly find better company than these cliffs and brambles, for they permit you to share your misery with Heaven rather than any human creature, there being no one walking the earth from whom you can hope to receive advice for your uncertainties, relief for your sorrows, or cures for anything that ails you! (178)

Dorotea's male disguise does not last long in this case as in others. Her disguise is "censured through a series of corporal punishments by the men she encounters when she is forced to abandon her search for Fernando and flee to the Sierra Morena. Both her servant and her new master eventually condemn Dorotea's fraudulent gender performance through their violent attempts to rape her" (Garst-Santos 2). Her masculinity is never convincing because her femininity cannot be effectively concealed. Almost as soon as Don Quixote's friends see her, they realize the truth of who she is. She is too beautiful a woman to make a convincing man. Once she lets her hair down and removes her disguise, there is no hiding her femininity anymore.

Luckily for Dorotea, these travelers ask for her story rather than just assuming the worst of a young woman traveling alone in the Sierra and leaving her to her suffering. They recognize that for such a beautiful young woman to be where she is dressed as she is, she must have suffered some great misfortunes. In order to preserve her honor,

Dorotea tells them her story, and in so doing, establishes what comes to be her greatest source of power: narrative agency. She effectively tells the men what has happened to her and leaves no doubt in the mind of the priest, the barber, and Cardenio that she is honorable and has been gravely wronged. She tells her own tale of woe “con tan suelta lengua, con voz tan suave, que no menos les admiró su discreción que su hermosura” (248) / “so easily and directly, and in such sweet tones, that they found themselves admiring her good sense no less than her loveliness” (180). She exerts this narrative agency even further and develops a new identity for herself when she joins in on the fun of teasing Don Quixote: she effortlessly transforms into Princess Micomicona, a damsel in distress straight out of a tale of knights. Uncertain at first of her narrative abilities, the Priest thinks “[ella] había andado muy discreta” (274) / “she had handled herself very well indeed” (201) in inventing the person of Micomicona and the trials she might face. Cruz explains Dorotea’s storytelling skills:

“Of all the women in *Don Quijote*, she [Dorotea] is the most inventively self-sufficient in that she constantly creates and recreates her own persona. From the first, she breaks with socially acceptable female conduct, as her incongruous physical appearance and moral condition at once confound her viewers within the novel and the novel’s readers. Materializing in the Sierra Morena determinedly cross-dressed as a man, Dorotea quickly unveils a decidedly feminine voluptuosity. A marvelously ingenious storyteller, she spins a delightful novel of chivalry that allegorizes her own amatory experiences.” (Cruz 13)

Ultimately, the storytelling Dorotea performs in the Sierra and the convincing quality she manages to attach to it -- her ability to get Don Quixote and Sancho on her side and make them believe in her honor and also the threat Micomicona's kingdom has faced -- is excellent preparation for the convincing storytelling she will perform in the inn a bit later. Micomicona's story looks remarkably like Dorotea's: Princess Micomicona's homeland is under threat from a giant, someone who is too big for Micomicona to fend off alone, as Dorotea's own space came under threat from Fernando, her social superior, whom she was unable to fend off. This time Dorotea spends in the Sierra, her in-between space, becomes one of casting off identities and taking up space for herself and in the interest of her own safety and benefit. Here she also hones her skill of storytelling, a skill which will be vital to her as she attempts to rejoin her social network.

After spending time in a space away from home, between home and elsewhere, both Dorotea and Zoraida land in a place that is more decidedly *not* home -- this is elsewhere, rather opposite from where they started. For both it is a much safer place than the limens, than either the Mediterranean or the Sierra.

Zoraida comes to Spain, "tierra de cristianos" (382) / "Christian land" (289) at last, the place where she can finally be safe in her Christian identity and open in the practice of her faith. As they land in Spain, meet with other Christians, and Zoraida is shown into a Catholic church for the first time, Pérez notes that Zoraida's already quite exalted beauty is even more enrapturing than usual. He says:

Admirábanse de la hermosura de Zoraida, la cual en aquel instante y sazón estaba en su punto, así con el cansancio del camino como con la alegría de verse ya en tierra de cristianos, sin sobresalto de perderse, y esto le había sacado al rostro tales colores, que si no es que la afición entonces me engañaba, osaré decir que más hermosa criatura no había en el mundo. (383) / They were stunned by Zoraida's beauty, which at that moment was at its absolute zenith, heightened by our fatiguing journey and by her happiness at finding herself on Christian soil, all of which had lent her face such color that I'll swear, unless my love was bewitching me, nothing to match it was ever seen on this earth. (290)

His hyperbolic description of Zoraida's beauty makes it clear that this already very beautiful woman is at her most beautiful once she reaches a place when she can be fully herself. Even days of traveling by sea and strenuous traveling from the beach to town has left her beauty brightened rather than dimmed.

Once in Spain, Zoraida's main source of agency comes via her Catholic spirit and the model she provides for others. Certainly before arriving in Spain, she served as a model of Catholic patience and faith for the captives, specifically for the captive captain. But she stands as an image of *the* Christian woman once they arrive in Spain, despite her incomplete adaptation to Spanish culture, language, and clothing. When the new arrivals come to the church to pray in thanksgiving, Zoraida is taken aback at the experience and marvels at her newfound ability to pray when, where, and how she wants to:

Fuimos derechos a la iglesia . . . y así como en ella entró Zoraida, dijo que allí había rostros que se parecía a los de Lela Marién. Dijímosle que eran imágenes tuyas, y como mejor se pudo, le dió el renegado a entender lo que significaban, para que ella las adorase como si verdaderamente fueran cada una dellas la misma Lela Marién que la había hablado. Ella, que tiene buen entendimiento y un natural fácil y claro, entendió luego cuanto acerca de las imágenes se le dijo. (383) / We were taken straight to church . . . and the moment Zoraida passed through the door she said she saw faces exactly like Lela Marién's. We told her these were indeed likenesses of the Virgin and the renegade explained to her, as best he could, what such paintings and statues meant, and that she could pray to them, each and all, as if they were each of them the same Lela Marién who had spoken to her. She had a quick mind, naturally clear-sighted and perceptive, so she immediately understood everything he'd told her. (290)

Zoraida's consistent dedication to the figure of the Virgin Mary throughout her story reaches its peak when she arrives in Spain and is finally able to sit in adoration of images of the Virgin. Furthermore, the captain speaks of "La paciencia con que Zoraida lleva las incomodidades que la pobreza trae consigo y el deseo que muestra tener de verse ya cristiana" (384) / "Her patience with all the inconveniences of poverty, and her overwhelming desire to become a Christian" (291), despite having lost all the wealth she brought with from Algiers and having a difficult and dangerous journey to Spain. Zoraida demonstrates patience and dignity in the face of suffering. She seems not to be bothered

by the poverty she confronts, but expresses only good-natured kindness and gratitude at the fact that she is now safe and free. It must also be pointed out that she arrives with the captive riding on a donkey to an inn that has no room for them -- she is a parallel for Mary herself. Her power comes from the force of the spiritual model she provides, strong for the duration of her story, but even stronger and more obvious when she arrives in Spain and is free to be her true Christian self.

Yet, Zoraida's situation is a problematic one when it comes to agency, especially narrative agency. Her whole story is being told at the inn where the captain and Zoraida have met with Don Quixote and his traveling companions, along with a variety of other characters and their stories, specifically Dorotea and Don Fernando. At this location, Zoraida's story is recounted by the captive captain. She cannot tell it herself as she neither speaks nor understands Spanish. Thus, her entire story comes through the filter of the captive, and loses some of the strength that it would carry were it to come from Zoraida herself. However, one of the few times she speaks in her own voice in the story is to claim her identity and she does so quite powerfully:

Preguntó Don Fernando cómo se llamaba la mora, el cual respondió que lela Zoraida, y así como esto oyó ella, entendió lo que le habían preguntado al cristiano, y dijo con mucha priesa, llena de congoja y donaire: “¡No, no Zoraida: María, María!” dando a entender que se llamaba María y no Zoraida (344) / Don Fernando asked the captive to tell him the lady's name, and he replied that it was Zoraida, but as soon as she heard this, having understood the question, she said

with considerable urgency, registering both distress and a good deal of liveliness:

“No, not Zoraida: María, María” -- clearly indicating that her name was María and not Zoraida. (259)

These few words are vehemently spoken to deny her Moorish identity and affirm a Christian one. And her short speech has an immediate effect on her listeners:

Estas palabras, el grande afecto con que la mora las dijo, hicieron derramar más de una lágrima a algunos de los que la escucharon, especialmente a las mujeres, que de su naturaleza son tiernas y compasivas. Abrazóla Luscinda con mucho amor, diciéndole: “¡Sí, sí -- María, María!” (344) / These words, and the strong feeling with which the Moorish lady spoke them, made more than one tear fall from those who were listening, especially the women, who are naturally tender and compassionate. Luscinda then embraced her with great affection, saying, “Yes, yes María, María!” (259)

Luscinda responds at once and affirms Zoraida’s desire to be named María, calling her that name instead of Zoraida, the name she had been introduced with. Yet, however touching the moment is between the newly arrived Christian woman and her audience, the captive goes on to refer to her as Zoraida for his entire story, as does the text itself, or the second author Cide Hamete Benengeli. The disparity between the efficacy of Zoraida/María’s ability to persuade her immediate audience to switch to María in and her ability to convince Pérez, Benengeli, and even scholars writing about the text hundreds of years later is much less promising.

Like Zoraida/María, Dorotea ends up at the inn with Don Quixote and a variety of other characters. Unlike Zoraida/María, Dorotea has an unparalleled grasp of language at her disposal and she does not hesitate to use it in her own defense and in pursuit of her own social gains. At this point, Dorotea has come a long way from the girl who was seduced by Fernando in her bedroom at home:

Her own psychic needs are answered by the eventual unraveling of her story: from a naive, chaste girl, she metamorphoses into an assured, resilient, and resourceful young woman who is not averse even to pushing an aggressor off a cliff . . . Dorotea embodies the explicitly worldly tensions brought about by a young woman's loss of virginity in a culture that fetishizes female chastity . . . That Dorotea manages to maintain her moral integrity in the face of this normative view, despite having breached the sexual and social codes of early modern Spain, constitutes the crux of her narrative and the instability of her condition. (Cruz 20)

When Don Fernando and Luscinda turn up at the inn, Dorotea seizes her opportunity to claim Fernando as her own and to set Luscinda free to be with Cardenio, righting all the wrongful pairings caused by Fernando's lust. She begins her persuasive speech by reminding him that she is miserable now because she "abrió las puertas de su recato y te entregó las llaves de su libertad (333) / "swung wide the doors of prudence and surrendered to you the keys of my freedom" (250). Disguised under meekness, Dorotea rather boldly claims that they belong to each other, so deeply and truly that Fernando was

not ever free to pursue Luscinda: “Tú quisiste que yo fueses tuya, y quisístelo de manera que, aunque ahora quieras que no lo sea, no será posible que tú dejes de ser mío” (333) / “You wished me to belong to you, and wished it in such a way that, even though, now, you wish it were otherwise you cannot cease to be mine” (250). She contends that it will be much easier for him to “reducir [su] voluntad” / “bend to [his] will” (333/250) someone who already adores him (Dorotea) rather than someone who hates him (Luscinda). She even offers to be his slave should he be unwilling to take her as a partner, his true and lawful wife, because she has been left so dishonored and socially ruined by his sexual advances.

Though the self-deprecating nature of these arguments is a bit shocking, her most effective points come at the end of her speech and focus on her power rather than her weakness. She claims that “cuanto más que la verdadera nobleza consiste en la virtud, y si ésta a ti te falta, negándome lo que tan justamente me debes, yo quedaré con más ventajas de noble que las que tú tienes” (334) / “virtue is what makes for true nobility, and if this is what you lack, and you deny me the justice you owe me, then I am your superior in nobility” (250-251). She finally calls on his own conscience to “dar voces” (334) / “scream out” (251) at him souring his future attempts at romantic engagements for the rest of his life if he should not choose correctly in this moment. And her lengthy speech works in the end. It evokes tears from all the witnesses. It is so convincing that no one could possibly fail to be moved by it. Including Don Fernando: he releases Luscinda

and concedes that Dorotea has won, and he simply cannot deny “tantas verdades juntas” (334) / “such a weight of truth” (251).

The fact of the matter is, Dorotea has an enormous amount of rhetorical agency, particularly in this moment of the text. Somewhat by chance, she prepared for it during her time in the Sierra Morena, practiced on the barber, the priest, and Cardenio, and then she transformed herself into Princess Micomicona to practice performing an allegorized version of her own story. And here, in the most critical moment for Dorotea, she uses the power of her own voice to convince not only Fernando, but also everyone else near her that she is in the right and he is in the wrong if he continues to reject her. Indeed, when Fernando wavers in his decision to accept her as his wife, several of the onlookers come to her aid, so thoroughly has she convinced them of her worthiness:

Pero a esta sazón acudieron los amigos de don Fernando, y el cura y el barbero, que a todo habían estado presentes, sin que faltase el bueno de Sancho Panza, y todos rodeaban a don Fernando, suplicándole tuviese por bien de mirar las lágrimas de Dorotea, y que, siendo verdad, como sin duda ellos creían que lo era, lo que en sus razones había dicho, que no permitieses quedase defraudada de sus tan justa esperanzas. (335) / But now Don Fernando’s friends came forward, along with the priest and the barber, who had been there the whole time (not forgetting our good Sancho Panza), and they all gathered around Don Fernando, begging him to take Dorotea’s tears seriously and, if as they suspected her

statements were the truth, not to let himself cheat her of her just expectations.

(252)

The presence of this audience turns out to be very much to her advantage at this moment, and in fact Dorotea has been more or less performing for an audience since she was discovered in the Sierra Morena by Cardenio, the priest, and the barber. Thus, she is well-equipped for relating a story intended to convince not just one but several people, and here she exercises her skill to great effect.

Furthermore, Dorotea's story as serves to make a point about female agency generally. The complexity of her tale mirrors the lack of straightforwardness in a real-life scenario similar to hers. Dorotea's ability to draw in her audience, both real and fictional, says much about her power over her own story. She complicates the narrative that, once a woman has been violated by a man, usually presents her as undesirable and negates her agency. This complication leaves Dorotea ultimately victorious. Cruz argues that "Dorotea's rhetorical agency in *Don Quijote* . . . speaks to the author's conviction that women -- despite the social restraints imposed on them and regardless of the consequences -- fully deserve to maintain, defend, and articulate their subjectivity" (Cruz 31). Whether we can make an argument about Cervantes's convictions and intentions about gender roles and subjectivity over 400 years later remains to be seen, but there is little doubt that as the creator of Dorotea, he certainly allowed her to "maintain, defend, and articulate" her subjectivity, and she did so in a very effective way, such that she preserved her own dignity and morality in the attempt.

The stories of Zoraida and Dorotea both come to a conclusion with a marriage. Both women manage to bring about a wedding by their own skill, planning, and determination. Readers do not know much about the end of Zoraida's story other than that she and the captain will journey to Seville where they plan to marry and where Zoraida will be baptized and finally, officially, become a Christian. Her plan from her very first contact with the captives in Algiers was to marry Pérez, and at the conclusion of her story, everything looks to be going in her favor. But, oddly, we leave her midway through her conversion from Muslim to Christian, from Moor to Spaniard. Her story is left decidedly unfinished, only with the assumption that it will end well for her in Seville. Plus, the night of sharing stories ends and "todos quedaron contentos y alegres del buen suceso del cautivo" (390) / everyone was "well satisfied and happy with how things had turned out for the captive" (296); at the conclusion of the story of the captain and Zoraida, the narrator and the listeners are mainly concerned that the story has ended well for the captain. Zoraida's happiness is left out.

Dorotea's conclusion is still more problematic when considered in the context of contemporary feminism, given that she ends up making an impassioned plea for her rapist to accept her as his true wife, which he ultimately does. For a character who spends so much time unfettered by traditional gender roles, this reversion to the expected seems a bit off-putting at first glance. However, "If Dorotea follows early modern norms that stipulate that the raped woman must marry her rapist, she unabashedly makes certain that Fernando admits to his crime by marrying *her*" (Cruz 30). Today's readers cannot expect

Dorotea to follow norms of current-day feminism; per early modern norms she does quite well for herself. While Cruz leans heavily toward decrying Dorotea's powerful speech to Fernando as "abasement" and "apparent submission" (13), to expect more from an early modern heroine is unrealistic. What's more, leading Fernando to face up to his wrongdoing and admit publicly to his crime by marrying Dorotea not only allows for Dorotea to re-enter her social space safely again, but it goes further and allows her to enter an even higher social tier as she marries into the nobility. She exists, "as part of a broader authorial purpose focusing on narrative possibilities. Dorotea's adventures offer the reader the complex development of a female character faced with very real social concerns, as well as a fabulous opportunity for Cervantes to retell, with all its flourishes, the familiar story of female seduction and desire" (Cruz 13). Dorotea's could have been merely an expected tale of seduction and the fallen woman, but she maintains her modesty, her personhood, and her strength, and comes out, at least in early modern terms, very much the winner.

For both Zoraida and Dorotea, marriage exists at the end of their stories as a social necessity for a happy ending. They were allowed adventure, transgression, rule-breaking, and some time far outside of their expected domestic sphere. But in the end, they come back under the known and understood social umbrella of marriage -- after time spent in the limens and elsewhere, they rejoin polite society, albeit with an expanded sense of self, strength, and agency. This is an acceptable and understandable end to their stories.

## Chapter Two: Expanding the Spatial Framework in *Twelfth Night*

The Illyria of *Twelfth Night* is variously labeled a “sea world” (Northrop Frye), a “green world” (also Frye), and a “night world” (Thad Jenkins Logan), but all seem to agree that it is a world apart and thus that the normal social rules do not apply. Dymphna Callaghan calls Illyria “carnavalesque” and writes of “*Twelfth Night*, the Feast of Misrule, when licensed inversion is the order of the day” (35). While the play itself does not mention the festival of *Twelfth Night*, its title certainly pays homage to this celebration in which the social order gets flipped. In the play *Twelfth Night*, the whole world is topsy turvy. In each of these characterizations, Illyria is a place that is set apart from a normal or understandable set of social rules and expectations. By labeling it as a different kind of world entirely, it becomes not part of our own. By calling Illyria carnivalesque, it becomes clear that the social order is inverted or in some other way out of order. The effect is that the social mores of those watching the play in its original context do not apply to the characters in the play in the same way they would if the play were set in a place that more clearly corresponded to real life. In a place where the real world’s rules do not apply, the author has room to stretch the bounds of what is socially allowed. Things can be allowed within a green world, a carnivalesque place, that are not allowed outside of that place. And because of that extra allowance, Shakespeare can let his women characters have more freedoms than women did in real life in his time without the social freedom actually posing a threat to real social structures.

While it might be called any number of things, the most common term and the one I will be using here is green world. *Twelfth Night* takes place entirely in this secondary, magical space that is separate from the first and much more ordinary world. In the green world, characters are not subject to the dictates of the place where the plot starts and the social rules hold fast. Without those strictures, they are able to work through problems of plot in a less restrained fashion. While the first world is “controlled by habit, ritual bondage, arbitrary law and the older characters,” the green world is “a society controlled by youth and pragmatic freedom” (Frye 169). In several Shakespearean plays featuring the green world, there is movement from the normal world to the green world and back again for the resolution. Curiously, though, the action of *Twelfth Night* takes place entirely in the green world; it lacks the movement from the normal to the magical and back to the normal. In a further departure from Shakespeare’s usual pattern, the world of *Twelfth Night*’s Illyria is not an entirely natural space, as is the forest that figures centrally in the green world of other comedies like *A Midsummer Night’s Dream*. However, it is true that Illyria is controlled by youth and freedom rather than elders, habit, or arbitrary law. A further identifying feature of the green world is that illusion figures heavily in it, and along with a movement from the green world back to the normal world comes a movement from illusion to reality, “Hence the importance of the theme of creating and dispelling illusion in comedy: the illusions caused by disguise, obsession, hypocrisy, or unknown parentage” (Frye 170). This secondary movement, a movement toward understanding rather than a physical movement is certainly present in *Twelfth*

*Night* as characters' confusion reaches its peak at the comedic climax and then is resolved as false identities fall away and a state of normalcy is reestablished. Shakespeare's placement of the drama in a world apart from a real one and a world in which illusion figures centrally is a key element in the two main women characters' powers of self-determination. The confusion that comes with an obfuscation of true identity allows for greater control in some elements of their own lives. And yet, a return to normalcy must be established again at the end of the play.

Given its setting in a space apart from what is real and recognizable, *Twelfth Night* functions in ways that are similar to *Don Quixote*. Yet it cannot hold up as an exact parallel because the forms of the texts themselves are not direct parallels. While in *Don Quixote* the paradigm of home-borderland-elsewhere-home fits quite neatly, *Twelfth Night* the model fits in a more metaphorical sense. Given that it is a play, less direct description of movement and location exists as the medium is, of course, mainly dialogue. But in this case, my conceptual framework extends to another level, the metaphorical, and in this sense the two texts stand together well. In the same way that the entire text takes place in a green world and there is no movement from an ordinary world to the green world and back again, so too the bulk of the text takes place in just one stage of the home/in-between/elsewhere/home framework. Viola's home is merely implied at the beginning of the text as is her in-between space -- she comes to Illyria by ship. She spends the entire text away from home and away from her place of social comfort -- for Viola this is "elsewhere." But even though the ship and the shipwreck are merely

indicated as pre-textual, the shipwreck was a preparatory event that required Viola to develop the strength to move forward and survive in Illyria. Olivia spends the bulk of the play in her own home, but wields power from there in an established identity firmly between single and married. Furthermore, she leaves home for brief trips during which moments she accomplishes some of the most decisive events of the play. Indeed, the fact remains that location and the way Viola and Olivia move around and inhabit the in-between affects the power they hold over their own lives during the course of the text, and therein lies the value in placing these two text together for comparison. Plus, as in *Don Quixote*, the setting of the story itself in a real but not-quite-real place allows for some liberties to be taken with the social roles of women characters, freeing Shakespeare to explore things like crossdressing and women who live independently and behave outside of the social norms.

An obscuring of identity is highly significant and is in fact part of a grander pattern in comedy, one that can lead to remarkable outcomes. Specifically, a woman character in disguise is an expected motif. Northrop Frye deals with the expectations of comedy in the “Third Essay: Archetypal Criticism: Theory of Myth” in his book *The Anatomy of Criticism*. Frye writes: “In the rituals and myths the earth that produces the rebirth is generally a female figure, and the death and revival, or disappearance and withdrawal, of human figures in romantic comedy generally involves the heroine. The fact that the heroine often brings about the comic resolution by disguising herself as a boy is familiar enough” (182). A woman disguising herself as a man or a boy to bring

about the comic resolution to the plot is, according to Frye, an exceptionally old pattern. But for Shakespeare, cross-dressing as disguise in addition to other forms of obscuring identity (like Olivia's self-imposed celibacy), has another important effect. Penny Gay calls Shakespeare's comedies, "fascinated by the possibilities of sexual transgression, which is euphemized as temporary transgression of the codes of gender" (Gay 15). In contravening the standard social norms prescribed for their gender, Viola and Olivia make space for themselves to act more freely. Having taken up these identities on the edges of acceptable society, they actually bring a set of behaviors into the realm of acceptability when they inevitably return to their socially normative roles. In refusing to comply with gender norms, the potential of these two identities is highly significant and offers these women a remarkable amount of power in the play, specifically a great deal of power over their own lives and over the resolutions of their own stories.

*Twelfth Night* features two central women characters, Viola and Olivia who both face struggles that threaten their bodies and happiness. Viola is victim of a shipwreck that has apparently killed many on board, including her twin brother Sebastian. She lands with a few other survivors on a foreign coast, and upon finding out where she is, asks, "And what should I do in Illyria? / My brother, he is in Elysium" (I.ii.2-3). Before Viola even appears on the stage or in the text, her bodily safety has been threatened by the shipwreck and her life has been changed by the (apparent) death of her brother. But beyond this trauma of shipwreck and loss, Viola finds herself mostly alone in an unknown country which brings risks of its own. She does not want to reveal herself

immediately to the people of Illyria, and therefore decides she not to appear as herself in this new and unfamiliar place. Olivia too has recently suffered the death of her brother, preceded by the death of her father. The death of her brother in particular seems to have had a destabilizing effect on her sense of security and happiness in the world -- since this more recent death, she has "abjured the sight / and company of men" (I.ii.36-37). She chooses to honor her brother by deliberately keeping herself unwed. In their solitary statuses in Illyria, whether voluntary or involuntary, Viola and Olivia encounter threats major and minor to their well-being and to their happiness. Loss and risk touch the lives of both of these women and in response, they each assume a new identity. These identities are transitional and they are both socially transgressive. Consequentially, here is where they occupy the liminal.

In response to the loss and risks she faces, and having landed in an unfamiliar place far away from home -- elsewhere -- Viola enlists the help of the sea captain to disguise her as a page so as to enter into the service of the Duke. Viola, unsure of how she might be received in Illyria, seeks safety in the dress and role of a boy. While her male identity goes unquestioned, the Duke notes Cesario's femininity and assumes it is because of his youth. Orsino notes that "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" (I.iv.30-33). Malvolio too notes Cesario's striking youth, calling him, "Not yet old enough for a man, nor young enough for / a boy ... One would think his mother's milk were scarce / out of him" (I.v.139-140, 143-144). Viola as Cesario occupies a sort of

middle space: she has taken on a male identity and done it well enough to go unquestioned, yet part of the comedy of the play lies in the fact that other characters notice the page's decided femininity and mistake it for youthfulness.

Olivia, meanwhile, endeavors to find solace in her period of mourning and solitude. Valentine reports to Orsino that "The element itself till seven years' heat / Shall not behold her face at ample view, / But like a cloistress she will veiled walk / And water once a day her chamber round / With eye-offending brine -- all this to season / A brother's dead love, which she would keep fresh / And lasting in her sad remembrance" (I.i.23-31). Olivia intends to spend seven years entirely veiled and in a state of deep and maintained grief, thus taking on a rather socially transgressive role as a woman unmarried by choice. As it happens, Orsino pays absolutely no attention to her chosen status and continues to pursue her just as adamantly as though she had not taken this vow. Irene Dash makes an argument for the economic independence of Olivia and Viola which specifically allows them a level of financial self-determination. Thus, according to Dash, Shakespeare creates "Two women who have, in their own ways, built their independent personas on the death (or seeming death) of their brothers, one through mourning, the other through disguise" (Dash 229). Viola and Olivia invent self-sufficient new identities for themselves, both of which are in direct response to their uncertain circumstances and both of which are unusual at best and at worst, cross some deeply set social lines.

Her transgressive identity opens up a variety of opportunities to Viola that she would not have had access to otherwise. In her disguise as Cesario, Viola finds easy

acceptance in social settings and in travel. Indeed, the person who travels most freely is Viola/Cesario who is neither fully man nor fully woman. In an in-between identity, a “hybrid creature,” Viola gains access to more places than anyone else in the text (Greenblatt 1785). Far away from her own home, she spends much of her time going back and forth between Orsino and Olivia. As she inhabits both the man’s world and the woman’s world, albeit inhabiting the feminine domain secretly, she has access to both worlds. In her travels, Viola “mediates between Orsino and Olivia with autonomy” (Atkin 43). She is afforded the ability to go back and forth between homes relatively unopposed and gain easy entry to whichever person she calls upon. Neither Orsino nor Olivia chooses to leave their home until the end. These two main characters both exhibit their own gender identities and roles (definitely more fully than Viola), and in those roles they are afforded less freedom, less travel, less access to social spaces than is Cesario, perhaps less by outright restriction than by social norms.

Viola rapidly wins admittance to Duke Orsino and gains his closest confidence. Valentine, another attendant to the Duke, notes to Cesario that “He [Orsino] hath known / you but three days, and already you are no stranger” (I.iv.203) and the Duke himself admits to Cesario, “I have unclasped / To thee the book even of my secret soul” (I.iv.12-13). In addition to swift reception by Orsino, Cesario finds it much easier than anticipated to gain access to the mourning Olivia. According to Graham Atkin, “Viola’s first achievement is to gain access to Olivia at all ... Viola has been admitted due to her persistence and quick-wittedness. Malvolio has found it impossible to dismiss Viola at

the gate” (34). Even Malvolio, the most sober and determined adherent to social codes cannot refuse the enthralling page. Viola’s disguise combined with her already quick wit and intelligence give her remarkably easy access to social spaces that are barred to others. Despite the fact that Olivia reportedly had intended that no one should “behold her face at ample view” (I.i.26), Olivia herself offers to “draw / The curtain and show you the picture” and removes her veil for Cesario (I.v.204-205). The two women engage in witty repartee as Cesario brings Olivia the Duke’s repeated message of love and his proposal of marriage. Cesario’s profession of love on behalf of the Duke is much more appealing, although not in favor of the Duke but of Cesario himself. Viola as Cesario tells Olivia that if s/he were the one wooing Olivia, “In your denial I would find no sense, / I would not understand it” and s/he would act dramatically and “Make me a willow cabin at your gate / and call upon my soul within the house, / Write loyal cantons of contemnèd 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!’” (I.v.237-243). Viola clearly has an easy way with words, and as Cesario she finds social access effortless.

Indubitably, Viola creates the central dynamic around which the plot unfolds. In her disguise “as Cesario, [she] is able to make things happen” (Atkin 34). The love triangle involving Orsino, Olivia, and Viola features Viola as the pivotal point. Without her, there would be simply unrequited love between Orsino and Olivia. The complications arise when “Orsino and Olivia fall in love with her, though the Duke’s love runs below the play’s surface until the final scene (Atkin 34). Greenblatt writes that

Viola possesses “an improvisational boldness, an eloquent tongue, and a keen wit, enables her to keep afloat in an increasingly mad swirl of misunderstandings and cross-purposes” (1790). Even when faced with a chaotic love triangle that she is unable to remedy, Greenblatt considers that this could be more than just resignation: “Perhaps this passivity, or more accurately this trust in time, is a form of wisdom in a world where everything seems topsy-turvy” (Greenblatt 1791). In part because she survived the shipwreck that killed so many others, Viola comes into the play intelligent, bold, and ready for action. She ends up needing to put all these qualities to use when she winds up in a situation that both offers her and requires of her much growth and much more action than she would have been permitted as herself.

Viola’s extraordinary character combined with her immediate acceptance of a new identity in a world that does not follow an expected, real world social order combine to give her agency to take more and broader actions as Cesario. Cesario seems to be the only person to tell the Duke that he must accept Olivia’s rejection of him, even offering him an equivalent example: “Say that some lady, as perhaps there is, / Hath for your love as great a pang of heart / As you have for Olivia. You cannot love her. / You tell her so. Must she not then be answered?” (II.iv.87090). Orsino, in his self-absorbed love, cannot fathom a woman whose love is as strong as his own: “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” (II.iv.91-94). But Viola as Cesario has freedom to speak here, and s/he uses this position as a close confidant of Orsino’s to attempt to change his mind

about gender roles in romantic relationships. Cesario claims to know a woman who loves as deeply as Orsino himself, to know “Too well what love women to men may owe. / In faith, they are as true of heart as we” (II.iv.104-105). Cesario then tells of his sister, who supposedly pined patiently for her love. Viola attempts to hint at her own role in this tale of patience and pining by claiming, “I am all the daughters of my father’s house, / And all the brothers too” (II.iv.119-120). While the Duke remains ignorant of the true identity of his faithful page and unchanged in his desire to win over Olivia, Viola undoubtedly has taken an opportunity to use her male identity, her skill with language, and her position of confidence to shift the Duke’s opinion of women’s ability to love.

However, these identities also come with some added difficulties, particularly for Viola. She does not find that her way is always made clear in her identity as a boy, especially when her own romantic situation becomes particularly complicated. Plus, Stephen Greenblatt writes of Viola, “In *Twelfth Night*, clothes do not simply reveal or disguise identity; they partly constitute identity -- or so Viola playfully imagines” (Greenblatt 1785). In this middle ground, Viola exists as neither one thing nor the other. She finds herself entangled in a love triangle that she can neither get involved in nor get herself out of without revealing her secret identity. Nearly immediately, she falls in love with the Duke, being left to bring messages of his love and desire to Olivia, but with personal struggle: “I’ll do my best / To woo your lady -- yet a barful strife -- / Whoe’er I woo, myself would be his wife” (I.iv.39-41). Olivia also very quickly falls in love with Cesario, and only Viola herself understands exactly how impossible Olivia’s desire

actually is. This chaos of sexual and romantic tension takes a toll on her; she cannot see a way out of the turmoil that she sees caused by her assumed identity. It also becomes clear that she is trapped in her disguise (Atkin 34). She wonders,

How will this fadge? My master loves her dearly, / And I, poor monster, fond as  
 much on him, / And she, mistaken, seems to dote on me. / What will become of  
 this? As I am man, / My state is desperate for my master's love. / I am woman,  
 now, alas the day, / What thriftless sighs shall poor Olivia breathe! / O time, thou  
 must untangle this, not I. / It is too hard a knot for me t'untie. (II.ii.31-39)

Viola finds that despite the fact that she has more power in some areas with this new identity as Cesario, it also restricts her agency in other ways. While she can travel freely and gain admittance to the homes of both Olivia and the Duke, she cannot speak freely or pursue her own desires and must proceed with the utmost caution around the love interests of the others, lest she reveal herself and the folly of the whole situation. In her page's clothes, Viola becomes a "poor monster," neither one thing nor the other, and in this context, according to Dash, "clothes, rather than freeing her, confine her to silence" (Dash 212). Her men's clothes are often freeing, especially when they provide her with freedom of movement in society. However, they are quite restrictive when they mean she cannot settle her own feelings. Existing in a middle space between two identities creates a complicated love triangle that Viola cannot herself resolve. She must instead show her mettle by waiting patiently for time to untangle it for her.

In refusing to consider marriage for a designated amount of time, Olivia has given herself the power to say no, with added conviction, to the Duke's advances. She has long known she does not wish to marry the Duke -- she tells Cesario as much: "I cannot love him. / Yet I suppose him virtuous, know him noble, / Of great estate, of fresh and stainless youth, / In voices well divulged, free, learned, and valiant, / And in dimension and the shape of nature / a gracious person; but yet I cannot love him. / He might have took his answer long ago" (I.v.226-232). Her lengthy period of mourning and its accompanying commitment to remain unmarried give her an unrestrained freedom to reject the Duke. She requests that Cesario carry the message for the Duke to "send no more" after his first visit on Orsino's behalf (I.v.250). Yet, Olivia's self-imposed singlehood also gives her the ability to decide when the mourning period ends, and she indeed does decide to end it much sooner than seven years. Immediately upon meeting the charming page Cesario, she seems to have forgotten entirely about her vow of chastity and starts actively pursuing Cesario. In fact, promptly after Cesario's first visit, she muses, "I do I know not what, and fear to find / Mine eye too great a flatterer for my mind" (I.v.278-279). Olivia rapidly falls in love with the flattering and well-spoken page and even, "forthrightly expresses her desire, overtly pursuing the 'youth' Cesario" (Dash 212). In her position as a woman single by choice, Olivia gains for herself the ability to reject and pursue men on her own terms and timeline.

What's more, Olivia forthrightly pursues Cesario, a man who is both younger than her and her social inferior. Significantly, she does so in a scene set in her garden:

Greenblatt's footnotes identify Act III scene i as taking place in "Olivia's garden," and when Olivia seeks privacy with Cesario, she commands, "let the garden door be shut, and leave me to my / hearing" (III.i.84-85). Her garden is a place just outside the architectural space of her home, away enough that she has additional freedom there to speak her mind. And despite her previously steadfast commitment to mourning, Olivia seems to have no qualms about making her romantic case to Cesario as soon as she sets her sights on him. After first meeting Cesario and resolutely telling the page that she cannot love Orsino, she wonders at herself briefly, but only after she has already sent Malvolio after Cesario with an entirely invented ring, supposedly Orsino's. Instead, the ring is a symbol of her own nearly immediate affection for Cesario, which Viola recognizes at once. When Cesario returns on behalf of Orsino, Olivia starts by hinting at her feelings and her motives for sending the ring. When she asks for Cesario's opinion of her and she finds pity, she hopefully responds, "That's a degree to love" (III.i.114), indicating that perhaps Cesario's feelings are nearer to love than Cesario himself realizes. When it seems to Olivia that the page has missed her meaning though, she makes her meaning absolutely plain: "Cesario, by the roses of the spring, / By maidhood, honour, truth, and everything, / I love thee so that, maugre all thy pride, / Nor wit nor reason can my passion hide. / Do not extort thy reasons from this clause, / For that I woo, thou therefore hast no cause. / But rather reason thus with reason fetter: / Love sought is good, but given unsought is better" (III.i.140-147). She wastes no time at all getting to the point and professing her love for Cesario. She takes direct action toward getting the love she wants, making it

apparent that her mantle of mourning was not much more than a protection against unwanted suitors rather than a protection against all men. Of course, Olivia misunderstands the reasons for Cesario's lack of reciprocation. But even as Viola as Cesario attempts to reject Olivia gently, Olivia bravely lets her profession of love stand, saying, "Yet come again, for thou perhaps mayst move / That heart which now abhors, to like his love" (III.i.154-155). She even grows bolder and asks Cesario to "wear this jewel for me, 'tis my picture" (III.iv.184-185). Having created for herself the identity of a woman unmarried by her own choice, Olivia also creates a space in which she can have more control over her own romantic engagements. She does not hesitate either to reject the Duke or to act on her desire for Cesario.

Olivia's ability to act on her own behalf and to actually make things happen steadily increases as the drama unfolds, as Sebastian arrives and as she moves away from her own home. The near-brawl between Sebastian and Sir Toby and Sir Andrew happens outside of Olivia's home ("near Olivia's house" per Greenblatt's footnotes) and away from her house, Olivia has a very easy time getting others to comply with her own will. She easily guides Sebastian to her house, finding him decidedly obliging, despite the fact that he actually does not know this stranger at all. She speaks to him, giving several direct commands, inviting him to "Go with me to my house, / And hear thou there how many fruitless pranks / This ruffian hath botched up ... / Thou shalt not choose but go. / Do not deny. Beshrew his soul for me, / He started one poor heart of mine in thee" (IV.i.50-55). Sebastian, confused but compliant, follows, and she entreats him further: "I prithee,

would thou'dst be ruled by me" (IV.i.60), to which request Sebastian has no aversion. He does, eventually, question his own sanity and Olivia's, thinking one of them must be mad for their sudden and inexplicable romance to make any sense. But he also lauds her utter practicality and her skill in running her household: factors that would indicate that she is not, indeed, out of her mind. He holds her in high esteem already, noting to himself that if she were mad, "she could not sway her house, command her followers, / Take and give back affairs and their dispatch / With such smooth, discreet, and stable bearing / As I perceive she does" (IV.iii.17-20). And when Olivia appears with a priest and takes her most decisive and irrevocable action yet, proposing an immediate marriage to the man she believes to be Cesario, Sebastian's uncertainty about either party's sanity seems immediately forgotten and he agrees. Olivia's active role in this marriage is unparalleled. From her point of view, she has moved a recalcitrant Cesario from rejection to marriage with remarkable speed. Even from the audience's more informed point of view, her ability to sweep up an unsuspecting Sebastian into her plan to marry Cesario is significant. Her agency as the plot nears its dramatic resolution is unrivaled by anyone else in Illyria, man, woman, or crossdressed page.

Additionally, Olivia's moves to bring about her own marriage to Sebastian are what bring the rest of the plot to its conclusion. And once again, when she achieves her most consequential forces of will, she is outside of her home. The gathering of so many characters and the fact that Olivia and her attendants enter part way through the scene indicate that the action can only be taking place somewhere away from her own house.

And here, her actions bring about the resolution of the plot for all the other characters. If Olivia cannot marry Orsino because of marriage to someone else rather than her outright refusal, the entire dynamic of the love triangle changes. In a respectable show of agency and potency, “Olivia has already, by the last scene, engineered a marriage with the complaisant Sebastian. Having effected her own wedding by sheer force of will, it is Olivia who moves at the end of the play to arrange the betrothal of Viola and Orsino: (V.i.316-19)” (Logan 233). While Orsino is still stunned at the rapid unfolding of events and the fact that his man Cesario is in fact in possession of “woman’s weeds” (V.i.266), Olivia suggests to him that he might change his perspective on Olivia and think her “as well a sister as a wife” (V.i.306). This suggestion immediately prompts Orsino to release Viola from his service and propose marriage to her. Olivia’s determination to fulfill her own desires is what leads to the satisfaction of the desires of the rest of the characters.

Through the adoption of these assumed identities, of a page boy and a mourning, temporarily unmarriageable woman, coupled with the setting of the drama in a green world where normal social rules do not apply, Viola and Olivia manage to gain certain freedoms (of movement, and of behavior) as characters during the course of the drama and gain control over their situations. Irene Dash writes:

Endowed with wealth, their lives graced by neither fathers, brothers, husbands, nor lovers, the two major women characters of *Twelfth Night* briefly challenge patterns of patriarchy. Not revolutionaries, but merely young women grasping at suddenly available freedom, each would taste independence in her own way. One

retreats behind the garb of mourning for her dead brother while the other, also turning to her supposedly dead brother -- her twin -- for support, retreats into his person, adopting his clothes and his post. (211)

In considering both women characters as economically and socially independent, Dash's interpretation provides space for Olivia and Viola to experiment with and rebel against social norms to the extent that they can. This experimentation includes the creation of the identities that help them maintain their independence -- if Olivia had not declared herself unmarriageable, she would surely be the subject of even more marriage talk. Were Viola to present herself as the eligible young gentlewoman she is, she too would surely find herself with her independence hindered in ways that she is not prepared to investigate. But in Illyria, this unusual place where youth, illusion, disguise, and obsession reign, Olivia's freedom and independence are mostly respected and allowed and Viola's disguise is entirely convincing such that she gains freedom and independence too.

The plot ends, as so many comedies do, in several marriages. Indeed, marriage as the comedic resolution becomes something of a social requirement. These two women have spent the greater part of the play bending gender norms and skirting social mores -- now they should be brought back into the fold. According to Northrop Frye, a new sort of society forms around the heroes and heroines at the close of a comedy, upon reaching its conclusion. He writes:

Comedy usually moves toward a happy ending, and the normal response of the audience to a happy ending is 'this should be,' which sounds like a moral

judgement. So it is, except that it is not moral in the restricted sense, but social.

The appearance of this new society is frequently signalized by some kind of party or festive ritual, which either appears at the end of the play or is assumed to take place immediately afterward. Weddings are most common, and sometimes so many of them occur, as in the quadruple wedding at the end of *As You Like It*, that they [163] suggest also the wholesale pairing off that takes place in a dance. (167)

For the comedy to resolve fully, it should end with a feeling of social satisfaction, with the tested boundaries having been restored, and ending in merriment. And indeed, all is restored at the conclusion of *Twelfth Night*. The women return to their socially-assigned identities and two marriages take place. Dash too takes up this concept of social restoration making it clear that the two women cannot stay independent forever. The concluding events of the play “will end [Viola’s] adventure into independence just as *Olivia’s decision* to marry will end hers. In the single scene in act 5, Shakespeare, for the last time, presents the challenges the two single young women face and weaves together fact and fantasy, for this is Illyria” (Dash 243, emphasis added). As they cannot remain independent forever, Olivia chooses her way out of independence and selects a satisfactory husband for herself. Viola’s way out of her experimental independence is paved for her by Olivia’s decisions and the reveal of her real self. The identities that they took up in the interest of self-protection and to give themselves more power over their own lives were never going to be permanent ones. Olivia can stay single no more than Viola can stay crossdressed. They eventually have to come back under the reins of the

patriarchy. The ending is presented to the audience as a happy one, and “we are simply given to understand that the newly-married couple will live happily ever after, or that at any rate they will get along in a relatively unhumorous and clear-sighted manner” (Frye 169). The happily ever after is expected, and a return to normalcy is required, especially after the limits of social acceptability have been tested and strained for the sake of comedy so much during the course of the drama.

However, it is worth noting that in an interesting twist, Viola’s marriage to Orsino is only *presumed* to happen after the close of the play, and Shakespeare does not have her return to her female identity but remain as Cesario until the close of the play. This leaves the audience with a sense that normalcy is restored, but maintains a hint of disruption, with Orsino specifically asking Viola to stay dressed as a page for a bit longer. Thus, the plot ends with a nod to the transgressive: “It would have been simple for Shakespeare to devise a concluding scene in which Viola appears in women’s ‘habits,’ but he goes out of his way to leave her in men’s clothes and hence to disrupt with a delicate comic touch the return to the ‘normal’” (Greenblatt 1786). Thus, even though the play ends with a return to normalcy and the expected social status quo, the return is not complete and the fact that Viola does not return to her entire female identity is in subtle defiance of these social expectations: some of her male identity, and thus perhaps some of the agency she holds while she exists as that in-between person, Cesario.

Beyond the plot of the play itself and how women take up space within its lines, drama is a medium intended to be performed by real people for an audience of real

people. The physical dynamics that this form brings up are also worth attending to, as the way women were allowed to (or not allowed to) take up space on stage and in the theatre is also noteworthy when considering space and agency in the context of the dramatic arts. Dymphna Callaghan deals with the roles women were and were not allowed to play in the real space of early modern theatre. Most obviously, women in early modern England were not permitted to act on stage, and boys played the roles of women characters. This absence of femininity from representation on the stage itself is a significant point in an analysis of women characters' power of self-determination on stage because while Viola or Olivia might be granted a certain degree of autonomy, Viola and Olivia were never meant to be represented by actual women and thus representative of real women's power of self-determination.

What's more, the representation of women on stage cannot be presumed to have been approbatory per se. According to Callaghan, "For the female body, while not literally present on the Renaissance stage, was constantly and often scabrously constructed in masculine discourses in ways that reinforced larger patriarchal institutions and practices" (Callaghan 30). The men who were charged with interpreting these women characters and representing these female bodies were under no imperatives to bring their characters to life in any particularly sympathetic or powerful light necessarily.

Callaghan's argument about *Twelfth Night* specifically is that

in the *carnavalesque world* of *Twelfth Night* the female body's capacity for resistance and disruption is severely curtailed by the fact that the transvestite actor

is 'as likely to be portraying women with contempt as with respect' and the fact that the male body, 'the very instrument of the art of the theatre' (Gibbons 1980: 64), repeatedly and ritually enacts the displacement, exclusion, and discipline of its female counterpart. (Callaghan 32 -- emphasis added)

The world of *Twelfth Night*, one of so many inversions, identity confusions and obfuscations, and transgressions, according to Callaghan, is one that, on stage, is as likely to restrain and restrict the capacity of the women characters in it as it is to expand or even uphold their agency. This complication of the real-life spatial dynamics of the play allows for a broadened understanding of the roles of the women characters.

However, the theatre as a place with the potential for the subordination of Shakespeare's remarkable women characters is not a universally held understanding. Stephen Greenblatt argues for a much rosier understanding of the potential presented by the early modern stage: "The transforming power of costume unsettles fixed categories of gender and social class, and allows characters to explore emotional territory that a culture officially hostile to same-sex desire and cross-class marriage would ordinarily have ruled out of bounds" (Greenblatt 1785). For Greenblatt, the stage is a real physical place in a real city, populated with real citizens, that, much like the fictional Illyria, allows for an exploration of certain inversions that would surely not be permitted outside of that dedicated space. Men are allowed to dress as women, and then the women characters they play are allowed to dress as men. Inter-class marriages are, at least briefly, considered

possibilities. Similarly, for Thad Jenkins Logan, the theatre is a space that exists halfway between fiction and reality:

“Only in myth and ritual are twins the same person, and while the stage world is, in part, a mythic realm, theater -- and Shakespeare’s theater in particular -- is closely bound to the empirical naturalistic world the audience inhabits. In that frame of reference, Olivia abandons her vow of chastity to pursue the first new man she meets, marries his (her) twin brother by mistake, and seems willing to transfer her affections to a man she does not know because he looks like the one she fell in love with.” (Logan 235)

The stage is partially a world of myth, insofar as that is the only context in which opposite-sex twins are so identical that one can pass for the other. But it is also a real-world place, and the reality of it is also deeply important.

Furthermore, the theatre existed not just as a space for fictional characters of both genders and male actors, but as a space for audiences who came from all walks of life. As members of this particular group, women were considered just right for this role. Women were very common audience members, and many emotional reactions to drama were considered specifically female: “In a theatre where (some) men act and women (over)react, women become both hypervisible and exemplary spectators -- THE audience -- as men do not by virtue of being represented onstage as well as in the auditorium. This produces a heavily gender-coded dichotomy between performance and perception” (Callaghan 144). Not only were women thought to experience the theatre with great

emotion, but also with remarkable sexual affect. Callaghan also notes that, “Much of the attention paid to female spectatorship as a distinct phenomenon stems from the pervasive belief that women in general (not just drabs, doxies, trulls, and harlots) go to the theater with lewd intent, and even those who do not may still become the hapless targets of men” (Callaghan 143).

*Twelfth Night*, with its unique spatial considerations, allows for Viola and Olivia to have extra liberties and the significant ability to influence the outcomes of their own stories. The not-quite-real setting of Illyria and its location entirely in the green world coupled with the real-life elements of the theatre and the city where the play was actually performed all lead to specific effects on the agency of the women characters. The fact that *Twelfth Night* exists as a play to be performed in a community space rather than a novel to be read independently allows for a broad interpretation of the roles for the women characters. Furthermore, while the paradigm of home-limen-elsewhere-home is less tangible in this text than in *Don Quixote*, it holds up. Viola and Olivia both gain power as they move away from their homes and just as Dorotea and Zoraida do, they adopt temporary, socially unorthodox identities that aid them in preparing for the return to social norms and, ultimately, marriage.

### Conclusion

In her book *Embodied Boundaries: Images of Liminality*, Valerie Henitiuk writes of liminal space as a space to which threatened women characters retreat before they ultimately marry. The return from the liminal space and the marriage is as common and vital as the retreat and the preparation is. She writes that, “anthropologists (Turner, van Gennep) have explained that *the liminal primarily serves to reinforce the social structure*, but nonetheless remains an unsettling stage of disruption or even threatened destruction governable only by strict adherence to ritual” (Henitiuk Abstract -- emphasis added). Despite the fact that the women characters Henitiuk studies and the four I have studied here take their lives into their own hands, gain significant amounts of power and agency, and have control over the endings of their own stories, the fact remains that each of their stories ends in marriage. Because despite the value the liminal space holds to each individual, it primarily serves to reinforce the social structure, and the social structure dictates that women of a certain age and social status get married when the time comes.

Not only do they have to get married, but in order to do that, they have to return from their sojourn in the limens. They have to come back from their stays “elsewhere” and place themselves again in a bounded architectural space. As Teresa Ann Sears writes in “Lighting Out:”

virtually all of the characters with whom Don Quijote comes into contact during his journeys are themselves ‘lighting out’: on the road in search of something that they could not achieve if they had remained at home: love, justice, fortune,

freedom, adventure. Whereas in the modern, urban, bourgeois world these things either come about when one stays at home and fulfills one's destiny and responsibilities, or they are seen as disruptive to the stability that is the highest good, in the medieval romance world, one finds them 'out there,' in the wilderness, the *floresta*. (Sears 116-7)

Dorotea and Zoraida had a chance to experience this same search for love, justice, fortune, freedom, and adventure. In *Twelfth Night* too, Viola has that chance, and Olivia finds some of these things in a different way. But as women, they have to go back to the stability that is the highest good. They have to return to home to fulfill their destiny and responsibilities. They cannot spend any longer being disruptive to the worlds they came from.

So, though none of their stories show their ends outright, Dorotea, Zoraida, Viola, and Olivia must return from their "elsewhere" and come home again. They will resettle in a domestic space and consent to marriage. And while this might be a "disappointingly conventional end" (Cruz 27), this is a way for each of the characters to end their plots on their own terms. Dorotea beats the odds and gains a higher social status by persuading Fernando to marry her even after she has been dishonored (by him). If not Fernando, she likely would not have been able to marry anyone else and would have lived a life of rejection and dishonor. Zoraida manages to convince the captive to marry her and escape with her to Spain so she can fulfill her own greatest desire -- to become a safe and practicing Christian. While her story is left perhaps most unfinished, it is presumed that

she will be baptized and will marry Pérez and this will end happily for her. She brought about her own safety and personal happiness. Viola's story ends with the match she had been hoping for. She has perhaps the least effect on the outcome of her story, despite having a great deal of agency during the course of the drama's plot. Inversely, Olivia plays less of a direct role during the play itself but plays the most significant role in bringing about satisfactory conclusions for everyone involved. She ends up married to (almost) exactly the person she wanted to marry, and her marriage causes a bit of a domino effect leading Viola's marriage to be possible too.

This topic is multi-faceted -- areas for further study abound. Given the opportunity, I would like to do more research into and analyze the women's bodies themselves as space. I think there is work that could be done with the body as the site for spatial analysis, separate from and beyond the assessment of cross-dressing and identity. The texts themselves could also be analyzed as another type of space. Research into how these women and their stories fill the text and how they take up the literary space of the plot would be a fascinating direction to take this line of study. Additionally, there are certain kinds of actual space in the texts that I did not go into deeper -- Olivia's garden for example. She spends time in her garden, and I write about the garden as a space between home and the outside world, but a garden is also a kind of space between nature and culture. The dynamic of natural world vs social world more specifically and the spaces that are midway between one and the other would make for an interesting discussion when juxtaposed with the women's power of self-determination.

From a place of 21st century feminism, it can be too easy to say that their stories should have ended differently, that they should have done more or not settled until they got something better than what they got. It can be tempting to wonder why someone as quick-witted as Dorotea would marry her rapist or why someone as gutsy as Viola would want to marry someone who had spent an entire play openly courting someone else. Anne Cruz, though elsewhere she wholeheartedly touts Dorotea as a standout heroine who breaks the mold, still bemoans the fact that “even Dorotea must revert, at the end, to the same constraints imposed on the others” (14) and her story “ends perforce on an unequivocally repressive note” (20). But I find these accusations anachronistic. Where she otherwise does well to hold Cervantes to an appropriately 17th century standard, she fails here. Dorotea’s story ends on a hopeful note. As do the stories of Zoraida, Viola, and Olivia. True, we might end them differently today were we to rewrite them. But left in their original contexts and with a full understanding of how much work these characters exerted to arrive at their own endings, their stories end exactly as they should.

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