

# In Search of Diversity in the Theatrical Representation of “the Female Voice”: A Study of *As You Like It*

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## Introduction

In William Shakespeare's works, there are many characters who show their unique ideas in very witty ways. Their lines have kept fascinating the audience at all times, and their performances are still captivating with contemporary stage effects. In 1991, the play *As You Like It* was performed by Declan Donnellan's Cheek by Jowl all-male production starring Adrian Lester at Lyric Hammersmith in London, countering heterosexual norm and homophobic violence in the AIDS crisis (Dusinberre 20–21). Then in 2003, the heroine was played by a black actress, Nina Sosanya, in Gregory Thompson's production at the Swan Theatre in Stratford-upon-Avon, which showed her various faces that were not monolithic at all (24–25). Questions arise as to the characters' voices then. What makes possible these diverse images of the characters? I would like to explore the issue by analyzing the characters' lines<sup>1</sup>.

*As You Like It*, first performed early in 1599, and printed in the First Folio in 1623, is one of Shakespeare's representative pastoral comedies, written in the later period of the dramatist's comic time. The text seems to describe friendship between the main characters in the play and try to spin it with a variety of their voices. Yet I find that their language actually has many violent metaphors, which do not accept the diverse existence that is not explained by the unitary assumption. As I will examine later, their speech provides oppressive sexual notion throughout the play.

The heroine Rosalind and her cousin Celia certainly try to find their identities by escaping from the violent court, but there are some intolerant metaphors even in the words of Celia, who supports her cousin and seems to express her voices without transvesting. She tries to encourage her cousin with her empathetic words from her first appearance, yet the most moving passages in them give us doubt whether they are told to counter violence they face. In the first chapter, I will examine her words from traditional viewpoints about the female sex.

Another point at issue concerns their contrastive views of love in their conversations. While Rosalind expresses her romantic feeling from the beginning and pines for her lover Orlando, Celia tries to keep her cousin from being up to her ears in love for caution's sake, until she herself suddenly falls in love with Orlando's brother, Oliver. Her words toward her cousin, however, again seem to have several certain violent ideas. On the other hand, Rosalind shows her realistic view of love after that although it seems that she tells sexist jokes. I will consider the complex views of love in the second chapter, and search for various voices about love.

In the third chapter, I will discuss how the characters resist the established

convention of love, focusing on expressions in their lines. Rosalind takes advantage of her disguise to preach love to Orlando so that she can convey her message to him. A shepherdess, Phoebe, who falls in love with the disguised Rosalind, also represents her identity which does not remain in existing frameworks for sex. Yet as for Celia, she uses repressive images and bawdy jokes in her conversation with Rosalind. To clarify what they mean, I will study their words to find out what factor contributes to showing the characters' various existence.

This essay will therefore explore diverse voices in the "female" characters' words. I will discuss the play in performance context for modern stages.

## Chapter I

### Celia as a Contrasted Character

From her first entrance in Act 1 Scene 2, Celia is very concerned for her cousin Rosalind. She empathizes with her cousin's unfortunate circumstances due to her father's banishment, and is worried she will be made a fool of love. It seems remarkable that Celia "stands up to her tyrannous father" for Rosalind, proposes "flee[ing] to the Forest of Arden", and "floats to buy the shepherd's cottage", as Juliet Dusinberre states in her introduction to the Arden edition (Dusinberre 26). Celia expresses her voice in several important scenes, but her words include some violent metaphors which could hurt her cousin's feeling, even when she tries to encourage Rosalind. Considering Celia's verbal violence and Rosalind's responses, I will analyze their discourse from the conventional notion about the female sex.

We can find that their words suggest their intimate friendship when they enter in Act 1 Scene 2. Dusinberre states that Celia expresses her love for encouragement against her father Frederick's oppression, where she uses a simile as "my sweet Rose, my dear Rose", which is connected with her cousin's name "Rosalind" and also the beautiful and respectable image of Queen Elizabeth (Dusinberre 30, 160-161, Montrose 88-89). After she tells her cousin that she should not become captivated by love, she suggests mocking the goddess of fortune together. What is more, she even refers to the idea of estimating women's beauty and chastity, which further distances her words from her empathetic voices that try to ease Rosalind's heartache:

CELIA Let us sit and mock the good housewife Fortune from her wheel, that her gifts may henceforth be bestowed equally.

ROSALIND I would we could do so, for her benefits are mightily misplaced - and the bountiful blind woman doth most mistake in her gifts to woman.

CELIA 'Tis true, for those that she makes fair she scarce makes honest, and those that she makes honest she makes very ill-favouredly.

ROSALIND Nay, now thou goest from Fortune's office to Nature's;  
Fortune reigns in gifts of the world not in the lineaments of Nature.  
CELIA No? When Nature hath made a fair creature may she not by  
Fortune fall into the fire?

(Act 1 Scene 2 Lines 31-44)

Although what they should counter is the violent court of the Duke which treats Rosalind unfairly, here Celia employs repressive expressions for women as their diversion from their problems. She attributes the violence thrown at Rosalind to these goddesses' acts after all.

Regarding the conventional context, Lawrence Stone explains the subordinate position of people who were thought as women in his *The Family, Sex and Marriage in England in 1500-1800*. The legal rights of wives were quite minimal and they were dominated by their husbands in greater patriarchy. The education of unmarried women was aimed at "the traditional feminine accomplishments" to attract their future husbands rather than learning classics such as Latin and Greek (Stone 136, 142-143). Stone recites male chauvinists' values against women who were supposed to obey the custom:

Despite a century-long trickle of books in praise of women, many lay commentators in the late sixteenth and seventeenth centuries remained thoroughly ambivalent in their attitude towards them. In a sermon before Queen Elizabeth, Bishop Aylmer trod cautiously between the two poles of opinion:

Women are of two sorts: some of them are wiser, better learned, discreeter, and more constant than a number of men; but another and worse sort of them are fond, foolish, wanton, flibbergibs, tattlers, triflers, wavering, witless, without council, feeble, careless, rash, proud, dainty, talebearers, eavesdroppers, rumour-raisers, evil-tongued, worse-minded, and in every way doltified with the dregs of the devil's dunghill.

(Stone 137, qtd. in Stone 137)

If this reference reflected traditional repressive thought against women, what is implied in Celia's joke is such negative images of monolithic woman as we find in the latter half of the quoted sermon. Her words assume the cause of their distress is the unitary female sex.

Another context which enables the joke to work is that the audience could laugh and feel the coming festivity. C.L.Barber claims in his *Shakespeare's Festive Comedy* that what the two show with the joke is "a 'chase' of wit that goes 'from

Fortune's office to Nature's' (I.ii.43), whirling the two goddesses through many variation" (Barber 254). Barber analyzes the play's structure by using his term "release" (5), and focuses on the festive plot, giving some clues to think about the characters' words:

There the poetry about the pleasures of nature and the naturalness of pleasure serves to evoke beneficent natural impulses; and much of the wit, mocking the good housewife Fortune from her wheel, acts to free the spirit as does the ritual abuse of hostile spirits. ... In the terms of Freud's analysis of wit, the energy normally occupied in maintaining inhibition is freed for celebration. The holidays in actual observance were built around the enjoyment of the vital pleasure of moments when nature and society are hospitable to life. ... But the celebrants also got something for nothing from festive liberty - the vitality normally locked up in awe and respect.

(Barber 6)

From his examination, we can observe that the joke is the key to the story which also suggests the characters' potential ability to "release" people from the social yoke in the theater. Celia seems to impress her power of action with her words on one hand. As Barber explains, she and Rosalind try to stop the spinning wheel of the goddess of fortune who capriciously manipulates their destiny, and try to object to Nature's work which decides women's beauty or ugliness when they are born.

However, it means as well that Celia approves the oppressive context and the monolithic thought of the female sex even if she intends to cheer up her cousin. After Rosalind meets her lover Orlando in the Forest of Arden and makes him promise to see her again in Act 3 Scene 2, Celia criticizes him for not showing up on time. Rosalind wants her to believe his sincerity and his love for her, but Celia discourages her cousin with her "too cool" words:

ROSALIND [as a pageboy, Ganymede] Never talk to me, I will weep.

CELIA [as his sister, Aliena] Do, I prithee, but yet have the grace to consider that tears do not become a man.

...

ROSALIND His very hair is of the dissembling colour.

CELIA Something browner then Judas's. Marry, his kisses are Judas's own children.

ROSALIND I' faith, his hair is of a good colour.

CELIA An excellent colour - your chestnut [auburn, as Judas's] was ever the only colour.

ROSALIND And his kissing is as full of sanctity as the touch of holy

bread.

CELIA He hath bought a pair of cast lips of Diana - a nun of winter's sisterhood kisses not more religiously; the very ice of chastity is in them.

(Act 3 Scene 4 Lines 1-16)

Here, while Celia could say as above with her concern about her cousin, she again makes use of negative and unitary images of sex. First of all, she tries to put down Rosalind's voice by referring to her disguise, implying that she thinks the male sex is also single. This assumption excludes a variety of Rosalind's identities and forces her to remain in the category of the sex. What is worse, Celia compares Orlando with images of the betrayer ("Judas") and negative notion of women ("Diana" and "nun"). This association hurts Rosalind all the more because the words are directed at her lover and intended to lower his existence. Thus, in these lines, she fails to empathize with her cousin. She not only compels Rosalind to stay in the monolithic framework of sex but also ridicules her lover by using the violent and oppressive allusion.

As for this form of assumption of sex, a queer theorist, Judith Butler, claims that sex is also culturally constructed as gender in her *Gender Trouble* (Butler 10-11). If we apply this theory to the text, what Celia does is reinforcing the category by using words' conventional context. In a chapter where she examines existing feminism, Butler clarifies Luce Irigaray's argument which states diversity of the female sex:

...Luce Irigaray argues that women constitute a paradox, if not a contradiction, within the discourse of identity itself. Women are the "sex" which is not "one." Within a language pervasively masculinist, a phallogocentric language, women constitute the unrepresentable. In other words, women present the sex that cannot be thought, a linguistic absence and opacity. Within a language that rests on univocal signification, the female sex constitutes the unconstrainable and undesignatable. In this sense, women are the sex which is not "one," but multiple.

(Butler 14)

Comparing this theory with Celia's voice, it excludes the possibility of the multiple sex. Both of her joke and mockery use the traditional context which does not take account of the diverse existence.

In summary, Celia's words of consideration for Rosalind presuppose monolithic framework of sex. Her words not only keep the two away from the cause of violence they should resist but also repress and hurt Rosalind, rather than empathize with her. Contrary to the character's energy, the distorted lines cannot express diversity for

modern stages unless they are deleted just like in a film directed by Kenneth Branagh in 2006<sup>2</sup>. In the film, almost every word of Celia in question is deleted to make her to be a more supportive character to her cousin.

## Chapter II

### The Conflicting Views of Love

Celia's encouraging lines to Rosalind now include repressive and violent assumptions based on the unitary notion of sex. Yet in case of views of love, there seems to be empathetic voice in her cool judgment when she tries to keep Rosalind from being so much in love. While she tells her wary thoughts about falling in love, her cousin expresses her romantic feeling. What we need to give attention to is that, after Rosalind meets him again in the Forest of Arden, she lectures him on practical aspects of love and marriage. In the meantime, Celia suddenly comes to love Orlando's brother, Oliver. In this chapter, I will compare their contrary views of love expressed in their lines to examine whether they really express various ideas of love.

After Rosalind falls in love with Orlando at first sight, Celia tries to persuade her not to get caught by love in Act 1 Scene 3. She attempts to talk with her cousin in earnest rather than "in holiday foolery" (Act 1 Scene 3 Lines 13-14), while she proposes to "be merry" in the former scene:

CELIA They [Such briers] are but burs, cousin, thrown upon thee in holiday foolery. If we walk not in the trodden paths our very petticoats will catch them.

ROSALIND I could shake them off my coat; these burs are in my heart.

...

CELIA O, a good wish upon you! You will try in time in despite of a fall. But turning these jests out of service, let us talk in good earnest. Is it possible on such a sudden you should fall into so strong a liking with old Sir Rowland's youngest son [Orlando]?

ROSALIND The Duke my father loved his father dearly.

(Act 1 Scene 3 Lines 13-31)

As their conversation shows, Rosalind is very much taken by him and feels pleased just like Celia has hoped for. In these lines, although Celia anxiously tries to make her cousin be self-possessed, she does not deny or repress her hope.

Consulting Lawrence Stone's research, we can find that many of upper-class women conventionally got married for their economic stability under the system of primogeniture, obeying their fathers' will (Stone 88, 129-135). Rosalind has come

to love Orlando since she remembers her father “loved Sir Rowland [Orlando’s father] as his soul” (Act 1 Scene 2 Line 224), just as Viola in *Twelfth Night* (1600), who decides to serve the Duke Orsino since her dead father used to talk about him. According to Stone’s description, Rosalind’s love goes by the social codes as Viola’s does.

In contrast to this traditional style of love, Rosalind proposes to Orlando. Haruo Nakano points out in his studies on Shakespeare’s love comedies, *Koino Merankori (Love’s Melancholy)*, that it was rare for women to propose to their male lovers in the conventional context (Nakano 110–112). Moreover, it was sometimes dangerous for them because their lovers might abandon them on the pretext of their incomplete engagement or insufficient dowry (80–84, 111). Although Rosalind proposes to Orlando remembering her father’s patronage of his father, her father is not at court now, and what is more, Orlando lives almost without any income by himself (274–275). These can be the reasons why Celia shows her concern for her cousin.

However, Celia again uses repressive images after she and her cousin find Orlando’s sonnets in Act 3 Scene 2 in the Forest of Arden. Rosalind gradually has an inkling that her lover is close to her in the forest and lets her romantic feelings for him grow. Celia reveals to her that the sonnets were written by Orlando because she has seen him. Yet at this time, she makes fun of her cousin using obscene metaphors and circumlocutions. Rosalind’s refutation shows that Celia’s way of speaking treats a person in love with contempt:

ROSALIND Nay, I prithee now, with most petitionary vehemence, tell me who it is.

CELIA O wonderful, wonderful, and most wonderful wonderful, and yet again wonderful, and after that out of all hooping!

ROSALIND ... I prithee tell me who is it quickly and speak apace. I would thou couldst stammer, that thou mightst pour this concealed man out of thy mouth as wine comes out of a narrow-mouthed bottle — either too much at once or none at all. I prithee take the cork out of thy mouth that I may drink thy tidings.

CELIA So you may put a man in your belly.

...

CELIA It is young Orlando, that tripped up the wrestler’s heels and your heart both in an instant.

ROSALIND Nay, but the devil take mocking! Speak sad brow and true maid.

CELIA I’faith, coz, ’tis he.

(Act 3 Scene 2 Lines 184–209)

This demonstrates Celia's wit once more. As glosses show, Rosalind's assumed persona "Ganymede" is derived from "a beautiful Trojan shepherd boy, seized by Jove (disguised as an eagle) and swept up to Olympus to be [the] cup-bearer to the gods" (Dusinberre 187). Therefore it is natural that "the shape of the bottle and the wine" results in her joke for such association (251). Her cleverness with words, however, does not take Rosalind's feelings seriously. The joke is disdainful to her by attributing her love to heterosexual desire. Celia does not accept her identity which can have multiple sex.

On the other hand, the romantic Rosalind exhibits her realistic thought on love and marriage. After she has a reunion with Orlando later in Act 3 Scene 2, she suggests that he receive her love therapy so that she can test and confirm his love for her in Act 4 Scene 1. Here she skillfully takes advantage of the common traditional practice as Nakano states; just like today's receiving counseling, male lovers went to get counselors' therapy (Nakano 157-172). Taking advantage of the custom, Rosalind succeeds in expressing her voice which is not framed by any oppressive notions of husband and wife. When she talks to the latecomer Orlando first, she starts her lecture with a "snail" image to make him reconsider his half-baked affection toward her. Contrary to her teasing him in jest, she represents her concern about getting through their coming wedlock without any income:

ROSALIND Nay, an you be so tardy, come no more in my sight. I  
had as lief be wooed of a snail.  
ORLANDO Of a snail?  
ROSALIND Ay, of a snail, for though he comes slowly he carries his  
house on his head - a better jointure, I think, than you make a woman.  
Besides, he brings his destiny with him.  
ORLANDO What's that?  
ROSALIND Why, horns - which such as you are fain to be beholding  
to your wives for; but he comes armed in his fortune and prevents  
the slander of his wife.

(Act 4 Scene 1 Lines 46-56)

Furthermore, Rosalind continues speaking while she rehearses their wedding ceremony with him and Celia. After her lover pledges that he will love her "for ever and a day" (Act 4 Scene 1 Line 35), she stops him and the ceremony. Again, we can detect that she tries to make him think about their marriage in more a realistic manner:

ROSALIND Say 'a day' without the 'ever'. No, no,  
Orlando, men are April when they woo, December  
when they wed. Maids are May when they are maids,

but the sky changes when they are wives. I will be more  
jealous of thee than a Barbary cock-pigeon over his  
hen, more clamorous than a parrot against rain, more  
new-fangled than an ape, more giddy in my desires than  
a monkey. I will weep for nothing, like Diana in the  
fountain, and I will do that when you are disposed to be  
merry.

(Act 4 Scene 1 Lines 136-145)

In these lines, she employs unconventional metaphors to show her diverse identities. The animals and the goddess of chastity are used to represent various faces which are not restrained by monolithic category of sex or passive heterosexual norm. Just as in Judith Butler's theory I referred to in the previous chapter, Rosalind exhibits the possibility of the multiple sex and her undefinable existence.

Meanwhile, Celia suddenly falls in love with Oliver, as soon as she encounters and talks with him in Act 4 Scene 3. As Dusinger observes, she shows her power of action here (Dusinger 26-31), for she chooses her husband by her will. Whereas her words have one-sided and oppressive assumption about sex and sexuality, her action seems to express one of diverse ways of love not repressed by monolithic frameworks.

In conclusion, Celia's lines, which shows her view of love, include presupposition of unitary sex and heterosexual norm, but Rosalind's lines represent her undefinable way of love and marriage. While Celia expresses her subjectivity through her action, her cousin reveals it by directing her thought at her lover. Making good use of practical and various images in her love sermon, she successfully manifests her diverse identities.

### **Chapter III**

#### **Countering Love's Convention**

In the previous chapters, we considered the two characters' words to investigate their diverse voices which escape from the monolithic assumption of sex. Although Celia's action shows her subjectivity which does not remain in the oppressive framework, her words presuppose it and force her cousin to be under its control. On the other hand, Rosalind's lines express her changeable identities by enumerating various images. In this final chapter, I will show how the characters oppose convention of love to exhibit their existence. While Rosalind uses various notions of sex when she preaches love to Orlando, she consequently shows her identities cannot be specified by the conventional frameworks. The shepherdess - Phoebe - similarly expresses her voices which do not remain in the established system. To analyze their words, I will consider them with their opponents' lines, which try to restrict

their resistance.

First of all, we need to focus on Rosalind's lines when she appears in her disguise for the first time. Contrary to Celia, she empathizes with her cousin's feelings. When they arrive at the Forest of Arden in Act 2 Scene 4, she tries to encourage Celia who gets exhausted. Rosalind shows her consideration for Celia by referring to her own disguise to make her cousin feel reassured:

ROSALIND I could find in my heart to disgrace my man's apparel and to cry like a woman, but I must comfort the weaker vessel, as doublet and hose ought to show itself courageous to petticoat. Therefore courage, good Aliena.

CELIA I pray you bear with me, I cannot go no further.

(Act 2 Scene 4 Lines 4-9)

While she seems to assume binary opposition of sex in these lines, what she means here is that her identity cannot be represented by the category. Both notions of sex do not capture her existence.

In her *Gender Trouble*, Judith Butler examines identities which cannot be expressed by any conventional notions of sex, referring to the case of Herculine Barbin, who was a hermaphrodite living in France in the 19<sup>th</sup> century recorded in Michel Foucault's editorial work. Herculine was considered as having the "female" sex when she/he was born, yet she/he was legally forced to change her/his sex into "male" in her/his early twenties, and finally killed herself/himself (Butler 120, 124-125). Butler argues that Herculine's example shows the impossibility of being represented by binary opposition of sex as follows:

Foucault's introduction to the journals of the hermaphrodite, Herculine Barbin, suggests that the genealogical critique of these reified categories of sex is the inadvertent consequence of sexual practices that cannot be accounted for within the medicolegal discourse of a naturalized heterosexuality. Herculine is not an "identity," but the sexual impossibility of an identity. ... The linguistic conventions that produce intelligible gendered selves find their limit in Herculine precisely because she/he occasions a convergence and disorganization of the rules that govern sex/gender/desire. Herculine deploys and redistributes the terms of a binary system, but that very redistribution disrupts and proliferates those terms outside the binary itself.

(Butler 31)

The tragic factor of this case is that Herculine was deprived of her/his subjectivity by legal and cultural violence<sup>3</sup>. However, her/his life discloses that the forcible

mechanism cannot connote people's multiform identities. Applying this theory to the text, Rosalind occupies the similar position to Herculine for her existence which is not specified by either sex; we cannot judge that she is neither a woman or a man, nor does her existence stay in the binary system (Hamana 190–200, Kusunoki 93). As the Herculine's journal unexpectedly proves, Rosalind shows the frameworks' limitation by implying both "female" and "male." Her voice tells us that her undefinable presence inevitably escapes from being contained in either category.

After that, when Rosalind talks to Orlando, she keeps expressing her voices to him in Act 4 Scene 1. By employing the word "woman", Rosalind here shows that her subjectivity cannot be bound to the category. The sex does not restrict it but conversely represents the possibility that the framework is unable to specify the identity's range:

ROSALIND Or else she could not have the wit to do this - the wiser,  
the waywarder. Make the doors upon a woman's wit and it will out  
at the casement. Shut that and 'twill out at the keyhole. Stop  
that, 'twill fly with the smoke out at the chimney.

...

O, that woman that cannot make her fault her husband's occasion,  
let her never nurse her child herself, for she will breed it like a fool!

(Act 4 Scene 1 Lines 150–154, 162–164)

There are certainly oppressive expressions of "woman" in this sermon, which are omitted in modern performances such as Kenneth Branagh's film<sup>2</sup>. Yet what these lines present is that they succeed in deconstructing one of the binary systems ("woman") and the passive heterosexual norm. Her voices go beyond the category by playing with the word to present its limitation.

Against this statement, Celia blames her cousin for abusing the word "woman" and makes bawdy comments to her again. Here her words result in subduing various identities and compelling them to remain in the framework of the sex. What is worse, her implication of a strip show is rather violent which demeans the person's existence:

CELIA You have simply misused our sex in your love-prate! We must  
have your doublet and hose plucked over your head and show the  
world what the bird hath done to her own nest.

(Act 4 Scene 1 Lines 189–192)

These words are furthest from tolerance for accepting various ways of being. To deny Rosalind's identities, Celia uses violent assumption of heterosexual norm, presupposing that people who are thought as "women" should meekly obey it.

On the other hand, Phoebe, the shepherdess who comes to love Rosalind, also presents her existence which is not restricted by fixed notions of sex. She has been eagerly pursued by the shepherd Silvius, but she refuses him because he tries to frame her in convention of love. In Act 3 Scene 5, she retorts against him to resist the assumption:

PHOEBE [To Silvius]

Thou tell'st me there is murder in mine eye.  
'Tis pretty, sure, and very probable  
That eyes, that are the frail'st and softest things,  
Who shut their coward gates on atomies,  
Should be called tyrants, butchers, murderers.  
Now I do frown on thee with all my heart,  
And if mine eyes can wound, now let them kill thee.  
Now counterfeit to swoon - why now fall down!  
Or if thou canst not - O, for shame, for shame -  
Lie not, to say mine eyes are murderers.

(Act 3 Scene 5 Lines 10-19)

Here Phoebe divulges deception of the traditional context which forces her to remain in a passive position. She makes Silvius' fantastic association ("tyrants", "butchers", and "murderers") ineffective by negating it with realistic facts.

As for abusive language, Butler examines the structure in another work of hers, *Excitable Speech*. There she claims words have their conventional context which is reproduced to reinforce the violent meaning. Especially by indicating "injurious names", names by which people do not hope to be called, she states their persistence and its repeated violent function:

Clearly, injurious names have a history, one that is invoked and reconsolidated at the moment of utterance, but not explicitly told. This is not simply a history of how they have been used, in what contexts, and for what purposes; it is the way such histories are installed and arrested in and by the name. The name has, thus, a *historicity*, what might be understood as the history which has become internal to a name, has come to constitute the contemporary meaning of a name: the sedimentation of its usages as they have become part of the very name, a sedimentation, a repetition that congeals, that gives the name its force.

(Butler 36)

Phoebe's retorting, however, counters to the force of words thrown at her. She relocates the association on a new context to strike back at Silvius. Through this counterattack, she unveils her subjectivity against the traditional heterosexual norm. Thus Phoebe shows the possibility of subverting the presupposition, moving the context to another one to make it meaningless.

In brief, Rosalind and Phoebe succeed in countering love's convention by deconstructing binary opposition regarding the issue of sex and nullifying the conventional context respectively. While the former uses words of the sexual category, her voice paradoxically proves that her various faces cannot be defined by the binary. The latter overthrows the repressive presupposition, transferring the unreal metaphors into the actual facts. Their voices present diverse potential to oppose the heterosexual norm, which tries to force them not to get over its passive positions.

## Conclusion

In this essay, I searched for diverse voices which are not defined by repressive or violent frameworks for modern performance. I studied the characters' words to ascertain whether they represent diversity in three chapters.

As a contrasted character, Celia certainly exhibits her power of action against her father's violent court, yet her words presuppose unitary notions of sex and heterosexual norm. She ends up negating the possibility of her cousin's multiple sexes, which cannot be empathetic for her but oppress her existence as a result. Contrary to her, Rosalind is conscious of the custom of love and marriage. However, her love sermon to Orlando expresses her unconventional thought by taking advantage of various practical images. Furthermore, her voices result in deconstructing the binary system of sex, and she proves that her identities cannot be connoted by the sexual category. In addition to her, the supporting character Phoebe, also demonstrates her undefinable subjectivity by raising objections to the tradition which forces her to be passive. She changes the context into another meaning to make it lose its compelling power.

To summarize, the text indicates that diversity appears when monolithic assumption of sex is denied, and various voices which do not remain in the category are expressed. One-sided expressions of sex may need to be deleted to be adapted for today's stages, yet the text has potential to represent diversity of sex and identity.

## Notes

- 1 This essay was originally written as a graduation thesis, "‘You have simply misused our sex’: Gender and Psychology in Shakespeare's *As You Like It*."
- 2 The film *As You Like It*, directed by Kenneth Branagh. In this film, Celia (Romola Garai) does not say many of her original lines discussed in this essay.

The only exception is “You have simply misused our sex”, but this word is told as her sigh rather than as violent language against Rosalind (Bryce Dallas Howard). Rosalind does not say the end of her lines which refer to the sex “woman” discussed in Chapter III as well.

- 3 Herculine Barbin is originally called Alexina in the journal. She/he tells her/his close relations with people who she/he met in her/his life, such as girls at school, mothers at the convent, and her/his lover Sara. Yet a doctor and a priest to whom Herculine has confessed her/his genital ailment consequently force her/his to separate from Sara. Authorities finally arrange that she/he can become a man, but she/he is legally compelled to remain in the framework of the sex with men’s clothes and various rights permitted to men as a result (Butler 124–125).

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