

VIOLA-AS-FISH: AN ECOFEMINIST ANALYSIS OF *TWELFTH NIGHT* VIOLA-COMO-PEIXE: UMA ANÁLISE ECOFEMINISTA DE *TWELFTH NIGHT*

Recebido: 12/04/2021

Aprovado: 30/06/2021
DOI: 10.18817/rlj.v5i01.2572

Publicado: 30/07/2021

Raissa Furlanetto Cardoso¹
Orcid ID: <https://orcid.org/0000-0003-1700-2347>

Abstract: In the last forty years, feminist literary criticism have pointed out that Shakespeare questioned gender roles in his plays, creating surprisingly powerful, resourceful female characters in a context of misogyny and exclusion of women. More recently, ecofeminist theorists such as Rebecca Laroche and Jennifer Munroe (2017) have argued that Shakespeare's works also destabilize the confines between humans and non-humans, which is an essential element to deconstruct complex gender issues. Adopting an ecofeminist approach, this essay will analyse Viola's character, the protagonist of *Twelfth Night*, aiming to demonstrate how her relationship to the marine world broadens the interpretation of cross-dressing, a crucial aspect of the play. Firstly, it will present Val Plumwood's deconstructionist ecofeminist theory and discuss why Early Modern views on the natural world can be insightful to an ecofeminist analysis. Secondly, supported by Dan Brayton's contributions in *Shakespeare's Ocean*, it will exam how Viola's relationship to the marine world undermines gender roles and deconstructs the concept of "humanity" itself.

Keywords: Shakespeare. Ecofeminism. Ecocriticism.

Resumo: Nos últimos quarenta anos, parte da crítica literária feminista apontou para o fato de que, em suas peças, Shakespeare questionou papéis de gênero, criando personagens femininas supreendentemente fortes e engenhosas, em um contexto de misoginia. Mais recentemente, teóricas do ecofeminismo, como Rebecca Laroche e Jennifer Munroe (2017), argumentaram que a obra do autor também desestabiliza as fronteiras entre humanos e não humanos, o que é essencial para se desconstruir complexas questões de gênero. Adotando uma perspectiva ecofeminista, este ensaio propõe uma análise da protagonista da peça *Twelfth Night*, Viola, com o objetivo de demonstrar de que modo a relação desta personagem com o mundo marinho permite ampliar a interpretação do *cross-dressing*, elemento central da peça. Primeiramente, será introduzida a teoria ecofeminista desconstrucionista de Val Plumwood e se discutirá de que modo a visão da Idade Moderna sobre o mundo natural é pertinente para uma análise ecofeminista. Em seguida, com base nas contribuições de Dan Brayton em *Shakespeare's Ocean*, se examinará como a relação de Viola com o mundo marinho mina os papéis de gênero e desconstrói o próprio conceito de "humanidade".

Palavras-chave: Shakespeare. Ecofeminismo. Ecocrítica.

Introduction

In *Shakespeare and the Nature of Women*, first published in 1975, Juliet Dusinberre (1996) examines both social and theatrical conditions that led

¹ Doutoranda bolsista da Universidade de Bolonha em Tradução, Interpretação e Estudos Interculturais. É mestre em Culturas Literárias Europeias pela Universidade de Estrasburgo e pela Universidade de Bolonha, tendo sido contemplada com a bolsa *Erasmus Mundus Joint Master Degree*, e possui graduação em Letras (habilitação Português-Francês) pela Faculdade de Filosofia, Letras e Ciências Humanas da USP. Atua principalmente nos seguintes temas: literatura francesa contemporânea, literatura escrita por mulheres, crítica feminista. E-mail: raissa.furlanetto@studio.unibo.it

Shakespeare to question gender roles and defend women in his plays, creating surprisingly powerful, resourceful female characters in a context of misogyny and exclusion of women. More recently, ecofeminist theorists such as Rebecca Laroche and Jennifer Munroe (2017) have argued that Shakespeare's plays also destabilize the confines between humans and non-humans, which is essential to consider with regards to complex gender issues. A prolific example of how gender and ecological questions intertwine is *Twelfth Night* (SHAKESPEARE, 2004), a comedy in which the ocean has a "constant abiding presence" (MENTZ, 2009, p. 51) that blurs the boundaries between masculinity and femininity and between the human and marine world. The protagonist Viola, a wit, charming, dynamic young woman, is brought to Illyria's shore after a shipwreck: although she impersonates a flower (LAROCHÉ ; MUNROE, 2017), she is above all a marine creature, whose destabilizing oceanic powers reconfigure Illyria's society. Alone and afraid in a foreign land, Viola decides to disguise herself as the androgynous Cesario and starts serving the Duke Orsino. But in the atmosphere of licensed disorder evoked by the Epiphany's festivities, Viola/Cesario ends unintentionally seducing both Orsino and the mourning Lady Olivia, who was first wooed by him. All misunderstandings are dissipated in the end by the apparition of Sebastian, Viola's twin brother from whom she was separated in the shipwreck. It allows Orsino to marry Viola (the female form of Cesario) and Olivia to marry Sebastian (the actual masculine form of Cesario) – but only after Viola's cross-dressing has instigated some questions, among others, about gender conventionalities, women's ignored strengths, the human complexity, and the mutability of the human body.

In view of these issues, this essay will adopt an ecofeminist approach to analyse Viola's character, thus aiming to demonstrate how her relationship to the marine world broadens the interpretation of cross-dressing. Firstly, it will introduce Val Plumwood's deconstructionist ecofeminist theory and discuss the ways in which Early Modern views on the natural world can be insightful to an ecofeminist analysis. Secondly, supported by Dan Brayton's *Shakespeare's Ocean*, it will examine how Viola's relationship to the marine world undermines gender roles and deconstructs the concept of "humanity" itself.

Ecofeminist and Early Modern thinking: blurring dualities

Different currents of feminism have observed that the contrasting forms of masculinity and femininity in Occidental patriarchal cultures are closely connected to the dualism of culture and nature. The latter is perceived as

passive, as non-agent and non-subject, as the 'environment' or invisible background conditions against which the 'foreground' achievements of reason or culture (provided typically by the white, western, male expert or entrepreneur) take place" (PLUMWOOD, 2003, p. 4).

As a mere background, nature becomes a "resource empty of its own purposes or meanings, and hence available to be annexed for the purposes of those supposedly identified with reason or intellect, and to be conceived and moulded in relation to these purposes" (PLUMWOOD, 2003, p. 4). Thus, according to this perspective, the dominant, white, ruling class male, as part of the culture, is an omnipotent subject that has both full humanity and reason. In contrast, women (and also colonized, non-western, non-white and lower-class people) are the "Others", the irrational objects that, being part of barbarian, primitive nature, must be mastered, controlled, and contained.

This traditional association between women and nature have led feminists to adopt two main attitudes. One of them accepts the idea that women are closer to nature and gives it a positive connotation, embracing the identity of women as earth mothers, which, however, excludes them from culture. The other attitude completely refuses this idea, but claims equality to men in an uncritical way, which thus compels women to participate "in a masculine biased and dualised construction of culture" (PLUMWOOD, 2003, p. 36) that endorses the dominant model of "humanity". The ecofeminist theory proposed by Val Plumwood (2003) offers a third approach that rejects neither nature nor culture and instead aims to overcome all hierarchical dualisms, especially that of culture and nature (or humanity and nature): "In this alternative, women are not seen as purely part of nature any more than men are; both men and women are part of both nature and culture" (PLUMWOOD, 2003, p. 36). In fact, the concepts of humanity, rationality and masculinity are strongly associated and linked by the "master identity", a complex cultural identity that gives rise to a "structure of otherness and negation" (PLUMWOOD, 2003, p. 42). As Plumwood explains,

the framework of assumptions in which the human/nature contrast has been formed in the west is one not only of feminine connectedness with and passivity towards nature, but also and complementarily one of exclusion and domination of the sphere of nature by a white, largely male elite, which I shall call the master model. But the assumptions in the master model are not seen as such, because *this model is taken for granted as simply a human model*, while the feminine is seen as a deviation from it. Hence to simply repudiate the old tradition of feminine connection with nature, and to put nothing in its place, usually amounts to the implicit endorsing of an alternative master model of the human, and of human relations to nature, and to female absorption into this model. [...] This is a model of domination and transcendence of nature, in which freedom and virtue are construed in terms of control over, and distance from, the sphere of nature, necessity and the feminine. (PLUMWOOD, 2003, p.22, emphasis added)

Thus, Plumwood (2003, p. 36) proposes a deconstructionist perspective that intends not only to put women “as fully part of human culture as men”, but also to challenge the current exclusionary concept of “humanity”. Overcoming dualisms, redefining humanity and remaking the relationship between humans and nature require “both that we reconceive ourselves as more animal and embodied, more ‘natural’, and that we reconceive nature as more mindlike than in the Cartesian conception” (PLUMWOOD, 2003, p. 125). It involves then questioning the alienated and hyperseparated human identity – still dominant in the contemporary world – that took shape in the Enlightenment period. In this last phase of a long process of separation, a total division between mind and body, and mind and nature, was established:

As mind and nature become substances utterly different in kind and mutually exclusive, the dualist division of realms is accomplished and the possibility of continuity is destroyed from both ends. The intentional, psychological level of description is thus stripped from the body and strictly isolated in a separate mechanism of the mind. The body, deprived of such a level of description and hence of any capacity for agency, becomes an empty mechanism which has no agency or intentionality within itself, but is driven from outside by the mind. The body and nature become the dualised other of the mind. (PLUMWOOD, 2003, p. 116)

Although this division is not totally absent in the Early Modern period, rationality wasn't yet the absolute foundation of knowledge. Therefore, the boundaries between humans and non-humans were not as rigid as in the following periods. As Gail Kern Paster (2004, p. 4) demonstrates, the human body was thought of as a microcosm/macrocosm relation, or as “an image of the world”, composed of the same elemental materials. Even though humans were at the top of the hierarchy

of the natural world, they were still seen as a part of it. At the same time, there was believed to be a “continuum of ensoulment” (PASTER, 2004, p. 4) between all animate and inanimate creatures. Such a continuum allows one to consider the period’s conception of the human body “in ecological terms – that is, in terms of that body’s reciprocal relations to the world” (PASTER, 2004, p. 19). This ecological way of thinking is expressed in *Twelfth Night*, for instance, when Olivia refers to the effects of lunar cycle upon the human mind: “’Tis not that time of moon with me to make one in so skipping a dialogue” (SHAKESPEARE, 2014, 1.5.198). But the ocean in particular has a central role in establishing this kind of correspondence: Brayton writes that “Shakespeare imagines a profound ontological relationship between humanity and the sea that is not merely metaphorical but material. His ocean is deeply yet obscurely involved in human existence” (2012, p. 4-5). According to the current hyper-rationalized perception of nature, it could seem naïve and outdated to accept such ideas about the ocean. However, as Brayton points out,

the sea is deeply part of human ontology; we share a strange and ancient kinship with marine animals. The human animal is, evolutionarily and somatically speaking, a creature of water, even if we do tend to live on land, sharing the mammalian traits not just with other landlubberly species but also with the whales (*cetacea*), seals (*phocae*), and manatees and dugongs (*sirenia*). The stuff of which we are made, thus, is linked to forces such as the tides and retains the traces of a marine ancestry, ‘dwelling as we do’ writes Kimberly Patton, “in salty amniotic fluid for nine months while our temporary fetal gill slits recapitulate phylogeny” (BRAYTON, 2012, p. 7).

It’s unquestionable that Shakespeare, like his contemporaries, didn’t have access to all the knowledge that is available today. Nevertheless, his works – influenced by his time’s view on the natural world – share some insights with blue ecocriticism regarding the “idea of a deep mutuality between humanity and the marine environment” (BRAYTON, 2012, p. 6) that can help rethinking the concept of “humanity” – which is essential to ecofeminism.

Viola-as-fish: disguised bodies

According to Brayton’s analysis (2012), in *Twelfth Night* this mutuality is evoked by the subtle development of the marine ecology theme through the use of fish metaphors. Brayton starts from Feste’s simile comparing men to fish: “Fools / are

as like husbands as pilchers are to herrings” (SHAKESPEARE, 2014, 3.1.27-31). The fact that herrings and pilchards have a very similar appearance and are only distinguishable by their slightly different size evokes themes of disguise and misrecognition that are central to the play. However, such an apparently innocuous joke has much more significance: after all, it is indeed a “simple misrecognition of one type of body for another nearly identical one” (BRAYTON, 2012, p. 144) that drives the play. The first consequence of the simile is its ironic suggestion of replication: the difference between Viola as herself and as Cesario “is merely a thin veneer of clothing and a minor adjustment of affect – a difference as small as that between herrings and pilchards” (BRAYTON, 2012, p. 139). This small contrast between Viola and Cesario stresses the fact that men and women are not very different from each other, and that usually they are only differentiated by conventional, socially defined aspects (such as clothes). In other words, men and women could be as interchangeable as herrings and pilchards: it’s mostly a dualised and biased culture that insists on polarize and separate males and females, despite the fact that these “types of bodies”, although having its specificities, actually share more similarities than differences. Certainly, Feste’s simile is not the only passage that supports these ideas in the play, but in an ecofeminist approach it becomes central, since it draws attention to the fact that humans are, to requote Plumwood (2003, p. 125), “more animal and embodied, more ‘natural’” than they are thought to be, which also deconstructs the exclusionary dualism of femininity and masculinity.

Although Viola disguised as Cesario has to make some adjustments in her personality, the only things that make her a man are her clothes and her name. Not even her voice is simulated, as observed by Orsino, who mentions Cesario’s “small pipe” (SHAKESPEARE, 2014, 1.4.32-37), and by Malvolio, who says he “speaks very shrewishly” (SHAKESPEARE, 2014, 1.5.155-161), referring to his sharp answers as well as his unbroken voice. In fact, Viola doesn’t adopt any particular attitude of the traditional male identity and, in some cases, refuses them. For instance, she objects to Orsino’s misogynistic comments on women (SHAKESPEARE, 2014, 2.4.103-113), defending (and demonstrating) their capacity to love profoundly and to be altruistic; and she rejects the violence of the duel, questioning the actual reason men fight: “I am no fighter. I have heard of some kind of / men that put quarrels purposely on others, / to taste their valour” (SHAKESPEARE, 2014, 3.4.251-253). Just like a humanist thinker, Viola criticizes the aristocratic value of honour that is part of the

male tradition of glorifying war (DUSINBERRE, 1996, p. 33). In short, Viola as Cesario continues to be the same smart, witty, resourceful, empathetic woman that she is, but because she is wearing breeches, she continues to be perceived as a man. Besides its comical effect – none of the characters seems to suspect her disguise –, this reveals masculinity and femininity to be absurd constructs that are insufficient to define one's identity. In fact, as Dusinberre (1996, p. 233) shows, Elizabethan dramatists were aware that all clothes were “a form of disguise”. Furthermore, this is very insightful to an ecofeminist perspective, since it recalls the power structure beneath these dualised concepts: the need to clearly distinguish nearly similar bodies is only present in a master-dominant society that must differentiate the bodies of masters from those of slaves.

Viola-as-fish: liquid identity and materiality of the flesh

Viola's proximity to the marine world allows one to extend the analysis of cross-dressing beyond the idea of interchangeability of bodies. Firstly, the association between cross-dressing and fish metaphors emphasizes the liquidity of human identity, exposed to “deeper fluctuations” (MENTZ, 2009, p. 61). Even if Cesario is perceived as a man, he retains an ambiguous and indeterminate appearance, as both Orsino's (SHAKESPEARE, 2014, 1.4.32-37) and Malvolio's (SHAKESPEARE, 2014, 1.5.155-161) descriptions of him reveal. Orsino says he has lips smoother and more “rubious” than Diana's and ends up describing a woman. Additionally, his use of the ambivalent term “pipe” alludes to both female and male sexual organs. Malvolio, on the other hand uses botanical imagery, saying that Cesario is “as a squash is before 'tis a / peascod, or a codling when 'tis almost an apple” (SHAKESPEARE, 2014, 1.5.156). He refers to Cesario's youth and sexual underdevelopment – “peascod” and “codling” being colloquial expressions to indicate male genitals (CORONATO, 2015, p. 2265) –, but he also expresses the difficulty of categorizing him, as he is not neither man nor boy. This ambiguity is still corroborated by the image of “standing water” (SHAKESPEARE, 2014, 1.5.158), alluding to the unformed, amorphous appearance of Cesario. Orsino's and Malvolio's comical struggle in describing him results from the fact that men and women are meant to have very strict, fixed, conventional features from which Cesario deviates. As a consequence, Orsino and Malvolio compare him to many “Others” – a woman, an

incomplete man, and a plant. In this case, the human-as-fish metaphor also recalls how “alien” Viola/Cesario is in Illyrian society. As Mentz (2009, p. 61) well observes, Viola’s disguise leads her to self-negation, which “means existing on the margin of human society, largely excluded from the joys and jokes of court life”, but also on the margins of gender roles. However, as it will be discussed further along, instead of resulting in exclusion from Illyria, Viola’s ambiguity is rather appreciated.

Secondly, according to Brayton’s analysis (2012), Viola’s proximity to fish draws attention to the materiality of the human body. During the Renaissance, anatomy was a fashionable theme and it is also expressed in *Twelfth Night* in many descriptions of Cesario, in the inventory Olivia makes of her body (SHAKESPEARE, 2014, 1.5.243-249) and in the description of Malvolio in Maria’s fake letter (SHAKESPEARE, 2014, 2.3.154-158). One consequence of emphasizing the body and seeing it as part of the material world is underlining its mutability and its similarity with that of non-humans: just as the ocean is in constant movement and renewal, so the human cells are always renewing themselves, the bones and tissues are always remodelling themselves and the skin is always exchanging substances with the air. Viola’s marine origin, her corporeal instability and her “undeveloped” appearance suggest the mutability of flesh, which is “always in a state of becoming, ontologically ungrounded, and subject to ‘turn’ or ‘transform’” (BRAYTON, 2012, p. 154). Thus, when she first appears, the reference to the malleability of her identity can be also interpreted as a sort of liquidity and adaptability of her material body itself: “Conceal me what I am, and be my aid / For such disguise as haply shall become / The form of my intent” (SHAKESPEARE, 2014, 1.2.56-58).

As Brayton (2012, p. 154) argues, Viola’s liquidity is closely related to the sea and its power to recall “an originary liquidity – a metamorphic essence that cannot be stilled”, “a primal materiality differentiated from the land or firmament by its lack of a schema, or legible form”. As a consequence, the fish acquires the figurative function to “emblemize the fundamental instability and mutability of matter, particularly of human flesh in its gendered (dis)guises” (BRAYTON, 2012, p. 154). This view on the human body is particularly pertinent to a deconstructionist ecofeminist approach of the play because it gives “the insight that the human body is materially of this world (including the sea in all its strangeness) and not hovering above” (BRAYTON, 2012, p. 150), which “destabilizes traditional conceptions of nature and human nature” (BRAYTON, 2012, p. 150). It also means destabilizing the constructs of femininity

and masculinity, since the dynamism of the body, in its embedded connection to nature, stresses how reductive are gender roles: they fix human beings in static, conventionally determined images and practices that alienate them from their complex, dynamic humanity.

Revaluating femininity and expanding Viola's humanity

In *Twelfth Night*, it is precisely because of the ambiguous fusion of genders that Viola/Cesario is so powerfully seductive to other characters. As Dusinger (1996, p. 156) writes, “women are forced to be watchers in a world ruled by men, and the power of Shakespeare's heroines over the male world in the comedies comes from their detachment from it, their standing aside from its assumptions”. Indeed, some values that are traditionally considered “feminine”, thus inferior and unimportant, such as care, empathy, friendship and pacifism, are valued in the play and presented as strengths. Apart from refusing violent male attitudes and prejudices, in a soliloquy (SHAKESPEARE, 2014, 2.2.17-41) Viola expresses her concerns about her disguise being a “wickedness”, especially to Olivia. Instead of being angry or jealous – after all, Olivia is the woman loved by the man she loves –, Viola is empathic and sensible: “Poor lady, she were better love a dream/ Disguise, I see thou art a wickedness / Wherein the pregnant enemy does much. / How easy is it for the proper false / In women's waxen hearts to set their forms! [...] What thriftless sighs shall poor Olivia breathe!” (SHAKESPEARE, 2014, 2.3.39). In addition, she sincerely tries to convince Olivia to love Orsino throughout the play, even if that means having to forego her own love for him. The appreciation of such attitudes shares some affinities with the ecofeminist “care model” that takes into account the importance of emotional attachment, personal relationship and empathy. The “non-instrumentalising virtues and practices” (PLUMWOOD, 2003, p. 188) of this model have a “subversive and oppositional potential” (PLUMWOOD, 2003, p. 188), but have been contained in the private sphere and excluded from the public sphere dominated by the master's values.

It is important to emphasise that “the association of the virtues of personal care with women is historical and contingent rather than essential” (PLUMWOOD, 2003, p. 188). Plumwood (2003, p. 9) calls attention to some popular contemporary green feminisms that recognise some traditionally female values such as “empathy,

nurturance, cooperativeness and connectedness to others and to nature” as strengths, but “in an unsatisfactory and unrealistic way”, since it denies the reality of women’s lives:

Not all women are empathic, nurturant and co-operative. And while many of these virtues have been real, they have been restricted to a small circle of close others. Women do not necessarily treat other women as sisters or the earth as a mother; women are capable of conflict, of domination and even, in the right circumstances, of violence. (PLUMWOOD, 2003, p. 9)

Nevertheless, the care model stresses the relevance of some values that have been considered unimportant, insignificant, and historically associated to and developed by women – who, precisely because of that, “have something highly valuable to offer [...] as ‘custodians of a story about human attachment and interdependence, a story increasingly driven from the world at large, both as human care and in the form of care for the earth” (PLUMWOOD, 2003, p. 188). Shakespeare, in his own way and within the limits of his time, seems to share this idea. On the other hand, even if there’s a sense of sacrifice in Viola’s cross-dressing – she has to refuse her identity, her social position and her love to Orsino –, it also allows her to explore more freely her potential as human being. As Plumwood notes,

To the extent that women and men conform to gendered definitions of their humanity, they are bound to be alienated from themselves. The concepts of femininity and masculinity force both men and women to overdevelop certain of their capacities at the expense of others... The nature of each is constructed in polarised ways by the exclusion of qualities shared with the other. (PLUMWOOD, 2003, p. 32)

It’s only by destabilizing gender boundaries that Viola has the chance to act and talk more freely and to express all of her qualities without oppressing them, which she would not have been able to do while dressed as a woman. In fact, Shakespeare “did not divide human nature into the masculine and the feminine, but observed in the individual woman or man an infinite variety of union between opposing impulses” (DUSINBERRE, 1996, p. 308). In doing so, he also inferred that women had a valuable contribution to society.

Conclusion

According to Simoneta Filippis (2019, p. 196), instability and transformation are essential words to define *Twelfth Night*. Nevertheless, the end of the play takes everything back to their conventional places. On the one hand, it represents the restoration of the household hierarchy: each character is reassigned to their gender-specific roles. Also, as Dusinberre (1996, p. 267) observes, Viola ends “diminished by a return to a world where she must be Orsino's lady after the momentary freedom”. An end without this return to order wouldn't be possible in a genre that demands a happy ending; and especially in the Early Modern period, when gender and sexuality fluidity were only admissible in comical, temporary situations of revelry.

On the other hand, taking into account the marine theme developed in the play, the harmonious ending can also be interpreted as a result of nature's capacity “for rupture, disorder, and rebirth” (MENTZ, 2009, p. 67). This is especially significant considering that in the microcosm/macrocosm Early Modern's way of thinking, human passions were like the seas, the wind, the waves, “liquid states and forces of the natural world” (PASTER, 2004, p. 4). In fact, Viola, like the sea itself, is “a powerfully disruptive force throughout the play” (BRAYTON, 2012 p. 144) that convulses Illyria's society with her liquidity and ends up bringing happiness to it. Her question about the possibility of tempests being kind – “O, if it prove, / Tempests are kind” (SHAKESPEARE, 2014, 4.1.404) – and her patient submission to time – “to time I will commit” (SHAKESPEARE, 2014, 1.2.63); “O Time, thou must untangle this, not I” (SHAKESPEARE, 2014, 2.3.40) – dialogue directly with this reading of the play: after a tempest, there is always a (momentary) lull.

Even if it does not erase the patriarchal aspect of the play's conclusion, in the end, the tempest and the sea forces not only reunite two couples that were lost from each other, but they also liberate both Olivia and Orsino from their self-centred attitudes. Viola's oceanic powers are able to open Olivia's heart to the possibility of loving someone, while giving Orsino the chance to fall in love based on the “harmony of minds” (DUSINBERRE, 1996, p. 256). The final song connecting the cycle of life with the cycle of weather reinforces this interpretation and alludes to the power of nature – and of the many “Others”, according to an ecofeminist approach – to subvert, destabilize and reveal the inconsistencies of Shakespeare's (and our current) society and its exclusionary dualisms.

References

- BRAYTON, Dan. *Shakespeare's Ocean*. Charlottesville: University of Virginia Press, 2012.
- CORONATO, Rocco. Note – Dodicesima Notte. In: MARENCO, Franco (Org.). *Tutte le opere*. Le commedie by William Shakespeare. Milan: Bompiani, 2015.
- DUSINBERRE, Juliet. *Shakespeare and the Nature of Women*. New York: Palgrave Macmillan, 1996.
- FILIPPIS, Simonetta di. *William Shakespeare e il senso comico*. Napoli: UniorPress, 2019.
- LAROCHE, Rebecca; MUNROE, Jennifer. *Shakespeare and Ecofeminist Theory*. London: Bloomsbury, 2017. [E-book]
- MENTZ, Steve. *At the Bottom of Shakespeare's Ocean*. New York: Continuum, 2009.
- PLUMWOOD, Val. *Feminism and the Mastery of Nature*. Abingdon: Taylor & Francis e-Library, 2003.
- PASTER, Gail Kern. *Humoring the Body: Emotions and the Shakespearean Stage*. Chicago: The University of Chicago Press, 2004.
- SHAKESPEARE. *Twelfth Night*. Washington: Folger Shakespeare Library, 2004. Available at: <https://shakespeare.folger.edu/shakespeares-works/twelfth-night/>. Accessed 11 April 2021. [E-book]