The Dramatic Ecologies of *As You Like It*

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Contents

Introduction

As You Like It's denouement – its parallel love pledges and contractual promises – balance on the edge of a border between worlds. On one hand is the Arden of costumed disguises, where Rosalind goes by Ganymede, wears boys' clothes, and carries a curtle-axe upon her thigh. Here the cousins' faces are smirched with umber, a Duke fleets the time beyond the boundaries of his court, and Orlando must make do with the make-believe romance of 'thinking'.[1] To this world, Rosalind introduces contractual language as a dramatic form of magic.

The other side of this border is the possibility of a tangible real that has persistently eluded Orlando. It contains the concrete reality of his Rosalind and the symbolic resonance of social, economic reality. Dramatically, it represents the post-conflict afterworld of resolution, where fates have been decided, the land where characters live happily (or sadly, ambivalently) ever after, with its return to the normalcy of social stratification. Critics from C.L. Barber to Stephen Greenblatt and Maurice Hunt have argued that *As You Like It*'s carnivalesque forest holiday represents only a brief respite from the real, and therefore serves to reinforce prevailing social hierarchies.[2]

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[1] William Shakespeare, *As You Like It*, edited by Juliet Dusinberre, (London: Arden, 2006), v. ii. 49. Unless otherwise noted, I refer to the Dusinberre edition, which I have cross-referenced with the folio facsimile – William Shakespeare, *The Norton Facsimile: The First Folio by Shakespeare*, prepared by Charlton Hinman, (London: W.W. Norton, 1968) – and the first edition of the folio at The Queen's College, Oxford. For other Shakespeare plays, I use the Norton anthology: William Shakespeare, *The Norton Shakespeare, based on the Oxford Edition*, Stephen Greenblatt ed., (London: W.W. Norton, 1997).

[2] Stephen Greenblatt, *Shakespearean Negotiations: The Circulation of Social Energy in Renaissance England*, (Berkeley: U. of California Press, 1988), pp. 90-91, C.L. Barber, *Shakespeare's Festive Comedy: A Study of Dramatic Form and its Relation to Social Custom*, (Oxford, Princeton UP, 1959), p. 9; Maurice A. Hunt, *Shakespeare's As You Like It: Late Elizabethan Culture and Literary Representation*, (New York: Palgrave Macmillan, 2008), p. 146**.** Also see Marjorie Garber, *Vested Interests: Cross-Dressing and Cultural Anxiety*, (London: Routledge, 1992), pp. 76-77.

In this thesis, I will suggest that the theatrical edge between these worlds is more vital, persistently unstable, and resistant to resolution. It has a clear parallel in the border between staged dramatic fictions and the real life of the theatergoer – a boundary Arden's exiles probingly challenge. I am not merely arguing that performativity creates a kind of freedom, but that in this case the playworld's many connections with reality intersect to construct competing narratives, which in turn produce the conditions of agency. The play is famous for positing that 'all the world's a stage' – and thus claiming a link between what happened in the Globe theatre and the real world outside. Affectively, the forest's costumed personae and experimental identities interact in real time, challenging audiences to react and evaluate emotionally, and calling attention to the similarities between theatrical performative space and the acted performances of daily life.

This play's concern for the real is thus not only an issue of truth – embodied in the layers and mysteries of disguised identity – but more fundamentally a juxtaposition of multiple, competing truths and their interconnected social impacts. Touchstone's 'much virtue in if' and its articulation of conditionality – highlighted by critics such as Kiernan Ryan – calls fixed hierarchies into question, alerting us to a diversity of perceived realities and the potential for change implied by difference of perspective.[3] When characters foreground the multiplicity of possible responses, like Jaques and his theory of audience response to fools – asking 'Who can come in and say that I mean her, When such a one as she such is her neighbour?' – they prioritise the act of interpretation and its potential to influence impressions of reality. Duke

[3] Kiernan Ryan, *Shakespeare's Comedies*, (London: Palgrave Macmillan, 2009), pp. 228-234; Jean Howard, *The Stage and Social Struggle in Early Modern England*, (London: Routledge, 1994), p. 120. Also see Konstantin Stanislavsky, *Stanislavsky on the Art of the Stage*, translated by David Margarshack, (London: Faber and Faber, 1950), pp. 33-34.

Senior, contrasting externally chilly weather with the (for him cheerful) psychological effects of outdoor life, expresses a sense that the forest's intersubjective social ethos can counteract and ultimately reframe his experience of physical reality.[4] Yet he reminds his cadre of companions that they are also part of a larger world:

> Thou seest we are not alone unhappy.
> This wide and universal theatre
> Presents more woeful pageants than the scene
> Wherein we play in.[5]

Locating their boundary traversals within the Globe theatre while linking them to the outside geopolitical context, he hints that Arden's dramatic encounters will cross the barriers of stage and forest to describe specific early modern realities.

As You Like It's characters view each other and the exterior world through disparate lenses, produced by different cultural origins and theatrical roles. My project conceives of the epistemic, normative perspectives they inhabit as *dramatic ecologies*: at their intersections, where characters describe and respond to each other, they combine and clash to produce fissures that foreground dissonance. These linguistic and dramatic traces appear as polysemic signs – words, ideas, and mythical archetypes implying multiple narrative subtexts. They produce simultaneous and potentially related but non-identical frames of reference, alluding to concrete conditions as well as literary narratives. I analyse the exiles' boundary traversal of court to forest as a cartography of these dramatic ecologies and the conversation linking their imbricated value centers, illustrating how their cultural intersections establish Arden's underlying performative conditionality. Inhabiting and responding to the interpellative norms of these dramatic ecologies

[4] *AYLI*, ii. i. 1-17.
[5] *AYLI*, ii. vii. 137-139.

compels characters to become emergent subjectivities, and offers audiences a parallel form of responsive, citational agency.

Introductions

The lovers' articulate their intentions at Rosalind's insistence, and their language forms contracts, converting possible into actual. When she asks Silvius to define love for them, he testifies that it is 'to be all made of sighs and tears, and so I am for Phoebe':

> 'It is to be all made of fantasy, all made of passion, and all made of wishes,
> All adoration, duty and observance,
> All humbleness, all patience, and impatience,
> All purity, all trial, all obedience…'.[6]

Two scenes later, Rosalind reiterates the formal importance of agreement in language when she asks for 'Patience once more whiles our compact is urged…'.[7] Corralling Duke Senior, Orlando, Phoebe, and Silvius, she attributes to their language an alchemical power, exemplifying a performative capability to make contingent possibilities real.

Prior to this climactic moment of contractual magic, Arden's ecosystem of interdependent ecologies is constructed by its 'co-mates in exile', who describe each other to the audience. Introductory narration of Jaques' streamside soliloquy by one of the Duke's men, for example, and the malcontent's own account of his revelatory encounter with Touchstone both employ indirect discourse.[8] Opinions and events often arrive via hearsay: we learn about characters from those who introduce them, framing their relevance. Thus Celia introduces Touchstone by broaching the philosophical juxtaposition of nature and fortune, and then once he

[6] *AYLI*, v. ii. 80-81, 90-94.
[7] *AYLI*, v. iv. 5.
[8] *AYLI*, ii. i. 45-63; ii. vii. 12-34.

has arrived, refers to him as fortune's fool.[9] Touchstone introduces Corin in act two scene four when he compares Arden ill-favorably with his home, nevertheless registering his intention to be content – a signature of the shepherd's humility.[10] By phrasing her appreciation of the forest as a willingness to waste her time in it, Celia introduces Jaques and his similarly timewasting attitude, a connection confirmed by Corin's response, as he describes the cabin that 'assuredly [is] to be sold', like the lands travelers sell to see the world.[11] In each of these instances, the introduced character appears within a few lines, as though summoned by the speaker, their presence tonally and metaphorically described for the audience by the preceding context. Three lines before Jaques appears in act two scene seven (when he delivers his 'all the world's a stage' speech), Duke Senior introduces the malcontent, saying he is 'transformed into a beast', thus reminding us of his most recent scene – his 'ducdame' routine of ii. v, ('if any man turn ass') – and anticipating his imminent entrance.[12] When he appears, Jaques follows his lengthy, excitedly emotive account of Touchstone's charisma with a description of senility's second childhood, just before Adam arrives, overcome with hunger and fatigue.[13]

This pattern of sequential introductions exemplifies *As You Like It*'s emphasis on third person accounts, the mediation of literary, interpretive perspective acknowledged in the Duke's description of Arden – with its 'tongues in trees, books in the running brooks', and 'sermons in stones'.[14] Hearing about events instead of seeing them, we are challenged to consider how each

[9] *AYLI*, i. ii. 31-33, 44-46.
[10] *AYLI*, ii. iv. 15.
[11] *AYLI*, ii. iv. 95.
[12] *AYLI*, ii. vii. 1-2.
[13] *AYLI*, ii. vii. 140-167.
[14] *AYLI*, ii. i. 16-17; for more on *As You Like It*'s indirect discourse, see Bruce R. Smith, *Phenomenal Shakespeare*, (Chichester: Wiley-Blackwell, 2010), pp. 1, 3, 6.

speaker's way of knowing affects her/his perceptions, and thus the distance between things in themselves and the versions of reality we receive through language. Whereas Robert N. Watson sees this mediation as a symptom of early modern devolution from credible, ontological truth to epistemological relativism and an increasingly narcissistic inability to experience the objective world, I will argue that interpretation and conditionality play a more positive, productive role for Arden and its inhabitants, provoking them (and audiences) to confront the realities of cultural difference that appear in epistemic otherness and its linguistic traces.[15]

The intersecting introductions and their overlapping ecologies resonate across scenes, shading our perceptions of changing characters and settings. When Duke Senior briefly inhabits the speech patterns of his usurping brother, his 'I am the duke' introduces Frederick and establishes the ambivalence of their doubling connection.[16] Orlando, appearing at the beginning of act iii scene ii, appeals to his poetry as witness of his love, in contrast with Oliver's testimony at the end of iii. i, that he has never loved his brother in [his] life', foreshadowing love's triumph over hate.[17] When Orlando reenters later in the scene, Rosalind has been playfully interrogating Celia; her introduction of him – 'is it a man?' – illustrates his mysterious, as yet uncarved persona in her lexicon, as well as her own mimetic projection of how he will respond to her changed appearance (i.e. whether he will recognize her), while subtly addressing the lingering subtext of racial tension – and human dignity – produced by the cousins' discussion of chains and complexions.[18]

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[15] Robert N. Watson, *Back to Nature: The Green and the Real in the Late Renaissance,* (Philadelphia: University of Pennsylvania Press, 2007), pp.90-96.
[16] *AYLI*, ii. vii. 199.
[17] *AYLI*, iii. ii. 1; iii. i. 14.
[18] *AYLI*, iii. ii. 175-177, 189.

These transitional connecting seams between character ecologies function to establish the play's dramatic structure, like a metatextual storyboard of entrances, and they reiterate each ecology's relevance for its neighbors, providing portals between contrasting value systems. Touchstone's forest appearance plays a constitutive role in Jaques' journey toward self-definition, for example, linking their characters and the narratives they inhabit. Showing a less prominent aspect of his previously rambunctious persona, Touchstone responds to forest influences that push him toward a newfound patience in his pursuit of Audrey; this sweeter side of the fool in Arden introduces William, her sincere if naïve country beau (whom Touchstone then promptly vanquishes).[19] Ecological spaces mix and intertwine, producing an ecosystem of cross-pollinating habitats. As characters introduce each other, their moments of intersection foreground their contrasting interpretive paradigms. At these nodal junctures, their performances (both actorly performances which acquire depth as they respond to each other and the characters' performative extension beyond their customary worlds) emerge to display trajectories of potential subjectivity.

Textual Repetition and the Emerging Subject

As You Like It's numerous textual repetitions connect characters and the ecologies in which they are enmeshed, highlighting their equivalences and nuanced differentiations. These echoing words, phrases, and concepts reinforce multiple social and ethical possibilities, as ideas bridge scenes and characters, connecting the subjects who express them. Often, an individual's

[19] *AYLI*, v. i. 1-2, 10.

intention does not encapsulate a statement's intratextual and intertextual relevance; utterances simultaneously address diverse discourses, resonating with the echoes of previous scenes and settings.[20]

For example, when Orlando tells Rosalind his heart has been wounded, but by a lady's sight, his words echo Silvius' assertion that Phoebe's eyes can injure.[21] The two expressions are part of an extended parallel, in which the Silvius-Phoebe romance functions as a foil for the emotions Orlando and Rosalind express, showing similarities between the two relationships and accentuating their differences. When Phoebe marvels that she 'answered not again' (to Ganymede), she repeats Orlando's loss of voice on his first meeting with Rosalind, invoking the character-world of his male position, but also the ecology of his powerlessness.[22] Other repetitions that emphasise similarity of character or situation are Touchstone's seven cuts (recalling Jaques' seven stages of human life) and Rosalind's story of her uncle who was an inland man, repeating Orlando's declamation that he is inland bred.[23] Celia's 'was is not is' foreshadows Oliver's 'twas I but tis not I', linking them grammatically before they become lovers and establishing a shared volatility that prefigures their similarly protean life trajectories, ripe for change.[24]

The repetitions weave multidimensional, layered character-worlds, each contributing to Arden's interconnected ecosystem. For actors, they are potential clues about character

[20] In his description of the utterance, Bakhtin describes language's simultaneous evocation of (and response to) multiple overlapping historical discourses, as well as the 'intentional interanimation of languages'. M. M. Bakhtin, *The Dialogic Imagination*, translated by Caryl Emerson and Michael Holquist, (Austin: University of Texas, 1981), pp. 274, 354; 296.
[21] *AYLI*, v. ii. 22-24; iii. v. 1-32.
[22] *AYLI* i. ii. 238-240; iii. v. 133-136.
[23] *AYLI*, v. iv. 50-83 and ii. vii. 140-167; iii. ii. 331-333 and ii. vii. 97.
[24] *AYLI*, iii. iv. 27; iv. iii. 134.

psychology (which, if their parts are separate, they may first experience in performance), presentiments and echoes of seemingly disparate vignettes. As Palfrey and Stern point out, such repetitions create altered states of attention that construct the conditions of dramatic events; although my emphasis here is not on the performative alertnesses, tensions, and confusions effected by the repeated cue, I suggest that bridging repetitions enjoin a similar form of altered emotional attention, collocating characters and scenes affectively (for both performers and audiences) to foreground their patterns of social interaction.[25] Positing connections that would otherwise appear counterintuitive, these repetitions evoke a shared awareness, an interscenic community of statements and possible agents. *As You Lke It* brims with examples of such statement pairs: some connect characters, emphasising similarities or influences, while others bring together situations so widely divergent as to defy explanation in terms of character similarity or plot sequence, spotlighting language and statement as disembodied units of meaning that ask to be cross-applied broadly and interrogated conceptually.

Both words and ideas connote these spaces of shared immanence. Oliver villainously 'bars' Orlando the place of a brother, whereas Hymen beneficently (at least on the surface) bars confusion – a juxtaposition that calls attention to different kinds of limits and invites further consideration of the forest deity's offered clarity.[26] Acknowledging that she has (unknowingly) agreed to marry Silvius, Phoebe reiterates 'bar' in 'bargain' – evoking a sense of contractual compulsion and the coercive restraint of cell bars. Such repetitions link characters and affective

[25] Simon Palfrey and Tiffany Stern, *Shakespeare in Parts*, (Oxford: OUP, 2007).
[26] *AYLI*, i. i. 18; v. iv. 123. Becoming the jealous 'Barbary' cock-pigeon, Rosalind's rejection of Phoebe calls attention to the repeated use of 'bar'; iv. I. 140; v. iv. 15.

states, signposting implied psychological analysis of personalities and social structures, in this case reminding us that Phoebe's socially aberrant hopes remain unfulfilled.

More concretely, Duke Frederick's protective jealousy (for Celia) of Rosalind's brilliance builds on Oliver's parallel selfish jealousy of Orlando's natural popularity.[27] When Frederick, sending Oliver in search of his brother, orders 'seek him with candle', he prefigures Rosalind's expression – as part of her insult to Phoebe's appearance – that she sees no more in the shepherdess 'than without candle may go dark to bed'. [28] Citational memory gives her insult an overtone of the earlier moment's implications of torture. Imbuing Rosalind and Phoebe's exchange with elements of Frederick's thuggishness invites further critical appraisal of an otherwise comic scene – highlighting the heroine's social tyranny and emphasizing this play's uniquely gradient approach to villainy. Oliver, the scoundrel, can also be a victim, and Rosalind, a heroic, wronged exile, can play the cad.

Touchstone and Jaques speak across scenes to each other, and although their characters have clear differences, their verbal repetitions show these contrasts in the context of their similarities. Celia, advising Touchstone to speak no more of Orlando because his family is out of favor with Duke Frederick, tells him he (Touchstone) will be 'whipped for taxation': When Touchstone replies 'The more pity that fools may not speak wisely what wise men do foolishly', he anticipates Jaques' longwinded diatribe on his intentions for playing the fool freely. [29] Beginning 'Why, who cries out on pride that can therein tax any private party?', the malcontent

[27] *AYLI*, i. iii. 74-79; i. i. 155-160.
[28] *AYLI*, iii. i. 6; iii. v. 39-40.
[29] *AYLI*, i. ii. 83-84; ii. vii. 70-87.

expands Touchstone's terse, simple statement – and proceeds to condemn *any* limits to the purview of fools (and presumably, by extension, other provocative entertainers).[30]

When characters repeat their own speech patterns, it serves to show how they respond to different interlocutors. Touchstone, for example, displays his systematic doubling ambivalence with both William and Corin, using similar language patterns – the assertion that a shepherd's life is 'naught', and a 'very vile life' vs. his evaluation of the country clown's advantages, that 'so-so is but so-so'.[31] Although in both instances his demeanor is scornful, his discussion with Corin also contains irony and respect, accompanied by humor and recognition of a certain equality. With William, on the other hand, it prefaces physical threats and social domination, illustrating Touchstone's attitude to his inferiors, particularly when they stand in his way.

Many of these repetitions occur at the level of the word, but they also imply shared images or themes, often reinforcing Arden's physical setting and its live, fertile relationship with language, like a forest topsoil made up of reused words and phrases. For example, the appearances of snail (ii.vii, and iv.i) connect Jaques' metaphor for the schoolboy, Touchstone's description of cuckoldry, and Rosalind's multivalent laughter at Orlando's slowness.[32] Worms appear three times, (iii.ii, iii.iv, and vi.i), all involving death or decay.[33] Orlando employs 'rotten' to describe his own family while praising Adam's attempts to serve faithfully, whereas

[30] *AYLI*, ii. vii. 70-87.
[31] *AYLI*, iii. ii. 13-20; v. i. 27-28.
[32] *AYLI*, ii. vii. 147; iv. i. 46-48.
[33] *AYLI*, iii. ii. 62; iii. iv. 23; iv. i. 98-99.

Touchstone uses 'rot' sarcastically to describe himself (the servant), a sentiment Rosalind reiterates by copying his language. [34]

These plant and animal references underscore Arden's wilderness, creating a bio-linguistic ecosystem, replete with patterns and signifiers that change meaning and function. When Rosalind asks Phoebe 'who might be your mother?' the intention of her statement is clearly to check the shepherdess's manner and remind her of her social origins, but her wording recalls Charles the challenging wrestler, who asks 'come, where is this young gallant that is so desirous to lie with his mother earth?'.[35] Reaching back across the play, her language invokes the wrestling motif, as well as Arden's ethos of an ecological awareness that mixes brutality and compassion.[36]

Repetition can also indicate formative influence. 'Gallop' appears in both Touchstone's critique of Orlando's poetry – 'the very false gallop of verses' – and Rosalind's discussion of diverse paces, including for whom 'time gallops withal'.[37] Here recurrence shows that the clown's speech patterns inform her thought and language, and that his judgement influences her synthetic theorizing about how to incorporate competing schemes of value. Similarly, Touchstone's epigrammatic assertion that 'the truest poetry is the most feigning' finds its way into Rosalind's announcement that she is 'falser than vows made in wine', which, uttered as part

[34] *AYLI*, ii. iii. 63; ii. vii. 27; iii. ii. 116.
[35] *AYLI*, iii. v. 36; i. ii. 192.
[36] Compare book xv, 98-101 of *The Metamorphoses*: 'As whoo should say, that of so great abundance which our moother/ The earth dooth yield most bounteously, none other might delyght/ Thy cruell teethe to chawe upon, than grisly woundes that might/Express the Cyclops guyse?'. Ovid, *The Metamorphoses*. References to the Golding Ovid have been cross-checked with Ovid, *The Metamorphoses*, translated and edited by A.D. Melville and E.J. Kenney, (Oxford: OUP, 1987).
[37] *AYLI*, iii. ii. 110; iii. ii. 301-302 and 316-318.

of her attempt to reorient Phoebe's interest, also cites Orlando's poetic verse of broken vows between friends, spoken by Celia.[38] The intricate web of true and false pledges situates Rosalind with regard to her shifting emphases on love, friendship, and aesthetic truth. When she says that 'honesty is ranker than wit', she copies the clown's artistic emphasis on creativity over truth, his 'rich honesty dwells like a miser, sir, in a poor house, as your pearl in your foul oyster' and his 'to cast away honesty upon a foul slut were to put good meat into an unclean dish'.[39] Both speeches connect honesty with foulness – a double-edged cynicism that attunes us to be on the lookout for authentic people in humble locations.

As You Like It alludes to these doubled and repeated phrases directly, pointing to their construction of an underlying textual network. When Celia warns her father that banishing Rosalind will also mean banishing her, his daughter, her words call attention to the statement's uniquely encumbered, quasi-agential role in this play: 'Pronounce that sentence then on me my liege,' leaps out of its context, encouraging the audience to cross-apply and reexamine *As You Like It*'s dialogue from different characters' perspectives.[40] Similarly, Corin's 'and in my voice, most welcome shall you be' invokes the shepherd's pastoral practice (of calling his flock) to foreground this sharing of words and voices across personalities and social identities.[41]

Citation and Performative Agency

[38] *AYLI*, iii. iii. 17-18; iii. v. 73; iii. ii. 130-131.
[39] *AYLI*, iv. i. 78; iii. iii. 32-33; v. iv. 59-61.
[40] *AYLI*, i. iii. 82.
[41] *AYLI*, ii. iv. 86.

These intersecting cross-applications and textual resonances construct a multiply overdetermined space akin to the citational performance of limited subjectivity Judith Butler describes in *Excitable Speech*:

> Indeed, is iterability or citationality not precisely this: the operation of that metalepsis by which the subject who 'cites' the performative is temporarily produced as the belated and fictive origin of the performative itself.[42]

Agency is influenced by numerous discursive and environmental factors, but subjects who repeat received modes of speech participate in a responsibility for reframing the discourses they inhabit, even though such patterns are learned or borrowed. Thus Rosalind's repetition of Touchstone's 'market' terminology becomes hers when she implements it in her speech to Phoebe, and her performance of subjectivity recreates the clown's evaluative materialism as she applies it to Phoebe's romantic identity. Inheriting Touchstone's gendered approach to 'if', on the other hand, she uses conditionality to explore possible personae and relationships. Her management of the four marriages, designed to take care of Arden's frustrated lovers, bears traces of Corin's loyal animal husbandry. Similarly, Orlando performs a (non-linguistic) citation of Duke Senior's and Corin's welcoming affect, risking himself and his appointed hour to save his brother.

For Butler, 'the gap between redundancy and repetition is the space of agency'.[43] I suggest that *As You Like It*'s repetitions facilitate the attentive listener's awareness of cultural influences and their nuanced production of discursive agencies. These moments of textual linkage – whether consciously perceived or absorbed unconsciously over the course of the play – imbue expression with extended metonymic and dramatic resonances. Audiences are faced with

[42] Judith Butler, *Excitable Speech: A Politics of the Performative*, (London: Routledge, 1997), p. 49.
[43] Ibid., p. 120.

an intratextual simultaneity, in which overlapping worldviews and multiple narrative presents provide a variety of possible meanings and ethical conclusions. Like Serres' description of time as a crumpled handkerchief that allows for bridges of inter-epochal experience, this fabric connecting temporally and geographically diverse narrative strands calls for active, engaged interpretation, and in their choice of interpretive readings, audience members construct the play they are watching.[44] Theatergoers for whom linguistic repetitions create such diverse, unfolding possibilities are thus thrust into a space of their own emerging agency, as they choose (and are chosen by) the playworlds that compel them, and as they continue, upon leaving the theatre, to be affected by the narratives they have witnessed.

Focusing specifically on such textual intricacies in a single play facilitates attention to it as an integrative whole, the imagined complete product Bakhtin refers to as 'architectonic'.[45] Whereas many critical projects identify one or two themes and trace their appearances in a variety of texts, I analyse how such themes interact sequentially, incorporating comparisons to classical and early modern influences or historical events. This approach makes space for both intratextual analysis of Arden's many connected relationships – its calls, responses, identifications and disidentifications – as well as intertextual research of its particular components, in the wider context of their literary and historical precursors.

As I will show, comedic moments are accompanied by depictions of social patterns that display specific instances of intolerance, class hierarchy, and domination, from the interspecies

[44] Michel Serres with Bruno Latour, *Conversations on Science, Culture, and Time*, translated by Roxanne Lapidus, (Ann Arbor: U. of Michigan Press, 1995), p. 60.
[45] M.M. Bakhtin, *Art and Answerability: Early Philosophical Essays*, edited by Michel Holquist and Vadim Liapunov, translated by Vadim Lipunov (supplement translated by Kenneth Brostrom), (Austin: University of Texas Press, 1990), pp. 211-213.

violence of hunting to unequal access to education to exertions of racial and sexual power, corresponding to existent patterns of Elizabethan life. The parallel exemplifies Caroline Levine's notion of 'affordances' that connect formal literary expressions with actual social and political phenomena.[46] Their effects in *As You Like It* are cumulative and interconnected: character worldviews reflect contrasting social and linguistic milieus, building on one another to construct a network of subtextual narratives, each of which are fallible, incomplete, and in many cases sarcastic or facetiously jocular. When they are considered together, however, they construct a discourse connecting at key conceptual, historical, and psychological vortices. The theatrical world they establish contains strangely diverse alterities, as conflicts and dissonances appear within patterns of convergence.

Method

Bakhtin's concepts of heteroglossia and dialogism provide tools for this mapping of formal effects and dramatic processes. His accounts of specific literary phenomena – the Rabelaisian marketplace and theatrical public spaces – are also relevant for understanding *As You Like It*'s intertextual negotiation with its early modern literary and dramatic influences.[47] My dialogic approach to close reading is thus informed by the Bakhtinian instinct to identify and contrast simultaneous linguistic voices, attending to their historical specificity as well as the textual, cultural dissonances they provoke. This mapping displays how conflicting perspectives may coexist within a literary and dramatic space, which I will argue is crucial to *As You Like It*'s

[46] Caroline Levine, *Forms: Whole, Rhythm, Hierarchy, Network*, (Princeton: Princeton UP, 2015), pp. 9-11.
[47] M. M. Bakhtin, *The Dialogic Imagination*, and M. M. Bakhtin, *Rabelais and His World,* translated by Helene Iswolsky, (Bloomington: Indiana UP, 1984).

dramatic movement, because 1) Arden's divergent social exigences, intertextual references, and literary forms demand consideration of the disparate subtexts and conceptual realms they imply, and 2) the play addresses, thematically and in its dramatic structure, the geographic, philosophical, affective clashes of these competing worlds and their corresponding interpretive perspectives, as they respond to each other.

Critical discourses have evolved around specific facets of *As You Like It*.[48] Analysis of hunting's role, for example, has progressed from A. Stuart Daley's interpretations of its historical and symbolic significance to Leah Marcus' treatment of its political relevance and Watson's characterization of Arden's exiles as representatives of a fallen renaissance aestheticism.[49] Questions of social inequality and political possibility have been addressed by Louis Montrose's research of primogeniture, in alternative considerations of Arden as utopia by Chris Fitter, Andrew Barnaby, and Richard Wilson, and in Matthew Kendrick's analysis of class hybridization and the carnivalesque.[50] Jean Howard's seminal analysis of cross-dressing and its

[48] Introductions to editions of *As You Like It* address some of these questions in whole or part, providing possible sources for the play and describing its cultural discourse. In addition to Dusinberre's version, I have benefitted from the work of Brown and Howard - William Shakespeare, *As You Like It*, edited by Pamela Allen Brown and Jean E. Howard, (Boston: Bedford/St. Martin's, 2014), as well as that of Michael Hattaway - William Shakespeare, *As You Like It*, edited by Michael Hattaway, (Cambridge: Cambridge UP, 2009), pp. 1-81. For a summary of critical work on *As You Like It* sorted by methodology, see Dana E. Aspinall, *Shakespeare: As You Like It*, (London: Palgrave Macmillan, 2018).

[49] A. Stuart Daley, 'The Idea of Hunting in *As You Like It*', *Shakespeare Studies* 21, (1993), pp. 72-95, A. Stuart Daley, 'The Midsummer Deer of *As You Like It* II.i', *Philological Quarterly* 58.1 (Winter 1979), pp. 103-106, and A. Stuart Daley, 'To Moralize a Spectacle: *As You Like It* Act ii, Scene I', *Philological Quarterly* 65.2 (Spring 1986), p. 147; Leah S. Marcus, 'Anti-Conquest and *As You Like It*', *Shakespeare Studies* 42, (2014), 170-195; Robert N. Watson, *Back to Nature: The Green and the Real in the Late Renaissance*, pp. 77-107.

[50] Louis Adrian Montrose, '"The Place of the Brother" in *As You Like It*: Social Process and Comic Form', *Shakespeare Quarterly* 32.1 (Spring,1981) 28-54, Richard Wilson, '"Like The Old Robin Hood": *As You Like It* And The Enclosure Riots', *Shakespeare Quarterly* 43.1 (1992) 1-19, Andrew Barnaby, 'The Political Conscious Of Shakespeare's *As You Like It*', *Studies In English Literature,* 36.2 (1996) 373-395, Robert Leach, '*As You Like It* – A "Robin Hood" Play', *English Studies: A Journal of English Language and Literature* 82.5 (2001 Oct.) 393-400, Chris Fitter, 'Reading Orlando Historically: Vagrancy, Forest, and Vestry Values in Shakespeare's *As You Like It*', *Medieval & Renaissance Drama In England,* 23 (2010) 114-141, and Matthew Kendrick, 'The Carnivalesque and Class Hybridization in *As You Like It*', *Explorations In Renaissance Culture* 36.2 (Winter 2010) 229-244.

potential for destabilizing social hierarchies engaged a new-historicist discourse that emphasised early modern gender hegemony; her work questions the assumption that Elizabethan drama was necessarily recuperative of potentially subversive energies.[51]

Maurice Hunt's *As You Like It: Late Elizabethan Culture and Literary Representation* (2008) addresses many of the play's themes in terms of their historical relevance and literary origins, focusing on temperance, time (kairos), and Arden's forest setting. [52] I share Hunt's openness to the Elizabethan cultural moment and his concern for Shakespeare's literary influences, but our work differs methodologically and in thematic focus. Although he acknowledges the play's 'significant evocation of homoerotic feeling and deconstruction of bipolar gender', he joins those who assume that it ends by endorsing a 'patriarchal society dependent on traditional marriage and upon the control it exerts over unorthodox feeling and behavior'.[53] I agree that the name Ganymede, borrowed from Lodge's *Rosalind* and layered with literary connections to Lyly's *Galathea*, has specific cultural implications, although I do not propose, as some have done, that *As You Like It* is univocally homosexual in tone or outlook. My argument engages a different problematic, tracing Arden's sustained subtextual meditation of social power and exclusion (in its many forms): I suggest that Shakespeare's forest symposium mounts a persistent interrogation of prevailing hierarchies by illustrating their conflicts with ethical standards while imaginatively exploring their consequences – thereby positing the potential for social agency as a continuing ethical challenge. Whereas Hunt seeks a unifying heroic journey of the wrestler conquering his wrath, emphasizing (what he takes to be) the play's

[51] Jean Howard, 'Cross-Dressing, the Theater, and Gender Struggle in Early Modern England', *Shakespeare Quarterly*, Vol. 39, No. 4. (Winter, 1988) 418-440.
[52] Hunt, *Shakespeare's As You Like It.*
[53] Hunt, *Shakespeare's As You Like It*, pp. 133-142, 146.

prioritization of deeds over words and its resolution toward solidity, my analysis focuses on dramatic events that each invoke a set of mythical narratives, foregrounding the forest's multiple clashing worldviews and textual echoes, as they reveal an underlying ecosystem of diverse agencies.

While the significant influence of Ovid's *Metamorphoses* has been recognized, this sourcework mostly considers *As You Like It* glancingly in the context of broader themes. Steven Doloff relates Jaques to Ovid's Cyparrisus myth, but his specific analysis stands out among collections that emphasise Shakespeare's debt to Ovid in other plays, including Jonathan Bate's *Shakespeare's Ovid*, Raphael Lyne's *Ovid's Changing Worlds*, Colin Burrow's *Shakespeare and Classical Antiquity*, and Martindale and Taylor's collection of essays *The Metamorphoses in the Plays and Poems*.[54] Adding to extant consideration of book x, I examine book xv, which I suggest plays a central role in establishing Arden's mythical, conceptual territory, influenced by Ovid's summary of Pythagorean animalist, earthly, and vegetarian themes.

Ian Smith, Ania Loombia, Kim Hall, and others have provided important background in the history of early modern race, a discourse that includes some mention of *As You Like It*: I will contend that this issue has central importance for Arden's engagement with power, difference,

[54] Jonathan Bate, *Shakespeare and Ovid* (Oxford: Clarendon, 1993); Raphael Lyne, *Ovid's Changing Worlds: English Metamorphoses*, *1567-1632* (Oxford: Oxford UP, 2001*)*; Colin Burrow, *Shakespeare and Classical Antiquity*, (Oxford: Oxford UP, 2013); Charles Martindale and A.B. Taylor, eds., *Shakespeare and the Classics*, (Cambridge: Cambridge UP, 2004), pp. 66-86. A notable exception is Heather James, 'Shakespeare's Learned Heroines in Ovid's Schoolroom', (in Martindale and Taylor's edition), which addresses Rosalind's gender switching in terms of Ovid's story of Iphis and Ianthe. For more on chapter xv of *The Metamorphoses* and its treatment of Pythagorean ecology, see Todd Andrew Borlik, *Ecocriticisms and Early Modern English Literature: Green Pastures,* (New York: Routledge, 2012), pp. 190-191, 208.

and inequality.[55] While many writers have emphasised the forest's sense of time, including Jay Halio and Rawdon Wilson, and a few (Tiffany Stern, Wendy Hyman, and Jonathan Sawday) have considered the possibility that Touchstone's dial is a pocketwatch, my analysis of the dial's relevance engages the intersection of this discourse with a broader historical and philosophical account of time's changing impact, tracing its implications for Arden's unfolding of contrasting perceptual, poetic, and dramatic realities.[56] I value such critical contributions both in terms of their own historical discourses and for their relation to the interaction of *As You Like It*'s copresent ecologies, demonstrating the interplay of dynamic centripetal and centrifugal forces that continuously traverse the borders of its surface dialogue to involve exogenous variables, which in turn reshape the play's subtextual conversation.

Theoretical Influences

As You Like It's network of intertextual phrases and allusions brings a variety of classical philosophical questions into conversation – from animalism and technology to metaphysical

[55] Ian Smith, *Race and Rhetoric in the Renaissance: Barbarian Errors*, (New York: Palgrave Macmillan, 2009); Ania Loomba, *Shakespeare, Race, and Colonialism*, (Oxford: OUP, 2002); Kim F. Hall, *Things of Darkness: Economies of Race and Gender in Early Modern England*, (London: Cornell UP, 1995). Also see Patricia Akhimie, *Shakespeare and the Cultivation of Difference: Race and Conduct in the Early Modern World*, (London: Routledge, 2018).

[56] Jay L. Halio, 'No Clock In the Forest: Time In *As You Like It'*, *Studies in English Literature, 1500-1900* 2.2,) 197-207; Rawdon Wilson, 'The Way to Arden: Attitudes Toward Time in *As You Like It*', *Shakespeare Quarterly* 26.1 (Winter, 1975) 16-24; Wylie Sypher, *The Ethic of Time: Structures of Experience in Shakespeare*, (New York: Seabury, 1976); Frederick Turner, *Shakespeare and the Nature of Time: moral and philosophical themes in some plays and poems by William Shakespeare*, (Oxford: Clarendon, 1971); E. Michael Thron, 'Jaques: Emblems and Morals', *Shakespeare Quarterly*, 30.1 (Winter, 1979) 84-89. Regarding the possibility of a mechanical watch, see Tiffany Stern, 'Time For Shakespeare: Hourglasses, Sundials, Clocks, and Early Modern Theatre', Shakespeare Lecture read 21 May 2014, *Journal of the British Academy*, 3 (March 2015) 1-33, p.7, Wendy Beth Hyman, '"For Now Hath Time made Me His Numbering Clock": Shakespeare's Jacquemarts', *Early Theatre* 16.2 (2013) 143-156, and Jonathan Sawday, *Engines of the Imagination: Renaissance Culture and the Rise of the Machine*, (Abingdon: Routledge, 2007). For a comparison of classical and Judaeo-Christian approaches to time in Arden, see Maurice Hunt's 'Kairos and the Ripeness of Time in *As You Like It*', *Modern Language Quarterly: A Journal of Literary History* 52.2, (June 1991) 113-135.

consideration of elemental substances, from emphasis on literary presence and absence to critique of social hierarchy. As these clashes of ideas appear in the play's language and its affective intensities, they engage the work of authors who appear to have influenced Shakespeare's depictions of pastoral, including Ovid (and his Pythagoras), Virgil, Aristotle, Montaigne, Lodge, Spenser, and Sidney. In addition to such early modern literary connections, I consider some current theoretical concepts that have potential to clarify our understanding of Elizabethan England. *As You Like It*'s foregrounding of citational, discursive agency within early modern hierarchies of gender and race anticipates Judith Butler's analysis of interpellation, for example, as already mentioned; this approach to subject formation anchors my reading of the play's relationship with potential subjectivities.[57] René Girard's articulation of sacrifice and its social function offers a theoretical model for understanding the Rosalind-Phoebe encounter and Jaques' strange engagement with hunting as traditional ritual.[58] My consideration of Arden's many animals and their relevance – savage and tame, real and metaphoric – is influenced by a variety of contemporary posthumanisms, from Renaissance-based analysis by Laurie Shannon, Erica Fudge, Bruce Boehrer, and Daniel Heller-Roazen to Agamben's *The Open* and Haraway's *When Species Meet*.[59]

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[57] Judith Butler, *The Psychic Life of Power: Theories in Subjection*, (Stanford: Stanford UP, 1997).
[58] René Girard, *Sacrifice*, translated by Matthew Pattillo and David Dawson, (East Lansing: MSU Press, 2011).
[59] Laurie Shannon, *The Accommodated Animal: Cosmopolity in Shakespearean Locales*, (Chicago, U. of C. Press, 2013; Erica Fudge, *Brutal Reasoning: animals, rationality and humanity in early modern England,* (London: Cornell UP, 2006); Bruce Boehrer, *Shakespeare Among the Animals: Nature and Society in the Drama of early Modern England*, (New York: Basingstroke, 2002); Daniel Heller-Roazen, *Inner Touch*, (Brookyn: Zone Books, 2007). Some examples of posthumanist theory that address the animal/human distinction and its implications are Giorgio Agamben, *The Open: Man and Animal*, translated by Kevin Attell (Stanford: Stanford UP, 2004); Donna Haraway, *When Species Meet*, (Minneapolis: U. of Minnesota Press, 2007) and Donna Haraway, *Staying With the Trouble: Making Kin in the Chthulucene*, (Durham: Duke UP, 2016); Jacques Derrida, *The Animal That Therefore I Am*, translated by David Wills, (New York: Fordham UP, 2008); Jane Bennett, *Vibrant Matter: The Political Ecology of Things,* (London: Duke UP 2010); and Graham Harman, *Object-Oriented Ontology: A New Theory of Everything*, (Pelican: UK, 2018).

Recent work connecting Shakespeare with ecology and nature (notably Macfaul's *Shakespeare and the Natural World* and Martin's *Ecological Shakespeares*) participates in a contemporary ecocritical field that attends to descriptions of specific plants, animals, or attitudes to the natural world – while also making room for conceptual understanding of ecological subjectivities, informed by Shakespeare's 'heterodox' 'eclecticism'.[60] Other ecocritical accounts have emphasized early modern beliefs about a dangerous, potentially harmful nature – variations of what Simon Estok has dubbed 'ecophobia'.[61] My project, by contrast, focuses on dramatic personae and how their values interact, involving relationships of affects, ideas, and cultures. *As You Like It*'s intersecting realities present different formal expressions and dramatic combinations – populating each territory with its own native species (of word, concept, and affective dynamic), and thereby creating a plurality of Ardens that adapt to each other. This thesis explores the unique contexts, literary infrastructures, and cultural histories of these copresent worldviews as they threaten to destabilize early modern social hierarchies and create potentially diverse forms of agency.

Chapters

Jaques prepares us for this subtextual complexity with his dual-toned, paradoxical language: his recursive metaphors disregard conceptual limits, refusing the benefits and

[60] Tom Macfaul, *Shakespeare and the Natural World*, (Cambridge: Cambridge UP, 2015), p. 6; Randall Martin, *Shakespeare and Ecology*, (Oxford: Oxford UP, 2015); Todd A. Borlik, *Ecocriticism and Early Modern English Literature;* Jeffrey S. Theis, *Writing the Forest in Early Modern England: A Sylvan Pastoral Nation*, (Pittsburgh: Duquesne UP, 2009). For earlier treatments of the Renaissance encounter with nature, see David Young, *The Heart's Forest: A Study of Shakespeare's Pastoral Plays*, (London: Yale UP, 1972) and Northrop Frye, *Anatomy of Criticism: Four Essays*, (Princeton: Princeton UP, 1957).

[61] Simon Estok, *Ecocriticism and Shakespeare: Reading Ecophobia*, (New York: Palgrave Macmillan, 2011). Also see Gabriel Egan, *Ecocriticism*, (London: Bloomsbury Arden, 2015), and *Ecocritical Shakespeare*, Lynn Bruckner and Dan Brayton, eds., (Farnham: Ashgate, 2011).

boundaries of social membership. He compares interspecies violence with political regime change, purposely transgressing traditional categories and social expectations, a traversal that corresponds with his mutable, sometimes ghostly dramatic role, immanent to various possible playworlds. Previous critics had noticed that his concern for animals seemed to cite Ovid and Montaigne; closer consideration of Golding's *Metamorphoses* (particularly book xv) provides clues for understanding the Pythagorean cosmological foundations of Jaques' proto-environmentalist, animalist ecology and its portrayal of the forest as pre-social reality.

Touchstone's clever, urbane attitude challenges this classical, constructed sense of naturalness. After textual analysis of time's role in the clown's dramatic role, I consider his watch and its relation to early modern timekeeping, looking at Arden's multiple ecologies in terms of their different temporal perspectives. Identifying Touchstone's Rabelaisian language and his roots in the *lazzi* sketches of commedia dell'arte provides context for understanding the personal journey from his conditional, performative court identity to a potentially permanent individual role in the forest – a transition that may have relevance for Will Kemp's departure and the fool's changing role in Shakespeare's oeuvre. Touchstone's sense of the conditional remains a central driving force in *As You like It*, recurring in Rosalind's explosive deterritorialization of gender and in the play's sustained interrogation of performed identity.

Corin's unique verse presents a stark contrast to this charged energy of desirous voices and rapid dialogue. His words are calm, simple, crafted, and authentic – emanating from a stolid agricultural way of life, with its emphasis on integrated physical and social labor. I trace his literary antecedents, as he speaks to a contemporary discourse including Spenser's *Fairie*

Queene and Sidney's *Arcadia*.[62] There is also historical precedent for the seemingly atemporal completeness of his verse, in the country pageants produced for Queen Elizabeth, particularly the Kenilworth visit of 1575. Reading his sagelike speeches in this context reframes them as inhabiting multiple dramatic worlds, at once both performative and 'authentically agrarian', producing a mysterious sense that he represents the forest's agricultural past.

Phoebe's ecology is grounded in her blackness. She simultaneously embodies racial difference and the social construction of cultural otherness – with reference to Barbary, Turks, Ethiop, and the commodification of 'markets' – a racialization that isolates and persecutes. Reading Rosalind's encounter with Phoebe as a provocative, humorous dramatic gesture that also mimics social scapegoating, chapter four draws on historical analysis by Loomba, Smith, and Hall, tracing *As You Like It*'s reflection of early modern attitudes to race, with attention to Elizabeth I's 1596 authorization of blackamoor deportation.[63] Contextualizing the encounter in terms of its literary inheritance from *The Fairie Queene*, I consider this approach to race in terms of René Girard's concept of sacrifice.[64] The dramatic mirrors of Arden's forest 'pageant' show that Rosalind's language also broaches a question of female writing and literacy, illustrating class differences and alluding to the multivalent complexity of textual 'blackness' in a discourse of fifteenth and sixteenth century humanist 'mirror books', such as Marguerite Porete's *Mirouer des Simple Ames*.[65]

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[62] Edmund Spenser, *The Faerie Queene*, Thomas P. Roche ed., (London: Penguin, 1978); Phillip Sidney, *The Countess of Pembroke's Arcadia*, Maurice Evans ed., (London: Penguin, 1977).
[63] Ian Smith, *Race and Rhetoric in the Renaissance*; Ania Loomba, *Shakespeare, Race, and Colonialism*; Kim F. Hall, *Things of Darkness*; Emily Weissbourd, '"Those in Their Possession": Race, Slavery, and Queen Elizabeth's "Edicts of Expulsion"', *Huntington Library Quarterly 78. 1* (Spring 2015) 1-19.
[64] Girard, *Sacrifice*.
[65] Eve Rachele Sanders, *Gender and Literacy on Stage in Early Modern England*, (Cambridge: CUP, 1998).

Previous generations of criticism prioritised Orlando's participation in a Hercules/Christ narrative, and later accounts have emphasised materialist consideration of primogeniture and enclosure as historical phenomena influencing his journey. Yet close analysis of *As You Like It*'s imagery – from the noble hairy savages it shares with Spenser's *Fairie Queene* to its borrowings of Ovid's animalism – suggests a layering of connected narratives, as opposed to a single Judaeo-Christian subtext. Oliver's fable resonates with early modern alchemical psychologies, foregrounding Orlando's encounter with a part of himself that is wild, untamed, and other – a version of the Jungian shadow archetype. Chapter five argues that *As You like It*'s interscenic conversational meditations connect his psychic battle with parallel challenges faced by other characters – making his heroism a symbolic depiction of their diverse, yet intertwined journeys.

Rosalind and her ecology offer a plethora of intratextual connections, including the contrasting interpellative influences of Touchstone, Corin, Jaques, and Phoebe: examining interpellation in the work of Foucault, Althusser, and Judith Butler, I interpret Rosalind in terms of early modern subjectivity.[66]As my analysis of her advocacy for women's rights makes clear, she speaks more directly to issues of inequality and systemic mistreatment than has often been recognized. Redefining the boundaries of womanhood, she also challenges what it means to be male, in an era of changing literary prescriptions for masculinity.[67] Her conversations with Orlando about marriage, for example, although hypothetical and seemingly humorous, think

[66] Michel Foucault, *Discipline and Punish: The Birth of the Prison*, Alan Sheridan trans., (New York: Vintage, 1995); Louis Althusser, 'Ideology and Ideological State Apparatuses', in *Lenin and Philosophy and Other Essays*, by Louis Althusser, Ben Brewster ed., (New York: Monthly Review Press, 2001), pp. 127-186, Judith Butler, *The Psychic Life of Power*; Jean Howard, 'Cross-Dressing'; Stephen Greenblatt, *Shakespearean Negotiations.*

[67] For example, see Patricia Parker, 'Virile Style', in *Premodern Sexualities*, edited by Louise Fradenburg and Carla Freccero, (London: Routledge, 1996), pp. 201-220.

gender relationships seriously, responding directly to a discourse in which the scold's bridle and charivari were potential realities. Rosalind's animal force and magical shapeshifting wizardry express the multigendered spirit of Arden, where people are shaded by psychological and dramatic resonances that make them more complicated than they at first appear. My reading of her ecology started by taking her language seriously even when she jokes, focusing on the complex conceptual parameters of her problematic, which retroactively reframes other ecologies in terms of their contrasts and influences. Though her gender-bending is inherited from Lodge's text, Rosalind in *As You Like It* becomes a paradigm for ecology as polysemic site of competing interpellative calls, reverberating across geographic and temporal space. Her subjectivity emerges in her myriad roles – animal/human, man/woman, student/teacher, friend and lover, domestic rural homeowner and courtly lady – as the play's numerous *if*s forge diverse subjectivities, enabling its characters to develop in transgressive negotiation with the social positions they encounter and transform.

Chapter One: Jaques

Al things doo chaunge. But nothing sure dooth perrish. This same spright
Dooth fleete, and fisking heere and there dooth swiftly take his flyght
From one place to another place, and entreth every wyght,
Removing out of man to beast, and out of beast to man.

Ovid, *The Metamorphoses*[1]

Jaques embodies Arden's ethos of exilic eccentricity, and begins to chart its territory of the outside. A spokesperson for *As You Like It*'s interest in the animal, he is always more than one thing at a time. This ontological multivalence has caused critics to engage with different aspects of his presence in Arden, emphasizing one or another of his interwoven functions. In this first chapter, I will argue that Jaques remains elusive because he operates in multiple realms, and that his fractal, baroque multiplicity invites us to perceive the forest as a prism of simultaneous perspectives. He is doubly outside, to both the world of court and to the forest's mixed pastoral society of farmers and exiles, traversing differences of nationhood, social belonging, and species to exemplify an exteriority that sketches Arden's outer psychic boundary. This charting of a social and cultural 'outside' functions in two ways: he is the other against whom those on the inside define themselves, and he explores experiential territories shared by other characters.

Jaques raises questions that persist to inform all of *As You Like It*: as later chapters engage with each unique ecology, it will be helpful to remember his uniquely unattached, wandering ethos, epitomizing the sense of boundary-crossing journey. There are also more overt similarities and borrowings. With Touchstone, Jaques shares an interest in parody, paradox and

[1] Ovid (Publius Ovidius Naso), *Ovid's Metamorphoses: The Arthur Golding Translation of 1567*, edited by John Frederick Nims, (Philadelphia: Paul Dry Books, 2000), book xv, 183-186.

social criticism. He and Corin are both actively engaged in life with animals, and metaphorically, with their relevance for human social groups – although his observations tend to the wild and contemplative, whereas the shepherd's are agricultural and domestic. His alertness to non-human lives enables Jaques to perceive the structure of social sacrifice, a phenomenon he encounters and embodies dramatically; Phoebe's ecology builds on this animal/social awareness as it explores human scapegoating in the context of race and gender. Jaques and Orlando always appear in opposition – one mute and one verbose, one persistently optimistic and one intentionally cynical, one admiring of women and one dismissive of them – but they share the status of exile, and in Jaques Orlando has a chance to see the results of severance from society, influencing his decision to choose a more forgiving path. Yet it is by evoking the malcontent's apparent disregard for clock time that Orlando opts to miss his date and save his brother Oliver. Jaques also affects Rosalind – his animal and cultural exteriority reappear (perhaps most starkly) in the heroine's interrogations of her own cultural boundaries, as she observes the animal instincts driving her love, and as she negotiates her own resistances to controlling social norms.

The Malcontent

Arguing that 'Jaques is Shakespeare's and Elizabethan drama's only fully conceived comic malcontent', Robert Bennett addresses a critical discourse concerned with whether Jaques' cynicism is authentic or adopted, and concludes that his actions should 'prevent us from taking his misanthropy literally'.[2] Although Bennett offers important context for understanding the forest malcontent and his dramatic role, I suggest that Jaques' social psychology is closely

[2] Robert Bennett, 'The Reform of a Malcontent: Jaques and the Meaning of *As You Like It*', *Shakespeare Studies* ix (1976) 183-204, pp. 187, 199.

related to his exile from his homeland (beyond any pose as 'Italianate Englishman'), rendering him at once member of and foreign to the society of Arden. I will argue that his uniquely split subjectivity paves a path toward understanding his multifaceted persona, as it engages drama's sense of possibility and the intricate question of public political space, constructed with relation to the forest's animal community.

It is significant that when Jaques speaks to the deer he does not know he is also being overheard by humans; the empathy of his streamside monologue provides us with access to a division between his private and public selves. Identifying with the stricken animal, his words show that he wears the cynical mask of the malcontent partly to protect himself from the potential 'hurts' of human society:

> LORD: … Today my Lord of Amiens and myself
> Did steal behind him as he lay along
> Under an oak, whose antic root peeps out
> Upon the brook that brawls along this wood;
> To the which place a poor sequestered stag,
> That from the hunter's aim had ta'en a hurt,
> Did come to languish; and indeed, my lord,
> The wretched animal heaved forth such groans
> That their discharge did stretch his leathern coat
> Almost to bursting, and the big round tears
> Coursed one another down his innocent nose
> In piteous chase. and thus the hairy fool,
> Much marked of the melancholy Jaques,
> Stood on th'extremest verge of the swift brook,
> Augmenting it with tears.[3]

Steven Doloff argues persuasively that Jaques' encounter with the 'poor sequestered stag... much marked of the melancholy Jaques' refers to book x of *The Metamorphoses*, in which

[3] *As You Like It*, ii. i. 29-43.

Cyparissus accidentally kills his town's domesticated golden deer with an errant dart.[4] He wishes to remember the deer and remain in mourning, a request Apollo grants by transforming him into a Cypress tree.[5] The Cyparissus allusion constructs Jaques as a figure of loss and contrition, presumably mourning the violence of humans hunting animals (and its symbolic representation of other human violence, from social to sexual). As Doloff shows, Shakespeare's image of the stag in the stream resembles Montaigne's depiction of a wounded stag in 'Of Cruelty'; Montaigne also cites *The Metamorphoses*, sharing the thematic concern for animal suffering.[6] Jaques' compassion embodies what Montaigne describes as 'spiritual or religious metempsychosis':[7]

> …I have never been able to watch without distress even the pursuit and slaughter of an innocent animal, which has not defence and has done us no harm. And when, as will commonly happen, a weak and panting stag is reduced to surrender, and casts itself with tears in its eyes on the mercy of us, its pursuers, [bloodstained and groaning, like one imploring mercy,] this has always seemed to me a most unpleasant sight.[8]

I suggest that the tree's 'antic root' in *As You Like It's* deer scene also refers specifically to the stag vignette's comparatively ancient origin in Ovid's discussion of Pythagorean metempsychosis (book xv of *The Metamorphoses*):

> Al things doo chaunge. But nothing sure dooth perrish. This same spright

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[4] *AYLI*, ii. i. 33; 41. Steven Doloff, 'Jaques' "Weeping" and Ovid's Cyparrisus,' *Notes & Queries* 41.4 (1994): 487-488. Doloff mentions that the deer theme is shared by Sidney's *Arcadia* and Drayton's *Polyolbion*. Also see Thomas Lodge, *Rosalind: Euphues Golden Legacy Found After His Death in His Cell at Silexedra (1590*), edited by Donald Beecher, (Ottawa: Dovehouse, 1997), in which Rosader carries a boar spear, but only grazes the stag, p. 171. Many allusions in *Rosalind* (e.g., Corydon's wain, 94, engraven trees, 124) prefigure *As You Like It*'s references to *The Metamorphoses*, although they often attain a different, proliferative sense of multivalent relevance in Shakespeare's version.

[5] Ovid, *The Metamorphoses*, x, 114-147.

[6] Michel de Montaigne, *Montaigne's Essays*, translated by John Florio, (London: The Folio Society, 2006), Book II, Chapter 11: 'Of Cruelty', pp. 117-118., Doloff emphasises book x of *The Metamporphoses*, identifying it as a source *for As You Like It*'s Atalanta references and Rosalind's renaming as Ganymede, Jove's cupbearer; Doloff, 'Ovid's "Weeping"', p. 488. Montaigne cites book xv, lines 106, 158, and 160.

[7] Montaigne, 'Of Cruelty', pp. 117-118: 'Pythagoras borrowed metempsychosis of the Aegyptians, but since, it hath been received of divers Nations, and especially of our Druides'.

[8] Montaigne, 'Of Cruelty', p. 117.

> Dooth fleete, and fisking heere and there dooth swiftly take his flyght
> From one place to another place, and entreth every wyght,
> Removing out of man to beast, and out of beast to man.[9]

In Montaigne's essay, the stag image foregrounds concern for animal suffering as a defining human trait, 'a certain consideration, and a general duty of humanity' that transcend vicissitudes of position, fortune, and species. Commonality binds people with animals as well as with 'trees and plants', because 'they have life and feeling'.[10] For Ovid's Pythagoras (Numa), such commonality is the product of shared spirit:

> ... the heaven and all that under heaven is found,
> Dooth alter shape. So dooth the ground and all that is in the ground.
> And wee that of the world are part (considring how wee bee
> Not only flesh, but also sowles, which may with passage free
> Remove them into every kynd of beast both tame and wyld)
> Let live in saufty honestly with slaughter undefyld,
> The bodyes which perchaunce may have the spirits of our brothers,
> Our sisters, or our parents, or the spirits of sum others
> Alyed to us eyther by sum freendshippe or sum kin,
> Or at the least the soules of men abyding them within.[11]

Montaigne's description of cultures that worship animals and their divine characteristics reiterates this Pythagorean (by way of Ovid) challenge to systems of ethics that emphasise the difference between humans and other animals. Metempsychosis, because it tells us that people reincarnate as other creatures and vice versa, implies an inclusive sense of empathy, with a correspondingly inclusive approach to responsibility.[12] Jaques accepts the interpellative implications of this cosmology (and its account of transformations), and thus extends his concept of ethical consideration beyond the pool of reasoning human subjects; he receives an ethical call

[9] Ovid, *The Metamorphoses*, xv, 183-186.
[10] Montaigne, 'Of Cruelty', p. 118-119.
[11] Ovid, *The Metamorphoses*, xv, 505-514.
[12] Montaigne , 'Of Cruelty', pp. 116-118.

that expands the circle of possible others to whom he is accountable.[13] Centrally, critique of species differentiation implies a logical challenge to other category separations – of class, culture, race, and gender – demanding an affective reconsideration of social equality. It posits doubt about received early modern (and classical) hierarchies, opening a potentially radical fissure in prevailing class norms and paving the way for more nuanced cultural and ethical quandaries.[14] Contemporary posthumanist theorists extend this critical challenge, rethinking ontology and ethics in the context of animal rights and perceptions.[15]

Montaigne's challenge to conceptual borders thus appears in *As You Like It*'s animal references, with their continuing implication of metaphorical transformation. Jaques' self-critical introspection leads him to talk of trees, stags, weasels, dog-apes, and asses, while Rosalind's animal lexicon includes snails, horses, wolves, rats, deer, hyenas, and smoke.[16] This encounter with animal experience, by Jaques and throughout Arden, harnesses dramatic possibility at its

[13] For example, Tom Macfaul labels Jaques a potential 'deep ecologist'; Macfaul, *Shakespeare and the Natural World*, p. 120.

[14] Robert N. Watson, *Back to Nature*, p. 84. Watson portrays *As You Like It*'s company of foresters as deluded and self-indulgent in their distance from objective truth (90). He sees their misguided attempt to 'stalk' nature as produced by the renaissance movement toward subject-object dualism and a growing recognition that perceptions are filtered through language and perspective.

[15] Theories of the post-human that address the relationship between animal and human life, as well as the metaphysical or ontological instability this category question raises, include: Giorgio Agamben, *The Open: Man and Animal*, Jaques Derrida, *The Animal That Therefore I Am*, and Eric L. Santner, *On Creaturely Life: Rilke, Benjamin, Sebald*, (Chicago: U. of Chicago Press, 2006), which relates animal experiences of the human in the work of Walter Benjamin, Kafka, and Freud, and which provides a clear link between the discourses of animal being and psychoanalytic approaches to melancholy (p89-90), the unconscious (p. 93), Sebald's notion of 'learned play' (p.95), and Judith Butler's discussion of a 'melancholy of gender' (p.172). Also see Donna Haraway, *Staying With the Trouble* and Bruno Latour, *Politics of Nature: How to Bring the Sciences into Democracy*, (Cambridge, MA: Harvard UP, 2004). Some posthumanist considerations of early modern thinking about animals are Laurie Shannon, *The Accommodated Animal*, which reads Montaigne in light of contemporary conversations, Bruce Boehrer, *Animal Characters*), Erica Fudge, *Brutal Reasoning,* and Daniel Heller-Roazen, *Inner Touch*, (Brookyn: Zone Books, 2007).

[16] *AYLI,* Jaques: trees iii. ii. 252; stags ii. i. 33 (and as deer) ii. i. 47, iv. ii. 1, iv. ii. 4; weasel ii. v. 11; dog-ape, ii. v. 22; ass ii. v. 44-45; Rosalind: snail iv. i. 47-49; horses (becasuse galloping) iii. ii. 301; wolves v. ii. 106; rat iii. ii. 172; hyena iv. I. 145; smoke iv. i. 154. Other characters' ecologies are also filled with animal references, but animalism in Jaques and Rosalind are accentuated as primary aspects of their identities.

most imaginatively strange and unexpected, as a mode of exploring the emerging subject's power to change identities. Although the tones of Jaques' affective demeanor are starkly different from that of Bottom the weaver, who naively, conceitedly, and good-naturedly tries to take on all the roles of Pyramus and Thisbe, the two characters share this semi-magical experience of drama's conditional, transformative impulse.

The desire to play all parts and transcend position – Jaques brags that his melancholy is 'compounded of many simples' – invokes the developing modern freedom to explore a variety of social possibilities.[17] His language speaks for *As You Like It*'s playworld, uniquely comprised of affective dynamics and subtextual narratives that are so divergent as to require separate, interlocking analyses – and which broach the ontologically as well as politically complex issue of their apparently paradoxical coexistence. In the forest world of many species, the malcontent's simultaneous participation in multiple categories (animal, courtier, poet, fool, exile, strangely omnipresent forest host) conveys the haunting sense that he defies nature, reinforcing the unnaturalness of his mystical movement between dramatic roles. Early modern class was often perceived as a fixed category akin to animal species, making the foreigner with diverse experiences seem a chimerical monstrosity, not unlike the archetype of the wandering Jew.[18]

Both Jaques and Bottom undergo Ovidian metamorphoses: *A Midsummer Night's Dream* employs fairy magic to produce its animal-human and *As You Like It* uses descriptive figurations

[17] *AYLI*, iv. i. 15-16.

[18] There is no other suggestion that Jaques is Jewish; rather, the persecution of Catholics in England and a conceptually equivalent persecution of Huguenots in France (where *As You Like It* is putatively set) makes him an archetypal exile, representing a category simultaneously populated by people of many faiths in the late 16th century.

of meditative compassion to place Jaques temporarily in the society of the deerherd. Bottom's bestial encounter with Titania treats sexual affect as capable of transcending human form, while we hear about but do not see Jaques' metaphoric transformation into chanticleer upon encountering Touchstone (whom he sees as delightfully urbane), a change that depicts his affective metamorphosis into a state of rare, joyful laughter.[19] Transforming bodily to inhabit multiple species like the spirit undergoing Pythagorean metempsychosis, both Jaques and Bottom explore worlds of philosophical, poetic experience, a border-crossing that has its parallel in drama's alchemical freedom of changing roles.

Flux

Like Bottom's naive desire to act every part, Jaques' 'all the world's a stage' speech positions theatre as a philosophical portal into different states or stages of being, which he suggests are acted, implying a mutability analogous to the Pythagorean notion of spirit. In Arden, as in the world of Greek philosophy, this attention to fluidity of form is represented by flowing water: 'First, for his weeping into the needless stream: "Poor deer," quoth he, "thou mak'st a testament/ As worldlings do, giving thy sum of more/ To that which had too much"'.[20] His empathy for the deer leads to an ontology that posits universal substance running through all forms and species; as the tears mix with the water of the stream, Jaques' confuses the two fluids, reinforcing his tendency to see similarities, quantities, and relationships rather than distinctions of category, species, or identity – a feature of his epistemic difference from Touchstone, as the next chapter discusses. Here he espouses a principle of continuous change that was popular

[19] *AYLI*, ii. vii. 12-17; 30-34.
[20] *AYLI*, ii. i. 46-49.

among presocratics, and which many attribute to Heraclitus, but which bears particular similarity to Ovid's description of Pythagoreanism in book fifteen of *The Metamorphoses*:

> And sith on open sea the wynds do blow my sayles apace,
> In all the world there is not that that standeth at a stay.
> Things ebb and flow: and every shape is made to passe away.
> The tyme itself continually is fleeting like a brooke.
> For neyther brooke nor lightsome tyme can tarrye still. But looke
> As every wave dryves other foorth, and that that commes behynd
> Bothe thrusteth and is thrust itself: even so the tymes by kynd
> Doo fly and follow bothe at once, and evermore renew. [21]

The liquids flowing together produce a fluidity, or flux – a concept Jaques uses to describe the herd of deer:

> …Then being there alone,
> Left and abandoned of his velvet friend**:**
> ''Tis right,' quoth he, 'thus misery doth part
> The flux of company.' Anon a careless herd,
> Full of the pasture, jumps along by him
> And never stays to greet him.[22]

Flux is 'the action or process of flowing or flowing out', 'continuous change', or 'a substance mixed with a solid to lower its melting point, used especially in soldering and brazing metals or to promote vitrification in glass or ceramics'.[23] It dates to Middle English, and traces to Latin *fluxus* (flowed/flowing), from *fluo*, *fluere*, to flow. Todd Andrew Borlik addresses this attention to changeability, confirming its Pythagorean origins and identifying it as a source for Spenser's treatment of mutability:

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[21] Ovid, *The Metamorphoses*, XV, 196-203. Maurice Hunt refers to Leah Scragg's description of an 'Ovidian flux': Scragg does not cite Ovid or Shakespeare's use of flux, but her analysis of Lyly's influence on Shakespeare is important, with relevance for Jaques and Phoebe. See Hunt, *As You Like It: Late Elizabethan Culture and Literary Representation*, p. 141 and Leah Scragg, *The Metamorphoses of Gallathea: A Study in Creative Adaptation,* (Washington, D.C.: University Press of America, 1982).

[22] AYLI, ii. i. 49-54.

[23] 'Flux', definitions 1,3 and4, *Oxford English Dictionary*, Michael Profitt, ed, (Oxford: Oxford UP, 2019), https://en.oxforddictionaries.com/definition/flux, 4 May 2019.

> As students of Renaissance literature will recognize, this Pythagorean thesis forms the basis for Nature's verdict limiting the jurisdiction of Mutability in Spenser's *Faerie Queene*. It was Pythagoras who provided the basic framework for this concept in the Elizabethan era. By acknowledging the existence of constant change within a stable system and expanding our perspective beyond individual experience, mutability betrays a kind of ecological thinking avant la lettre.[24]

Here Shakespeare uses flux to describe a unifying substance and its myriad instantiations, flowing through everything, changing, and varying form. Within the Shakespearean oeuvre, it appears five times: once in 'A Lover's Complaint', twice in *As You Like It*, once in *Troilus and Cressida*, and once in *King Lear*.[25] In the Complaint, it refers to the loved one's eyes, fluid because they are crying:

> These often bathed she in her **fluxive** eyes,
> And often kissed, and often 'gan to tear;
> Cried 'O false blood, thou register of lies,
> What unapproved witness dost thou bear!...[26] (emphasis added)

The figural combination of tears and stream recur, as well as the connotation of wealth inequality, associated with 'want' and 'excess', in this case connoting a profligacy borne of desperation:

> A thousand favours from a maund she drew
> Of amber, crystal, and of beaded jet,
> Which one by one she in a river threw,
> Upon whose weeping margent she was set;
> Like usury, applying wet to wet,
> Or monarch's hands that let not bounty fall
> Where want cries some, but where excess begs all.[27]

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[24] Todd Andrew Borlik, *Ecocriticism and Early Modern English Literature: Green Pastures*, (London: Routledge, 2011), pp. 38-39.
[25] Shakespeare, 'A Lover's Complaint', *The Norton Shakespeare*, pp. 1977-1984; Shakespeare, *Troilus and Cressida The Norton Shakespeare,* pp. 1823-1914; Shakespeare, *The Tragedy of King Lear*, *The Norton Shakespeare,* pp. 2319-2478.
[26] 'A Lovers' Complaint', 50-54.
[27] Ibid., 36-42.

Passionate excess transgresses boundaries, and as tears get lost in the flowing water, the categories mix in undifferentiated profusion. Descriptions of the liquid stream create a sense of the infinite, an unbounded primal substance that includes, encompasses, and overwhelms. In *Troilus and Cressida*, Agamemnon provides the metaphor of a 'conflux' of sap knotting a pine tree, where multiple flows meet.[28] For Lear, the 'superflux' invokes a singular unifying human and non-human element, the storm's radical return to origins, and its destruction of houses (representing the distinctions and categories humans build to separate themselves from life and other people). Palfrey's account emphasizes this primal, ontological, evental flow, Lear's purgative mixing with the elements and its generation of a new being.[29]

Recognizing flux's pervasive relevance – used to describe language, society, and drama itself, clarifies its function for Jaques' ecological horizon. The elemental flow of becoming grounds an ontology. Geographically, flux implies the wilderness space as it exists 'prior' to introduction of topographical borders that demarcate qualitative social and political differences. *As You Like It* brings together a flow of human and animal life across boundaries, overrunning stratifications of class and gender in the forest as nobles share space with farmers, migratory vagrants, and animal inhabitants.[30] If flux in natural philosophy and the theatre meant potentially unbridled or free-flowing passionate affect, its economic counterpart was the flow of social currency, in terms of money or status; Jaques' description of the wounded animal as 'poor' and

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[28] *Troilus and Cressida*, i. iii. 6.
[29] *King Lear*, iii. iv. 35 (F); Simon Palfrey, *Poor Tom*: *Living King Lear*, (London: University of Chicago Press, 2014), pp. 55-56.
[30] For an analysis of *As You Like It*'s utopian implications (as they relate to Jaques' sense of flux), see Chris Fitter, 'Reading Orlando Historically: Vagrancy, Forest, and Vestry Values In Shakespeare's *As You Like It*', *Medieval & Renaissance Drama In England xxiii* (2010) 114-141, and Andrew Barnaby, 'The Political Conscious Of Shakespeare's *As You Like It*', *Studies In English Literature,* 6.2 (1996) 373-395.

'bankrupt' draws a parallel between animal social behavior and human social class. His statement that 'misery' parts company uses its word origin to connect affective wretchedness and economic hoarding (and poorness, from Italian *misero*) as causes of social separation.

Touchstone shares this notion that flux is economic and social, but he uses it to produce a more material, associative metonymy, comparing agricultural and courtly existence:

> Most shallow man! Thou worm's meat in respect of a good piece of flesh indeed! Learn of the wise and perpend. **Civet is of a baser birth than tar, the very uncleanly flux of a cat**. Mend the instance, shepherd.[31] (emphasis added)

He employs flux's medical definition – an 'abnormal discharge of blood or other matter from within the body… used to describe diahroea or dysentery'.[32] The contrasting meanings connect Jaques' and Touchstone's ecologies and their divergent epistemic instincts: the clown's echo of 'flux' emphasises physically tangible signs of species difference (in the cat's entrails) as opposed to a fluid mixing of changeable elements. Their different ways of knowing, in turn, correspond to a difference of social perspective. While they both question the hierarchy that values courtly sophistication, Touchstone speaks from within a discourse of the courtier's custom, affecting a first-hand, material knowledge, whereas Jaques introduces his emotional, meditative critique in symbolic terms expressing his experience of compassion.

Flux of language

[31] *AYLI*, iii. ii. 62-66.
[32] 'Flux', definition 2 (and 2.1), *Oxford English Dictionary*, edited by Michael Proffitt, (Oxford: Oxford UP, 2019), https://en.oxforddictionaries.com/definition/flux, 4 May 2019.

In a metatheatrical critical maneuver, *As You Like It*'s iterations of 'flux' describe its own imbricated, adaptive, mutually influencing ecologies. The physical outside of language, its material sound and rhythm apart from signification and conceptual or metaphoric figuration, flows into the form of images and allusions, which make up the play's overt meanings as well as its subtexts. Bakhtin's concept of heteroglossia describes this energy of language as a play of interacting forces, each single utterance changing shape and pouring forth beyond the boundaries of intention to embody a diversity of meanings simultaneously:

> The relativizing of linguistic consciousness, its crucial participation in the social multi- and vari-languagedness of evolving language, the various wanderings of semantic and expressive intentions and the trajectory of this consciousness through various languages (languages that are all equally well-conceptualized and equally objective), the inevitable necessity for such a consciousness to speak indirectly, conditionally, in a refracted way – these are all indispensable prerequisites for an authentic double-voiced prose discourse.[33]

Language presents an exemplary instance of ontological flux, mapping the relationship between unshaped flow and its metamorphosis into signifying inscriptions. Duke Senior explains this process of metaphorical signification in Arden, its tongues in trees, sermons in stones, and books in brooks that describe, encapsulate, and augment a posited originary wilderness energy.[34] Jaques' connection with nature – with animals, trees, and streams – seeks to penetrate such (for him) inessential, fundamentally 'textual' projections: like Pythagoras, he is attuned to underlying energies and substances, aware that all forms change. When he rejects Orlando's trail of forest poems as 'marring' Arden's trees, his words evince a disjunction between his ecology, with its

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[33] M.M. Bakhtin, *The Dialogic Imagination*, p. 326. Also see Wolfgang Iser, 'The Dramatization of Double Meaning in Shakespeare's *As You Like It', Theatre Journal xxxv.iii* (1983 Oct.) 307-332. Iser reads Jaques as monologic and Touchstone as more clearly plurivocal. His emphasis is on a character's intentional use of paradox and multiplicity in codeswitiching, the 'pure difference' of intentionally assuming multiple personalities simultaneously, as Rosalind does, and the complex nuance of plurivocity as it overcomes mirroring and negation by alluding to its opposites in love and politics. By contrast, I am applying Bakhtin's view of character voices as each containing multiple, plurivocal, divergent languages, whether or not they intentionally employ the doublevoicedness of parody or satire.

[34] *AYLI*, ii. i. 15-17.

emphasis on nature, and Orlando's literary world, for which misreading can mar as much as the microlanguages of poetic writing.[35] The contrasting ecologies thus each inscribe their differentiating marks. Imagining a flow that precedes linguistic articulation places us (and Jaques) in the territory of the linguistic *trace*, a word-concept Benjamin and Derrida use to describe language's trajectory of effacing what it signifies.[36] *As You Like It*'s plurivocal, often contradictory traces mark its competing ecologies, and Jaques' ecology is defined by his cosmological attention to mutability. I will argue that this fluxive stream of becoming and its centrality for Jaques' worldview are particularly influential in two areas: his role in *As You Like It*'s dramatic structure and the conceptual form of his political commentary.

Dramatic Role

Jaques is granted an eccentricity to human society that enables him to transcend his social role in the community of Arden; his exile involves travel beyond human territorial borders to alternative dramatic realities. In addition to his weirdly prescient language, which anticipates events and describes truths that affect all the characters, he wears the persona of dramatic host, adopting a proprietary attitude to the forest as staged, contingent, and outside (foreshadowing Corin's more domestic role of host in Arden's agricultural community). He seems comfortable wandering, or lurking, in the glades of the woods, as during Touchstone's wedding scene, visible

[35] *AYLI*, iii. ii. 252-255. For more on Orlando's poetry as a vandalism of the linguistic sign, see Robert N. Watson's *Back to Nature*, which reads the forest's literary mediations as symptoms of inauthenticity.

[36] Walter Benjamin, *The Arcades Project*, translated by Howard Eiland and Kevin McLaughlan, (Cambridge, MA: BelKnap, 1999), p. 441. Also see Jacques Derrida, *Speech and Phenomena, and Other Essays on Husserl's Theory of Signs*, David B. Allison and Newton Garver trans., (Evanston: Northwestern UP, 1973), p. 156: 'The trace is not a presence but is rather the simulacrum of a presence that dislocates, displaces, and refers beyond itself. The trace has, properly speaking, no place, for effacement belongs to the very structure of the trace. Effacement must always be able to overtake the trace; otherwise it would not be a trace but an indestructible and monumental substance'.

to the audience but not to other participants in the play, as though inhabiting an interstitial buffer zone, partially existent in the playworld but also immanent to the audience's separate experience – between actors and playgoers.

Cynthia Marshall conceptualizes this dual existence as a 'split within the subject'.[37] Proposing that Jaques functions as linguistic and psychological placeholder in Arden, she describes his melancholy in terms of psychological negation (an articulated repression that goes unintegrated) – which draws to himself all the poisons of closure and blocked emotion, and frees other characters to experience the possibility he lacks:

> The logic at work here is that of negation, a subject's method of striking a balance with otherwise disruptive or even destructive energies. Negation, Freud writes, provides a 'way of taking cognizance of what is repressed,' permitting 'the content of a repressed image or idea' to become conscious 'on condition that it is *negated.*' The result is an 'intellectual acceptance of the repressed, while at the same time what is essential to the repression persists'.[38]

Marshall emphasizes the displacement of linguistic substitution, which she argues produces Arden's contingent, romantic, playful world and its sense that reality is inaccessible. Yet as the foregoing analysis of his animalist pathos shows, Jaques stands for more than personal melancholy. His role is often multiple, involving a metatextual dramatic existence that blends with the specificity of his changing character. Marshall is right, however, that his function in *As You Like It* is also structural: his Pythagorean animalism and its social implications seep into all the play's conflicts. His prolonged encounter with the gruesome spectacle of hunting, for

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[37] Cynthia Marshall, 'The Doubled Jaques and Constructions of Negation in *As You Like it*', *Shakespeare Quarterly* ii. iv (Winter 1998) 375-392, p. 379.

[38] Ibid., pp. 377-378. Paul Joseph Zajac, 'The Politics of Contentment: Passions, Pastoral, and Community in Shakespeare's *As You Like It', Studies in Philology* 113:2 (Spring 2016), 306-336. Zajac argues that Jaques' dissatisfaction balances a more fundamental communal contentedness in Arden. Also see Harold Bloom, *Shakespeare and the Invention of the Human*, (London: Fourth Estate, 1999), p. 221. Bloom reads both Jaques and Touchstone as foils that offset Rosalind's expression of 'how she likes it'.

example, fits both the trajectory of his personal value struggle and the arc of Arden's social violence.

Celebrating with the hunters in act iv, scene ii, Jaques satirizes the killing ritual:

JAQUES: Which is he that killed the deer?
LORD: Sir, it was I.
JAQUES: Let's present him to the Duke like a Roman conqueror, and it would do well to set the deer's horns upon his head for a branch of victory. Have you no song, forester, for this purpose?
1 FORESTER: Yes, sir.
JAQUES: Sing it. 'Tis no matter how it be in tune so it make noise enough.
1 FORESTER [*Sings*]:
What shall he have that killed the deer?
His leather skin and horns to wear.
JAQUES: Then sing him home; the rest shall bear this burden.
ALL [*Sing*.]: Take thou no scorn to wear the horn –
It was a crest ere thou wast born.
Thy father's father wore it
And thy father bore it.
The horn, the horn, the lusty horn
Is not a thing to laugh to scorn![39]

His hyperbolic praise provides a performative image of hunting as patriarchally sanctioned violence, inherited and unquestioned. This physical violence is emblematic of other forms of violence, which appear differently in the disparate value frames of each ecology – from the violence of sexuality as predation to the scapegoating of racialization and social sacrifice.[40] Centrally, Jaques' hunt song ritual of iv. ii occurs between Rosalind's encounter with Phoebe in iii. v and her response to Phoebe's letter in iv. iii, his appearance a visual and aural reminder linking these instances of class and race-based violence.[41] Saying it makes no difference whether

[39] *AYLI*, iv. ii. 1-19.
[40] *AYLI*, iii. v. 36-54. For the social implications of sacrifice, see René Girard, *Sacrifice*.
[41] *AYLI*, iii. v. 36-141; iv. ii. 1-19; iv. iii. 5-73. Depending how the dead deer is represented, this imagery may be constructed as more or less gruesome. If designed to be visually memorable, it more noticeably bleeds into neighboring scenes, establishing the hunt as a sacrifice ritual that symbolises other depictions of social violence.

the song is in tune telegraphs his clear satiric intent, exhibiting an ebullience that he would regard as palpably inappropriate to the animal's loss of life.[42] For the character Jaques who adulates Touchtone, iv. ii therefore represents a last effort to simultaneously join society and criticize it, attempting the fool's technique of parody; for the dramatic structure of *As You Like It*, this visual paradigm of violence, animal suffering, and social withdrawal resonates subtextually as a ritual underpinning of Arden's outward liberty and equality, capturing in grotesque characterization the mimetic horror – a structure of scapegoating the outsider – that underwrites social inclusion.[43]

As You Like It's ritual hunting scene epitomizes Jaques' otherworldliness, the uncanny sense that he exists in a theatrical dimension beyond the realm of Arden's community. He is both less and more than human: his travelling state of exile has forced and enabled him to transcend the society of people, giving up not only his land, but his concrete physicality and his simple species membership, like a Pythagorean spirit who exists in changing form.[44] For Bakhtin, such transformations effect a dramatic construction of event and public sphere by establishing the perspective of a third person, or witness. He conceptualizes this narrative effect in terms of Apuleius' *Metamorphoses*, with its protagonist who accidentally changes himself into an ass, and then becomes privy to a variety of bawdy and humorous tales, because he can be present (as the ass) without disrupting the dynamics of private relationships, thereby establishing a dramatic or novelistic locus of narrative event:

> By its very nature this private life does not create a place for the contemplative man, for that 'third person' who might be in a position to meditate on this life, to

[42] *AYLI*, iv. ii. 8-9.
[43] Chapter four, 'Phoebe', addresses this relationship between sacrifice and social belonging more directly.
[44] *AYLI*, iv. i. 19-23.

> judge and evaluate it. This life takes place between four walls and for only two pairs of eyes. On the other hand public life – any event that has any social significance – tends toward making itself public (naturally), necessarily presuming an observer, a judge, an evaluator; and a place is always created for such a person in the event, he is in fact an indispensable and obligatory participant in the event. The public man always lives and acts in the world, and each moment of his life, in principle and in essence, will avail itself to being made public…..[45]

Jaques' introduction of this third person position and the self-awareness it implies coincides with his contemplation of the animal and his appearance as spritelike forest witness. At Touchstone's first scheduled wedding, Jaques is hidden for much of the scene, and it is when he reveals himself that Touchstone begins to think consciously and ethically about his choice. Jaques' appearances and departures embody a hovering sense of continued presence. In his own words, the displacement of exile effects this metamorphosis into his role as animal-like observer:

> JAQUES: Thus it goes. [*Gives Amiens a paper*.]
> AMIENS [*Sings*.]
> If it do come to pass
> that any man turn ass,
> Leaving his wealth and ease
> A stubborn will to please,
> Ducdame, ducdame, ducdame!
> ALL: [*Sing*.]
> Here shall he see gross fools as he,
> An if he will come to me.[46]

Transforming into part human part animal creates a third-person observational narrative point of view, bringing Arden's plural reference frames into a space of multilayered conversation. His intermittent presence reminds us of an always nascent becoming-animal that lurks beneath the forest's multiple masks and poses, a current of persistent affective tension, driven by inner conflicts and their ancient rites of public consummation. Bridging the hidden, violent realm of

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[45] Bakhtin, *The Dialogic Imagination,* p. 122. By witnessing, the ass can make otherwise private events public, effectuating the transformation of drama: 'The position of an ass is a particularly convenient one for observing the secrets of everyday life. The presence of an ass embarrasses no one, all open up completely'.
[46] *AYLI*, ii. v. 43-50.

the sacred and an emerging political, ethical criticism in the sphere of the public, Jaques infuses the forest stageworld with modern aspirations toward social transformation. Trapped in the position of melancholy, foolish exile, he speaks beyond the limits of his singular existence, exposing the violence of exclusion and category membership. He defies the casting choices of drama and life. Embodying multiple theatrical identities – dramatic host, subversive doublevoiced interlocutor, forest mystic – he anchors an ecology of continual conceptual transgression, introducing and recalculating the territorial contours of Arden's psychic and cultural possibility.

Political Positions

The story of Cippus in book xv of *The Metamorphoses* (immediately following Ovid's summary of Pythagoreanism) also resonates with Jaques' deer encounter.[47] Like Actaeon, Cippus sees horns on his head in the running brook – but they are accompanied by a Tyrrhene wizard's oracular prediction that he will become ruler of Rome. His sense of civic virtue leads him to give his compatriots a blind choice – asking them whether they will be ruled by a horned dictator – and he accepts their decision to banish him. Consideration of the Cippus narrative reframes Jaques' stag encounter in a context of communal responsibility and public identity, tracing exile's archetypal connection to leadership and hinting at Jaques' potential political role.

His cosmology's comparative abstraction and its disregard for social propriety lead Leah Marcus to argue that Jaques is a colonizer whose animalism is merely narcissistic self-

[47] Ovid, *The Metamorphoses*, xv, 633-697.

projection.[48] While it is true that Jaques' provocative, disconnected social stance causes him to make outre political comments with little regard for offense, her interpretation involves a restrictive reading of his tone that occludes the impact of his ecology on the other characters and their worlds. Dismissing the metatheatrical pun of his 'ducdame' translation (that it is a Greek invocation to call fools into a circle, like the Globe theatre), Marcus identifies possible French, Celtic, Romany, and Welsh origins, ultimately deciding it refers to Latin *dama dama*, or fallow deer.[49] As she notes, Shakespeare changes Lodge's wolves from Syrian to Irish, speculating that this shifts focus away from the crusades (replacing them with a more contemporary conflict, perhaps).[50] I suggest that taken together, this geographic switch and ducdame's potential language allusions call for interpretation of symbolic, substitutive interpretations. When Jaques says that ducdame is Greek, in this context of displacement, he evokes a correspondence between Greek Pythagoreanism and Rosalind's substitution of Irish animalism, involving wolves, rats, and reincarnation – her declamation that 'I was never so berhymed since Pythagoras' time that I was an Irish rat....'.[51] It is thus part of an ecological focus that prioritises connections between species, gleaning philosophical guidance from animal life.

By contrast, Marcus' focus on 'dame' as reference to both animals and women characterizes Jaques' exhortation as a sarcastic inversion of patriarchal norms:

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[48] Leah S. Marcus, 'Anti-conquest and *As You Like It*', *Shakespeare Studies 42* (2014), 170-195, p. 179.
[49] Marcus, 'Anti-conquest and *As You Like It*', p. 186. Also see Daley, "Midsummer Deer of *As You Like It*, I.i," pp. 104-106. Daley distinguishes between *dama dama*, a species of dappled white deer, and *cervus elaphus*, or red deer. In *Rosalind*, Adam Spencer feeds Rosader and Saladyne the forester's fare of 'a piece of red deer'. Lodge, *Rosalind*, p. 178.
[50] Marcus, 'Anti-conquest and *As You Like It*', p. 170. Lodge's wolves bark, whereas Shakespeare's wolves howl; Lodge, *Rosalind*, pp. 207-8. Aliena also refers to Rosader as a wolf: '"See mistress, where our jolly forester comes." "And you are not a little glad thereof," quoth Aliena. "Your nose bewrays what porridge you love, the wind cannot be tied within his quarter, the sun shadowed with a veil, oil hidden in water, nor love kept out of a woman's looks – but no more of that: *lupus est in fabula*.'" (p. 179)
[51] *AYLI*, iii. ii. 172-173.

> 'To call upon deer to lead men, however sarcastically Jaques intends the idea, would appear a very plausible gesture in the forest of Arden, where normal rules of social hierarchy are suspended and the human is so insistently merged through figurative language with the animal'.[52]

Her assumption that Jaques cannot intend this as a serious challenge to status quo hierarchies – of both species and gender – fundamentally misreads his intellectual and political proclivities. Jaques' characterization of hunting as 'usurpation' is a clear statement of resistance to violence against animals, and proclaims his recognition that the foresters, like colonizers, are interlopers:

> LORD: … The melancholy Jaques grieves at that,
> And in that kind swears you do more usurp
> Than doth your brother that hath banished you.[53]

His chant of ducdame thus presents the tangled knot of his concerns for animals, hunting, and the life of exile. Offering audiences multiple interpretations, his Latin pun splits into 'lead the woman', or 'follow the (leading) woman', referencing Ovid's story of Atalanta and Hippomenes.[54] In another sense, Jaques' is calling attention to the play's structure – foregrounding the deer and its sacrificial status as well as Rosalind's leadership role – potential keys for understanding the forest's social dynamics.

Although his personal inattention to women makes an alliance with females or the feminine unlikely, Jaques also expresses concern for the urban woman who is overtaxed.[55] Couched within the context of his justification of acrimonious public moralizing (on the grounds

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[52] Marcus, 'Anti-conquest and *As You Like It*', p. 186.
[53] *AYLI*, ii. i. 26-28.
[54] *AYLI*, ii. v. 44-48. Consider Ovid's version of Atalanta and its significance in *As You Like It*: Ovid, *The Metamorphoses*, X, 60-830; *As You Like It*, iii. ii. 144; 269.
[55] *AYLI*, ii. vii. 70-87; Compare Touchstone's concern for the right butter-woman's 'rank', iii. ii. 95.

that it does not mention its target, and therefore remains harmless), he points out that the sovereign's taxation policy mistreats all domestic housewives:

> What woman in the city do I name,
> When that I say the city-woman bears
> The cost of princes on unworthy shoulders?
> Who can come in and say that I mean her,
> When such a one as she, such is her neighbor?[56]

In his effort to become the duke's fool and in his critique based on animal society, Jaques articulates a political philosophy that implicitly resists hierarchies and inequalities. He compares the sovereign's domain with the illimitable, liquid power of the ocean: 'Why, who cries out on pride that can therein tax any private party? Doth it not flow as hugely as the sea till that the weary very means do ebb?'[57] When he proposes what may seem a laughably inappropriate critical role for the fool, therefore, he aims to redress what he sees as grossly disproportionate government power.

Jaques' 'ambition' is to check this power by implementing a license to criticize uninterruptedly, 'as large a charter as the wind, to blow on whom I please'.[58] His own brand of folly (socially abstruse and obstinate) functions as 'a stalking horse' (to borrow a term elsewhere used to describe Touchstone), from behind which his wit – and political critique – appears.[59] His statement of overtaxation thus hides its moral and political thrust in a secondary discussion about entertainment and whether it should involve targeted criticisms: his discussion of censorship protects its political substance from potential censors.

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[56] *AYLI*, ii .vii. 74-78.
[57] *AYLI*, ii .vii. 70-73.
[58] *AYLI*, ii. vii. 48-49.
[59] *AYLI*, v. iv. 104.

Providing yet more coverage for his radicalism, Jaques' outwardly assumes that the object of such a critical jibe would be – not the sovereign, despite the obvious unfairness of a system that overburdens everyone – but the poor (women) who cannot pay their taxes. He thus garners a measure of safety from his imputation that many people share this burden (of overtaxation; of being poor), while his intricate speech actually implies that it is the state or head of state, the monarch, whose responsibility it is to temper taxation. In this last buried layer, Jaques obliquely criticizes a whole society that would find fault with the women who cannot pay, rather than with the system that overburdens them. His statement interpellates his listeners by inscribing them within the logic of his claim, relying on them to supply the intermediary premises – and thereby exposes their own predilections for identifying with royal or noble power at the expense of the powerless.

Jaques' deer encounter reminds us that his discomfort with this tendency to ostracize the weak is also the basis of his animal 'moralising'.[60] When he compares healthy deer – the 'careless herd' – with 'fat and greasy citizens' following a social 'fashion', he criticizes social groups whose enjoyment enables them to forget their weakest or least powerful members.[61] He is prepared to speak personally on behalf of the dispossessed because he has experienced the loss of his own homeland, but this psycho-social development also produces a public, political critique of inequality.[62] Rhetorically, Jaques' historically-effected paradoxical self-awareness bears similarities to twentieth century critical theorists such as Horkheimer and Adorno,

[60] *AYLI*, ii. i. 44.
[61] *AYLI*, ii. i. 52, 55-56.
[62] For a twentieth century version of this critique, addressed to societies influenced by ideologies of gilded age capitalism and (later) Nationalist Socialism, see Richard Hofstadter, *Social Darwinism in American Thought*, (Boston: Beacon, 1992).

anticipating the form of negative dialectic: although he identifies with the pathos of animal suffering (and sees in it a similarity with the affective position of the outsider), he simultaneously scorns humanity for its materialistic, instinctual similarities to animal social patterns.[63] In *Shakespeare and the Culture of Paradox*, Peter G. Platt describes the logical and dramatic effects of such conceptual contradictions:

> Critics of Shakespeare have not sufficiently recognized the power of paradox – the ways in which Shakespeare uses paradox not only to play with contradictions but also to expand, challenge or even dismantle the personal and social belief systems that help to constitute his plays.[64]

Platt shows that paradox, through a mechanism similar to Keats' notion of negative capability, encourages audiences to respond actively. One of Duke Senior's lords observes how Jaques' critical paradox functions: 'Thus most invectively he pierceth through the body of country, city, court, Yea, and of this our life...'[65] Wielding a form of metaphorical figuration that branches like a stag's antler, his puns split repeatedly with his identity – double-edged, recursive, self-descriptive. His ecology of exile documents the struggle of partial membership, which produces a need to think society from the outside – but which simultaneously remains traceable to a specific social identity.

Jaques is himself an example of Shakespearean paradox, establishing an exteriority of perspective that is radically different from traditional (human) social and philosophical expectations. The clashes of his irreducible contrasts linger beneath the play's surface, unspooling in Arden's other conflicts. They mark the external boundary for *As You Like It*'s

[63] Theodore Adorno and Max Horkheimer, *Dialectic of Enlightenment*, (London: Verso, 1997).
[64] Peter G. Platt, *Shakespeare and the Culture of Paradox*, (Farnham, UK: Ashgate, 2009), p. 4.
[65] *AYLI*, ii. i. 58-60.

mapping of psychic energies, and open the parameters of our expectations in the forest world, preparing us to encounter its divergent affective realities.

Chapter 2: Touchstone

Truly, shepherd, in respect of itself it is good life; but in respect that it is a shepherd's life, it is naught…

As You Like It, iii. ii. 13-15

Touchstone is organically, animalistically designed to engage the natives of Arden and his fellow exiles at a level of energetic, urgent fervor. In this chapter, I will argue that this sense of social urgency grounds his dramatic ecology and makes necessary his emphasis on conditionality, infectiously spilling over into the other characters and their reference frames, and informing *As You like It*'s exploration of interfacing worlds. Rosalind's quip that 'time travels in diverse paces with diverse persons' offers insight about how to differentiate characters and their worldviews, but it is Touchstone who personifies a new sense of time and transports it to the forest, producing a clash of cultures in the social times of dramatic exchange.[1] Critics from Jenkins, Halio, and Wilson to Taylor, Watson, and Hunt have emphasized time's relevance in Arden, foregrounding the play's contrasting worlds and ways of life.[2] This chapter will trace Touchstone's sense of social time, before looking more closely at the underlying origins –

[1] *AYLI*, iii. ii. 299-300.

[2] Harold Jenkins, '*As You Like It*', *Shakespeare Survey 8* (1955), pp. 40-51; Jay L. Halio, 'No Clock In the Forest'; Rawdon Wilson, 'The Way to Arden'; Frederick Turner, *Shakespeare and the Nature of Time*: Turner argues that the clown's conflicting valuations – his 'in itself it is a good life, but in respect that it is a shepherd's life, it is nought'- are a function of dissonance between personal experience and external definitions of perceived social status, reflected in subjective and standard experiences of time; Wylie Sypher, *The Ethic of Time*: Sypher applies Bergson's time philosophy to many of the plays but glosses *As You Like It* very tersely, although he remarks that 'the artificiality of a synchronic view of time is suggested in *As You Like It*', citing Rosalind's wisdom about different perspectives and Jaques' declamation that all the world's a stage; Donn Ervin Taylor, '"Try in Time in Despite of a Fall": Time and Occasion in *As You Like It*', *Texas Studies in Literature and Language*; *Austin Vol. 24, Iss. 2*, (Summer 1982): 121-136; Robert N. Watson, *Back to Nature: The Green and The Real in the Late Renaissance*; Maurice Hunt, 'Kairos and the Ripeness of Time in *As You Like It*', *Modern Language Quarterly: A Journal of Literary History*, 52.2, (June 1991) 113-135 and Maurice Hunt, *Shakespeare's As You Like It.*

literary, historical, and dramatic – of his character and his journey from court performer to exile in the forest society.

Halio argues that the play opposes time in court, which is rushed and ominous – associated with the usurping duke Frederick – to the fleeting, carefree time of Arden, two opposing experiences of 'duration'.[3] For Hunt, this dichotomy is subordinated to a notion of timeliness or Kairos (inherited partly from Donn Taylor's analysis of *Ocasio* and its eleventh century synthesis with *Fortune*) that defines each character's preparedness to seize his or her pivotal moment.[4] Hunt claims that a Judaeo-Christian sense of time provides defining relevance, establishing the notion of event that Touchstone lacks, and thus relegating him to the boredom of time's repetitive riping and rotting. Although time and religion have intertwined histories (addressed further in this chapter), I suggest that Touchstone's time speech depicts his voluble excitement at the novelty of his watch, not an expression of boredom. Analysis of his shifting relationship to social time will illustrate his role and its evolving place in the play's dramatic structure.

Touchstone is filled with social energy. When he meets Audrey, she becomes his goal, the object of his excitement:

> Come apace, good Audrey - I will fetch up your goats,
> Audrey. And how, Audrey? Am I the man yet? Doth my simple feature
> content you?[5]

[3] Halio, 'No Clock in the Forest', pp. 204-205.
[4] Maurice Hunt, *Shakespeare's As You Like It*, pp. 26-27.
[5] *AYLI*, iii. iii. 1-3.

'Apace' references Rosalind's diverse paces motif, signaling that desire translates into a mode of perceiving time. The quick rhythm of his speech and his repetitions of Audrey's name in short simple sentences convey his urgency. Although he is not the maid before marriage, the rich man with gout, the priest without Latin, the lawyer between terms, or a thief to the gallows, these figures all play roles in his contrived attempt to marry the goatherd, contributing to his identity crisis in act three.

Marriage?

Touchstone's social proclivity for playful excitement appears before he comes to the forest and meets his love interest. With Celia and Rosalind, his colorful discussion of mustard and pancakes and his introduction of conditional genders – making them swear by their beards – is strewn with images and conceits that busily take him away from his point and back again, repeatedly and unpredictably.[6] His one-line speeches in act i scene ii answer immediately to his interlocutors in a back-and-forth that conveys familiarity and implies a quickness of social excitement. Short lines like 'one that old Ferdinand, your father, loves' and 'The more pity that fools may not speak wisely what wise men do foolishly' respond directly to other characters, but also take the license to innovate.[7] He inhabits language as a neverending series of possibilities:

> CELIA: Sport? Of what colour?
> LE BEAU: What colour, madam? How shall I answer you?
> ROSALIND: As wit and fortune will.
> TOUCHSTONE: Or as the Destinies decrees.
> CELIA: Well said - that was laid on with a trowel.
> TOUCHSTONE: Nay, if I keep not my rank-[8]

[6] *AYLI*, i. ii. 70-71.
[7] *AYLI*, i. ii. 80-81, 85-86.
[8] *AYLI*, i. ii. 98-103.

This light, quirky repartee also hints at a subtextual infrastructure, which will only become noticeable as the ecological layers compound; on the surface of his dialogue, Touchstone's quick wit and flexible social dexterity define his dramatic persona.

Once in Arden, his excitement becomes explicitly sexual when he joins the conversation about Silvius and the shepherd's romantic plight, illustrating his own experience of young romance with images of objects that correspond to sexual parts and functions:

> ROSALIND: Alas, poor shepherd, searching of thy wound
> I have by hard adventure found mine own.
> TOUCHSTONE: And I mine. I remember when I was in love I broke my
> sword upon a stone, and bid him take that for coming a-night to
> Jane Smile; and I remember the kissing of her batlet, and the
> cow's dugs that her pretty chopped hands had milked; and I remember
> the wooing of peascod instead of her, from whom I took two cods,
> and, giving her them again, said with weeping tears: 'Wear these
> for my sake.' We that are true lovers run into strange capers.
> But as all is mortal in nature, so is all nature in love mortal
> in folly.[9]

Encountering the amorous spirit of Arden's gentle lovesick shepherd, the fool's emphasis on bodily drives instinctively ties romance to sex, as he substitutes the concrete, physical objects his young love crush has touched. This memory (and presumably the forest's sense of freedom) initiate his pursuit of Audrey, magnifying and speeding up his sexual urgency. His Socratic conversation with Corin is characterised by ironic flippancy, so that even when sex is not the immediate concern (and it is never far away, as his jokes about animal coupling remind us), his parodic questions and answers imply the heat of creative thinking and rapid speech.[10]

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[9] *AYLI*, ii. iv. 41-52.
[10] *AYLI*, iii. ii. 75-80.

Touchstone also learns from the people he encounters, leading to his changing awareness of time: after the philosophical chat about sheepcotes, he begins to adapt – his offer to help Audrey with the goats mirroring Corin's definitive role of 'faithful feeder'.[11] Attempting to marry her so they can have sex, his excitement and interest accelerate, culminating in an interlude of introspective contemplation:

> Amen. - A man may, if he were of a fearful heart, stagger
> in this attempt, for here we have no temple but the wood, no
> assembly but horn-beasts. But what though? Courage! As horns are
> odious, they are necessary. It is said, many a man knows no end
> of his goods; right. Many a man has good horns and knows no end
> of them. Well, that is the dowry of his wife - 'tis none of his
> own getting. Horns? Even so. Poor men alone? No, no, the noblest
> deer hath them as huge as the rascal. Is the single man therefore
> blessed? No. As a walled town is more worthier than a village, so
> is the forehead of a married man more honourable than the bare
> brow of a bachelor. And by how much defence is better than no
> skill, by so much is horn more precious than to want.[12]

If the late and sleepy country pastor resembles a lawyer between terms, Touchstone himself is something of a thief – preparing to steal Audrey (or at least her trust), but also recognizing at the last minute that he is sentencing himself to a new and different life, with the finality of fixed domesticity. Touchstone changes in this scene, controverting the expectation that his character will simply follow material desires and concrete urges, as he stops to consider whether participation in the agonistic competition of sex and marriage is worth its (inevitably, in time) painful consequences.[13] He appears to switch priorities just as his goal becomes attainable. Ever agitated, his speed now comes from an inner conflict, and a transition that we realize affects his

[11] *AYLI*, ii. iv. 98.
[12] *AYLI*, iii. iii. 44-58.
[13] *AYLI*, iii. iii. 50-53.

whole being. This, I suggest, is Touchstone's Hamlet moment: even Yorick dies, despite his performative freedom; Touchstone, who carries Celia as Yorick has carried Hamlet, begins to see the event of marriage as a portal into social reality (with its finitude, a form of mortality).[14] His (perhaps anticipatory) variation of 'to be or not to be' is a choice between the potential, contingent world of performance and a single path of life, beyond the stage world he experiences at court. Illustrating his deliberation, his heartbeat can be heard in the staccato rhythm of his words, as he prepares to cross over into the reality beyond his life's work as a performing fool. It will be possible to analyse this pivotal moment in more depth after tracing some of the influences that shape his character.[15]

Allowing Jaques to dissuade him from the ostensibly incomplete wedding, Touchstone disappears for all of act four. The first thing he says upon returning is that he is no longer in a hurry: his 'we shall find a time, Audrey; patience, gentle Audrey' must be informed by his own introspection, mixed with Jaques' influence (the odd combination of religion, timelessness, and cultivated misanthropy).[16] This shift in social time from rush to calm patience also reflects Orlando's decision to save his brother and miss his appointed hour. Rosalind, upbraiding Orlando for his tendency to tardiness, compares him to a snail – thus invoking the dialogue of Jaques (who has used the snail metaphor to describe unenthusiastic schoolboys) and Touchstone, attempting to come to terms with his own belief that all men are cuckolds:

> 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?

[14] Shakespeare, *Hamlet*, *The Norton Shakespeare,* pp. 1668-1759, v. i. 172-173. The last section of this chapter delves further into Hamlet's relationship with drama and the literary.
[15] See pp. 13-14.
[16] *AYLI*, v. i. 1-2.

> 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.[17]

Her discussion of 'horns' and 'fain' are clear citational responses to Touchstone's meditation of iii. iii, which discusses cuckoldry in terms of a stag's horns and endorses 'feigning', in love and poetry.[18] Her worldview and sense of time are intertwined with his, both causally (he is a formative influence) and dramatically, in a playspace where ideas and values cross scenes to permeate each other like the animals and elements that provide their metaphoric shape. Teasing Orlando for his slowness, her language simultaneously engages a dialogic undercurrent that pulls away from her organic rushing and the imposition of time's external increments. A snail would be better than you, she laughs – but suspend the assumption that snails are low and worthless, and her speech becomes an advance admonition to take his time.

Following his avowed adaptation to this different time scheme, Touchstone regains his rapid tempo when he feels compelled to frighten William with threats that stake his claim to Audrey; Orlando too begins to lose his patience, frustrated with merely practicing at love.[19] In the final scene, Duke Senior confirms that the clown has returned to his speedy, heated speech, calling him 'very swift and sententious'.[20] Socially excitable like the young but philosophically old and cynical, Touchstone is thus a strange outlier.

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[17] *AYLI*, iv. i. 46-56.
[18] *AYLI*, iii. iii. 17-19, 44-57; also see iii. iii. 42, where Jaques uses 'fain'.
[19] *AYLI*, v. I; v. ii. 49.
[20] *AYLI*, v. iv. 62-63.

The Dial

Because Jaques tells us about Touchstone's timepiece without describing it physically, we are unsure (unless the clown carries a prop watch onstage) whether it is a watch or a sundial. Thinking pocket sundial leads to conceiving of a time dependent on the vicissitudes of sunshine and shadow, weather patterns, and geographic topographies; the sundial is associated with the gnomon and Greek geometric calculation. Imagining a mechanical watch, on the other hand, introduces a vibrant cultural clash between the poetry of classical traditions and the progress of commerce and science.[21] European time-keeping innovations were connected to Tertullian's emphasis on religious practice, leading to a civil sense of time governing politics and commerce in Christian Europe.[22] Forests like Arden existed at the boundaries of this authority, beyond the 'bells that knoll to church', so it was possible to 'lose and neglect the creeping hours of time', in Orlando's ambivalent construction.[23] Introduction of portable, standard time thus creates a potential culture shock among the forest dwellers.

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[21] For more on early modern clocks and watches, see Eric Bruton, *The History of Clocks and Watches* (London: Time Warner, 2002), Francis Maddison and Anthony John Turner, *Watches*, (Oxford: University of Oxford-Museum of the History of Science 1973), and T.P. Camerer Cuss, *The Story of Watches*, (London: MacGibbon and Kee, 1952). For further analysis of whether Touchstone's dial is a pocketwatch, see Tiffany Stern, 'Time for Shakespeare', p.7; Wendy Beth Hyman, '"For Now Hath Time made Me His Numbering Clock"', p. 144, and Jonathan Sawday, *Engines of the Imagination,* p. 77. While Stern is skeptical that the watch is mechanical, both Hyman and Sawday argue that it is. For analysis of women and early modern watches, see Amy Boesky, 'Giving Time to Women: the Eternizing Project in Early Modern England', in *'This Doubled Voice': Gendered Writing in Early Modern England*, edited by Danielle Clarke and Elizabeth Clarke, (Basingstroke: Macmillan, 2000), pp. 123-141. For more on clocks and their relation to class, see Carlo M. Cipolla, *Clocks and Culture 1300-1700*, (London: Collins, 1967), p. 49: 'In sixteenth century Europe there were not only craftsmen who could make timepieces but also a relatively large number of people who could buy them'.

[22] David S. Landes, *Revolution in Time: Clocks and the Making of the Modern World*, (Cambridge, MA: Harvard UP, 1983), pp. 53-66, 87, 89. For more on the relationship between church bells and civil, communal time, see Gerhard Dohrn van Rossum, *History of the Hour: Clocks and Modern Temporal Orders*, translated by Thomas Dunlap, (Chicago: University of Chicago Press, 1996), p. 198.

[23] *AYLI*, ii. vii. 113, 115.

Touchstone's emphasis on the precision of his dial's hours, accompanied by his repetitive, even, vocal rhythms, supports this conclusion; the watch is novel because amazingly predictable. Jaques' impression of Touchstone's rhythm and manner highlights the machinic regularity of his time-centered ecological world, with its anaphoric repetition of and/and/and/and:

> And then he drew a dial from his poke,
> And, looking on it with lack-lustre eye,
> Says very wisely, 'It is ten o'clock;
> Thus we may see,' quoth he, 'how the world wags;
> 'Tis but an hour ago since it was nine;
> And after one hour more 'twill be eleven;
> And so, from hour to hour, we ripe and ripe,
> And then, from hour to hour, we rot and rot;
> And thereby hangs a tale….'[24]

When Rosalind asks Orlando 'what is't o'clock?' as an opening parley upon meeting him in the forest, we can share her palpable animal excitement – and the beating of her metaphorically hunted heart – its excitation recalling both the mechanical beating of a pocketwatch and the affective panic of a hunted animal.[25] He responds that there is no clock in the forest, rephrasing her question as 'what time o' day?' to emphasize that nature, not a machine, governs the rhythms of their life outside society.[26] Stern tells us that 'asking the time of day when no visible watch was present', as Rosalind does here, 'was to make assumptions about someone's wealth and rank'.[27] For Rosalind, time and watches accompany the proper attitudes and behaviors of a courtier; Elizabethan understandings of time thus construct the context for Orlando's progress toward faithful lover and the diverse social perspectives impacting Rosalind's developing sense of ethical and amorous identity.

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[24] *AYLI*, ii. vii. 20-28.
[25] *AYLI*, iii. ii. 291.
[26] *AYLI,* iii. ii. 292. Also see Hunt, 'Kairos and the Ripeness of Time in *As You Like It*', p. 127.
[27] Stern , 'Time for Shakespeare', p. 21.

Book xv of *The Metamorphoses*, which provides much of the tree and animal imagery comprising Jaques' ecological viewpoint as sylvan malcontent, relates the fluid Pythagorean understanding of time as continuous – an awareness that all things are in flux.[28] Touchstone's perception of time passing, by contrast, is marked in increments, urgency, and self-interested possibility. His arrival with the dial, particularly if it is mechanical, is a dramatic event that renders Arden's network of classical references and animal metaphors contested and therefore contingent. Rural and ancient cosmologies are forced to share imaginative space with an emerging paradigm – intellectual, social, and machinic – providing multiple overlapping foci for plotting the forest's ecologies. At once representing time's changing impact on early modern culture and embodying the physical mechanism delivering that impact, the watch functions like one of Timothy Morton's hyperobjects, its systematically nonlocal effect spreading through the countryside and the playworld:

> But it's hyperobjects that give us the most vivid glimpse of interobjectivity. Since we only see their shadow, we easily see the 'surface' on which their shadow falls as part of a system that they corral into being. We see a host of interacting indexical signs.[29]

The influences of Touchstone's watch (and the boundless universality of standard time it represents) appear as such signs or traces, marking the territory of *As You Like It*'s textual space. Associating clock time with the civilized church world, for example, Orlando's repetitive series of four 'if ever's recalls Touchstone's anaphoric 'and's, reminding us that the clock (as physical object and dramatic, social embodiment) *is* present in the forest:

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[28] Ovid, *The Metamorphoses*, Golding's translation, Book XV, 197-199: 'In all the world there is not that that standeth at a stay./ Things eb and flow: and every shape is made to passe away./ The tyme itself continually is fleeting like a brooke'.

[29] Timothy Morton, *Hyperobjects: Philosophy and Ecology After the End of the World*, (Minneapolis: U. of Minnesota Press, 2013), p. 85.

> If ever you have looked on better days,
> If ever been where bells have knolled to church,
> If ever sat at any good man's feast,
> If ever from your eyelids wiped a tear,
> And know what 'tis to pity and be pitied –
> Let gentleness my strong enforcement be,
> In the which hope, I blush and hide my sword.[30]

Here time represents the opposite of warlike violence, calming Orlando's rage and fight or flight survival instincts. The watch's effect on Jaques is immediate, if contradictory: he is both excited by Touchstone's thrill at its regularity and sobered by contemplative awareness of time's passing, as his seven stages speech shows, just before the aged Adam appears, starving and fragile. Soon after we hear about the clown's watch, Rosalind emphasises time's importance for wooing; she demands that her lover be punctual, which for her signifies commitment and continuity of identity. If there is no watch in the forest, she tells him, there must be no true lover – because 'sighing every minute and groaning every hour would detect the lazy foot of time as well as a clock'.[31] Comparing love with a mechanical device, Rosalind provocatively proposes an alternative affective, organic way to measure time's passing – foregrounding a contrast between machinic innovation and fleshly animal life.[32]

Rosalind's rigid policy of mistrusting any suitor who is late makes the letter of the law an extreme, refusing compromise:

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[30] *AYLI*, ii. vii. 114-120.
[31] *AYLI*, iii. ii. 295-296.
[32] The clown's introduction of technology exemplifies impacts of early modern automatons and machines. For example, the 1575 entertainment for Queen Elizabeth at Kenilworth castle included a mechanical dolphin; see Robert Laneham, *A Letter*, edited by R.J.P. Kuin, (Leiden: E.J. Brill, 1983) and George Gascoigne, 'The Princely Pleasures at Kenelworth Castle', in *Complete Works,* Vols I and II, John W. Cunliffe ed., (Cambridge: Cambridge UP, 1910), Vol II.
For more on technology in the Elizabethan era, see Ivan Callous and Stephen Herbrechter, editors, *Post-Humanist Shakespeares*, (UK: Palgrave Macmillan, 2012), p. 11.

> … He that will
> divide a minute into a thousand parts, and break but a
> part of the thousand part of a minute in the affairs of
> love, it may be said of him that Cupid hath clapped him
> o'th' shoulder, but I'll warrant him heart-whole.[33]

This adherence to principle sets up Orlando's generous, heroic failure to meet her on time, but Rosalind's words also interrogate the increasingly systematic measurement of time made possible by improving clock and watch technology. Addressing a geographical-mathematical discourse that includes the navigational 'inch of delay' and historically chronometric 'diversity of paces', such infinitesimal increments are marks of standardized objective measurement.[34] In contrast with Bergson's notion of duration, which conceives time in terms of experiential moments whose length is subjective and evental, machinic time pays no heed to the natural and social changes that have traditionally marked time's passing.[35] Michael Edwards' description of Clemens Timpler's philosophy of time and its relation to agency offers early modern context for this conceptual dilemma:

> The logic of Timpler's position was one implied in a number of other contemporary discussions of internal time, and although few authors in this period openly argued that one concept of time could describe the being and existence of the human subject, their works certainly supplied some of the resources for thinking about this question in a new way.[36]

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[33] *AYLI*, iv. i. 40-44.
[34] *AYLI*, iii. ii. 191-2, 299-300.
[35] Henri Bergson, *Time and Free Will: An Essay on the Immediate Data of Consciousness*, (London: Taylor and Francis, Ltd., 2014). Also see Henri Bergson, *Duration and Simultaneity: Bergson and the Einsteinian Universe*, Mark Lewis and Robin Durie trans., (Manchester: Clinamen Press, 1999), p. 30. Bergson's approach to time is influential for twentieth century and contemporary theorists and ecological thinkers; see for example Gilles Deleuze, *Difference and Repetition*, Paul Patton trans., (London: Athlone, 1994), and Michel Serres with Bruno Latour, *Conversations on Science, Culture, and Time*, Roxanne Lapidus trans., (Ann Arbor: U. of Michigan Press, 1995). Also see Paul Glennie and Nigel Thrift, *Shaping the Day: A History of Timekeeping in England and Wales 1300-1800*, (Oxford: OUP, 2009), pp. 66-70.
[36] Michael Edwards, *Time and the Science of the Soul in Early Modern Philosophy*, (Leiden: Brill, 2013), p. 66.

While clock time represents a measured, dispassionate civil calm in Arden, comparison of human and machinic times also expresses an ambivalence. The uneven beating of Rosalind's (and later Touchstone's) animal, yet clock-like hearts contrasts Jaques' ecology of organic plants and creatures with Touchstone's introduction of technologically innovative systematization (and the commercial abstraction of labor and markets it facilitates). Documenting a shift from the classical philosophical contemplation of substances, elements, and animals to a realm of mechanization (of clocks and automatons), *As You Like It* thus anticipates Cartesian mind-body dualism and its founding machinic analogy, with its imagination of a spirit-like reason that transcends time and space, undermining the importance of emotional affect and bodily function.[37] Clocks are particularly apt emblems for this machinic worldview and its ecological footprint because they also measure what technology saves, and therefore stockpiles – human time.[38]

Touchstone's Rabelaisian Body

Touchstone embodies this tension between social and machinic standardization, on the one hand, and the organic urgency of bodily humor and unabashed desire, on the other. In performance, his ethos of physicality and carnivalesque celebration usually make him a favorite. The balance of this chapter traces Touchstone's origins in carnival, establishing the influences of

[37] René Descartes, 'Discourse on the Method of Rightly Conducting One's Reason and Seeking Truth in the Social Sciences', pp. 44, 81, and with specific reference to a machinic clock or watch, in 'Meditations on First Philosophy', p. 119, and in 'The Passions of the Soul', p. 225, in *Selected Philosphical Writings*, John Cottingham, Robert Stoothoff, and Dugald Murdoch trans., (Cambridge: Cambridge UP, 1998). Before *As You Like It*, Spenser's *Faerie Queene* discusses the implications of robotic automatons for the world of human affect: Edmund Spenser, *The Faerie Queene*, book V.

[38] Martin Heidegger, *The Question Concerning Technology and Other Essays*, translated by William Lovitt, (New York: Harper and Row, 1977), pp. 14, 27.

Francois Rabelais and the theater of commedia dell'arte, before returning to Touchstone's conflicted deterritorialization of the playworld/lifeworld boundary.

An attentive sixteenth century literary audience would have been alerted to the international context for *As You Like It*'s punning wordplay by Celia's reference to Rabelais' *Gargantua*.[39] Responding to Rosalind's insatiable demand for information about Orlando, she replies 'You must borrow me Gargantua's mouth first; 'tis a word too great for any mouth of this age's size'.[40] Bakhtin emphasises Rabelais' 'downward', material physicality, with its repeated references to 'bearing' and giving birth, a motif evoked when Touchstone carries Celia into Arden, and as she accuses Rosalind of wanting to put 'a man in her belly'.[41] Connecting Gargantua's humor with the move toward scientific empiricism, he focuses on Rabelais' interest in bodies, and particularly physical approaches to knowing, involving weighing, measuring, and touching. This 'downward' tendency is associated with revaluation of medieval hierarchies, which he characterizes as vertical and absolute. He argues that Rabelais' emphasis on the body and its earthly materiality challenges churchly approaches to ontological priority:

> In the struggle for a new conception of the world and for the destruction of the medieval hierarchy, Rabelais continually used the traditional folklore method of contrast, the inside out, the positive negation. He made the top and the bottom change places, intentionally mixed the hierarchical levels in order to discover the core of the object's concrete reality, to free it from its shell and to show its material bodily aspect – the real being outside hierarchical norms and values.[42]

Touchstone reproduces these Rabelaisian discursive patterns when he explores measurement and commercial evaluation; his association of Orlando's poetry with the 'right butter-woman's rank

[39] Francois Rabelais, *Gargantua and Pantagruel*, M.A. Screech trans., (London: Penguin, 2006).
[40] *AYLI*, iii. ii. 218-219.
[41] *AYLI*, iii. ii. 198.
[42] M.M. Bakhtin, *Rabelais and His World*, p. 403.

to market', for example, locates his quantitative, price-setting appraisal in the context of the market's discursive milieu, with its verbal hawking and its bodily affect.[43] For example, he evaluates Celia's weight by measurement – referring to her empty purse.[44] Connecting the marketplace with sixteenth century 'cris de Paris', Bakhtin describes the market ethos as 'free, frank, and familiar', 'the center of all that was unofficial'. [45] Researching the writer's life in his college town, he explains that 'Rabelais recreates that special marketplace atmosphere in which the exalted and the lowly, the sacred and the profane are leveled and are all drawn into the same dance'.[46] He argues that the dual-toned simultaneity of bodily death, birth, and the underworld all carry mixed potentialities:

> 'All these ambivalent images are dual-bodied, dual faced, pregnant. They combine in various proportions negation and affirmation, the top and the bottom, abuse and praise. … Negation and destruction of the object are therefore their displacement and reconstruction in space. The non-being of an object is its 'other face', its inside out. And this inside out or lower stratum acquires a time element; it may be conceived as the past, the obsolete, or the nonexistent. The object that has been destroyed remains in the world but in a new form of being in time and space; it becomes the 'other side' of the new object that has taken its place'.[47]

Touchstone performs this sort of contextualizing negation continually: evaluating Corin's rural existence, he concludes that although 'in respect of itself, it is a good life, in respect it is a shepherd's life it is nought'.[48] The same dual-toned formula serves to negate William's wealth, wisdom, and learning by shifting context to produce ambivalence: '"So so" is good, very good, very excellent good; and yet it is not; it is but so so'.[49]Artful consideration of the conditions and possibilities of perspective thus redefines value – just as sophisticated awareness of the world

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[43] *AYLI*, iii. ii. 94-95.
[44] *AYLI*, ii. iv. 10-12.
[45] Bakhtin, *Rabelais and His World*, pp. 156, 153-154.
[46] *Ibid*., p. 160.
[47] *Ibid*., pp. 409-410.
[48] *AYLI*, iii. ii. 13-15.
[49] *AYLI*, v. i. 27-28.

outside – a larger, more international market – allows for devaluation because variety and volume are abundant. His ambivalence expresses that things (and people) may be useful, but do not possess intrinsic value. Bakhtin traces this attitude of negation historically to the tradition of the French blason – loving curses and oath-ridden pledges that mixed positive and negative to construct a literary gesture closer to concrete reality. How characters respond to Touchstone's negating ambivalence tells us something about their staying power (e.g. Orlando, William), which makes him a 'touchstone' of their authentic intentions and willingness to persist, irrespective of social success.

Will Kemp and the Commedia dell' Arte

Scholars have speculated about the appearance of two clowns in Shakespeare's comedies of this time period, suggesting that perhaps an overlap of Will Kemp's and Robert Armin's careers resulted in a doubling of clown parts, or as James Shapiro argues, that Kemp left in 1599, just before *As You Like It*.[50] If Shapiro is right, Touchstone's scenes with Jaques and William may offer a compassionate in-joke subtext depicting Kemp's ouster. I suggest the clown's exodus from court to forest (even though probably played by Kemp's replacement Robert Armin) provides a parallel for the illustrious actor's departure – while also introducing a metacritical consideration of early modern drama's relationships with its sources and its future.

Part of the conflict between Kemp and Shakespeare seems to have been over control – the clown expecting to improvise and remain the center of attention, and the playwright seeking

[50] James Shapiro, *1599: A Year in the Life of William Shakespeare*, (London: Faber and Faber, 2005), pp. 248-250.

to curtail extraneous exchanges that broke the play's time scheme and its potential for dramatic suspense. Hal's planned and executed banishment of Falstaff can be read as correlating to this transition.[51] If so, it embodies a conflict in early modern drama between dramatic continuity and the slapstick set-pieces many fools shared with Italian and French traditions of the commedia dell'arte. Kemp's association with this tradition has been documented: John Day's *Travails of the Three English Brothers* and a letter from an early Italian harlequin mentioning 'Signore Kemp' indicate that his approach to improvisation converged with the humorous tradition of Italian street-theatre.[52]

In carnival and commedia dell'arte from the sixteenth century on, it was not uncommon to have a variety of (often masked) servant or *zanni* characters, including Pulchinella, Brighella, and/or Arlecchino (Harlequin).[53] Shakespeare could have been drawing directly from the rituals and costumes of carnival, as well as from the Italian commedia companies who visited England in the 1570's and from English visitors to France and Italy who reported about a lively street-theatre tradition.[54] Following Dario Fo in his research of Bakhtin and Paolo Toschi, Antonio

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[51] Critics have considered the possibility that Falstaff was written out of *Henry V* because of (or with relation to) Shakespeare and Kemp's conflict. Shapiro suggests that it may be a personal quarrel – my argument looks at its dramatic implications. See Shapiro, *1599*, p. 43.

[52] Louis B. Wright, 'Will Kemp and the Commedia Dell' Arte', *Modern Language Notes*, 41.8 (Dec. 1926) 516-520, pp. 517-518. Wright cites Italian commedia troupe visits to England in the 1570s, Nash's 1590 report of commedia players knowing and respecting Kemp by reputation, and Kemp's 1586 tour to European capitals in support of his argument that Kemp was influenced by the players of the commedia, with particular emphasis on Kemp's affinity for acting *extempore*. Also see Kathleen M. Lea, *Italian Popular Comedy: A Study in the Commedia dell' Arte, 1560-1620*, 2 v. (Oxford: Clarendon, 1934), p. 350.

[53] This was in addition to the other familiar characters of the commedia: Pantalone, Scaramouche, the lovers, the captain, the doctor, etc. For more on the commedia dell' arte, see Giacomo Oreglia, *The Commedia Dell' Arte*, (London: Methuen & Co., 1968), Kenneth Richards and Laura Richards, *The Commedia dell' arte*, (Oxford: Basil Blackwell, 1990), Dario Fo, *The Tricks of the Trade*, translated by Joe Farrell (London: Methuen Drama, 1991), and Pierre-Louis DuChartre, *The Italian comedy : the improvisation, scenarios, lives, attributes, portraits, and masks of the illustrious characters of the commedia dell'arte*, (London: Harrap, 1929). DuChartre suggests the possibility that Harlequin's mask is black because he descends from ancient actors/revelers who played the parts of African slaves, p. 135.

[54] Richards and Richards, *The Commedia dell' arte*, pp. 262-266.

Scuderi emphasises the 'low', 'farce', 'popular' origins and practices of commedia dell'arte, arguing for a continued connection with carnival rites and street performance.[55] Scuderi portrays the early Arlecchino as a fusion of comic and demonic influences, with regenerative powers of underworld darkness as the seasonal cycle moves toward spring.[56] Citing Fo and Evariste Gherardi, he emphasises Arlecchino's transience, his lack of a fixed character, and his ability to come from nowhere and become anything – a sense of contingency related to the carnival's lord of misrule, involving sudden appearances that produce high energy and laughter in audiences.[57] Perhaps this is where Touchstone gets his awareness of dramatic conditionality, inheriting the *zanni*'s otherworldly attention to theatrical possibilities that transcend dramatic context.[58]

Louise Clubb associates Jonson with (high, literary) *commedia erudita* and Shakespeare with farcical *commedia dell'arte*.[59] Dell'arte was primarily improvised, containing sketches of dialogue and physical comedy, called *lazzi*, to be utilised at opportune moments. Its actors played the same role repeatedly for years at a time, so that many were known by the names of their characters, and often married stage counterparts or members of their traveling companies. The lazzi may not have had the sustained character development we associate with plot continuity, but they created a different kind of consistency in the convergence between actors and their characters, a sense of *persona* that transcended the vicissitudes of any single play or performance.

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[55] Antonio Scuderi, 'Arlecchino Revisited: Tracing the Demon from the Carnival to Kramer and Mr. Bean', *Theater Studies* 20, (2000), pp. 143-155; pp. 143-4.
[56] Scuderi, 'Arlecchino Revisited', pp. 145-6.
[57] Ibid., p. 150.
[58] Louise George Clubb, *Italian Drama in Shakespeare's Time*, (New Haven: Yale UP, 1989), p. 166. Clubb notes that Touchstone and his attitude to love correspond with many Italian underlings of pastoral drama.
[59] Clubb, *Italian Drama*, p. 3. However, Clubb argues that Shakespeare's use of classical and comedic traditions places him within 'the central community of Renaissance theater'. Rosalie Colie also connects pastoral with commedia; Rosalie Colie, *Shakespeare's Living Art* (Princeton: Princeton UP, 1974), p. 244.

I suggest that Touchstone, a court performer, shares this sense of crossing the stage/reality divide: entering Arden, he is equipped with his repertoire of verbal routines that are not unlike lazzi, his only tools for encountering an unstaged forest world. The other characters seem to share some of these traits from traditional sketch dialogue – Adam's fragility and mortality, Corin's programmatic humility, Jaques' longwinded intellectualism (as well as his overt reference to the commedia figure Pantalone) – but they are part of Touchstone's ecology, and its convergence with the world of performance.[60] He inserts quasi-memorized skits reminiscent of court fooling, livening the scenes with quick and ready humor. The watch vignette is a primary example – with its riping and rotting, and the novelty of its rhythmic, chronometric regularity. Many of his sayings seem well-worn, from 'Nay, I shall ne'er be ware of mine own wit til I break my shins against it' to such provocatively bawdy comments as 'honesty coupled to beauty is to have honey a sauce to sugar'.[61] Squeezing in among the 'country copulatives', he rehearses a litany of insults and proper formal replies, like a book of manners, the canned calls and responses memorized and available, to be used when necessary.[62]

Within the forest, Touchstone the character is offered a chance to develop his personality apart from his court role, while Touchstone's habitual tricks of social performance continue to recall a history of space for lazzi-like jigs and jokes in early modern drama. Staging a clash between theatrical models as well as between court and country life, his employment of verbal routines thus poses a lingering question about dramatic time: do these lazzi, in their humorous,

[60] See also Oreglia's depiction of the 'Arcadian' commedia set piece, with its forest rituals, romances, and magician; Oreglia, *The Commedia*, pp. 37-42.
[61] *AYLI*, ii. iv. 54-55.
[62] *AYLI*, v. iv. 55-56; 89-90.

witty variations and tightly timed actorly improvisations, recreate a sense of presence as real as (or more real than) the unique possibilities and stage moments of fully written dialogue? For example, this conflict culminates in *Hamlet* when the prince requests that his scripted speech be included in The Mousetrap.[63] Consider his position on unnecessarily improvising fools:

> '…And let those that play your clowns speak no more than is set down for them; for there be of them that will themselves laugh to set on some quantity of barren spectators to laugh too, though in the mean time some necessary questions of the play be then to be considered. That's villainous, and shows a most pitiful ambition in the fool that uses it'.[64]

Hamlet's writing influences the real, both through his addition to the play, calculated to catch the king, and his forging of papers to avoid assassination.[65] Perhaps he speaks for Shakespeare here, arguing that while breaks for spontaneous hilarity may have added to the mythos and presence of a single famous performer, allowing audiences to identify with his jolliness, they detracted from the arc of constructed dramatic duration building toward subtler, more tightly woven affective presences – possibilities for complex sympathies and sustained tragic crescendos. Unlike Hamlet, Touchstone is used to a supporting role, and this provides part of the affective crisis he undergoes as he begins to consider the possibility of a marriage contract and its implications for permanence. In a sense, he is becoming the hero of his own life, a trajectory that creates dynamic tension with his role in the forest drama. Calling attention to an imaginary doorway between parenthetical, performed life and the potential inhabitation of a new, permanent identity, he threatens to exceed his formal place in the play's plot, and by extension, the prescriptions of social rank.

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[63] *Hamlet*, ii. ii.
[64] *Hamlet*, iii. ii. 34-40.
[65] *Hamlet*, ii. ii; v. ii.

Touchstone's suddenly serious contemplation of marriage describes the anxieties of commitment, staking a territory of possible individualism transcending the bounds of dramatic and social dominion. His crisis is by no means unrelated to what the lovers' are going through; the 'staggered' metre of his panic elaborates doubts similar to those Rosalind expresses when Orlando appears in the forest (whether he will marry her, whether he is really the writer of his poetry). Touchstone thus explores the psychic space the others prepare to inhabit as they become more sure of each other in the coming scenes. The possibility that his journey from court also alludes to Kemp's exile offers a sense of three-dimensional applicability to this charged excursus at the boundary between drama and the world of the real, where the limits and implications of individual freedom were still being defined.

Conquest

Like Arlecchino, Touchstone successfully woos his love interest, vanquishing his potential competitor. His behavior with William and Audrey bridges the world of this transitional comic buffoonery and the forest drama's more serious ethicopolitical concerns of conquest and colonization. His attitude, at least initially, is one of extractive appropriation: although performances usually portray his knowing, bawdy physicality sympathetically, tending to consider his ribald behavior naughty in a refreshingly realistic sense, this is not incompatible with recognizing that his 'Truly, and to cast away honesty upon a foul slut were to put good meat into an unclean dish' is an insult.[66] Touchstone's carnivalesque attitude cannot simply be written off as a product of the sixteenth century. His tone of exaggerated deprecation implies an

[66] *AYLI*, iii. iii. 32-33.

underlying ethical call that he has not yet registered, showing how his habitual clownish behavior lags behind the real-world relevance of his words and actions.

At first, Touchstone's attempts to bed Audrey contain little pretense that he sees her as more than a sexual object. Employing a rhetorical figure typical of commedia *zanni*, he tells the audience his strategy to use Oliver Martext, an incompetent country preacher:

> I am not in the mind but I were better to be married of him than of another; for he is not like to marry me well; and not being well married, it will be a good excuse for me hereafter to leave my wife.[67]

His plan to love her and leave her is connected to his being 'not in the mind…'. While commedia-like routines are not the cause of his ethical limitations, they interfere with the sense of (tragic or tragicomic) continuity that gives moral agents and their actions the weight of consequence (producing the inner turmoil of Hamlets, Othellos, and Macbeths). Although self-aware of his social standing and his bodily physicality, he encounters his emerging subject position as an uncharted region; Arden's exteriority represents a world beyond the parodic multiplicities and contingent possibilities of motley (which offer the template for his joining ridicule), challenging the conciliatory force of his signature 'if'.

Thus even after he adopts a more patient pace and begins to woo Audrey more sustainably, he feels the need to exile William from her presence, extending his utilitarian attitudes about sex and women to form a pattern of social and cultural domination:

> Therefore, you clown, abandon (which is, in the vulgar, 'leave') the society (which in the boorish is company) of this female (which in the common is 'woman'); which together is: 'abandon the society of this female', or, clown, thou perishest! Or, to thy better

[67] *AYLI*, iii. iii. 82-85.

> understanding, diest. Or (to wit) I kill thee, make thee away, translate thy life into death, thy liberty into bondage. I will deal in poison with thee, or in bastinado or in steel. I will bandy with thee in faction; I will o'errun thee with policy. I will kill thee a hundred and fifty ways! Therefore tremble and depart.[68]

His physical threats – stabbing, poison, imprisonment, kidnap, and political oppression – are all humorous; he does not seem to consider ethically the reality of these words in terms of their impact on a frightened William. Like Rosalind in her clash with Phoebe, his bombastic, unaccountable mode of engagement embodies an unhindered sense of potentiality that overflows fixed identity (he is playing a part), but the character Touchstone does not see his language's real-world ethical parallels, such as the imperialism of conquering explorers, and the (closer) tortures of political intrigue.[69] European invasions of Ireland, the Americas, and Africa must have been on Shakespeare's radar – seemingly personified here by Touchstone's threatening tone. His explanation of the situation to William stands out for its pretentious pedantry and lack of valid logic, a commonplace of commedia routines:[70]

> Then learn this of me: to have is to have.
> For it is a figure in rhetoric that drink, being poured out of cup into a glass, by filling the one doth empty the other. For all your writers do consent that *ipse* is 'he'.
> Now you are not *ipse*, for I am he.[71]

Although in a sense Touchstone does 'have' Audrey because she has disavowed any interest in William, his satirical reasoning nevertheless typifies justifications of conquest, a geopolitical reference point beyond his own savvy ken. Evoking descriptions of European expansion, he speaks his rhetorical nonsequitur in Latin, which to William is clearly a foreign

[68] *AYLI*, v. i. 47-57.
[69] See chapters 4 and 6.
[70] Performing a lazzi of the doctor or Pulchinella type, perhaps.
[71] *AYLI*, v. i. 40-44.

tongue. His mixed-up use of scholarly tropes is highlighted by the fact that ipse is an abbreviation of the phrase *ipse dixit* – 'he himself said it' – conveying appeal to an authoritative source, often Aristotle.[72] Classicists attribute it to Cicero, who translated it from the Greek *autos ephe* – an argument from authority made by Greek disciples of Pythagoras. Touchstone's farcical, tautologous use of Latin exemplifies the identity fallacy, justifying claims in terms of the physical or social identity of the rhetor. Audiences are called upon to register his speech in multiple ways, to consider its broader implications as well as its surface humor. In this context, 'ipse is he' equalizes dogmatic ideologies, parodying their pedestrianism while also calling attention to the flawed logic of asserting a primary privileged authority – and by extension critiquing colonial conquests that justified their authoritarianism in terms of religious and/or techno-scientific power.[73]

If

Finally marrying Audrey for real, Touchstone allows himself to be hailed ethically; as subsequent chapters will show, he also exerts a powerful influence on other becoming subjectivities as they assemble their personal and ethical identities. When he tells us there is 'much virtue in if', Touchstone extols its practical, diplomatic uses:

> All these you may avoid but the
> lie direct and you may avoid that too with an 'if'. I knew
> when seven justices could not take up a quarrel, but
> when the parties were met themselves, one of them
> thought but of an 'if': as, 'if you said so, then I said so';
> and they shook hands and swore brothers. Your 'if' is

[72] Angelus Politianus, *Angelo Poliziano's Lamia: Text, Translation, and Introductory Studies*, edited by Christopher S. Celenza, (Leiden: Brill, 2010), p. 26.
[73] Dusinberre foregrounds *As You LIke It*'s possible references to Sir Walter Raleigh; Dusinberre, *AYLI*, pp. 5, 59, 103, 107, 162, 240, 335.

> the only peace-maker; much virtue in 'if'.[74]

On one hand, 'if' is part of a game he plays with Celia and Rosalind – linking beards to swearing, and thus laden with the subversive potential of multiple gender possibilities, it implies a critique of fixed social identity that reappears when the Rosalind-actor unveils herself in the epilogue. As critics have previously pointed out, to suggest that (s)he is 'really a man' is to miss the point: despite (presumably) stripping her costume and character, (s)he uses 'if' to persist in exploring her (acted) female persona.[75] The extension of the playworld beyond the play's resolution posits 'if's explosive potential to facilitate desired and imagined identities taking performative shape in reality – crossing gender lines as well as restrictive class categories, and opening possibilities of ethical, political agency.[76] On the other hand, Touchstone's experience living the quasi-conditional existence of a performer foregrounds the courtly noble's expectation that he or she transcends grounded communal roots of everyday reality and its ethical boundaries. I am not saying that drama, if, and performativity cause this – but rather that *As You Like It* (and other early modern performances addressing power – including *Tamberlaine*, *Richard II*, *Henry IV*) use theatre's 'if' to shade and expose the fantastic, ritualistic real world performances of early modern inequality, from disparities of wealth and class to violent colonial conquest.

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[74] *AYLI*, v. iv. 95-101.
[75] Kiernan Ryan, *Shakespeare's Comedies*, pp. 228-234; Jean Howard, *The Stage and Social Struggle in Early Modern England*, p. 120.
[76] For a recent account of this relationship between Shakespearean drama and agency, see Ewan Fernie, *Shakespeare for Freedom: Why the Plays Matter*, (Cambridge: Cambridge UP, 2017).

Chapter 3: Corin

…but what is, come see, and in my voice most welcome shall you be.

As You Like It, ii. iv. 85-86

Corin establishes a nexus linking *As You Like It*'s diverse centers and their overlapping ecologies. He appears at the heart of Arden, among contrasting attitudes to social class, and at the middle of the play, primarily in act ii scene iv and act iii scene ii.[1] We see Corin relating with Arden's exiles in a variety of ways: to Silvius, he offers advice, the wisdom and experience of an elder shepherd; to Rosalind, he is an employee/laborer, financial broker, colleague, and community leader, introducing her to the forest inhabitants and their difficulties. For Touchstone, he is a peer, philosopher, hesitant conversational competitor, and potential friend – and he also represents the alterity of agrarianism, providing an exemplar of country life and resistance to the clown's more ambitious, sophisticated expectations. Corin's observation of Arden's central forest pageant – introducing Phoebe to Rosalind and listening to her describe herself – evokes Bruno Latour's account of self-reporting, a facet of the partial agency he attributes to actors in social networks. For Latour, such agents play a role in constructing their social positions and the groups they populate by self-reporting, describing their interactions with their peers.[2] Thinking and speaking about his way of life, Corin serves as a sounding board for the other characters who postulate their emerging self-descriptions within the discourse of his forest world.

[1] Corin speaks nine times in ii.iv, twelve times in iii.ii, twice in iii.iv, and once in v.i.
[2] Bruno Latour, *Reassembling the Social*: *An Introduction to Actor-Network Theory* (Oxford: OUP, 2005), p. 57.

English renaissance pastoral is often seen as emphasizing allegory; here I am using Sukanta Chaudhuri's flexible understanding of pastoral that includes both classical agrarian discourse – the 'organic' pastoral qualities to be found in Spenser, and the more rarefied 'revalidation' of pastoral as a vehicle for courtly deliberation he finds in writers such as Sidney.[3] Differentiating rural simplicity from courtly and Petrarchan elements, Chaudhuri's *Renaissance Pastoral and its English Developments* describes a pastoral style that 'authentically incorporates a social movement': he concludes that 'Finally both Shakespeare and Spenser arrive, on the further side of conventional pastoral, at a new philosophic sense of harmony and simplicity that is expressed in a few outstanding works'.[4] Corin's ecology is the plural site of this discursive working-through in *As You Like It*. By connecting Arden's inhabitants and enabling classes to mix, he facilitates the forest's symposium-like atmosphere, where many of the traditional pastoral questions arise, from the ethical implications of Greek mythology to practical wisdom concerning finances and animal husbandry. An archetype of committed shepherd and honest, humble laborer, he provides a conduit for themes and images inherited from works such as *The Faerie Queene* and the *Countess of Pembroke's Arcadia*, establishing a territorial map that locates *As You Like It*'s exiles in terms of the literary field of early modern pastoral.

Yet Corin's evocation of the pastoral ideal goes beyond integration of Shakespeare's illustrious literary influences with an authentically rustic ideal. After considering his life

[3] Sukanta Chaudhuri, *Renaissance Pastoral and its English Developments*, (Oxford: Clarendon, 1989), pp. 301, 281. Gifford's concept of 'post-pastoral' describes a similar sense of integration; see Terry Gifford, *Pastoral* (London: Routledge, 1999), p. 148. For more on pastoral that is not simply allegorical, see Ken Hiltner, *What Else is Pastoral?*, (Ithaca: Cornell UP, 2011). Also see William Empson, *Some Versions of Pastoral*, (London: Chatto and Windus, 1950), which emphasises clashing values, Paul J. Alpers, *What is Pastoral?* (Chicago: U. of Chicago Press, 1996), and Rosalie Colie, *Shakespeare's Living Art* (Princeton: Princeton UP, 1974).
[4] Chaudhuri, *Renaissance Pastoral*, p. 197.

philosophy in the context of Arden's conflicting cultural values, this chapter concludes by analyzing the poetic form of his verse speeches, exploring their similarity to George Gascoigne's role in the 1575 Kenilworth pageant for Queen Elizabeth. Their even rhythm, embodying a sense of imposed pastoral harmony, contrasts with the other characters' spontaneity, implying a multiplicity of meters and perspectives. Defamiliarizing Corin's persona, these poetic speeches suggest his uncanny inhabitation of dual roles, welcoming the audience to consider *As You Like It*'s diverse modes of dramatic being. A discursive space emerges, influenced by divergent social fabrics (dramatic, literary, cultural) – producing the possibility of a 'citational' agency that exists between worlds.

Labor

Critical analysis has tended to portray Corin's role as either embracing an idyllic pastoral notion of the golden world and its potentially reactionary implications, or as Shakespeare's embodiment of respect for farmers and rural workers, evincing a kind of proto-Marxist approach to class and labor. Randall Martin's ecocritical reading of Corin's 'empirical philosophy' and attunement to biotic, elemental factors and Paul Zajac's focus on the political possibilities of 'contentment' have added new dimensions to the discourse.[5] I will argue that there is truth in all of these positions: that Corin is a contented laborer, but that his stoic life philosophy foregrounds

[5] Randall Martin, *Shakespeare and Ecology*, (Oxford: Oxford UP, 2015), pp. 72-73. Martin argues that *As You LIke It* alludes to crop rotation and biodynamic farming, and suggests that 'Rosalind is inspired by Corin to fulfill the desires of convertible husbandry in both ecological and romantic modes', pp. 66, 75; Paul Zajac considers contentment's progressive political implications in 'The Politics of Contentment: Passions, Pastoral, and Community in Shakespeare's *As You Like It*', *Studies in Philology* Vol. 113: 2 (2016 Spring) 306-336.

a specific kind of work and therefore implies a form of social critique. His self-definition in his true laborer speech emphasises rural self-sufficiency and service:

> Sir, I am a true laborer. I earn that I eat, get that
> I wear; owe no man hate, envy no man's happiness; glad
> of other men's good, content with my harm; and the
> greatest of my pride is to see my ewes graze and my
> lambs suck.[6]

Contentment here is more than self-satisfaction; it defines a way to think of one's own work and achievement in solidarity with others, reinforcing their strengths and accepting personal weaknesses. It rejects the ill-feeling of cutthroat competition, offering techniques for survival in stratified early modern society. 'Harm' is a slippery category, accounting for both the social oppression of injustice and the vicissitudes of fate: farmers are subject to conditions beyond their control, both natural and human, allowing us to interpret Corin's optimism as either an endorsement of the common folk or conservative acceptance of the status quo, with longing for an earlier era. He persists through times of hunger in service to his animals, without hope of striking it rich and in full knowledge that life will be difficult. Work is his core value, but his conception of work prioritises real outcomes and personal connections.

Like Cymbeline's Belarius, Corin uses the word 'profit' punningly, to mean both financial wealth and a broader sense of well-being.[7] Hoping Ganymede and Celia will become the cottage's new owners, Corin's 'Go with me; if you like upon report/ The soil, the profit, and this kind of life…' offers them a chance to appraise its specific qualities for their utility, as well

[6] *As You Like It*, iii. ii. 70-74.

[7] For more on Shakespeare's uses of 'profit', see Charlotte Scott, *Shakespeare's Nature: From Cultivation to Culture* (Oxford: OUP, 2014), p. 41. Scott analyses Shakespeare's figurative consideration of husbandry, with its connotations of labour, worth, honour, and accountability, p. 56.

as the way of life it will provide.[8] This financial transaction bridges Arden with the outer world, compelling the exiles to relate to their new setting in terms of its economic exigence. Loss of a remembered quasi-Edenic agricultural existence is grounded in real conditions, reflecting enclosure practices, rising vagrant populations, and potential food shortages, compounded by Corin's perception that his master is no longer committed to sustainable stewardship.[9]

Keenly aware of what he needs to survive, the shepherd thinks financially: economic verbs such as 'earn', 'get', and 'owe' are juxtaposed with emotional states – 'envy', 'gladness', 'content'. Yet unlike Touchstone, for whom cost involves comparative values and prices, Corin uses the vocabulary of economy to describe physical aspects of agricultural survival, and by extension – the personal, psychological difficulties of rural life. His meaning is literal when he says that he earns what he eats and gets what he wears. Declaiming that he owes no man hate establishes his financial language as also introspective, asserting an emotional equilibrium that is economic in its flows and responses: he believes he reaps what he sows, physically and affectively. Trying to avoid ill feeling for his fellows, he recognizes that to eschew hate, he must manage the social inequalities of production, responsibility, and desire; he must craft a narrative of personal identity that allows him to feel proud of his authentic working role and secure in the life he has chosen – a pastoral self-definition enabling him to coexist. Such an endeavor goes beyond blind personal trust or unquestioning acceptance of a stratified class system to encompass a quasi-scientific conception of interpersonal affect, a sagelike awareness of the forces that prompt individual and communal emotions.

[8] *AYLI*, ii. iv. 96-97.
[9] *AYLI*, ii. iv. 77-81.

There are precursors for this complex socio-psychological journey in the conversation of Elizabethan pastoral: as Chaudhuri notes, *The Fairie Queene*'s Meliboe also represents the peaceful shepherd living the pastoral ideal.[10] Father to the beautiful Pastorella, his hospitality overwhelms Calidore in book VI, explaining his simpler agrarian lifestyle so persuasively that he all but convinces the hero to forego his mission of killing the Blatant Beast.[11] Like Corin, Meliboe attributes his happiness to an attitude of contentment:

> If happie it is in this intent,
> That having small, yet doe I not complaine
> Of Want, ne wish for more it to augment,
> But doe my selfe, with that I have, content;
> So taught of nature, which doth little need
> Of foreigne helps to lifes due nourishment:
> The fields my food, my flocke my raiment breed;
> No better doe I weare, no better doe I feed.[12]

Meliboe's antimetabolic credo that 'Therefore I doe not any one envy, Nor am envyde of any one therefore' must be the linguistic source of Corin's 'owe no man hate' and 'envy no man's happiness'.[13] Similarly, Sidney's Philisides, armored as the (green) knight of the sheep, fights under the motto 'without fear or envy'.[14]

This early modern avoidance of envy is usually facilitated by economic independence, a luxury Corin lacks. He is 'shepherd to another man' – like Virgil's shepherds, whose land is

[10] Observing Corin's positivity and his 'standard moral values of pastoral life', Chaudhuri also suggests that he 'may be Tasso's old shepherd or Spenser's Meliboe speaking'. Chaudhuri, *Renaissance Pastoral*, p. 360.
[11] Edmund Spenser, *The Faerie Queene*, edited by Thomas P. Roche, (London: Penguin, 1978), vi. x. 2.
[12] *FQ*, vi. ix. 20.
[13] *AYLI*, iii. ii. 71; *FQ*, vi. ix. 21. 1-2. Corin also uses antimetabole, comparing the manners of court and country.
[14] Philip Sidney, *The Countess of Pembroke's Arcadia*, book 3, chapter 18, p. 543.

controlled by strangers.[15] Meliboe, on the other hand, owns his own farm.[16] His speech emphasises a level of self-sufficiency that Corin might indeed prefer (if not envy). According to Sidney's Kalander, the shepherds of the Arcadia also own their own animals, providing them with 'ease, the nurse of poetry'.[17] They share an attention to values beyond wealth, reiterated in Meliboe's belief that 'the store of cares doth follow riches store', a recognition that material acquisition is associated with competition, status, and exchange, potentially leading to envy and hate.[18] Meliboe refuses the guerdon of Calidore's gold, because 'that mucky masse' is the 'cause of mens decay'.[19] Yet Corin's willingness to act as Rosalind/Ganymede's intermediary and to procure his cottage for her – 'to buy it with your gold right suddenly' – departs from Spenser's idyllic pastoral image.[20] Shakespeare emphasises the shepherd's poverty; mapping Arden in terms of economic hardship and social class separation challenges consideration of the pastoral ideal as a realistic possibility and not just a poetic idyll, at once exploring and critiquing the idyllic trope that authentic agricultural work can create affective harmony and enable farmers to avoid the curse of malice. Corin's (landless, impoverished) role requires that he take an interest in economic reality. As chapter six will show, brokering the cousins' purchase of his cottage is an act with both material and spiritual-psychological dimensions, transforming their readiness to engage verbally in a financial decision with all the stakes and responsibilities of participation in the forest's agricultural economy.

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[15] *AYLI*, ii. iv. 75-78. Virgil, *The Eclogues*, Guy Lee ed., (London: Penguin, 1984), iv. 18-34. Virgil's vision of the golden age in eclogue four idealizes life without work, but also emphasises self-sufficiency and independence.
[16] Virgil, *Eclogues*, ix. 1-6; *FQ*, vi. ix. 25. 7-9. Kronenfeld also compares the pastoral finances of Meliboe and Corin as part of her analysis of pastoral social hierarchy; see Judy Z. Kronenfeld, 'Social Rank and the Pastoral Ideals of *As You Like It*', *Shakespeare Quarterly* 29.3 (Summer, 1978) 333-348, pp. 340, 343.
[17] *Arcadia*, i. 4. P. 84.
[18] *FQ*, vi. ix. 21. 4.
[19] *FQ*, vi. ix. 33. 5.
[20] *AYLI*, ii. iv. 99.

Corin's will to serve his community bears certain similarities to Adam's years of loyal service; in Adam's absence, the shepherd picks up part of the role played by Lodge's more robust character Adam Spencer.[21] Although Orlando and Corin do not appear in conference, their common experience working outdoors connects them. Corin's authentic concern for strangers thus evokes the values of Orlando's agricultural upbringing, building toward the hero's defining moment as he accepts the responsibility to save a forest wild man who turns out to be his brother. Addressing a dramatic space partly defined by Touchstone's contrasting worldly evaluations (prioritising money, class, and wit), Corin stands for an alternative approach to worth, representing the interpellative call to communal care.

Custom

Making Corin destitute exacerbates the differences between court and forest life, foregrounding *As You Like It*'s culture clash. Act four scene four of *The Winter's Tale* stages the potential danger – an attempted marriage between prince and shepherdess.[22] Perdita and Florizel's love is acceptable because the audience knows she is of noble lineage; both plays use disguise to explore the possibilities of living a pastoral life, and both consider the implications of mixing court and country worlds. The characters of *As You like It* are each compelled to encounter these differences of class and custom, prompting responses that produce their social and ethical subjectivities.

[21] Alpers observes an 'equivalence' between Adam and Corin; Alpers, *What is Pastoral?*, p. 203. Whereas Orlando feeds Adam in *As You Like It*, Lodge's Adam Spencer provides the venison that supports Rosader, teaching him social ethics as well as survival; Thomas Lodge, *Rosalind,* p. 178.
[22] Shakespeare, *The Winter's Tale*, *The Norton Shakespeare*, pp. 2873-2944, iv. iv.

Corin's attempts to negotiate the economically constrained conditions of an evolving pastoral ideal rely on compartmentalization, separating his way of life from the courtly experiences of his interlocutors. His responses to Touchstone show a willingness to render unto Caesar, following a principle of decorum that attempts to yield authority on issues related to court in exchange for recognition that 'good manners in court can be most mockable in the country'.[23] Proposing different standards for court and forest behavior, because 'that courtesy would be uncleanly if courtiers were shepherds', he claims propriety is relative to culture and setting, prefiguring Rosalind's enunciation of 'diverse paces'.[24] By pegging manners to custom he avoids conflict, a strategy not unlike Touchstone's articulation of contingency in act five – 'your if is the only peacemaker'.[25] They both attempt to accommodate clashing positions through awareness of multiple perspectives, whether conceived as separate geographic jurisdictions of competing customs (Corin) or as openness to a provisional agreement that resolves differing accounts (Touchstone).

Corin's approach evokes Virgil's first eclogue, in which Tityrus, speaking to Meliboeus, emphasises the difference between great and small: 'So puppies are like dogs, I knew, so kids like their mother goats; so I'd compare big things to small. But she has raised her head among the other cities high as a cypress tree among the guilder-rose'.[26] His wording also reprises Braggadochio's admonition to a mysterious forest huntress in *The Faerie Queene*, Book II canto

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[23] *AYLI*, iii. ii. 43-46.

[24] *AYLI*, iii. ii. 47-48; *AYLI*, iii. ii. 299-300. Corin answers Touchstone in a discursive context partly defined by *The Faerie Queene*, Book VI (of Courtesie), and *Colin Clout's Come Home Again,* with their narratives of shepherds who have visited court. Edmund Spenser, *Yale Edition of the Shorter Poems of Edmund Spenser*, William A. Oram, editor, (New Haven: Yale, 1989), pp. 519-562.

[25] *AYLI*, v. iv. 100-101.

[26] Virgil, *Eclogues*, i. 22-25, and eclogue 2, with its comparison of cities and woods. Jeffrey Theis also connects Corin with Meliboeus. Theis, *Writing the Forest*, p. 46.

iii, that 'the wood is fit for beasts, the court is fit for thee'.[27] The huntress responds by arguing that she transcends courtly customs, a statement of her commitment to integrating life in the exterior forest world with the manners and practices of court.[28] Corin welcomes Ganymede and Aliena, encouraging the sense that sharing the beautiful, brutishly equal forces of forest nature can create a health-inducing experience of the outside, but he does not know they are noble, and makes no attempt to displace courtly manners. Corin, Touchstone, and Rosalind, for whom the potential conflicts of competing perspective are most prescient, each feel the need to make room for legitimate differences. Despite Corin's respect for his new master and mistress, his physical and social experience of depending on natural elements contributes to an individual worldview that refuses to be defined by (and thus subordinated to) any single, unifying set of values that explains away difference without considering the real practical exigencies of life on the land.

Corin's argument (despite his withdrawal when faced with Touchstone's philosophical cleverness) introduces a juxtaposition of court and country values, with implications for the possibilities of objectivity. Sidney broaches the question overtly via Pamela's complex, potentially ironic articulation in the *Arcadia* that 'so is one thing not one, done by divers persons'.[29] At stake for her is whether women and princes negotiate the same discursive expectations – at once challenging inequality and asserting the reality of a social discourse that made women's participation strangely complicated, a web of issues addressed by Ganymede/Rosalind's encounter with Phoebe, and the respective journeys of Britomart and Philoclea.[30] When Rosalind talks about diverse times and paces, she thus engages both the

[27] *FQ*, ii. iii. 39. 9.
[28] *FQ*, ii. iii. 40. 6-7: 'But who his limbs with labours, and his mind/ Behaues with cares, cannot so easie mis'.
[29] *Arcadia*, ii. 2. p. 226.
[30] *FQ; Arcadia.*

dilemma of gendered expectations and the geographic boundaries (symbolized by church bell distances) that separate court and forest values.[31] Corin's attempt to legitimize conflicting frames of reference speaks directly to this question of truth and fairness, a philosophical issue that increasingly occupied literary minds as early modern economic mobility and renaissance epistemology threatened hierarchal foundations. He articulates the principle underlying *As You Like It*'s exploration of diverse ecologies and its invitation to experience their competing value structures, as they each refer to relevant contemporary events and borrow from (divergent yet intersecting) classical narratives.

Corin's Spoken Verse

Rosalind's 'diverse paces' language alerts us that characters' personalities and worldviews are related to their poetic voices; her criticism of Orlando's poetry is fortified by apparent references to Horace's and Puttenham's respective descriptions of metrical feet and their expressive potential.[32] In this literary context, Corin's verse, with its even regular meter, embodies his rustic worldview, and contrasts conspicuously with *As You Like It*'s otherwise

[31] *FQ*, III. VIII. 26. 1; *Arcadia*, ii. 17, p. 328. Also see *AYLI*, ii. vii. 114-118: Orlando's violent eruption among the exiles carries an intertextual trace of this cultural difference. Contrasting force and gentleness – 'If ever you have looked on better days, / If ever been where bells have knolled to church, / If ever sat at any good man's feast, / If ever from your eyelids wiped a tear,/ And know what 'tis to pity and be pitied…' – his words evoke *The Faerie Queene*'s 'he that never good nor manners knew' and the *Arcadia*'s 'If ever the sound of love have come to your ears, or if ever you have understood what force it hath had to conquer the strongest hearts and change the most settled estates…'.

[32] Horace, 'Ars Poetica', in *Satires. Epistles. The Art of Poetry,* H. Rushton Fairclough trans., (Cambridge, MA: Harvard University Press, 1926), pp. 442-490, lines *251-274*; George Puttenham, *The Arte of English Poesy*, in *Sidney's The Defense of Poesy and Selected Renaissance Literary Criticism*, Gavin Alexander ed., (London: Penguin, 2004), Book 2, Chapter 3, pp. 111-113.

prose language: I will suggest that this formal disparity indicates an often unremarked depth, decentering the shepherd's dramatic role and destabilizing his putative simplicity.[33]

Corin and Sylvius each have twenty-four speeches in *As You Like It*, connecting them to the Spenserian world of 'Epithalamion', with its twenty-four stanzas that correspond to the twenty-four hours of a midsummer day, overcoded with references to the timeline of a human life.[34] The laborer-shepherd does not always speak in verse; addressing Rosalind however, he employs the evenness of pentameter, framed by the cousins' repartee, their short bursts of uneven prose speech.[35] Three of his miniature poems are made up of five lines each, comprising quintains – recalling Orlando's derogatory self-description as a 'quintain, a mere lifeless block', and evoking Puttenham's gloss that the quintain is 'seldom used' and 'less agreeable to the ear'.[36] The resonance with act one affirms a convergence between Orlando's peasant upbringing and Corin's rural way of life. In the social world of courtly sport, Orlando uses quintain to describe himself as voiceless (the block of wood), but in the forest agricultural milieu it becomes a form of language, a mode of expression. Orlando's dumb physical materiality, a source of shame, evolves into the poetry of hospitality and forgiveness. As Davis points out, the quintain was also a semi-chivalric sporting event that 'involved tilting at a target hung from a cross-bar, the other end being weighted with a bag; the object was to hit the target without being

[33] Chaudhuri, describing pastoral verse, elucidates its potential aesthetic affectation, which I argue Shakespeare artfully exaggerates: 'This clarifying, ordering vision, worked by a controlling simplicity of syntax, diction, and total poetic form, is the most characteristic achievement of pastoral, but also its characteristic danger'. Chaudhuri, *Renaissance Pastoral*, p. 4.

[34] Edmund Spenser, 'Epithalamion', in the *Yale Edition of the Shorter Poems of Edmund Spenser*, William A. Oram, editor, (New Haven: Yale, 1989), pp. 659-680. 'Epithalamion' also has a total of 365 verses, replicating the yearly agrarian cycle of Virgil's eclogues and *The Shepheard's Calendar*.

[35] *AYLI*, ii. iv. 87-99; iii. iv. 1-55.

[36] *AYLI*, i. ii. 240; Puttenham, *Poesy*, p. 110.

subsequently upended from behind by the bag as the cross-bar spun round under the impact'. [37] It played a central role at celebrations such as the Kenilworth pageant, allowing peasant classes to participate in chivalrous sport, not unlike the dispossessed Orlando's engagement in the public contest of Act i scene ii.[38]

In the first of his spoken quintains, Corin introduces his verse style to the exiles as correlative of his life, representing the pastoral world he offers them:

> Assuredly the thing is to be sold.
> Go with me; if you like upon report
> The soil, the profit, and this kind of life,
> I will your very faithful feeder be,
> And buy it with your gold right suddenly.[39]

His even poetic metre stands out among *As You Like It*'s panoply of sophisticated rhythms, as though they existed in slightly different dramatic dimensions. Poetic time, for him, embodies craft but also resists and pushes back against the forward moving time of an ever-changing present, communicating a way of being that has been tried and tested by a much longer cycle of seasonal, agricultural time. By contrast with Touchstone's jagged intricacy and quick unpredictability, for example, rife with urgency and humorous affect, Corin's metrically regular, formally crafted lines communicate calm, simple, and complete ideas. Placed adjacent to the spontaneous back and forth of the cousins' witty exchanges, they produce a sense of clashing

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[37] Alex Davis, *Chivalry and Romance in the English Renaissance*, (Cambridge: D.S. Brewer, 2003), pp. 82-85.
[38] Robert Laneham's epistolary account of the Kenilworth visit describes such a 'quintine'; Robert Laneham, *A Letter*, p. 26. Laneham's report that the 'clok bell' at Kenilworth 'sang not a note all the while her highness was theare, the clok stood also still withal' suggests that Arden's lack of clock time recalls the pageant's regard for Elizabeth's attitude toward clocks. Emma Smith reports that Malone's marginalia show his attention to the fact that 'quintine' has more than one possible meaning, and his position that the most obvious meaning is not always the most important one, but she does not discuss their potential relevance. Emma Smith, *Shakespeare's First Folio: Four Centuries of an Iconic Book*, (Oxford: OUP, 2016), p. 39.
[39] *AYLI*, ii. iv. 95-99.

cultural worlds. The invitational ethos of his hospitality combines with a deeply considered distance of respect:

> Mistress and master, you have oft enquired
> After the shepherd that complained of love,
> Who you saw sitting by me on the turf,
> Praising the proud disdainful shepherdess
> That was his mistress.[40]

Beginning and ending with 'mistress' foregrounds Corin's self-ascribed service role, and emphasises power inequalities that extend to the realm of *As You like It*'s romances. Like the first of his quintains, it ends with a rhyming couplet, in this case reiterating the playwright's service to his audience (and potentially suggesting service to the queen).

The disjunction between Corin's literariness and his station in life produces a mystical sense of the forest's supernatural depth; he seems to speak from beyond the world he inhabits. Queen Elizabeth's country entertainments are invoked here, like the Kenilworth pageant and its poetry – which explains Corin's tendency to recite fully formed verse when his interlocutors are ostensibly unscripted. His style and speaking role appear to evoke George Gascoigne's (self-cast and self-written) portrayal of Silvanus at this courtly visit, whose words he reports in 'The Princely Pleasures, at Kenelworth Castle': [41]

> …But I doe humbly beseech that your excellencie wil geeve mee leave to attend you as one of your footemen, wherein I undertake to doe you double service: for I will not onely conduct your Majestie in safetie from the perillous passages which are in these Woods and Forrests, but will also recount unto you (if your majestie vouchsafe to harken thereunto) certaine adventures, neither unpleasant to heare, nor unprofitable to be marked.[42]

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[40] *AYLI*, iii. iv. 43-47.
[41] George Gascoigne, 'The Princely Pleasures at Kenelworth Castle', in *Complete Works,* Vols I and II, John W. Cunliffe ed., (Cambridge: Cambridge UP, 1910), Vol II, p. 120-127.
[42] Gascoigne, 'Princely Pleasures', p. 121.

He goes on to explain that he has a unique 'propertie' of knowing his own mind, and then describes his attitude as one (befitting Silvanus) of homely humility and simple words.[43] Compare the third of Corin's verse speeches:

> If you will see a pageant truly played
> Between the pale complexion of true love
> And the red glow of scorn and proud disdain,
> Go hence a little, and I shall conduct you,
> If you will mark it.[44]

Like Gascoigne with Elizabeth, he offers to be their guide as they tour Arden's agricultural community. Corin's similarity to the pageant Silvanus suggests that he too is both real and a performer, creating a multidimensionality of mixing worlds that reinforces the forest's mysterious position in *As You Like It* as a space of potentiality, at once staged and wild.[45] This language that is written before it is spoken implies an iterative discursivity, because it recalls Gascoigne's widely published account of his Kenilworth role, and thus performs conscious self-location with regard to Elizabethan pastoral at the nodal juncture between the literary and the real. It displays the dual temporality of citational discourse, where to perform is to re-present something that has already occurred.[46] The performative clash of times and presents, and thus modes of being, shows Corin and the exiles as adaptations of the cited exemplar, just as Shakespeare's version of pastoral is a metacritical commentary on his mythical and literary forbears.

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[43] Gascoigne, 'Princely Pleasures' p. 124. For more on the Kenilworth pageant and its documentation, see Susan Frye, *Elizabeth I: The Competition for Representation*, (Oxford: Oxford UP, 1993).
[44] *AYLI*, iii. iv. 48-52.
[45] Theis emphasises the relationship between stage and forest, arguing that sylvan pastoral in *As You Like It* presents 'a multiplicity of attitudes toward nature and woodlands'; Theis, *Writing the Forest*, pp. 35, xi-xiii.
[46] Chapter six describes in more detail how this performative, iterative use of citation becomes a model of emerging agency, the subject of Judith Butler's analysis in *Excitable Speech* and *The Psychic Life of Power*.

It might seem ironic that Corin, as ostensibly the most 'authentic' and mappable of rustic forest characters, shares this displaced, ontological duality with Touchstone. Both are performers becoming real, in different senses: Corin speaking formal, stilted lines that transcend representational mimetic reality but which nevertheless involve the material exigence of late Elizabethan agrarian hardship – and Touchstone as the court fool learning to adapt to a new setting that calls for more than stage antics. They each participate in a performative alchemy, embodying imaginative realities that begin with dramatic possibility.[47] The sylvan world they produce wears traces of its poetic and thespian origins, discernible in the words of this mystically knowing and wise shepherd, whose voice appears dislocated from time and place.

Corin's 'truly played' thus telegraphs the doubleness of his dramatic gesture – indicating that the forest pageant contains fundamentally true elements (the next chapter will consider its real-world implications more closely), while also conveying that it has been carefully crafted, the meaning of 'true' in the carpenter's lexicon: 'correctly positioned, balanced, or aligned; upright or level'.[48] Corin's language, like his decorous behavior, hints at its painstaking calibration to circumstance. It conveys the 'mark' of Shakespeare's craft, bringing disparate ecologies and their starkly diverse reference points into almost seamless alignment, with just enough semiotic slippage to appear as the constructed product of a limited, historically specific worldview, one ecology among many in Arden. Its sense of harmony embodies the clash between Corin's and

[47] This dynamic relationship between (mythological, classical, and romantic) narratives and Elizabethan social reality casts drama in a powerfully influential position. Davis notes that 'Francis Bacon's comments identify the Elizabethan court as a place where fictional paradigms might dominate real behavior; and the celebrations of 1575 were adorned with – structured to a large extent in terms of – narrative patterns drawn from romances, from the literature of chivalry'; Davis, *Chivalry and Romance*, p. 74.

[48] 'True', definition 2.3, *Oxford English Dictionary* (Oxford: OUP, 2019), Michael Proffitt, ed., https://en.oxforddictionaries.com/definition/true, 4 May 2019.

Jaques' perspectives. Although they both play host in the forest and seem to inhabit multiple realms, the malcontent's universe is entropically fluid, involving shifts in species as well as dramatic role, and he emphasises an inevitable cycle of fortune and loss, whereas the shepherd engages hardships (economic, elemental, and psychological) by imposing (scripted) order, a way of life and speech infused with his sense of service and communal responsibility.

Chapter 4: Phoebe

I'll write it straight. The matter's in my head and in my heart.

As You Like It, iii. v. 138-139

Despite appearing in only three scenes (iii. v, v. ii, and v. iv) and speaking only twenty-three lines, Phoebe's position as cultural and racial other places her at the center of *As You Like It*'s pastoral conversation. In this chapter, I will argue that the shepherdess' ambiguous color and her dramatic racialization are pivotal for defining Rosalind's relationship with otherness. This negotiation of difference at the core of Arden's thematic territory anchors Phoebe's ecology; once posited, her blackness introduces a social territory of conquest and cruelty, and leads to *As You Like It*'s consideration of women's writing and literacy, as discussed by humanist-era 'mirror' texts. The forest pageant encounter, sometimes read as merely comedic, foregrounds racialization, intersecting with patterns of social cruelty, world politics, and literary constructions of female subjectivity.

In the last three decades, critics such as Ania Loomba, Ian Smith, and Kim F. Hall have explored early modern race and the process of racialization, working historically to fill in the context of English and European approaches to race, and working textually to investigate how race (and darkness) function in Elizabethan poetry and drama.[1] Many of the articles in

[1] Ania Loomba, *Shakespeare, Race, and Colonialism*, Ian Smith, *Race and Rhetoric in the Renaissance: Barbarian Errors*, and Kim F. Hall, *Things of Darkness: Economies of Race and Gender in Early Modern England*. Also see Margo Hendricks and Patricia Parker, editors, *Women, Race, and Writing in the Early Modern Period*, (London: Routledge, 1994).

Shakespeare Quarterly's Winter 2016 issue (the issue devoted to race) extend this focus by overtly challenging the notion that race was not a functional category in England during the renaissance.[2] Attention to race in Shakespeare has highlighted Othello, Barbary, Aaron, *The Merchant of Venice*'s prince of Morocco, and Maria, *Merchant*'s unmarried pregnant moor. Hall argues that Caliban – because Prospero colors him 'earth' and treats him as a slave – is of African descent.[3] In this discourse, there is a recognition that blackness was seen as both present to early modern English through contact and trade with African peoples, and representative of a cultural and literary category of otherness.

Rosalind/Ganymede tells us of Phoebe's darkness, which she conflates with ugliness:

> …What though you have no beauty –
> As by my faith I see no more in you
> Than without candle may go dark to bed –
> Must you be therefore proud and pitiless?...
> 'Tis not your inky brows, your black silk hair,
> Your bugle eyeballs, nor your cheek of cream,
> That can entame my spirits to your worship.[4]

Emphasis on Phoebe's blackness contrasts with Rosalind's description of the shepherdess' 'cheek of cream' – which seems to indicate whiteness, or at least cosmetic product that whitens her face, opposite of the 'umber' with which Celia and Rosalind color themselves.[5] Although Rosalind does not explicitly tell us Phoebe is dark-skinned, her emphasis on color, coupled with references to cultural and ethnic difference, create dramatic uncertainty about Phoebe's race. Make-up permeates this ecology of appearances, recalling Celia's 'that was laid on with a

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[2] *Shakespeare Quarterly, 67. 1* Spring 2016. For example, see Kyle Grady's 'Othello, Colin Powell, and Post-Racial Anachronisms', pp. 68-83, pp. 68-69, and Ian Smith's 'We are Othello: Speaking of Race in Early Modern Studies', pp. 104-124, p. 118.
[3] Hall, *Things of Darkness*, p. 142.
[4] *AYLI*, iii. v. 38-41; 47-49.
[5] AYLI, i. iii. 108-111.

trowel'.[6] Focusing on skin color as a social category invokes the discourse of race and cultural otherness, reinforced by references to 'Barbary cock-pigeon', 'Turk', 'Ethiop', and the terminology of 'markets', which I will argue connotes slavery in this context.[7]

Asking how early modern blackness was staged, Ian Smith's 'Othello's Black Handkerchief' cites Celia's begrimed face and Phoebe's 'racializing' gloves as examples of blackening cosmetics and black clothing that marked race.[8] Elsewhere, Smith emphasises Rosalind's descriptions of Phoebe's language as 'barbarian', and notes that Shakespeare's attention to cultural difference 'reverses the primacy of color as significant racial marker'.[9] Arthur L. Little Jr. argues that Phoebe's darkness is relevant as a failure to access an ascendant romantic comedy whiteness.[10] Despite these recognitions of her color and make-up, and of the play's racializing language, however, extant accounts do not foreground Phoebe's blackness and the process of her dramatic racialization – (which reproduces the process of social racialization) – for their relevance to *As You Like It*'s intertwined narratives of emerging subjectivity. Read as the cornerstone of Phoebe's ecology, and one of the primary interpretive centers available to the play's audiences, race becomes a fulcrum around which constructions of class and female subjectivity revolve.[11]

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[6] *AYLI*, i. ii. 102.
[7] *AYLI*, iii. v. 61; iv. iii. 33, 35.
[8] Ian Smith, 'Othello's Black Handkerchief', *Shakespeare Quarterly 64. 1* (Spring 2013) 1-25, pp. 9, 10, 13.
[9] Smith, *Race and Rhetoric in the Renaissance*, p. 133.
[10] Arthur L. Little, Jr. 'Re-historicizing Race, White Melancholia, and the Shakespearean Property', *Shakespeare Quarterly, 67. 1* (Spring 2016) 84-103, p. 91.
[11] Loomba has written extensively on theorizing subjectivity and difference; see Ania Loomba, 'The Color of Patriarchy: Critical Difference, Cultural Difference, and Renaissance Drama', in *Women 'Race', and Writing in the Early Modern Period*, Margo Hendricks and Patricia Parker, eds., (London: Routledge, 1994), pp. 17-34, p. 18.

Racialization

Rosalind's derogatory portraiture of Phoebe constructs her as dark and foreign (as well as belonging to a rural agricultural class), challenging audiences to see the apparently white shepherdess as black. This visual and cultural portrayal converges with imagery of Rosalind's necklace chain and the commodifying language of 'markets' to imply a relatively specific image constellation of slavery.[12] When she gives Orlando the chain after he has won his wrestling match, he suddenly loses his voice. Her gesture converts him from human to animal – overcome with passion, he is 'overthrown', 'mastered'.[13] In describing this complex analogical form, my emphasis is not on the relationship between torture or slavery and the passion of love, a metaphor that clearly also functions here. I suggest that this figure provides cover for a sustained, subtextual consideration of slave imagery – epitomized by visual conjunction of the chain with Orlando's sudden disappearance into the cultural otherness of dispossession. In Arden, Celia recognizes Orlando by the chain's presence, and conjoins Rosalind's previous wearing of it with a change of color, raising and challenging the relationship between slavery and skin tone.[14] After Orlando is captured (by Rosalind), he is forced to leave his home and country, an exodus that evokes both kidnappings associated with west African slave trade and escape from servitude. Ganymede's speech provides the audience with a variety of racial markers, *telling* them Phoebe is black even as they see her as white. His/her 'chiding' of the shepherdess thus performs a dual function: like Touchstone's 'stalking-horse' humor, under which he shoots his wit,

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[12] *AYLI*, i. ii; iii. v. For in-depth approaches to cosmetic constructions of race and gender in early modern drama, see Farah Karim-Cooper, *Cosmetics in Shakespearean and Renaissance Drama*, (Edinburgh: Edinburgh UP, 2006), and Dympna Callaghan, *Shakespeare Without Women: Representing Race and Gender on the Renaissance Stage,* (London: Routledge, 1999). Noting the contrast between the number of blacks and women in England and their absence onstage, Callaghan considers cosmetics emblematic of the other's actual absence (pp. 75-77). In plays such as *As You Like It* that call attention to cosmetic constructions [of both race and gender], mechanisms of representation also become objects of dramatic and critical consideration.

[13] *AYLI*, i. ii. 248-249.

[14] *AYLI*, iii. ii. 177.

Shakespeare's forest pageant offers transgressive, insouciant humor while simultaneously depicting racial oppression. Audiences are asked to take responsibility for perceiving competing affective tones; Rosalind's language gives them grounds for seeing simply rough sisterly advice, a vignette of colonial domination, or both.

Using drama to color the white shepherdess black creates a potentially confusing response. It forecloses any instinct to compartmentalize dark-skinned others as fundamentally different, like Rosalind's association of youth and femaleness with animality, in 'as boys and women are for the most part cattle of this colour'.[15] Instead, white audiences are confronted with a symbolically dark other who is physically like them, with whom they will empathise if they consider Rosalind's language carefully. Dramatic darkening thus provokes a critical reimagining of race by imposing the social impacts of blackness (along with insults based on class and gender – ironically spoken by a woman), and by retaining affective identification with the victim, who is white. *As You Like It*'s project of implied racial critique is thus arguably more ambitious than *Merchant*'s or *Othello*'s; constructing the pattern of otherness socially, it denies audiences the potentially comforting escape to stereotypes conflating characters with their racial and ethnic identities.

In *Race and Rhetoric in the Renaissance: Barbarian Errors*, Ian Smith identifies a similar critical challenge to the audience in what he calls the 'mooring of Iago', a dramatic inversion of racial stereotypes: 'By disrupting the expected representation of race, Shakespeare reintroduces the figure of the preposterous, creating a deliberately inverted paradigm that posits

[15] *AYLI*, iii. ii. 396-397.

blackness and whiteness as social constructions and radically questions Elizabethan racial hierarchies'.[16] Karen Newman's earlier work makes a similar claim, observing a metaphorical 'blackening of Desdemona' and the duality of Othello's position as participant in white male norms who also embodies the threatening power of the alien.[17] I propose that *As You Like It*'s dramatic racialization, figured physically by dark and light cosmetics, effects an attempt to consider this social process of coding race – an attempt to recognize, unpick, and transform early modern constructions of the barbarian cultural other.

Phoebe's Sacrifice

Rosalind's exclusionary isolation of Phoebe is not simply a single example of persecution; it embodies a baroquely crystallized paradigm of social sacrifice, as depicted in Greek myths such as the gorgon and the phoenix stories, and other early modern plays such as Lyly's *Gallathea*.[18] Allusion to the phoenix myth reinforces the pattern of isolation, calling out across the play as if in response to Jaques' exilic journey; the lone phoenix's cycle of self-birth figures Phoebe's aspirational attempt to transcend class and social hierarchy.[19] Phoebe's letter, as read by Rosalind, displays Shakespeare's strategy of oblique reference, overtly mentioning the bird only for its rarity but building on its archetypal relevance: 'She calls me proud, and that she

[16] Smith, *Race and Rhetoric in the Renaissance*, pp. 142-143.
[17] Karen Newman, '"And Wash the Ethiop White": femininity and the monstrous in Othello', in *Shakespeare Reproduced: The Text in History and Ideology*, edited by Jean E. Howard and Marian F. O'Connor, (London: Routledge, 1987), pp.143-162, pp. 151, 153. Newman's analysis connects racialization with constructions of gender, as does Patricia Parker's observation that Desdemona's racialization invokes Cleopatra and Dido, Patricia Parker, 'Fantasies of "Race" and "Gender": Africa, Othello and Bringing to Light', in Margo Hendricks and Patricia Parker, eds., Women, 'Race', and Writing in the Early Modern Period (London: Routledge, 1994), pp. 84-100, p. 97.
[18] John Lyly, *Gallathea*, in *The Plays of John Lyly*, edited by Carter A. Daniel, (London: AU Press, 1988), pp. 109-146.
[19] Chapter one addresses Shakespeare's use of the phoenix myth more completely, and traces its appearance in *As You Like It* to book xv of *The Metamorphoses*.

could not love me, were man as rare as phoenix'.[20] Scorning a match with Silvius (the social place Rosalind approves for her) brings the outsider's social abjection. Between Ganymede/Rosalind's excoriation of Phoebe in iii. v and the arrival of Phoebe's letter in iv. iii, Jaques enters to talk with Rosalind about the loss of his homeland (iv. i) and he sings with the foresters of the stag's horns, hunting's traditional 'burden' (iv. ii).[21] His intermittent presence resonates with Phoebe's progressive estrangement, and his satirization of the hunt ritual calls attention to Rosalind/Ganymede's role as huntress in her systematic isolation of the shepherdess. A woman attracted to a man we know is female (but she does not), Phoebe joins Jaques in personifying the phoenix-like persecuted outcast.

This role becomes associated with Phoebe's gender, her sexuality, and the social mechanisms of her isolation, as she evokes the gorgon's mythical resonance, which glosses feminine beauty as dangerous. Attributing terrible power to her vision, Silvius begs the shepherdess not to scorn him.[22] Her response defends eyesight from his imputation that it has the power to harm or kill:

> I would not be thy executioner;
> I fly thee, for I would not injure thee.
> 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 call'd 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.
> Now show the wound mine eye hath made in thee.

[20] *AYLI*, iv. iii. 16-17.
[21] *AYLI*, iv. i. 1-23; iv. ii.
[22] *AYLI*, iii. v. 1-7.

> Scratch thee but with a pin, and there remains
> Some scar of it; lean upon a rush,
> The cicatrice and capable impressure
> Thy palm some moment keeps; but now mine eyes,
> Which I have darted at thee, hurt thee not;
> Nor, I am sure, there is not force in eyes
> That can do hurt.[23]

Her intention is to draw a clear distinction between looks, or sight, and the touch that causes pain – a kind of touch her particularly evocative physical imagery appears to eroticise. Her attitude is dominating, and involves measuring the physical traces of her inscriptive cruelty, which in turn functions as a mirror of Rosalind's social demeanor (Rosalind overtly mirrors Phoebe's scorn, but Phoebe also mirrors Rosalind's potentially dominating cruelty). Images of a dangerous, threatening sight evoke the gorgon's archetypal depiction of female monstrosity.

Used by many cultures to describe a feminine power with potential to controvert social norms, the visually monstrous often underwrites male misbehavior.[24] In Ovid's telling of the gorgon myth, for example, Medusa begins as a beautiful young woman, whose most scintillating feature is her hair:

> … She both in comly port
> And beautie, every other wight surmounted in such sort,
> That many suters unto hir did earnestly resort.
> And though that whole from top to toe most bewtifull she were,
> In all hir bodie no part more goodly than hir heare.[25]

She is punished for her unwillingness to accept suitors, her assertion of the right to choose whom she will love. When Poseidon abuses her, Athena turns her hair into snakes, following an

[23] *AYLI*, iii. v. 8-27.
[24] Newman, 'And Wash the Ethiop White'. For example, consider Newman's claim that '[Desdemona's desire] is punished because it threatens a white hegemony in which women cannot be desiring subjects', part of her support for tracing early modern identification of female and monstrous, pp. 145, 152.
[25] Ovid, *Metamorphoses*, iv. 968-972.

Ovidian pattern of jealous Goddesses punishing rape victims. Perseus, armed with his 'monstrous brazen shield' – which functions as a mirror – is able to see her without suffering the consequences and cuts off her head as she sleeps.[26] In act three scene five, Rosalind is both the jealous goddess and the brave hero. Like Perseus, she strikes to execute, and the cruel mechanisms of this 'kill' exemplify a broader implication in the Medusa narrative, namely the phenomenon of social sacrifice, physically embodied by iv. ii's vanquished deer.

René Girard's textual study of Hindu, Christian, and Buddhist religious texts argues that sacrifice is basic to all cultures, substituting victimization for competitive, 'mimetic' violence:

> As long as the rivals contend for objects, they are unable to get along. Once the objects are destroyed, pushed aside, or forgotten, the rivals come face to face and all seems lost because the violence redoubles, but on the contrary, everything is saved. Paradoxically, what desire for the same object can never accomplish – reconciliation of adversaries – hatred for a common enemy does. Two, then three, then four antagonists form an alliance against a fifth and, little by little, mimeticism mounts, to the ruin of one antagonist more or less arbitrarily selected. In the end, the entire system tips over into unanimity against a single adversary, a scapegoat chosen by mimeticism itself.[27]

Whether Girard is right to extend his analysis universally or not, and irrespective of his claims that Christianity bids to end sacrifice, this mimetic explanation has relevance for Phoebe's medusa-like role in *As You Like It*. Medusa's beauty is perceived as dangerous – it is seen to stimulate Poseidon's transgression – so Athena sacrifices her by making her both hideous and threatening, and enables Perseus to execute her. The Greek narrative adds a step, exiling the scapegoat figure to the monstrous realm of the uncanny, but otherwise follows Girard's account of competitive, mimetic desire that finds a victim and defines her behavior as criminal. Once the scapegoat has been identified and sacrificed, creating cooperation among the other community

[26] Ovid, *Metamorphoses*, iv. 954-955.
[27] René Girard, *Sacrifice*, Matthew Pattillo and David Dawson trans., (East Lansing: MSU Press, 2011), p. 26.

members, peaceful order is restored. Following a similar pattern of sacrifice, Rosalind converts her competitive mimetic violence into a punishment of supposed transgression. She portrays Phoebe as an amalgam of strange or marginalized 'others': black, African, animal, housewife, enslaved. The projection of blackness onto a white woman strategically alienates her, so that she is the sacrificable other, while retaining her physical presence as the competitor Rosalind feels the need to eliminate.[28] For those audiences able to consider Phoebe's perspective (as possibly similar to their own) while imagining her black, this scene recreates the mechanisms of social scapegoating and locates them in the social territory of race persecution.

The gorgon myth describes a widespread practice of sacrificial violence and the myth that it purges a society of evil. Sacrificing Phoebe's desire coincides with *As You Like It*'s dramatic climax and movement toward reconciliation – leading some critics to apply psychoanalytic principles universalizing the link between inscriptive violence and recuperative affirmation of fixed social rules.[29] I suggest that the visual imagery connecting Phoebe's isolation and cultural disempowerment with the phenomenon of race stakes out a more nuanced view – at once acknowledging the phenomenon of social sacrifice and exploring its injustice.

Historical Blackness

[28] Agamben's *Homo Sacer* considers the biopolitical phenomenon of the sacrificable other; Giorgio Agamben, *Homo Sacer: Sovereign Power and Bare Life*, Daniel Heller-Roazen trans., Werner Hamacher & David E. Wellbery eds., (Stanford: Stanford UP, 1998).

[29] For example, see William Kerrigan, 'Female Friends, Fraternal Enemies in *As You Like It*', in *Desire in the Renaissance: Psychoanalysis and Literature*, by Valeria Finucci and Regina Schwartz, (Princeton: Princeton UP, 1994), pp. 183-203, Cynthia Marshall, 'The Doubled Jaques and Constructions of Negation in *As You Like It*', pp. 375-376, and Stephen Greenblatt, *Shakespearean Negotiations*, pp. 90-91.

Recent scholarship on race in early modern England has argued persuasively that attention to Shakespeare's poetic and dramatic descriptions of black others is not anachronistic, that race and the slave trade had already begun to influence European and English life. For example, Ania Loomba dates England's role in slave trading to the late sixteenth century:

> It is true that English colonial and mercantile networks were established later than those of other nations – trade with Morocco began in 1551, the Muscovy Company in 1581, and the East India Company in 1600. Settlement in the Americas did not begin until the 17th century. But England became involved in the slave trade as early as 1555, and through the accounts of pirates and other adventurers, foreign wealth and territories had long begun to dazzle English imagination'.[30]

In the context of this social awareness of race, it is worth considering Elizabeth's oft-cited authorization of a request by Caspar Van Senden to collect and deport servant blacks from England in 1596.[31] The language of this document approves Van Senden's plan to 'take up so much blackamoores here in this realme and to transport them into Spaine and Portugall', partly using the justification that there were already enough English people, and that 'those kinde of people could very well be well spared in this realme'. Critical discussion of the document has focused on whether it means to expel blacks or merely allow mercantile trade of blacks; in '"Those in Their Possession": Race, Slavery, and Elizabeth I's Edicts of Expulsion', Emily Weissbourd supports Miranda Kaufmann's claim that Elizabeth's government was not motivated by racist sentiment.[32] She also agrees with Emily Bartels' conclusion that the warrant was 'more practical than ideological', locating the request and Elizabeth's agreement in the context of Van

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[30] Loomba, *Shakespeare, Race, and Colonialism*, p. 13.

[31] For example, see Loomba, *Shakespeare, Race and Colonialism*, pp. 52-53, and Callaghan, *Shakespeare Without Women*, p. 75.

[32] Emily Weissbourd, '"Those in Their Possession": Race, Slavery, and Queen Elizabeth's "Edicts of Expulsion"', *Huntington Library Quarterly, 78. 1* (Spring 2015) 1-19; Miranda Kaufmann, 'Caspar Van Senden, Sir Thomas Sherley, and the Blackamoor Project', *Historical Research 81. 212* (2008) 366-371.

Senden's ransom of English prisoners in Spain and the continuing Portuguese slave trade on Africa's west coast, dating to the 1430s.[33] Clarifying that there was no English law forbidding or allowing slavery, Weissbourd emphasises the difference between a proclamation of expulsion, which would have created official policy, and an open warrant, which allowed commercial trafficking without expelling all blacks.[34] She argues that the latter, while not an explicit race policy, uniquely commodifies people with dark skin:

> It is telling, in this context, that the open warrants assume the status of 'blackamoors' as objects or commodities. A comparison of the open warrants with the expulsions of vagabonds, Jesuits, and Irishmen discussed above makes this point still clearer. These latter groups are all described as threatening undesirables in proclamations of expulsion; nonetheless, the proclamations treat them as subjects with agency, directly enjoining them to leave the country. The 'blackamoores', by contrast, are consistently described in both the open warrants and the correspondence in the Cecil papers as property, which van Senden may or may not have the right to take. The warrants represent blacks as a uniquely commodificable subset of the population.[35]

This emphasis on commodification comports with Rosalind's metaphorical advice that Phoebe should 'sell when [she] can', because she is 'not for all markets'.[36] The market language commodifies Arden's shepherdess by making her choice economic, but also hints at a world where people (particularly people of color) were bought and sold. Weissbourd concludes that race in early modern England needs to be reconsidered in terms of its relation with the Spanish and Portuguese slave trades:

> By exploring the specific historical circumstances surrounding these three open warrants in the context of Tudor legal history, for example, we can understand more precisely how they implicate the Elizabethan government in a nascent slave trade. Similarly, moving beyond the borders of England and engaging with Spanish history—that of the sub-Saharan African slave trade in Iberia—can help demonstrate the presence of black slaves in England.[37]

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[33] Weissbourd, '"Those in Their Possession"; pp. 13-14.
[34] Ibid., p. 8.
[35] Ibid., p. 17.
[36] *AYLI*, iii. v. 61.
[37] Weissbourd, 'Those in Their Possession', p. 18.

Whether the document intends a specific race policy or merely means to allow trade of ransomed prisoners (in exchange for blacks who will almost certainly return to slavery), it is indicative of early modern English dialogue about race. Elizabeth's position is on display, whatever nuanced political demands it attempts to negotiate. The decree, insofar as it was accessible to theatergoers and playwrights, provides context for Rosalind's race-influenced encounter with the forest shepherdess, potentially rendering *As You Like It*'s treatment of race a critical commentary about English policy and Europe's increasing reliance on a race-based slave trade.

Bernadette Andrea's recent linkage of Lucy Negro, a.k.a. Black Luce, a black London bawd described as the Abbess of Clerkenwell, with Shakespeare's Nell reinforces associations of race and the domination of conquest.[38] Andrea refers to Duncan Salkeld's suggestion that Lucy Negro was in the audience of *Comedy of Errors* on the first Grand Night of the Gray's Inn Revels, a supposition that bolsters her reading of the black female other as symbolic of proto-imperial exploration and conquest, evinced by Dromio's descriptions of the absent Nell as globular and multi-continental.[39] Here I am not claiming that Phoebe is Lucy Negro (or any such specific London character, necessarily), but that Rosalind's use of racial and cultural language in dressing-down the shepherdess makes overt reference to emerging geopolitical ideologies of race and their importance for England's world position. Dramatic construction of blackness mimics global power dynamics, in addition to processes of social scapegoating and specific racial

[38] Bernedette Andrea, 'Amazons, Turks, and Tartars in the *Gesta Grayorum* and *The Comedy of Errors*', in *The Oxford Handbook of Shakespeare and Embodiment: Gender, Sexuality, and Race*, Valerie Traub ed., (Oxford: OUP, 2016), pp. 77-92, pp. 82-83, 85-87. Also see Loomba, *Shakespeare, Race, and Colonialism*, p. 30.
[39] Andrea, 'Amazons, Turks, and Tartars', p. 86.

prejudice. If the world is a stage as Jaques suggests, awareness of *As You Like It*'s racial subtext reframes its traveling exiles in terms of European conquerors and their relationships with native inhabitants.

Literary Blackness

Considering the dark women of English sonnets, Kim F. Hall argues that poetic descriptions of the black other are an attempt to control difference:

> Sonneteers establish their power over female matter and their poetic prowess by drawing on the dismembering power of the blazon (Vickers, 'Drama Described') and by grounding relations between white European male and the foreign female through a metaphoric politics of color that permeates the sonnet cycle.[40]

As You Like It's depiction of physical and dramatic make-up addresses this discourse metacritically, exploring visual constructions of race and subjectivity. Phoebe's ecology prioritises sight's ability to transform physical and affective states, as in her reference to Marlowe's 'Hero and Leander'.[41] By asserting the importance of her own vision, Phoebe claims the power to evaluate beauty, positioning herself as the poet-subject. In addition to the threat to early modern truth Hall finds in 'painted' women whose cosmetics revealed artifice, I suggest that part of Phoebe's threat lies in her refusal to accept externally imposed aesthetic judgement, insisting on her own appraisal and defending her eyes, which Silvius describes as dangerously powerful.[42]

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[40] Hall, *Things of Darkness*, p. 69. Hall also traces the appearance of a fair/dark binary in English language to 'intensified English interest in travel and African trade'; Kim F. Hall, 'I Would Rather Wish to Be a Black-Moor': Beauty, Race, and Rank in Lady Mary Wroth's *Urania*', in Margo Hendricks and Patricia Parker, eds., *Women, 'Race', and Writing in The Early Modern Period,* (London: Routledge, 1994), pp. 178-194, p. 179.
[41] *AYLI*, iii. v. 82-83.
[42] Hall, *Things of Darkness*, p. 91; *AYLI*, iii. v. 1-27.

Within the artistic tradition of dark others, Spenser's attention to markets in *The Fairie Queene* has particular relevance for *As You Like It'*s forest encounter. The 'newcome shepherd and his market mard' of book vi, canto ix and the brigands' slave market of book vi, canto xi posit an economic calculation that bridges pastoral agricultural markets with the criminal inhumanity of slavery, as Meliboe's daughter Pastorella is kidnapped and held prisoner.[43] Spenser's Mirabella, a proud and insolent woman, admired but not admiring, expects that despising her 'wretched lovers' will make them adore her more.[44] Her punishment of whipping and verbal abuse at the hands of the fool *Scorne* and giant *Disdaine* provides the image structure of *As You Like It*'s 'pageant truly played between the pale complexion of true love and the red glow of scorn and proud disdain'.[45] Mirabella's wooers die, as Silvius suggests he will when Phoebe scorns him; Mirabella is 'brought to the barre' in Cupid's court, arraigned, and given punishment by the gods, as Phoebe, whom Corin calls Silvius' 'proud disdainful shepherdess', is also punished by Ganymede's eviscerating rejection.[46] Mirabella is 'of mean parentage and kindred base' – part of the charge Rosalind levies against Phoebe with 'who might be your mother?' and its invocation of class hierarchy.[47]

Although audience identification with the heroine leads us to expect that she will play neither 'scorn' nor 'proud disdain' in this pageant (we associate her rather with true love), reading the scene through Mirabella's plight suggests Rosalind has stepped forward to take on

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[43] Edmund Spenser, *The Faerie Queene*, vi. ix. 40. 7; vi. xi. 10-12.
[44] *FQ*, vi. vii. 28-30. Compare Barber's assertion that Silvius and Phoebe are taken over 'outwardly intact' from Lodge's *Rosalind*. C.L. Barber, *Shakespeare's Festive Comedy*, p. 261.
[45] *AYLI*, iii. iv. 48-50.
[46] *AYLI*, iii. iv. 46.
[47] *FQ*, vi. vii. 28. 4; *AYLI*, iii. v. 37.

some of the traits of stern giant and chastising fool, while others are given to Phoebe. Many of the epithets Rosalind hurls at the shepherdess coincide with Spenser's descriptions of *Disdain*: his hair is 'blacke as pitchy night', and he wears a 'linnen' rolled headdress, like the 'Mores of Malaber'.[48] Phoebe's ecology in *As You Like It* asks to be read as a discursive commentary on the literary and social process, exhibited in *The Fairie Queene,* that positions dark cultural otherness negatively. In Shakespeare's portrayal, black Phoebe is still disdainful, but it is the white, male-identifying member of courtly society (Rosalind/Ganymede) who harnesses reprobation to isolate her social victim.

Mirrors

Some critics have argued that Phoebe exhibits a 'primary narcissism', by which they mean the shepherdess is self-obsessed, preoccupied with herself to the exclusion of social awareness.[49] This interpretive framework affirms Rosalind's corrective intervention as a friendly wake-up call; my approach makes room for this surface reading, but my contention is that the play subtly destabilizes temptations to justify Phoebe's scapegoating, exposing the pattern of social sacrifice and its affective lures.

Phoebe invokes the classical myth of Narcissus as rendered by Ovid in *The Metamorphoses*; like Silvius, one of Narcissus' male wooers wishes that the boy might feel the same unrequited love he inflicts:

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[48] *FQ*, vi. vii. 43. 6-7; *AYLI*, iv. iii. 34-36.

[49] William Kerrigan, 'Female Friends and Fraternal Enemies', p. 191; C.L. Barber, *Shakespeare's Festive Comedy,* p. 262. Barber's description of Phoebe's 'girlish crush on Rosalind's femininity' has similar implications, in that her attraction relates to projected identity, irrespective of gender.

> … I pray to God he may once feele fierce Cupids fire
> As I doe now, and yet not joy the things he doth desire.[50]

Compare Silvius' lovelorn wish for Phoebe:

> O dear Phoebe,
> If ever- as that ever may be near-
> You meet in some fresh cheek the power of fancy,
> Then shall you know the wounds invisible
> That love's keen arrows make.[51]

In Ovid's telling of the myth, the goddess Ramnuse leads Narcissus to the cool, still, sunless pool where he falls in love with his own image; in *As You Like It*, Rosalind mirrors Phoebe. She signposts this mirroring role with her admonition to Silvius that he unrealistically flatters the shepherdess:

> Tis not her glass, but you, that flatters her;
> And out of you she sees herself more proper
> Than any of her lineaments can show her.[52]

The Narcissus narrative is distributed into a triangle, whereby Phoebe's haughty demeanor toward Silvius is replicated in Ganymede's behavior toward her. Rosalind eventually realizes that even if insulted, Phoebe will still flatter herself that she bears some similarity to Ganymede, the proud youth with bright eye and pretty complexion who talks well.[53] She identifies with the offender. Rosalind's discovery of Phoebe's relation to power foregrounds the Narcissus myth's uncanny insight – that desire like Phoebe's, however sexed or gendered, involves a self-projection. She identifies not with what Ganymede tells her about herself but with Ganymede's beauty, as well as her/his demeanor and the chiding attention it bestows.

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[50] Ovid, *Metamorphoses,* Book III, 505-506.
[51] *AYLI*, iii. v. 28-32.
[52] *AYLI*, iii. v. 55-57.
[53] *AYLI*, iii. v. 67-71: 'He's fallen in love with your foulness, [*to Silvius*] and she'll fall in love with my anger. If it be so, as fast as she answers thee with frowning looks, I'll sauce her with bitter words. – Why look you so upon me?'

Rosalind's use of 'glass' here for mirror reminds us of Orlando's admonition to Jaques that the fool has drowned in the stream – to 'look but in and you will see him' – evoking the water mirror of Narcissus, as does Jaques' reply that there he will see himself, a mirroring rejoinder reminding Orlando that everyone is part fool, and that therefore his perception of Jaques is also partly self-recognition.[54] After copying Phoebe's scornful rejection, Ganymede continues 'but mistress, know thyself', a seeming reference to presocratic and Platonic calls for introspection.[55] Rosalind's language alerts us that her action is more than presentation of a corrective foil for Phoebe; her harsh, critical words recursively characterise *themselves* as ugly and insidious. The 'mistress' describes her own behavior, and the more derogatory her castigation of the shepherdess, the more accurate her mirrored self-appraisal becomes.

Mirror Books

Arden's clear emphasis on dramatic mirroring, with its mythological overtones, also recalls early modern literary 'mirrors', books that described exemplary lives. In *Gender and Literacy On Stage in Early Modern England*, Eve Rachele Sanders argues that fifteenth century mirror books, many of which were designed to apply equally to men and women, influenced early sixteenth century humanist educational reforms.[56] Examples, which all contributed to the context for Erasmus's *De Copia*, included *The Myrour to Lewde Men and Women*, Nicolas

[54] *AYLI*, iii. ii. 277-282; also see chapter one.
[55] This commonplace has a variety of possible interpretations. It could involve an awareness of one's place, but in the context of *As You Like It*'s dialogic mirrors and reciprocal situations, the phrase seems to emphasise introspective and empathetic self-awareness.
[56] Eve Rachele Sanders, *Gender and Literacy on Stage in Early Modern England*, (Cambridge: CUP 1998), p. 27.

Love's *Mirror of the Blessed Life in Jesus Christ*, and Marguerite Porete's *Mirouer des Simple Ames,* or *Mirror of Simple Souls* (translated by M.N.).[57]

Introducing M.N.'s conception of the mirror book as a hermeneutic process of developing self-awareness, Sanders explains that for him, '"dark" words, those that seem false or obscure, can be glossed and understood inside oneself with an ecclesiastical glossator to guide readers, as he puts it, "to brynge you into the weie"'.[58] *As You Like It*, by such criteria, is filled with the darkness of complex and obscure possibilities. Like Phoebe's letter, which Rosalind makes 'legible' for Silvius, it offers numerous literal and figurative semiotic options, only partly assimilable to 'dominant' readings and their figurative constructions. What constitutes a dominant reading changes – past audiences have assumed definitively religious resolution of major conflicts for example, or heteronormative standards for love and sex. In terms of dramatic and narrative engagement, we are trained to think romantic heroes and heroines are 'right' and their final marriage matches 'just' – or at least that the author endorses them. My analysis attempts to consider *As You Like It*'s subtle resistances and multiple narrative possibilities, regarding character ecologies as competing interpretive frameworks. Every possibly dominant narrative also threatens to subordinate ulterior, recessive metaphors and actual, literal meanings. Part of this play's invitation, indeed its challenge, is to follow such signifying possibilities and to decide when other truths cannot be discounted, when an explanatory reference frame must be

[57] Sanders, *Gender and Literacy on Stage*, pp. 27-29. Citing Erasmus, Parker has emphasized an emerging sixteenth century categorization of masculine and feminine writing. Reflecting a clash between Ciceronian verbosity and Senecan taciturnity, this gendering of linguistic manner makes clear that *As You Like It*'s exploration of gender roles is intertwined with Rosalind's reading of Phoebe's writing, Orlando's loss of voice, and Jaques' 'flux'ive cosmology, a word Montaigne used to describe feminine loquacity. See Parker, 'Virile Style', pp. 201, 215.
[58] Sanders, Gender and Literacy on Stage, p. 25.

adjusted in favor of evidence that supports difference – based on language, history, props and objects, literary references, or the unique structure of a specific dramatic encounter. Rosalind's assumption that Silvius has written Phoebe's letter, for example, while perhaps understandable in a context that discouraged women's literacy, reinforces sixteenth century gender stereotypes. She finds the letter's style too 'boisterous' and 'cruel' to be written by a woman, whose 'gentle brain' would not be able to produce something so 'giant-rude' and defiant.[59] When she does finally read the letter as Phoebe's, she evokes Orlando's metonymic conflation of linguistic and dramatic 'character', connecting race to writing by describing Phoebe's words as having a 'countenance' and equating their black color with their 'effect'.[60] According to Sanders, the blackness of printed text plays a role in Ignatius of Loyola's counterreformation insistence on conformity to church dogma:

> The process of reconciling a received interpretation with the text which a reader has at hand becomes one of self-evaluation and self-alteration. Saint Ignatius succinctly defines the tenet behind this practice in the spiritual exercises that he devised in the aftermath of the Counter Reformation. 'If we wish to be sure that we are right in all things,' Ignatius advises the exercent, 'we should always be ready to accept this principle: **I will believe that the white I see is black**, if the hierarchical church so defines it.[61] (emphasis added)

By judging Phoebe's looks, initially assuming her illiteracy, and misreading her letter, Rosalind's behavior demands an analogous conformity to (her own) dominant social perspective. Once she accepts that the letter is written by a woman, Rosalind finds insults it does not contain (that she is a beast, for example, in contrast with godhead).[62] She reproduces the exclusionary practices of hierarchical gatekeepers, launching an *ad hominem* assertion of its inferiority. Then,

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[59] *AYLI*, iv. iii. 31-34.
[60] *AYLI*, iv. iii. 35-36.
[61] Sanders, *Gender and Literacy on Stage*, p. 24.
[62] *AYLI*, iv. iii. 49.

like Ignatius (and Augustine before him), she demands that this deductive process control the hermeneutics of interpretation, ascribing to the writing itself a fatal blackness.[63]

Writing

Elizabethan women writers were rare. This has been documented quantitatively by Nigel Wheele and R.A. Houston, who show that class and gender became significant restrictions to literacy in the sixteenth century.[64] Margaret W. Ferguson's analysis of William Caxton's writing offers evidence of common prejudices against women's literacy and women's language.[65] Although critics have emphasized feminist implications of some early modern plays and poems, the shift away from female literacy instruction was significant.[66] In the late sixteenth century, middle and upper class boys were being taught to read and write, but girls were no longer receiving formal training, a context that prompts Brown and Howard to explain Phoebe's letter-writing as a pastoral trope.[67] Sixteenth century educational reform played a role in restricting literacy education, inscribing class as a cofactor in decreased attention to women's writing.

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[63] Sanders, *Gender and Literacy on Stage*, p. 24: 'The technique developed by Augustine teaches readers to accept established interpretations of texts, even when those interpretations contradict the words on the page, and, in doing so, to internalize an awareness of their subordinate position in relation to the greater authority of the Church'.

[64] Nigel Wheele, *Writing and Society: Literacy, Print and Politics in Britain, 1590-1660*, (Taylor and Francis Group, 1990), R. A. Houston, *Early Modern Literacy*, (Taylor and Francis Group, 2014), pp. 141, 145.

[65] Margaret W. Ferguson, *Dido's Daughters: Literacy, Gender, and Empire in Early Modern England and France*, (Chicago: U. of Chicago Press, 2003).

[66] For example, see Jean Howard, Introduction to *Feminisms and Early Modern Texts, edited by Rebecca Ann Bach and Gwynne Kennedy*, (Selinsgrove: Susquehana UP, 2010). Howard sees Shakespeare as reporting and resisting early modern gender constructions, p. 17. Also see Howard's 'Cross-dressing, the Theatre, and Gender Struggle in Early Modern England', p. 419.

[67] William Shakespeare, *As You Like It*, edited by Pamela Allen Brown and Jean E. Howard, (Boston: Bedford/St. Martin's, 2014), p. 376: In 1558 at Elizabeth's accession, by one estimate less than 5% of women and 20% of men could sign their names. A higher number of both genders had some reading ability, perhaps as much as 50% of the adult population.

Sanders' analysis focuses on reformation humanism and its shift away from church schools that taught women to write, describing women writers as exceptions:

> The contradiction between the objective of the first reformers, driven by the political exigencies of the moment, and broader theories of education advanced by humanist scholars created opportunities for limited dissension, for an occasional exception to be made to the grammar school statutes, for some female teachers put out of work at the dissolution to continue offering instruction, for Protestant women escaping persecution on the Continent to set up a few schools, for some women to express themselves as writers through the translation of devotional texts, in short, for a certain residual untidiness to clutter up the carefully drawn schemes developed to establish sex-specific instruction.[68]

The possibility that Phoebe, a mere shepherdess, would have had such training appears slim, a fact highlighted by Rosalind's 'Who might be your mother?'.[69] Appraisal of the shepherdess' hands – freestone coloured and housewifely – leads Ganymede to assume the letter must have been written by someone else.[70] 'Hand' may also mean handwriting, as Farah Karim-Cooper notes in her description of Phoebe's role: 'The elision between the hand and script/hand in a letter is evident here: recognizing a man's handwriting would be a skill a court lady would have'.[71] Economic class combines with color and gender in the list of differences Ganymede uses to exclude the shepherdess.

Yet there were outliers who could write, even in rural locations, though they were probably not shepherdesses.[72] My critical project involves little biography and resists most

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[68] Sanders, *Gender and Literacy*, p. 22.
[69] *AYLI*, iii. v. 36.
[70] *AYLI*, iv. iii. 25-27.
[71] Farah Karim-Cooper, *The Hand on the Shakespearean Stage: Gesture, Touch, and the Spectacle of Dismemberment*, (London: Bloomsbury Arden, 2016), pp. 62-63.
[72] See Alice T. Friedman, 'The Influence of Humanism on the Education of Girls and Boys in Tudor England', *History of Education Quarterly, 25. 1-2* (Spring/Summer 1985) 57-70, p. 57. Friedman's account emphasises gender inequality with regard to literacy and other training, but notes that many noble and gentry women were literate, and took over their husbands' estates after they died, pp. 61-62.

potential allegorical correlations between *As You Like It*'s text and biographical fact, but the web of family-related clues surrounding Phoebe and letter-writing could show that she embodies something more personal for Shakespeare. She is from Arden (as Shakespeare's mother's family was – a link that causes William Kerrigan to think of the forest as maternal), and description of her gloved hand may suggest Shakespeare's father's business, as well as evidence of her domestic duties.[73] If so, 'Who might be your mother?' would introduce the Phoebe encounter as an allusion to the playwright's heritage, depicting the dynamics of evolving family fortune, Shakespeare's possible sense of a hidden literary legacy, and the complexities of cultural inheritance during regime change.[74] Choosing to offer this personal signature in a dramatic moment overcoded by race and social persecution may signpost the playwright's inclination to identify with the persecuted and dispossessed.

In the context of this gendered conflict, Phoebe's suit also functions as a broader plea for women and their right to learn:

> *If the scorn of your bright eyne*
> *Have power to raise such love in mine,*
> *Alack, in me what strange effect*
> *Would they work in mild aspect?*
> *Whiles you chid me, I did love,*
> *How might then your prayers move?*[75]

I suggest that the letter can be read as an address on behalf of females to the church, to a patriarchal humanist educational approach, or to learning itself. Her words make the case

[73] Kerrigan, 'Female Friends and Fraternal Enemies', pp. 194-195.
[74] A history of education in Shakespeare's mother's family could be a source of pride, perhaps even influencing the motto of his purchased coat of arms, 'Non sans droit'.
[75] *AYLI*, iv. iii. 50-55.

that women, systematically excluded, are nevertheless enthralled by learning, that were they given encouragement, they would be that much more likely to thrive. Men become the messengers of a knowledge that is foreclosed to females, and thus fail to discover women's capability for achievement.

Defining the letter-writer as culturally different and alien, binary categorizations function to consolidate power relations:

> …. Why, she defies me,
> Like Turk to Christian. Women's gentle brain
> could not drop forth such giant rude invention,
> Such Ethiop words, blacker in their effect
> Than in their countenance.[76]

Turk and Christian, woman and man, black and white replace the underlying social tensions of nuanced cultural identity, marginalizing Phoebe's otherness to reinforce an artificially cohesive purity of belonging. Identifying racialization and depicting its violence, her ecology orbits floating signifiers of blackness that connect dramatic constructions of identity with the unique interpretive positions of sixteenth century women readers and writers, posing a central challenge to *As You Like It*'s narratives of emerging subjectivity.

[76] AYLI, iv. iii. 32-36.

Chapter 5: Orlando

What passion hangs these weights upon my tongue? I cannot speak to her, yet she urged conference.

As You Like It, i. ii. 246-247

Framing the war between brothers as the product of a contagious originary absence, *As You Like It*'s first scene foregrounds the abjection Orlando has experienced and internalized. Oliver, plotting against his younger brother like a proto-Iago, cites a void at his core as the origin of his hate: 'For my soul – yet I know not why – hates nothing more than he'.[1] Beginning with his experience of dispossession and psychological absence, Orlando is forced into exile, losing first his voice and then his home, but finding his love for Rosalind and Adam's loyal service. Entering Arden, he uses poetry to transform his position of economic and psychological lack into literary expression – making room for myriad narrative possibilities and mythical, psychological, religious subtexts. Orlando does not know, or at least he does not admit to himself, that Rosalind is present in Arden until the end of the play. For him, the forest romance exists under erasure, a rhetorical exercise subordinated to the sign of her absence. His 'to her that is not here, nor doth not hear' epitomises (what for him is) a preparatory, contingent world, defined by its future.[2] Yet their mock-curative role-play, with its ambiguities and hypothetical contingencies, transcends this sense that their genders forbid their love. Orlando's heroic action depicts his own inner journey toward self-acceptance, preparing him to accept Rosalind as she translates love into marriage and performance into reality. This chapter traces the ecology of his journey's trajectory

[1] *As You Like It*, i. i. 154-155.
[2] *AYLI*, v. ii. 104.

from his loss of social membership to the multiple symbolic implications of his heroic challenges – both for his own development and as they affect Arden's other exiles.

Voice-loss

Initially, Orlando's lack of social education defines his identity, unprepared as he is to live among gentle educated folk. As Louis Montrose explains, he represents the plight of a growing class of younger English sons under primogeniture.[3] These members of the nobility were compelled to negotiate the economy as merchants, scholars, professionals, or highwaymen. They entered the world of labor value (and clock time), joining artisans and guild members who were forming new approaches to professional craft and capital accumulation.

Subsequent criticism has debated the extent to which Arden's community challenges early modern class hierarchies. Andrew Barnaby argues that a semi-political forest utopianism incorporated pastoral reconsideration of economic fairness, whereas Chris Fitter and Richard Wilson each see its depiction of freedom as limited, to some extent, by traditional social hierarchies.[4] Matthew Kendrick's association of the forest with a carnivalesque hybridization of classes foregrounds the festival nature of Arden's society, which he argues displaces traditional notions of economic difference as a driving social and political force.[5]

[3] Louis Adrian Montrose, '"The Place of the Brother" in *As You Like It*'.
[4] Andrew Barnaby, 'The Political Conscious of Shakespeare's *As You Like It*'; Chris Fitter, 'Reading Orlando Historically'; Richard Wilson, '"Like The Old Robin Hood": *As You Like It* And The Enclosure Riots'.
[5] Matthew Kendrick, 'The Carnivalesque and Class Hybridization in *As You Like It*'.

The forest's gestures toward equality, whether utopian in a politically coherent sense or not, respond to the economic conditions of Orlando's dispossession. Early clashes embody the class conflict that frames his journey: his physical response to Oliver, brought about by oppressive enforcement of social hierarchy, recalls the violence of revolt. What previous scholarship has not addressed is the connection between Orlando's disempowerment and his voicelessness, with its implications for *As You Like It*'s treatment of language as a component of social membership and psychic narrative.

Much of the play's plot and language hints at a principle of equivalence, perhaps reflecting an ancient understanding of justice as balance. Orlando, disenfranchised and subordinated, establishes physical power over his brother Oliver with a chokehold, threatening to silence him permanently:

> OLIVER: Wilt thou lay hands on me, villain?
> ORLANDO: I am no villain; I am the youngest son of Sir Rowland de Boys; he was my father; and he is thrice a villain that says such a father begot villains. Wert thou not my brother I would not take this hand from thy throat till this other had pulled out thy tongue for saying so. Thou hast railed on thyself.[6]

Orlando's social powerlessness is mirrored in the silence he enforces, both in his brawl with Oliver and in his subsequent wrestling match with Charles, whose voice he also subdues:

> DUKE FREDERICK: How dost thou Charles?
> LE BEAU: He cannot speak, my lord.
> DUKE FREDERICK: Bear him away.[7]

[6] *AYLI*, i. i. 52-28. Compare references to lost tongues in *Othello* and *Titus Andronicus*. As chapter four also discusses*, As You Like It* shares their attention to race.
[7] *AYLI*, i. ii. 208-209.

Le Beau describes the wrestler's condition in terms of his voicelessness. When Orlando loses his voice after meeting Rosalind, it is thus the third such event we witness – muteness emblematic of the return to animality, as well as a cosmic equivalence of transgression and punishment. He tells us (because he can still address the audience – it is the social impact of his voice that has disappeared) that his love silences him, an affective response to the physical shock of apparently unbridled passion, as her beauty and manner stun him speechless.[8] Yet his voicelessness is also associated with the leash-like chain she gives him – a romantic gift that evokes the visual imagery of bondage. In the context of the play's other voice losses, Orlando's loss of speech contrasts the exteriority of animal existence with the full identity of social membership.

Maurice Hunt emphasises *As You Like It's* prioritization of deeds over words, framing Orlando's journey in terms of heroic archetypes and their implications for temperance.[9] I suggest that Orlando's muteness has deeper relevance, evoking early modern figures of the speechless, foreign other. *The Faerie Queene*'s Timias, for example, responds to his beloved Belphoebe's jealous 'wrath' by adopting a vow of non-violence and hunger, shunning the world and people.[10] He carves 'Belphoebe' into every tree, evoking Lodge's (contemporaneous) *Rosalind* and Virgil's tenth eclogue, as well as Greene's and Ariosto's versions of *Orlando Furioso*.[11] Timias is estranged from language and becomes unrecognizable, spending his days in 'dolour and despaire, and through long fasting woxen pale and wan, all ouergrown with rude and ragged

[8] *AYLI*, i. ii. 238-240.
[9] Maurice Hunt, *Shakespeare's As You Like It*, pp. 51-76.
[10] *FQ*, IV. 7. 36.
[11] *FQ*, IV. 7. 46; Lodge, *Rosalind,* p. 148; Virgil, eclogue 10. Robert Greene, *The History of Orlando Furioso*, *1594,* (Oxford: OUP, 1963); Lodovico Ariosto, *Sir John Harington's Translation of Orlando Furioso*, Graham Hough, ed., (London: Centaur, 1962).

haire'.[12] The intertextual parallels suggest that Orlando and Oliver share a narrative origin, hinting at Orlando's relationship with the wild man, whose exteriority to language and physical foreignness define him as unrecognizable cultural other.

In book four canto six of *The Faerie Queene*, another wild, hairy man saves Calepine and Serena from Turpine's persecutions by fighting 'enraged', without guile or calculation, heeding neither Turpine's speare nor his fierce steed. Again, his muteness defines him, but it is accompanied by his 'creeping' and 'deepe compassion', like the behavior of a 'fawning hound'.[13] He treats the couple with herbal remedies and takes them to shelter in his forest home. Despite his lack of language and civilization, we are told that he must be 'gentle born': building on this image cluster of the wild yet gentle savage, Spenser here describes an animal empathy deeper than human speech, leading to abstinence from meat; the savage 'ne fed on flesh ne ever of wyld beast did taste the bloud, obeaying natures first beheast'.[14]

Language: Poetry and Narrative

Like Timias, Orlando is forced by his loss of voice to express his romantic drives in writing: his tree poetry, poor as it is, foregrounds an approach to expressive language in which words and voices create a heteroglossia of intertwining meanings and possible subject positions.

[12] *FQ*, IV. 7. 43, 47.
[13] *FQ*, VI. 4. 11, vi. 4. 13.
[14] *FQ*, VI. 5. 2. Timias' vegetarianism anticipates Oliver's conversion, as this chapter will argue. Ovid, *The Metamorphoses*, translated by Arthur Golding, book xv, 81-82.

Jeffrey Theis has written about the environmental impacts of Orlando's literary vandalism; here I focus on ecopoesis as potential Ovidian, alchemical transformation.[15]

Rosader's poems (and Montanus' 'passion') in Lodge's *Rosalind* are carved into the barks of trees.[16] Although references to carved bark survive in *As You Like It*, Orlando's poems are written on paper, pinned to the trees, and later carried around as they are read, according to the folio's brief stage instruction.[17] He is offstage when the cousins speak his poems, creating a gap between author and text that spotlights the role of interpretation in the act of reading. In its Ovidian reference to the tongues he'll hang on every tree, Orlando's figure of speech enacts a Shklovskian defamiliarization that also recalls book V canto ix of *The Faerie Queene*, in which a 'bad' poet's tongue is nailed to a post.[18] Tongues, as foreign languages and voice-enabling paper documents, construct figurative meanings but present violent visual dissonance – the 'unpeopling' of these body parts as *unheimlich* images of torture:

> Celia: *[Reads.]Why should this a desert be, for it is unpeopled? No!*
> *Tongues I'll hang on every tree*
> *That shall civil sayings show:*[19]

[15] Jeffrey Theis, *Writing the Forest*, pp. 26, 42-43.
[16] Thomas Lodge, *Rosalind,* pp. 124, 148.
[17] *AYLI*, iii. ii. 112. In the folio, a stage direction indicates that Celia enters iii. ii carrying a 'writing'; Rosalind reports about the verses that she 'found them on a tree'; William Shakespeare, *The Norton Facsimile: The First Folio by Shakespeare*, prepared by Charlton Hinman, p. 213. In Arden, trees have both barks and tongues, but the forest's poem-leaves also enact a punning reference to Latin and Italian for leaf (folium/ foglio), a page or book of pages. Although Orlando himself is an *amateur* poet, it is difficult to ignore the collocation of these (related) meanings of folio, which point to an interest in publishing and the possibility for poetry to acquire material longevity. In the late sixteenth century, folios were used primarily for publication of theology, secular history, and heraldry. However, the early 1590s saw movement toward publication of literary folios, beginning with Harington's translation of Ariosto's *Orlando Furioso* (1591) and two editions of Sidney's *Arcadia* (1593, 1598). Thus pastoral writings, and specifically the literary progenitors of *As You Like It*, pioneered Elizabethan folio production of literary works.
[18] FQ, V. ix. 26. This imagery also recalls Ovid's story of Philomela in *The Metamorphoses*, book vi, 709-710.
[19] *AYLI*, iii. ii 122-125.

Orlando's solitude in the forest when he writes and posts his poems stands in contrast to the full Globe theatre where they are finally spoken, evoking Arden as a forest 'circle'. Imagining his audience, he addresses them as the (also disembodied) eyes of the woods:[20]

> O Rosalind! these trees shall be my books,
> And in their barks my thoughts I'll character,
> That every eye which in this forest looks
> Shall see thy virtue witness'd everywhere.[21]

He transforms the terror of gruesome bodily dismemberment by reimagining the wooden Globe as a forest community of trees and woodland inhabitants. Compare Helena's description of the woods in *A Midsummer Night's Dream*, spoken in the presence of Demetrius, but also addressing a forest of watching listeners:

> Your virtue is my privilege: for that
> It is not night when I do see your face,
> Therefore I think I am not in the night;
> Nor doth this wood lack worlds of company,
> For you, in my respect, are all the world;
> Then how can it be said I am alone,
> When all the world is here to look on me?[22]

'Worlds of company' references the world of stage players; both speeches are passionate avowals of love, tonally influenced by description of the forest wood and the wood of the theater as witnesses, endowing audiences with membership in a mystical arboreal community.[23]

Oliver's fabulous survival story also depends on the discursive play of a gap between author and audience. His verbal account exemplifes *As You Like It*'s use of third person narrative, with an abundance of metaphorical and imagistic visual language. Because his report

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[20] *AYLI*, v. iv. 32-34. For more on the stage-forest analogy, see Theis, *Writing the Forest*, p. 35.
[21] *AYLI*, iii. ii. 5-8.
[22] Shakespeare, *A Midsummer Night's Dream*, *The Norton Shakespeare*, pp. 814-864, ii. i. 220-226.
[23] *A Midsummer Night's Dream* ii. i. 224.

seems so fantastic, critics have sought and discovered allegorical explanations for the snake and the lion of his fable. I will briefly consider a few of their allusive readings here, before proposing some additional intertextual and intratextual possibilities. My intention is to explore the diverse catalogue of possible mythical references shading Orlando's ecology, rather than to establish any of these as a final, totalising narrative.

Doebler and Knowles focus on the mythical legend of Hercules, indicated by *As you Like It*'s wrestling motif.[24] Knowles identifies Charles as an analogue for the wrestler Antaeus, and notes that early modern renditions of Hercules myths depicted the hero as lover and/or Christ figure. Doebler also emphasises this projection of Christian meaning onto the classical hero story, tracing early modern Hercules-Christ associations, and both critics join other scholars such as John K. Hale and Alice Lyle-Scofous in reading the forest survival tale as a symbolic series of personal or religious tests.[25] Knowles explains:

> In view of these continuing associations of Christ and Hercules both on the continent and in England, in literature both scholarly and popular, didactic and imaginative, religious and secular, it seems unlikely that any Elizabethan would have been surprised or troubled to recognize comparisons of Orlando with both Hercules and Christ.[26]

Knowles' article, written in 1966, offers an excellent example of thorough, informed criticism that expects to find a certain kind of allegory. When such a subtext does not continue throughout the play, he concludes that *As You Like It*'s allusive symbols are disparate and unrelated:

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[24] Richard Knowles, 'Myth and Type in *As You Like It*', *ELH* 33.1 (1966) 1-22; John Doebler, 'Orlando: Athlete of Virtue', *Shakespeare Survey: An Annual Survey of Shakespeare Studies and Production*, 26 (1973) 111-117. Maurice Hunt joins these critics who emphasise the Hercules allusions in Orlando's narrative, finding a correspondence between his heroic adventure and Book II of the *Faerie Queene* ; Hunt, *Shakespeare's As You Like It*, pp. 14-15, 18.
[25] Alice-Lyle Scoufos, 'The "Paradiso Terrestre" and the Testing of Love in *As You Like It*', *Shakespeare Studies* 14 (Jan. 1, 1981) 215-227; John K. Hale, 'Snake and Lioness in *As You Like It* IV.iii', *Notes and Queries* 47.1 (2000 Mar.) 79.
[26] Knowles, 'Myth and Type in *As You Like It*', p. 18.

> Obviously *As You Like It* is not a symbolic or allegorical play, nor can its many allusions be made to sustain an allegorical pattern or 'meaning'. The series of allusions is not comprehensive or even continuous enough to base an interpretation of the play upon; the references have to do at most with a half dozen of the characters and are entirely unrelated to several of the story lines or subplots, and they occur intermittently, not in the continuous sequence one expects from allegory.[27]

With respect for the depth of Knowles' research, I disagree. Although it seems clear that Orlando's various wrestling exploits participate in an allusion to Hercules, such imagery need not control *As You Like It*'s narrative, overshadowing Rosalind, the other character ecologies, and Orlando's own transformation. I propose that less monolithic expectations for allegorical relevance yield a network of (often conflicting) extended allusions, providing information about the play's dramatic tensions and psychic journeys.

Mythical Forest Animals

Reading Orlando as Hercules-Christ renders the forest snake a mixture of Hesperides serpent and Edenic Satan for Knowles, and I agree that these allusions are relevant.[28] The lion can also be seen as a symbol of arrogance, as he implies, or for Orlando's anger, as Hale argues.[29] Yet these Hercules allusions and other intertextual symbols echo across an intratextual network of symbolic possibilities. For example, Rosalind's description of Silvius as a 'tame snake' just before Oliver enters to tell his story creates a floating signifier bridging seemingly disparate conversations. Her implication, far from an accusation of evil, has more to do with sexual power: 'love hath made' him 'a tame snake' – his desire has been captured by Phoebe and

[27] Knowles, 'Myth and Type in *As You Like It*', p. 19.
[28] Ibid., p. 17.
[29] John K. Hale, 'Snake and Lioness in As You Like It IV.iii', p. 79.

subordinated.[30] One reading of Orlando's heroic encounter suggests that appearing and frightening the snake away from his brother means vanquishing a potent, dangerous desire, but overcoded by Rosalind's description of the shepherd, the snake could also stand for subdued timidity, Silvius' self-asphyxiating, self-paralyzing adulation.

Orlando then encounters the lioness, waiting in the undergrowth for Oliver to move before she will pounce. The Hercules allegory would code this beast as the Nemean lion, impervious to attack from arrows or clubs, with whom the hero must wrestle. The myth ends with the local king so impressed and frightened of Hercules that he will communicate only by messenger, which coincides with Orlando's absence when Rosalind hears of his exploits.[31] Yet an Ovidian reading might layer this allusion with the story of Atalanta and Hippomenes, already referenced prominently in *As You Like It*.[32] Ovid's version of the myth ends with the lovers copulating in a temple of the mother of the gods, and being turned into lions as punishment for their impatience. Framing the lion as desire in these terms would inscribe Orlando's heroism as a conquest of his lust, as he prioritizes his ethical responsibility to save Oliver. Extending the allusion to Atalanta – already cited derogatorily by Jaques and positively in Orlando's second poem – emphasises Rosalind's rapid intelligence, a prowess affirmed by her discussion of time's diverse paces. If his two poems are like the first two of the apples Venus provides to Hippomenes and which Atalanta chooses to retrieve, letting Hippomenes catch up, then a third, vital poem appears in the relation of his exploits, which 'distract' Rosalind enough to cause her to faint.

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[30] *AYLI*, iv. iii. 68-69.
[31] Apollodorus, *The Library of Greek Mythology*, translated by Robin Hard, (Oxford: OUP, 2008), II. v, p. 73.
[32] Ovid, *The Metamorphoses*, book x, 650-830.

Appearance of the lion in such proximity to a bloody handkerchief also recalls the fable of Pyramus and Thisbe. Like the wall that separates these storied lovers, Orlando and Rosalind are divided by a plot device that prevents him from recognizing her, so they can communicate but are fundamentally separated. Rosalind adopts varying affective poses – pretending to be angry at his lateness and then announcing she will be his Rosalind 'in a more coming-on disposition', because 'now [she is] in a holiday humour and like enough to consent'; one of the play's dramatic challenges is to shift emotional territory, so that as she role-plays her feelings and probes his responses, the lovers begin to perform their unconscious affective connection, even as Orlando continues to believe (consciously) that they are merely practicing.[33] As she starts to trust him, Rosalind's social walls also fade away; although she is in control of his misrecognition, their performed relationship overwhelms the labels that would contain their love – foregrounding the power of performativity to challenge and redefine social categories, onstage and potentially beyond the boundaries of drama.

In addition to referencing mythic image clusters, the play constructs a network of symbols and foils, causing classical fables to resonate intratextually with other early modern influences. For example, Touchstone lectures on the accepted procedure of social dispute, ending with the 'countercheck quarrelsome', the 'lie circumstantial' the 'lie direct', and 'the lie seven times removed' – or as he calls it, quarreling 'by the book'. [34] Lie is a common word, but in the case of *As You Like It*, its repetition becomes a motif with thematic relevance, culminating in its

[33] *AYLI*, iv. i. 62-65.
[34] *AYLI*, v. iv. 89-90..

aural proximity to lion, and suggesting a punning significance that indicates its centrality.[35] It first appears in the context of the de Boys family, where Orlando describes Oliver's mistreatment of him:

> He lets me feed with his hinds, bars me the place of a brother, and as much as in him **lies**, mines my gentility with my education.[36] (emphasis added)

Le Beau utilises it to describe the three brothers incapacitated by Charles, mirroring Oliver, Jaques, and Orlando de Boys, and their family, which has lost favor.[37] There is Charles' provocative snipe that Orlando wants to lie with his mother earth, and fatigue forces Adam to lie down in the forest. When Orlando discovers Oliver, he also lies, asleep 'on his back'.[38] The imputation seems to be that the de Boys are in danger of waning, and that their family stock, like the good Adam, are near the end of their line. A second, related strain highlights Oliver's lack of fairness in his treatment of Orlando. As their family's fortunes and conditions worsen, they are in danger of adopting self-interested cruelty in place of honest management, of giving up their family honor, rather than striving to continue fairly and efficiently despite financial or political hardships. Remaining to rescue his brother, in the context of these clues, connects standing up for the unknown other with the honesty and forthrightness ostensibly bequeathed by Sir Roland.

Perhaps the most telling instance of 'lie' in *As You Like It* is Rosalind's expression of inner fear:

> Were it not better
> Because that I am more than common tall,
> That I did suit me all points like a man?
> A gallant curtle-axe upon my thigh,

[35] Corin pride. Corin's collocation of the greatest of his pride with sucking lambs offers the lion lying with the lamb as another intratextual possibility.
[36] *AYLI*, i. i. 17-20.
[37] *AYLI*, i. ii. 115-125.
[38] *AYLI*, iv. iii. 106.

> A boar spear in my hand; and – **in my heart**
> **Lie there what hidden woman's fear there will-**
> We'll have a swashing and a martial outside,
> As many other mannish cowards have
> That do outface it with their semblances.[39] (emphasis added)

The boar spear reference is borrowed from Lodge's Rosalind (it also recalls Ovid's Cyparissus myth), but in Lodge's novel, the spear appears when Rosader (Orlando) uses it to save his brother from the lion.[40] This intertextual triangulation of references to lion, lying, and boar spear in Lodge (lion and boar spear), in Rosalind's speech (boar spear and lie), and in *As You Like It*'s rescue scene (lion and Oliver lying under the tree) suggest that for Shakespeare, the lion is related to the fear in Rosalind's heart. It lies waiting hidden, as the lioness does with Oliver, to see if Orlando will show signs of life.

Given the complexity of this textual trail, what does it mean for Orlando to vanquish the lion? Rosalind's language provides another clue, again describing the inner psychology of women, whom she divulges are more likely to believe declarations of love than to admit they do:

> Me believe it? You may as soon make her that you love
> believe it, which I warrant she is apter to do than to confess
> she does. That is one of the points in the which women still give
> the **lie** to their consciences.[41] (emphasis added)

Although her secret – that women will believe before they will admit – reassures Orlando, her belief is still incomplete, a scission embodied dramatically in the doubling of her personality (Ganymede/Rosalind). What she calls a lie here is her own fear that his love is not completely real. Continuing 'But, in good sooth, are you he that hangs the verses on the trees wherein Rosalind is so admired?' attempts to connect Orlando with his poetry and close the distance

[39] *AYLI*, i. iii. 112-119.
[40] Lodge, *Rosalind*, p. 173.
[41] *AYLI*, iii. ii. 372-375.

between his love pledge and its realization.[42] Touchstone's courtship of Audrey exemplifies the grounds for Rosalind's concern, a sense of doubt and duality that permeates all the play's questions of double identity and misrecognition, from Oliver's initially unrecognizable appearance to Ganymede's and Aliena's creatively layering costumes. Although she toys with it, Rosalind fears this gap – which represents the possibility of absence in people who are physically present, like players; her journey is partly a quest for signs that confirm Orlando's presence in a world she knows contains uncertainty.

That the lioness has 'udders all drawn dry' perhaps suggests further fears in Rosalind, bespeaking disappointment and missed opportunities.[43] For Orlando to vanquish such a beast seems to mean simply proving to her that he is real and intends what he says. As he undertakes this challenge, Rosalind is also tested: discoursing with Silvius (the tame snake) and fending off Phoebe's advances, she must address those aspects of herself they personify. For the purposes of Rosalind's introspection, Phoebe represents the prioritization of physical attraction, and as Corin puts it, the 'red glow of scorn and proud disdain'.[44] Her use of *litotes* (another literary pun involving lie – Ganymede is 'pretty' but 'not very pretty', he is tall for his years but not 'very tall'; 'his leg is but so-so', but ''tis well') reflects Rosalind's hesitation.[45] Orlando's heroism, reported by Oliver in iv. iii, thus coincides with Rosalind's decision to intercede with Phoebe in iii. v, a subtextual confrontation of her own inclinations toward pride, scorn, haughtiness. Such a reading suggests that Rosalind tames her inner snake and lion in a battle that is coextensive with Orlando's triumph. It implies that the fable of his heroism, rather than constructing a central

[42] *AYLI*, iii. ii 376-377.
[43] *AYLI*, iv. iii. 113.
[44] *AYLI*, iii. iv. 50.
[45] *AYLI*, iii. v. 118-120.

Herculean mythic narrative ordering the play's other characters and elements, is an imaginative embodiment of Rosalind's and Orlando's interwoven psychic journeys.

Conversion

Oliver's reported conversion in act iv, scene iii, apparently effected by Orlando's bravery, raises further questions of religious significance.[46] The tendency among critics is to avoid this element of the plot, presumably because it implies a proselytic evangelism.[47] Without contradicting their assumption or the story's association with the chanson de Roland, among other conquest narratives, I will explore some alternative aspects of Oliver's conversion.

One element is the tension between brotherly love, or *philia*, also defined as love of the mind, and romantic or erotic love, *eros*. This interpretive strand frames Orlando's good Samaritanism as proof of his inner mettle. His willingness to prioritise his neighbor's survival over technical attention to punctuality shows that his love is not self-interested, but rather charitable and universal. Another component is an apparent reference to Pythagoras' doctrine of abstention from meat, expressed in book xv of *The Metamorphoses* and implied by Jaques' critique of hunting.[48] Golding's Ovid describes the sages' vegetarianism: 'He also is the first that

[46] *AYLI*, iv. iii. 134-136: ''Twas I, but 'tis not I. I do not shame to tell you what I was, since my conversion so sweetly tastes, being the thing I am'.

[47] Hunt, for example, identifies the blood of Christ in Orlando's bloody handkerchief, and extrapolates a possible allegory of religious persecution; Hunt, *Shakespeare's As You Like It*, p. 18.

[48] Burrow points out the importance of Pythagoras for *The Metamorphoses*, but reads Shakespearean references to Pythagoreanism as humorous: 'The final book includes a discourse of the philosopher Pythagoras, who seems almost to be articulating the philosophy of the whole poem when he explains about the doctrine of metempsychosis (the transmigration of souls) and the permanent flux of the universe. But Pythagoras is also something of a wild-eyed vegetarian crank, whose philosophy can scarcely be taken straight – and indeed references to Pythagoras and metempsychosis in Shakespeare are almost always jokes'. Colin Burrow, *Shakespeare and Classical Antiquity*, (Oxford: OUP 2013), p. 98. My reading of *As You Like It*'s inclusion of multiple philosophical

did injoyne an abstinence/ To feede of any lyving thing'.[49] Both animal encounters involve avoiding the consumption of animal flesh – the snake is frightened away from entering Oliver's mouth and Orlando interrupts the lion's feast. Ovid's warning specifically describes a lion:

> The nature of the beast that dooth delyght in bloody foode,
> Is cruel and unmercifull. As Lyons feerce of moode,
> Armenian tigers, Bears, and Woolves.[50]

This reading considers Oliver's conversion in terms of a switch to vegetarianism, as he is saved from swallowing the snake and, in an illustration of ecological mimetic equivalence that recalls a circle of life, he is saved from the carnivorous lion who prepares to eat him.

Orlando is also converted in this heroic fable. According to Oliver, it is 'kindness, nobler ever than revenge, and nature, stronger than this just occasion', which 'made him give battle to the lioness'.[51] The choice to save this unknown ragged man, whether or not related to religion, symbolizes reconciliation. Psychologically, it involves an acceptance of part of himself, the wild, untamed unconscious symbol of desire and rage. His initial loss of voice is associated with his split from Oliver and their family home, and it is not until he finds his brother (and the part of his psyche he represents, wild, overgrown, and unrecognizable – what Jung would call the shadow archetype) that he becomes whole again.[52] Accepting this beastly, potentially sexualized shadow as part of himself and defending it from social dangers (perhaps of Jaques-like withdrawal or Touchstone-like social compromise, or alternatively of Silvius' timidity and Phoebe's scorn) thus

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ecologies makes room for both a more serious consideration of Pythagorean influence and discursive recognition of its humorous role.

[49] Ovid, *The Metamorphoses*, translated by Arthur Golding, book xv, 81-82.

[50] Ibid., book xv, 93-95.

[51] *AYLI*, iv. iii. 127-129.

[52] C. G. Jung, *Psychology and Religion*, (New Haven: Yale UP, 1966), pp. 93, 94, 101.

charts its psychic territory, effectuating a conversion that claims his desire as his own and renders it civilized.[53]

Learning to recognize Oliver, for Orlando, opens the pathway toward Rosalind's transformation and the satisfaction of his hopes. Oliver's liberation happens first, however; he falls in love with Celia almost immediately. Before they have a chance to introduce themselves formally, he asks directions to the sheepcote fenced with olive trees, a symbol of peace and also a reference to himself, a named tree in the Ovidian forest. She directs him to their home:

> West of this place, down in the neighbor's bottom
> The rank of osiers by the murmuring stream
> Left on your right hand side brings you to the place.[54]

In Arden's cartography of social spaces, this flatland of the neighbor's bottom represents an equality of forest folk and their willingness to help each other, reproducing Orlando's choice to save his brother.[55] Celia's description of osiers, which are small willows native to both England and western Asia, reinforces the sense of shared cultural origins. Metonyms of equality and sexuality are connected, implying that freedom of gender and identity is associated with acceptance of oneself and others – motifs that encourage seeing beyond the social limitations of class and ethnicity.

The complexity of these symbols and their multiple valences testify that *As You Like It*'s copresent subtexts harbor a variety of perspectives and possible beliefs. Anchoring Orlando's

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[53] Gifford describes such encounters as 'dream journey's that create a power to heal; Gifford, *Pastoral*, p. 94.
[54] *AYLI*, iv. iii. 77-79.
[55] For analysis of territorial space in *As You Like It*, including the forest's purlieus, see Chelsea J. Gordon, 'Shakespearean Futurism: Utopia and Landscapes in Renaissance Drama' (Dissertation). *Proquest Dissertations Publishing*, (2013).

mode of ecological engagement, they describe a narrative arc from dispossessed voicelessness, through poetry's empowering expression, to images of strength, generosity, and self-discovery. In this dramatic ecology, the playworld is a mythic landscape, its diverse but connected narratives portraying the many possible component selves of a group unconscious comprising the forest assemblage.

Chapter 6: Rosalind

Or else she could not have the wit to do this – the wiser, the waywarder.

As You Like It, iv. i. 150-151

Rosalind's verbal and conceptual self-articulation responds to multiple influences; this chapter interrogates her ecology as the site of interwoven encounters with what Louise Schleiner has called the 'servant interlocutors of each hero's subjectivity'.[1] *As You Like It*'s network of interrelated subjects and their mutual influences produce various forms of emerging agency, and Rosalind's semi-poetic expressions exemplify subject-construction – aesthetic, ethical, psychological – that rethinks possibilities for female freedom. This chapter focuses on how the play's dramatic energies display her psychic journey, staging her developing subjectivity as a series of citational encounters with competing interpellative influences.

Gender transgression in *As You Like It* has been theorized from a variety of perspectives. Valerie Traub emphasises its importance for early modern selfhood; Marjorie Garber addresses the intricacies of potential queer eroticism and their impacts on Elizabethan culture, a theme taken up more recently by Valerie Rohy.[2] In 'Cross-Dressing, The Theater, and Gender Struggle in Early Modern England', Jean Howard argued that cross-dressing decenters gender identity as

[1] Louise Schleiner, 'Ideology and Subject Formation', *Shakespeare Quarterly*, (Autumn 1999), 50.3 285-309, p. 309.
[2] Valerie Traub, *Desire and Anxiety: Circulations of Desire in Shakespearean Drama*, (London: Routledge, 1992), Marjorie Garber, 'The Education of Orlando', in A.R. Braunmuller and J.C. Bulman, eds., *Comedy From Shakespeare to Sheridan: Change and Continuity in the English and European Dramatic Tradition*, (London: Associated University Presses, 1986), and Valerie Rohy, 'Fortune's Turn', in *Shakesqueer*, edited by Madhavi Manon (Durham: Duke UP, 2011), pp. 55-59. Also see Garber's *Vested Interests: Cross-Dressing and Cultural Anxiety*, p. 73.

it intersects with class, challenging hierarchies of social position.[3] Howard compared interpretations of *As You Like It* that focus on gender instability and its potential for 'struggle, resistance, and subversion' with Stephen Greenblatt's analysis of gender swapping as 'a natural part of "teleologically male" culture':[4]

> I will enter these debates in part by arguing against those readings of the Renaissance sex-gender system that erase signs of gender struggle, in part by arguing that one should not concede in advance the power of patriarchal structures to contain or recuperate threats to their authority. Positioning myself within materialist feminism, I suggest that contradictions within the social formation enabled opposition to and modification of certain forms of patriarchal domination, and that struggle, resistance and subversive masquerade are terms as important as recuperation and containment in analyzing Renaissance gender relations and female crossdressing in particular.[5]

In the context of these alternative approaches to transgression and recuperation, this chapter considers the concept of 'interpellation' as it appears in the influential work of Foucault and Althusser, and in the writing of Judith Butler. Engaging their respective positions on resistance to authority, I look closely at territories of discursive subject-formation that contribute to Rosalind's ecology. In the realm of gender and competing visions of domestic life, I explore Arden as a dialogic site of multivariant interpellative hailing**,** tracing its boundary traversals – of consciousness, but also of class, gender, and ethnicity – to describe possibilities of emerging subjectivity.

Interpellation

[3] Jean Howard, 'Cross-Dressing, The Theater, and Gender Struggle in Early Modern England', p. 421. Also see Stephen Greenblatt, *Shakespearean Negotiations.*
[4] Howard, 'Cross-Dressing', p. 419.
[5] Ibid., p. 419.

Foucault's analysis of interpellation in *Discipline and Punish* describes the mechanism through which potential transgressions can lead to continued repression, recuperating rage and rebellion by expressing it, making it visible, and controlling it:

> He who is subjected to a field of visibility, and who knows it, assumes responsibility for the constraints of power; he makes them play spontaneously upon himself; he inscribes in himself the power relation in which he simultaneously plays both roles; he becomes the principle of his own subjection. By this very fact, the external power may throw off its physical weight; it tends to the non-corporal; and, the more it approaches this limit, the more constant, profound and permanent are its effects: it is a perpetual victory that avoids any physical confrontation and which is always decided in advance.[6]

Foucault's shifting position sometimes emphasized possibilities for diverse influences, but his concern was that liberal subjectivity coerces, rendering freedom itself a mechanism of control. This suspicion also informs the Althusserian model of interpellation, which emphasises ideology as a systemic force in service of state capitalistic subjectivity-production:

> I shall then suggest that ideology 'acts' or 'functions' in such a way that it 'recruits' subjects among the individuals (it recruits them all), or 'transforms' the individuals into subjects (it transforms them all) by that very precise operation which I have called interpellation or hailing, and which can be imagined along the lines of the most commonplace everyday police (or other) hailing: 'Hey, you there!'[7]

Althusser defines a totality (i.e. his description of 'all subjects' and the 'precision' of this 'operation' which appears to leave no room for error or transformation) in which the subject exists strictly and technically as a mechanism of control. His etymology of the word subject – tracing its origin to the dual hierarchies of religion and monarchy – helps explain the closure of his approach and its assumption of a comprehensively recuperative power structure:

> The whole mystery of this effect lies …. in the ambiguity of the term subject. In the ordinary use of the term, subject in fact means: (1) a free subjectivity, a centre

[6] Michel Foucault, *Discipline and Punish: The Birth of the Prison*, p. 198.
[7] Louis Althusser, 'Ideology and Ideological State Apparatuses', p. 174.

> of initiatives, author of and responsible for its actions; (2) a subjected being, who submits to a higher authority, and is therefore stripped of all freedom except that of freely accepting his submission.[8]

For Althusser, the ostensibly free subjectivity of liberal states functions to capture resistances. He specifies that this historically united religious and monarchical 'subjection' inextricably links personal conscience with acceptance of authority and legal subordination: '*There are no subjects except by and for their subjection*. That is why they "work all by themselves."'[9] My suggestion is that *As You Like It* probes the possibilities of an emergent subjectivity that is not simply a function of subjection.

Arden is often read as reproducing a form of Althusserian interpellation when the characters return to heteronormative social roles, prescribed matches, and the world of court.[10] Such readings tend to apply a formula for early modern comedy, finding parallels with *A Midsummer Night's Dream*'s forest transmutations and *Twelfth Night*'s gender impersonations. In contradistinction, my textual analysis of Rosalind's ecology foregrounds the play's specific concern for emerging subjectivity in relation to gender and marriage, as it resists attempts to interpret Rosalind's wedding as expression of an existential choice to inhabit her given class and gendered identity, or to accept the restrictions of patriarchal marriage institutions. I argue that the syntactic form of her pledges defines intersecting roles in a network of relationships, and that the language of her commitment, phrased as a double negation expressing unity of intention through

[8] Althusser, 'Ideology', p. 182.
[9] Ibid., p. 182.
[10] In addition to Greenblatt's reading in *Shakespearean Negotiations*, see Cynthia Marshall, 'The Doubled Jaques and Constructions of Negation in *As You Like It*', Valery Rohy, 'Fortune's Turn', and C.L. Barber, *Shakespeare's Festive Comedy,* p. 9.

overt exclusion of other possible fathers, husbands, or wives, embodies a frontal, direct resistance of patriarchy and the limits of conventional marriage:

> ROSALIND: I'll have no father, if you be not he;
> I'll have no husband, if you be not he;
> Nor ne'er wed woman, if you be not she.[11]

Imagining a relationship that breaks with the past by emphasising innovation, she accepts marriage while rejecting its traditional forms and power hierarchies. Her gesture, rather than recuperating the energies of desire and discursive freedom, seeks to make them sustainable. As this chapter will show, *As You Like It*'s pluralism – of voices, species, social positions, and possible meanings – thus resists a totalizing view of the developing subject. There is no doubt that political and social power conscripted choice in Elizabethan England, and that dramatic performance reflected existing power structures, but the Althusserian model understates the diversity of these influences, both considered historically, in terms of the multiplicity of competing early modern ideologies, and theoretically, as it assumes that transgressive or wayward textual articulations always function in the service of a single ideology and its totalizing recuperative force.

Judith Butler's alternative approach to interpellation, leveraging Foucault's conception, theorises a discursive version of subjectivity, arguing that interpellating demands are 'formative, productive, malleable, multiple, proliferative, and conflictual'.[12] Problematizing the univocity of interpellation generally and namecalling in particular, she outlines a subject whose iterations can transform, as well as reinscibe inherited discourse:

> Consider the force of this dynamic of interpellation and misrecognition when the name is not a proper name but a social category, and hence a signifier capable of

[11] *As You Like It*, v. iv. 120-122.
[12] Judith Butler, *The Psychic Life of Power: Theories in Subjection*, p. 99.

> being interpreted in a number of divergent and conflictual ways. To be hailed as a 'woman' or 'Jew' or 'queer' or 'Black' or 'Chicana' may be heard or interpreted as an affirmation or an insult, depending on the context in which the hailing occurs (where the context is the effective historicity and spatiality of the sign). If that name is called, there is more often than not some hesitation about whether or how to respond, for what is at stake is whether the temporary totalization performed by the name is politically enabling, or paralyzing, whether the foreclosure, indeed the violence, of the totalizing reduction of identity performed by that particular hailing is politically strategic or regressive or, if paralyzing and regressive, also enabling in some way.[13]

Rosalind's epithets for Phoebe exemplify this complexity of joining discourses and taking responsibility for cultural practices. Deriding the shepherdess as foreign, lowly, 'black', and too rural to be capable of writing, she reinforces inherited prejudice and constructs a sacrificial scapegoat.[14] Whether audiences recognize her act as iteration of an epistemically colonial, misogynist subject position depends on their perspectives – their interpretive methodologies as reader-listeners and their attitudes about race, gender, and world politics. The Phoebe encounter, inscribing a crisis of early modern racialization within Arden's classically inflected world of cultural and literary pastoral, calls attention to the difficulty of embodying discursive subjectivity, with its possibilities for transformation and its reiterative citation of potentially hurtful and reactionary prejudices. Two catalysts ground the territory of Rosalind's dramatic ecology and the encounters of her emerging subjectivity, charting her syncretic integration of Arden's diverse interpellative calls: first, destabilization of gender binaries; and second, magic – with its associations of shapeshifting, alchemy, and conditionality.

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[13] Butler, *Psychic Life of Power*, p. 96.

[14] Chapter four addresses this encounter more fully, within the rubric of Phoebe's ecology and race's relevance for Arden's interconnected narratives.

Gender

From Touchstone's association of beards with credibility to Rosalind's metonymic juxtaposition of male and female dress, *As You Like It* foregrounds gender roles, challenging significations and fixed hierarchies. Ganymede describes women's wit in its excessive abundance, employing a spatial metaphor that illustrates its transgressive challenge to domestic boundaries:

> ORLANDO: But will my Rosalind do so?
> ROSALIND: By my life, she will do as I do.
> ORLANDO: O, but she is wise.
> 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 key-hole; stop that, 'twill fly with the smoke out at the chimney.[15]

Like the Cumaean Sybil with her reverberating resonances, poetic women's wit is figured as uncontrollable in its material form of fire and smoke. Yet its power seems to begin with an irreconcilable urge to escape the walled structure of a home. When Orlando imposes the distinction between Ganymede's playfulness and the 'wisdom' of his real Rosalind, she links them – conjoining the lover's 'sighing furnace' and the justice's 'wise saws' of Jaques' seven stages speech.[16] Gender here is paradoxical and explosive, figured in the hearth's generative warmth and the dangerous, potentially destructive fire of desire's transgressive heat. This is where Rosalind's ecology redefines Arden: her female challenge to repressive gender norms points at their uncontrollably dynamic origin – a waywardness at the social, conceptual, and ideological center. The traversal of geographic boundary from court to forest offers the initial freedom of anonymity, but as they negotiate differences – of culture, race, species – their

[15] *AYLI*, iv. i. 147-154.
[16] *AYLI*, ii. vii. 149, 157.

experiences continually replay originary, inscriptive transgressions, awakening them to the depths of their own identities. Rosalind's violent description of love – her 'madness' of whips and dark houses – invokes the images of Elizabethan torture (and, as chapter four shows, slavery) to communicate this unsettling, dangerous physicality, reminding us that the power of her self-definition emerges against the background of darker and less controllable psychosexual impulses.[17] Her ecology and the forces that drive it exemplify the play's cartographic simultaneity, its engagement with serious questions when its humor is most playful, and its consideration of deeply entrenched social conflicts as it embraces the forest's animal freedom.

This forceful dramatic energy passes for socially acceptable in early modern England partly because it adopts the form of Ganymede's male identity, but her mixed gender produces affective traces that exceed her outward maleness; much of *As You Like It*'s discursive negotiation is concerned with celebration of this surplus and recognition of its potential implications. Hinting at Orlando's underlying emotional awareness of Rosalind's presence, their role-play begins to imagine the shape of a future relationship beyond fantasy:

> ORLANDO**:** A man that had a wife with such a wit, he might say 'Wit, whither wilt?'
> ROSALIND: Nay, you might keep that check for it, till you met your wife's wit going to your neighbour's bed.
> ORLANDO: And what wit could wit have to excuse that?
> ROSALIND: Marry, to say she came to seek you there. **You shall never take her without her answer, unless you take her without her tongue.** 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!
> ORLANDO: For these two hours, Rosalind, I will leave thee.[18] (emphasis added)

[17] *AYLI*, iii. ii. 384-388.
[18] *AYLI*, iv. i. 155-156.

Ganymede's transgressive humor bawdily threatens the security of fidelity in marriage, treading dangerously on sacred social norms. Here Orlando's demand for wit's excuse or justification interpellates Rosalind as ethical subject and potentially loyal wife. Her arch response defends verbal freedom as a basic, physical right and a vital qualification of motherhood: denying free speech, even excessive speech, she argues, is tantamount to the torture of taking a tongue – alluding to previous losses of voice and tongue in *As You Like It* and *The Metamporphoses,* but also to torturous shaming instruments such as the scold's bridle.[19] She suggests that responsible subjectivity, as measured by the continuity of domestic parenthood, depends on a female's ability to engage in such verbal jousting. What recuperative interpretations such as Greenblatt's seem not to take into account, and what more proliferative readings have also elided, is that beneath the veil of Ganymede's parodic misogyny, Rosalind makes a serious claim about gender roles, implying the importance of children growing up to respect women as verbally active subjects.[20] The position that *As You Like It* is primarily, or even substantially recuperative ignores Rosalind's sustained challenge to Elizabethan notions of love and marriage.

Orlando's rejoinder that he will leave her for two hours, in this context, addresses the complex discursive web of promising, rooted in questions of consistent identity, marital fidelity, and psychic or conceptual presence. Their conversation weighs Rosalind's right to escape from the limits of gendered identity and predictable domesticity. The surface joke here is Orlando's repeated game of calling Ganymede Rosalind, but his utterance contains a second voice –

[19] Losses of voice by Oliver and Orlando, for example, allude to Tereus' cutting of Philomela's tongue in book vi of *The Metamorphoses*, which also informs *Titus Andronicus* and (potentially) *King Lear*. Ovid, *The Metamorphoses*, vi. 700-720; Shakespeare, *The Most Lamentable Tragedy of Titus Andronicus*, *The Norton Shakespeare*, pp. 371-434, and Shakespeare, *The Tragedy of King Lear*, *The Norton Shakespeare*, pp. 2319-2478.
[20] Greenblatt, *Shakespearean Negotiations*, pp. 90-91. I refer here to Greenblatt's claim that Rosalind's independence will mostly vanish when she leaves Arden.

recognizing her transgression of boundaries and the jouissance of eluding fixed roles. 'Leaving' *her* is tantamount to allowing her to escape *him* discursively, a pledge not to confine her to a socially repressive monoglossia of language, gender, and identity. While rhetorical inconsistency might be considered a sign of marital inconsistency, just as his failure to be punctual could reflect a lack of commitment, his words imply a willingness to accept Ganymede's verbal flights of fancy – her discursive departures from conventional gender and marriage norms. Her meandering genius is most present when it wanders toward transgression, just as he is most heroic when breaking her expectations for courtly punctuality.[21]

At stake here is the boundary of consciousness, as the two lovers perform their romantic dance in a psychic space circumscribed by Orlando's non-recognition. Rosalind's veiled honesty about her intentions must appear to him as the oneiric language of a seer, speaking from another world. This movement of half-recognition approaching consciousness recreates the pattern of interpellative hailing: hovering at the edge of Orlando's awareness is Ganymede's uncanny resemblance to Rosalind, whose name she uses and whose identity she 'plays' with such wisdom and authenticity. Recognition would seem to be a process of learning to see her – physically and personally – a process that presumably brings Orlando closer to being a legitimate suitor.

Rosalind is also hailed by Orlando's poetry and his increasingly consistent avowals of love, as well as by other characters, who address and respond to their own unique ethical and ontological calls. Touchstone's ironic verbal virtuosity is an important influence. She identifies with Jaques' exilic sense of loss; her language shows sympathy with his social criticism and

[21] Chapters two, three, and five address this question more fully, each in terms of its respective ecology.

cosmological speculation, even as she differentiates herself from his life choices and antisocial demeanor. Corin offers an example of pastoral hospitality that crosses boundaries of species and social position, calling attention to cultural differences and their relative merits, while Phoebe inhabits a position (shepherdess, female writer, ostracized other) that makes her both a potential scapegoat and a role model for female independence. Rosalind's responses to these diverse calls appear as what Jose Esteban Munoz calls disidentifications – they fall within a complex continuum of responses to majority culture, from identification to critical distance to outright opposition.[22] In the options that are presented to her, the audience too is interpellated; boundaries of consciousness are defined by which dramatic elements we allow ourselves to perceive, but also by our interpretive horizons, our relative awareness of *As You Like It*'s discursive intertextuality. Building a palimpsest of layered narratives, the play foregrounds theatergoers' diverse modes of engagement in the dialogic process.

II Magic: shapeshifting, alchemy, conditionality

Gender destabilizations disrupt other social and ontological certainties, of class and religion, for example. I suggest that these disruptions enact *As You Like It*'s magic, displaying physical metamorphoses and positing a potential role for the audience – presumably Globe theatergoers who participate in a temporary affective transformation into members of Arden's forest community.[23] Rosalind tells us that her uncle was a magician, and although we know this

[22] Jose Esteban Munoz, *Disidentifications: Queers of Color and the Performance of Politics*, (Minneapolis: U. of Minnesota Press, 1999).

[23] Jeffrey Theis considers the forest location a contributing factor in this destabilization: 'While cross-dressing is the most apparent way that Rosalind claims personal agency in the forest, its function is facilitative, and it creates a subject position from which her language gains currency and force'. Jeffrey Theis, *Writing the Forest*, p. 75.

is Ganymede's cover story, it makes sense to think of Touchstone as an avuncular analogue of the forest sorcerer, with his chronometric gadgetry, his ironizing, parodic world-experience, and his emphasis on imaginative possibility. Rosalind later describes *herself* as the magician, reassuring Orlando that her art is at once 'strange' yet 'not damnable'.[24] The balance of this chapter will focus on what appear to be the supernatural or 'magical' events of Rosalind's shapeshifting and Hymen's supernatural presence.

These two moments of stage magic embody alchemical dramatic transformation. The first, destabilization of gender hierarchies through cross-dressing and provocative dialogue, explores emotional affect as a base substance, capable of exceeding the binary categories it inhabits. Rosalind makes much of her 'counterfeiting', reminding audiences that she is a boy (actor) playing a girl (Rosalind) playing a boy (Ganymede) playing a girl (Orlando's Rosalind), and part of the humor is that we know and Orlando does not. As their onstage relationship progresses, however, their affective physicality replaces this dialectical cognitive game; their bodies and dialogue displace projections of social identity, and performance of their love dance becomes the primary event, despite Orlando's nominal expectation that he is practicing for a deferred future. As Touchstone says, the truest poetry is the most feigning: despite (and perhaps because of) her layered identity, their language can be experienced as emerging consciousness – in Rosalind's growing trust for Orlando and his glimpses of realization. Often, words channel the players' affect to produce a language that speaks for and through their bodies, independent of fixed gender and conceptual recognition, but consistently flirting with the possibility that Orlando will wake to the reality of his love's presence. Arden's drama thus performs a form of

[24] On the importance of magic for Rosalind's sense of power and control, see Garber's 'The Education of Orlando', p. 111.

alchemy, functioning at the level of the social unconscious, both in the emotions enacted onstage and the audience responses it stimulates.[25] In this discourse of protean transformability with its 'flux'es and 'atomies', Rosalind's ecology asserts an almost animal primacy of the verbal, emotional, physical present over categories of social difference.[26]

The second magical event is Hymen's appearance. Tracing *As You Like It's* gender-switching to the story of Iphis and Ianthe from book nine of *The Metamorphoses*, Heather James notes that Hymen's wedding ritual alludes to an Ovidian sex transformation.[27] The cross-dressing parallels are clear, although unlike Iphis – and Phoebe's attempts to woo Ganymede notwithstanding – Rosalind remains female. Ovid's story seems to posit a heteronormative, potentially recuperative naturalism involving the social necessity of two sexes in marriage, but closer analysis suggests that appropriation of this myth from *The Metamorphoses* also has critical relevance for *As You Like It*'s tension between marriage and self. 'Hymen' can be read in the context of its physical, visual proximity to 'hyen' – one of the many forms Rosalind promises to take:

> ROSALIND: 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. I will laugh like a **hyena**, and that when thou are inclined to sleep.[28]

[25] This approach to gender and its (implied) relation to alchemy also appears in *Gallathea*'s interwoven subplots; John Lyly, *Gallathea*, in *The Plays of John Lyly*, Carter A. Daniel ed., (London: AU Press, 1988), pp. 109-146, v. i.
[26] *AYLI*, fluxes: ii. i. 52 and iii. ii. 65; atomies: iii. ii. 225 and iii. v. 13.
[27] Heather James, 'Shakespeare's Learned Heroines in Ovid's Schoolroom'. Lyly's *Gallathea* refers directly to the Iphis and Ianthe story. Lyly, *Gallathea*, v. iii.
[28] *AYLI*, iv. i. 139-146.

The hyen appears in book xv of *The Metamorphoses*, during Ovid's explication of Pythagorean philosophy, between descriptions of the phoenix and the chameleon that 'counterfets' to fit into its environment by changing colors. In Golding's translation:

> Much rather may we woonder at the Hyen if we please.
> To see how interchaungeably it one whyle dooth remayne
> A female, and another whyle becommeth male againe.[29]

Juxtaposing the laughter of Ovid's hermaphroditic mythical creature with Orlando's 'sleeping' unconsciousness conveys Arden's forest dreamscape, a space experienced through varying levels of awareness – imaginings, trances, and openings toward consciousness. It suggests Rosalind's intention to contravene social norms, potentially awakening dormant energies and desires – evoking an animal need to erupt and express, like 'wolves'.[30] Laughing here carries critical force with potential to refocus social perspective. Her refusal to fit in, the differend that exceeds social categorization, is inextricably linked with a dual-sexed inhabitation of multiple subject positions, traversing the boundary of monoglossia and finite identity.

Hymen's 'barring of confusion' portends the shift back from the end of *The Metamorphoses* (book xv's hyen) to its center (book ix's hymen), imposing a potentially recuperative limitation on social identity, even as it refers to a frame story that ostensibly prioritises love over gender. Hence the melancholic closure Cynthia Marshall associates with *As You Like It*'s wedding.[31] While it is reasonable to read the marriage ritual as threatening to contain excessive affect and reestablish gender binaries, I suggest that rather than endorsing closure, the play exposes this recuperative force and explores it critically. Awareness of

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[29] Ovid, book xv, 450-452.
[30] *AYLI*, v. ii. 106.
[31] Cynthia Marshall, 'The Doubled Jaques and Constructions of Negation in *As You Like It*'.

marriage's traditional social function produces Rosalind's ambivalence, implying a critique of early modern gender's coercive limitations. Like Touchstone, she spurns the quotidian repetition of domestic roles. She promises to be many different things with Orlando, so their relationship will remain new – she pledges to love by the day (not 'ever') and to retain the mindset of a maid, as opposed to that of a wife.[32] A step ahead, like Atalanta, she will remain strange and wisely wayward – resistant to potentially stultifying and oppressive marital norms, and explicitly condemning attempts to silence women. The 'diverse paces' motif articulates her realization that a variety of ways to live – poetic, marital, cultural – differ from the standards she has learned in court.[33] Her response invokes a temporal interiority that resists settled, predetermined visions of married life, instead postulating a protean subjectivity combining the inherent limits of stability with the freedom to rearticulate herself infinitely.

Kiernan Ryan reiterates that this approach to human agency hinges on dramatic and conceptual conditionality – Touchstone's 'much virtue' in the peacemaking 'if' – and with other critics, emphasises the epilogue's sense of both/and.[34] Ryan interprets the implication of this contingency as a reminder of the 'vast distance that still separates the divisive dispensation they currently endure from the genuine community prefigured by the denouement'. Although I agree that the clown's introduction of conditional possibility is a force that drives *As You Like It*'s dramatic and linguistic explorations of cultural perspective, I do not accept Ryan's assumption that the play enacts a return to psychic and cultural closure, or that the society of court is somehow more realistic than the intercultural community of Arden. Instead, foregrounding

[32] *AYLI*, iv. i. 136-146.
[33] *AYLI*, iii. ii. 299-300. For more on diverse paces, see the introduction, chapter two, and chapter three.
[34] Kiernan Ryan, *Shakespeare's Comedies*, pp. 228-234. Also see Jean Howard, *The Stage and Social Struggle in Early Modern England*, p. 120.

conditionality offers the audience a potentially empowering role in subject-construction, compelling theatergoers and readers to reconsider the ending on its own terms, in the context of Arden's numerous overt and subtextual challenges to the Elizabethan status quo.

'If' has unique relevance for each character's ecology, from Frederick and Oliver's overlapping constructions of envy and punishment to Celia's early expression of empathy for differences of condition.[35] Silvius initially uses 'if' to express hopeless longing, but after Rosalind and Orlando appear, it becomes part of a spell he casts on Phoebe.[36] For Rosalind too, 'if' begins in fantasy – 'if I could cry hem and have him'. [37] It articulates the relevance of her meeting with Orlando for her self-consciousness and the bodily, physical, wildness it begins to awaken, as her 'If with myself I hold intelligence' and 'If that I do not dream or be not frantic' call attention to her move from court to forest, a traversal of psychic boundaries.[38] Finally, 'if' effectuates a practical, ontological transformation as she engages Corin in the language of financial contract – her 'if that love or gold can in this desert place buy entertainment' and her 'if it stand with honesty, buy thou the cottage, pasture and the flock, and thou shalt have to pay for it of us'.[39] Adding the dramatic possibility she creates with Orlando to the sense of agency and independence she finds in pastoral life, she renegotiates her subject position in the forest assemblage. Her marriage proposal pierces Orlando's imaginative play-acting as an invitation to believe, an introduction to her alternative wished-for world, where what pleases might prove possible. Their conditional agreement is based on Orlando's love, which she has been testing:

[35] *AYLI*, i. i. 100, 139; i. iii. 40, 50, 85; i. iii. 14, 69.
[36] *AYLI*, ii. iv. 25, 31, 34, 37; iii. v. 29.
[37] *AYLI*, i. iii. 19;
[38] *AYLI*, i. iii. 44, 46.
[39] *AYLI*, ii. iv. 70, 90.

> ROSALIND: **If** you do love Rosalind so near the heart as your gesture cries it out, when your brother marries Aliena shall you marry her. I know into what straits of fortune she is driven; and it is not impossible to me, **if** it appear not inconvenient to you, to set her before your eyes to-morrow, human as she is, and without any danger.[40] (emphasis added)

She has sought evidence of his seriousness; now she asks him to agree to believe in the strangeness of her magic, and perhaps most challengingly, to accept her 'counterfeiting' as real – human and potentially inconvenient.

Rosalind's experience of Arden is informed by traces of the other ecologies, from Jaquees' otherworldy animal exteriority, to Touchstone's struggle to bridge the worlds of stage and forest, to Corin's dual inhabitation of a rural agricultural persona that is both authentic and dramatic. The infectious conditionality they share enables subject metaphors that respond to specific interpellations, producing subjectivities that are not merely Cartesian rational spirits or conscriptive Althusserian conveyors of ideology, but participants in an ongoing conversation between forest elements that are human and animal, stabilizing and transgressive, communal and individual. Coextensive to this emerging psychic cartography, *As You Like It* is a story of actual exile, of border crossing and cultural difference. As Jane Kingsley-Smith reminds us in *Shakespeare's Drama of Exile*, 'The spectacle of banishment gives expression to society's fears of displacement but, more daringly, it hints at the contingency of identity and of place'.[41] Reterritorializations encompass differences of gender, class, ethnicity, and species, disrupting reproduction of social ideologies to forge what Avtar Brah calls a "diaspora" space. For Brah,

> Diaspora space is the intersectionality of diaspora, border, and dis/location as a point of confluence of economic, political, cultural, and psychic processes. It is

[40] *AYLI*, v. ii. 60-66.
[41] Jane Kingsley-Smith, *Shakespeare's Drama of Exile*, (New York: Palgrave Macmillan, 2003), p. 8.

> where multiple subject positions are juxtaposed, contested, proclaimed or disavowed; where the permitted and the prohibited perpetually interrogate; and where the accepted and the transgressive imperceptibly mingle even while these syncretic forms may be disclaimed in the name of purity and tradition. What is at stake is the infinite experientiality, the myriad processes of cultural fissure and fusion that underwrite contemporary forms of transcultural identities.[42]

Resolution, in this field of ethical and cultural multiplicities, can be neither finite nor complete. As a 'transcultural' territory, Arden stages encounters that destabilize Elizabethan norms, placing cultural differences – agricultural and courtly, but also white and black, English and foreign – in conversation. The expectation of a return to the world of court, even if it affirms Rosalind's construction of a subjectivity that attempts to include both commitment and imaginative innovation, cannot undo the forest's (and the theater's) affective reproduction of encounters with difference and practices of social violence. It is not that recuperative forces – patriarchal, dogmatically religious, racially scapegoating – do not exist; the wildly heterogeneous interwoven ecologies of Arden show that they do, in *As You Like It* and in early modern England. Rather, the ecology of Rosalind's imperfect subjectivity foregrounds coexistence of multiple (textual, mythical, cultural, psychic) narratives, and the sense that emerging subjects have power to transform them.

[42] Avtar Brah, *Cartographies of Diaspora*: *Contesting Identities,* (London: Routledge, 1996), p. 208.

Conclusion

Derived from *oikos,* Greek for earth or home, ecology describes relations between organisms and their physical surroundings. This project has attempted to relate *As You Like It*'s characters to each other and their oikoi – both the physical surroundings of Arden and the literary, dramatic surroundings of their various imbricated playworlds. Initially, I found these characters and their languages strangely individual, as if they were speaking slightly different dialects and representing unique dramatic territories. My project therefore started with close attention to their statements as they interweave to construct Arden's social habitats. Researching further, I was surprised to find that each ecology also engages with a different literary or historical milieu, providing a background that recedes behind overt meanings, but which alters the play's progression. For example, language about race and ethnicity in Phoebe's ecology, resonating with references to bondage and displacement in Orlando's narrative, speaks to the historical event of renaissance slavery and Elizabeth's sanctioning of deportation. These contexts make the Rosalind/Phoebe encounter political as well as comedic, and introduce their conflict as a 'racialization' that challenges audiences to cross boundaries of personal and group identity. Phoebe's confusion about Ganymede's romantic availability also foregrounds gender – challenging the cultural norms governing attraction, as critics have analysed in depth, and foregrounding Phoebe's social position as female writer.[1]

[1] Valerie Traub, *Desire and Anxiety: Circulations of Sexuality in Shakespearean Drama*, pp. 125-126.

As a catalyst for Arden's multiple ecologies, Rosalind demanded and required intratextual analysis. Her synthetic (i.e. progressive, developing, cumulative) and resistant negotiations of diverse interpellative influences parallel the process of reading or hearing the play by imagining it as unified product – what Bakhtin refers to as an interpretive 'architectonic', to be continually revised as the reader/audience integrates new information.[2] I have used the conceptual analogy of an ecosystem to describe the network of connections between its ecologies, which are both sequential and simultaneous, as they augment and complement each other. The forest exiles develop in response to local, concrete conditions; tracing plural subtextual narratives, my research considers individuals who are defined by their ecological networks, but who produce responsibility by citing and redescribing their social and dramatic precursors. Thinking ecologically has provided opportunities to read their divergent species of pun, verse form, and social pattern, yielding both a global awareness of their mutual influences and contextualized focus on their individual development.

This biomimetic approach produced attention to the forest as a literary and dramatic site of relationships, systems, and networks – within Arden and in the strange stage space between fictional drama and audience engagement, a space *As You Like It*'s foregrounding of possibility volatilizes, challenging us to reconsider what it means to perform. I have tried to see Arden's characters without removing them from their intricate linguistic, psychological, and cultural interconnections. Attending to the literary and dramatic ecologies they evoke thus regards them at the site of what Pierre Bourdieu would call their *habitus*, in the context of the social

[2] M.M. Bakhtin, *Art and Answerability*, pp. 211-213, and with reference to textual cartography, p. 208.

relationships that provide their dimensionality as agents.[3] If contemporary scholarship (in literature, the humanities, and the social sciences) tends toward a specialization born of progress, resulting in studies of fascinatingly specific variables, my critical method has prioritized Arden itself as a geographic and cultural *topos* of haecceities (in the Deleuzian sense), a site of psychic mapping where such variables intersect.[4] My approach has been a sustained openness to the diverse ecologies that connect there and the layered specificity of their interactions.

I suggest that Arden asks for this method, both in its sweepingly separate perspectives and in those moments when the ecologies speak to each other, energizing dramatic encounters by creating a contemporaneity of imaginative cross-pollinations. The process of integrating such disparate fields (and their corresponding interpellative calls) is akin to the cartographic act of placing them in coextensive geographic, conceptual space: such a map would involve contrasting values and symbolic systems superimposed upon each other, often providing alternative subtextual narratives for a single phenomenon. Comparing these divergent worldviews means conceiving of planes in which they coexist, even while acknowledging that they are temporary and will be replaced, as (dramatic) events unfold, and as the play's conversation shifts. In every (conceptual, cartographic) moment that they intersect, however, an equilibrium is created and posited, although it will in each case unravel to expose irreducible diversities.[5] Serres'

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[3] Pierre Bourdieu, *The Logic of Practice*, (Cambridge: Polity Press, 1992); Bruno Latour, *Reassembling The Social: An Introduction to Actor-Network Theory*.

[4] Following Deleuze and Guattari, I am using haecceity here to mean the 'thisness' that defines or constructs a specific immanence, and which delineates its vector as it intersects with other perspectives and their intensive components, Gilles Deleuze and Felix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, Brian Massumi, trans., (Minneapolis: U. of Minnesota Press, 1987), p. 280. For more on the Deleuzian/Guattarian version of haecceity and its relation to affective, ethical becoming as a productive visual-conceptual element of the drawn map, see Anne Katrine Hougaard, 'Haecceity, Drawing, and Mapping', *Footprint: Architecture, Culture, and the Question of Knowledge: Doctoral Research Today*, 6 (1-2) (2014) 37-58.

[5] Michel Serres, *The Natural Contract*, (Ann Arbor: U. Michigan Press, 1995), p. 37.

consideration of such equilibria, both natural, on the one hand, and human or social, on the other, leads to his suggestion that social and natural should be conceived simultaneously to construct a 'global equilibrium'. This position is perhaps a philosophical extension of *As You Like It*'s attempt to bring diverse worlds together – rural and urbane, wild and domestic.

Despite the forest's utopian sense of sharing and equality, and its sometimes otherworldly events, the play depicts real-world inequalities and social injustices, from Orlando's dispossession to Rosalind's multigendered experience of discriminatory norms. Jaques metonymically compares these social patterns to the dynamics of species difference, exhibiting a compassion based on empathy: he sees himself in the animal's place, and thus conceptualizes hunting as a kind of sacrificial violence. This originary transgression emanates outward from the play's climactic center, to provide metaphoric visual shading for other instances of social violence. When such acts of inscriptive inequality appear in the forest – affecting all the characters in one way or another – we are asked to consider how and whether they are different from hunting, sharing as they do in some of its brutality. Perpetuation of social patterns involves copying received values and expectations –Touchstone's tendency to speak in commercial terms, for example – a process that foregrounds the struggle to disidentify with received norms and their interpellative traditions.

Part of what drew me to this play is that it tackles so many such issues, bringing them into contact and conversation within the forest assemblage, without trying to reduce them to a single variable or defining cause. Arden's relationships are depicted as intergenerational, organic, and systemic – but its networked amalgamation of resonances and discursive patterns

does not appear without attention to *As You Like It*'s diverse, mutually defining and overlapping ecologies. Merely focusing on one or another 'dominant' theme risks covering the linked vocabularies and experiential worldviews that form the forest's fertile compost of interwoven utterances, a fecund repository of social patterns and linguistic phrases that are cited, recontextualized, and repurposed in displays of ethical affective becoming.

Rosalind tells us that time is a justice, and Touchstone asks for the forest to judge, reminding us that spirited comedic moments and well-intentioned interventions can contain subtler messages, of celebratory triumph or secret violence. In its echoing social formations, verbal mirrors, and implied moral dilemmas, *As You Like It* encourages us to watch what we do: misrecognizing people, animals, and figurative language as accidental may cause us to overlook the play's moral and natural equations, which form a series of underlying *chiasmi* connecting Arden's diverse subjects. Chiasmus or 'chiasm' owes its origin to the Greek word for crossing – and thus describes a literary figure that creates an equation or equivalence, often taking the linguistic form of 'subject/verb: verb/subject'. Although *As You Like It* contains at least one crossing that follows this grammatic structure, here I am focusing on the play's numerous figurative chiasmi, which stand out for their assertion of fundamental equivalences: even when proposed equalities or equilibria fail to uphold this chiastic structure, the posited relationship exposes underlying inequalities.

For example, Rosalind promises to 'make this matter even', vowing that if the Duke, Orlando, Phoebe, and Silvius keep their word, she will keep hers. The symmetry of her speech

reappears in Hymen's harmonious ritual, which adopts a rhyme scheme reminiscent of Corin's ending couplets:

> [*to Celia and Oliver*]You and you no cross shall part.
> [*to Rosalind and Orlando*] You and you are heart in heart.
> [*to Phoebe*] You to his love must accord
> Or have a woman to your lord.
> [*to Audrey and Touchstone*] You and you are sure together
> As the winter to foul weather.[6]

The figurative chiastic structure affects each of their ecologies. Ganymede's parodic misogyny is not merely similar to the inequality she must face as a woman; she inhabits the precise patriarchal attitude she will ultimately overcome. Orlando responds to his social dispossession – his voicelessness – by silencing his persecuting brother, and when he saves this same brother from savage violence, Orlando himself is saved from the psychic dangers represented by wild snake and lion (whether his brother actively saves him in return is more complicated, but Oliver's appearance in Arden leads to events that compel Orlando to see Rosalind anew, and to lose his patience with loving by proxy). Corin's description of contrasting values – central for *As You Like It*'s dramatic consideration of cultural difference – performs a more explicit linguistic crossing (antimetabole), describing a reciprocal relationship between court and country:

> Those that are good manners at the
> court are as ridiculous in the country as the behaviour of the
> country is most mockable at the court.[7]

This grammatic crossing points to a deeper expectation of equilibrium: offering to be the cousins' 'faithful feeder', the shepherd posits a socio-ecological ethic of reciprocity, symbolically asserting that England's agricultural class nourishes its nobility. The irony of his empty cupboard, when he spends all his time and effort feeding his flock, is a direct reproach to

[6] *AYLI*, v. iv. 129-134.
[7] *AYLI*, iii. ii. 43-46.

the home's 'churlish' owner. Rosalind and Celia promise to feed (or at least pay) the shepherd, in return for his (social and physical) succor.

Ganymede's haughty, mirroring rejection of Phoebe is also chiastic. By emphasizing its own contrariety to fact – (s)he labels Phoebe with markers of race and ethnicity even while acknowledging the shepherdess' cream cheek – her act of social (and racial) prejudice at once creates and undermines a basic equality.[8] Positing this equivalence invites audiences to see other distinctions based on skin color as also unjustified: it asks why, if mistreating white people is wrong, labeling people black would justify similar mistreatment. By locating a white-skinned person as the object of this discrimination, it imagines a reciprocal, chiastic scapegoating of a white woman, challenging audiences to realize its injustice and identify with the victim.

Touchstone uses 'if' to negotiate, creating an equation of moral positions that allows two offended gentlemen to agree to disagree without backing down. In the forest, however, he bargains much more imperialistically, with threats and insults. Calling William a clown creates a linguistic equivalence, hinting that he (a different kind of clown) has experienced similar displacement – perhaps in the adolescent wooing of Jane Smile – chiastically positioning himself as his own competitive persecutor. Finally, Jaques, who introduces *As You Like It*'s series of animal metaphors, and who implies a radical continuity of roles by describing the inevitable metamorphosis accompanying life stages as a mere change of dramatic parts, ends by copying Hymen's (and Rosalind's) symmetrical distribution of blessings:

> [*to Duke Senior*] You to your former honour I bequeath:
> Your patience and your virtue well deserves it.
> [*to Orlando*] You to a love that your true faith doth merit;
> [*to Oliver*] You to your land and love and great allies;

[8] Parker also notices a chiasmus in the racializing of Desdemona, Parker, 'Fantasies of Race', p. 98.

> [*to Silvius*] You to a long and well-deserved bed;
> [*to Touchstone*] And you to wrangling, for thy loving voyage
> Is but for two months victualled…[9]

Speaking to the men and ignoring Rosalind, Jaques' non-rhyming speech counts five addressees, expanding on her four (and thus changing even to odd), before exiting their celebration. Reproducing the ritual form of addressing characters sequentially reminds us that he transcends this dramatic realm: his mimicry posits (and denies) a chiastic equivalence with the play's sacred forest deity and paradoxically coincides with the malcontent's own disappearance, as if in acknowledgment that the (all-male?) equality he seeks makes him alien and beyond human, an exile from the circle of revelers.

As these ecologies pose potential chiastic equivalences, they produce juxtapositions that enact diverse, changing equilibria, grounding *As You Like It*'s depictions of the dynamic between creaturely forest and human community. Each traversal of border and category also constructs a new relationship; this is what critics mean when they describe the play as recuperative of subversive social forces. Because transgressions and subversions are always already part of an ongoing negotiation, there is a tendency among scholars of early modern literature to categorize expressions of resistance as reactionary mechanisms that capture and assimilate potentially volatile energy in the service of status quo power structures, bolstering patriarchal values and strict class divisions. While reminders that Elizabethan life involved such unfairness are helpful and necessary, it is also worth acknowledging when literature witnesses injustice and observes the dynamics of social oppression. Recognizing these moments of resistance does not apologize for a canon that reflects racist, sexist Elizabethan cultural tendencies; rather, it observes that

[9] *AYLI*, v. iv. 184-189.

some could (and did) see, and establishes that ethical differentiation is possible, even in the midst of systemic injustice. Many readings of *As You Like It* have missed its persistently critical interrogation of social hierarchies, operating at the molecular level of language and dramatic affect, which takes into account the recuperative instincts of socially reactive forces, but nevertheless challenges patterns of patriarchy and varieties of social violence. Giving Rosalind the last word, the epilogue subverts notions of fixed identity and thus maintains the play's resistance to gender stereotypes, as previous critics have noted.[10] Perhaps most importantly, the Rosalind-actor's appearance – at once both in and out of character – threatens to upend the division between playworld and everyday life, reminding audiences that the questions raised in Arden remain, that she and her co-mates in exile will continue to exist as playgoers re-enter the world of the real.

[10] *AYLI*, Epilogue.

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