



كلية التربية للعلوم الانسانية
College of Education for Human Sciences

ISSN: 1817-6798 (Print)

Journal of Tikrit University for Humanities

available online at: <http://www.jtuh.tu.edu.iq>

JTUH
مجلة جامعة تكريت للعلوم الانسانية
Journal of Tikrit University for Humanities

Wafa Salim Mahmood*

Ministry of Education
The General Directorate of Nineveh Education
Institute of Fine Arts
Mosul, Iraq

* Corresponding author: E-mail :
wafasss@yahoo.com

Keywords:

Shakespeare
Female
Tone
Comedy
As You Like It

ARTICLE INFO

Article history:

Received 23 Jan. 2020
Accepted 12 July 2020
Available online 28 Aug 2020
E-mail
journal.of.tikrit.university.of.humanities@tu.edu.iq
E-mail : adxxxx@tu.edu.iq

**The Tone of Female Characters in
William Shakespeare's As You Like
It**

A B S T R A C T

Studying English literature is insufficient without shedding light on the works of William Shakespeare (1564-1616). His plays in particular, are rich of significant ideas that give inspiration, controversy and debate for both spectators and critics despite the fact that female characters in Shakespearean plays have less conversation than the male characters. Nevertheless; when they speak, the spectators feel that they seem as they were the backbone of the plays. Their roles are pivotal in the plays and in the development of the plot and undoubtedly, their words and their speeches reflect the mind of the male counterparts. In this respect, the present research is focused on the tone of female characters in Shakespeare's comedy *As you Like it* in the light of two points. The first is the focus on how Shakespeare used tone differently for his male and female characters and the other is in what extent the tone is leveled in comedy plays. The aim of the present research is to examine, to understand and to characterize the tone in the boundaries of the context depending on Renaissance period.

© 2020 JTUH, College of Education for Human Sciences, Tikrit University

DOI: <http://dx.doi.org/10.25130/jtuh.27.2020.4>

نبرة صوت الشخصيات الانثوية في مسرحية شكسبير "كما تشاء"
وفاء سالم محمود / وزارة التربية / معهد الفنون الجميلة. موصل. العراق
الخلاصة

يرى بعض النقاد أن شكسبير سابقاً لعهدده فقد كانت نظرتة المستقبلية للمرأة مشرقة على الرغم من أنه لم يكن كاتباً نسوياً لكن لديه حساً عميقاً تجاهها. إذ صورها باتجاهات متعددة تتميز بالشجاعة والطموح والذكاء والفتنة كما في شخصية روزا ليند في مسرحية "كما تشاء" التي قامت بدور كبير في مجرى الاحداث وحاولت من خلال صوتها تجسيد المضامين الفكرية والتربوية والتي تهدف للارتباط بالطبيعة وغرس القيم والأخلاق لدى الفرد.

1.1 Introduction: The definition of the tone in Literature

Etymologically speaking, tone can be defined as "A very vague critical term usually designating the mood or atmosphere of a work, although in some more restricted uses it refers to the author's attitude to the reader"¹ So, it is the speaker's or narrator's attitude towards the subject, rather than what the reader feels, as in mood. In Merriam dictionary, tone is defined as, "an accent or inflection expressive of mood or emotion."²

In literary devices, the term tone has come to represent attitudes and a feeling of a speaker has towards the subject. It may also refer to "an accent peculiar to a person, people, locality, etc., or a characteristic mode of sounding words in speech."³

In literature, the term tone denotes to "the attitude towards the subject expressed in a work. Tone is usually understood as the author's attitude, but need not be identified with the author when the language is ambiguous."⁴ In this case, tone should be differentiated from mood as the latter refer to the reader's emotion, feeling and experience.⁵

J. A. Richards says that tone is "an expression of a literary speaker's attitude to his listener. The tone of his utterance reflects, his sense of how he stands towards those he addressing."⁶ For more complexity, the soviet critic Mikhail Bakhtin supports the above definition of the tone and he adds that tone or intonation is oriented into two directions; the first one considering the listener to be a witness and a proponent and the other direction is towards the object of speech as the third living entrant either concerns or scolds.⁷

Another view of tone is that of Marxist theory where the term is used in this criticism to be "the tone of voice."⁸ In this sense, tone is not be applied only to a literary utterance but it also concerned with the none literary speech for instance, the way of revealing certain speech or showing the attitude towards things that are being talked. It may also concern with the individual conception to the utterance of subtle clues for an example or it may deals with the personal relationship to the hearer and it also may refer to the assumption about certain social level of the listener's intelligence and sensitivity. Therefore, the tone will here be depicted in many ways whether, critical, formal, loving, angry, ironic, serious , playful and so on.⁹

Generally speaking, tone is conveyed throughout the choice of words or the writer's point of view in a particular subject thus, it is the means of creating a relationship or conveying an attitude. By looking carefully at the choices that the writer makes in characters, events and setting; in the choice of the style of the work and its diction, etc. Thus, tone here is underlined by attitude which controlled the literary work and defines it whether pessimistic, optimistic, playful, sensual and so on.

On the other hand, tone is used as a literary technique employed by the writer to convey attitude to his readers to reveal the real meaning of the speech and the

reader who understands the content of a piece of literature may come to a close understanding of its tone otherwise he might be in a far understanding.¹⁰

Consequently, it can be said that reading a tone in a connection with language points out to the element of an utterance which indicates the speaker's attitude towards a subject. In this aspect, tone is an important part of meaning because it conveys the exact meaning of the utterance. The speaker's attitude, feeling and mood towards the circumstances.

1.2 Shakespearean Female Tone

Definitely, Shakespeare represents his female characters in a unique way in which they interpret their attitudes encompass a wide range of characterizations. Within the scope of the women, Shakespeare's female Characters display great intelligence, vitality, and a strong sense of personal independence. These qualities invoke give his heroines features to shed light on their space in the course of literature.

Shakespeare is treated as proto-feminist author in his way of constructing the female characters, "the drama from 1590 to 1625 is feminist in sympathy. Shakespeare's modernity in his treatment of women has always attracted attention."¹¹The attention is centered on the nature of the female characters and on male's attitude on them and despite to the stereotypes society imposes on them, Shakespeare made of ideas about women in his own society to go beyond his contemporaries in understanding the tone of female characters in a way of changing and transforming the dogma into drama.¹²

Shakespearean female tone differs from play to play and from tragedy to comedy. In comedy, there is the women's voice more aloud than that of women's voice in tragedy. In comedy, women have much more agency and say much more as Mrs. Jameson says; "The dignity of Portia, the energy of Beatrice, the radiant high spirits of Rosalind, the sweetness of Viola."¹³

In comedies, the tone tends to make the characters be happy and get on in a loving and living ordinary life within the context of family and society alike i.e., to live in what Rosalind in *As You Like It*, calls "*the full stream of the world*" (*As You Like It*, III. ii. 408)¹⁴.

In comedies, female characters enjoy their humanity and they are seen as agents of culture, ideology and they also seen as the history of Elizabethan era or community as well. They do not represent universal values but they are representative of specific cultural value.

2.1 Female Tone in *As You Like It*

As You Like It, by William Shakespeare is a comedy play which was written in 1599 or early 1600; but it was printed in the First Folio in 1623.¹⁵ The play is considered as one of Shakespeare's masterpiece in comedy for its maturity in style written into two distinct worlds, the court and the pastoral world.

Originally, the story is taken from the story of *Rosalynde* by Thomas Lodge (1590) and the tale of Gamelyn written by unknown writer but wrongly attributed to Chaucer and founded in the *Canterbury Tales* based on the forest of Ardennes in France even the name recalls us to remember the trip of Robin

Hood when he lives in the forest with the number of loyal followers.¹⁶

The story of the play, *As You Like It* goes around Rosalind, the main female character in this play. She is young and beautiful whose father, Duke Senior, has been banished by his brother, Duke Frederick. Rosalind was kept in her uncle's palace, where also her befriend cousin Celia lives. The two girls thus decided to escape to the forest of Arden as the Duke Frederick's abasement to Rosalind as well.

Bloom says that " Shakespeare has been so subtle and so careful in writing Rosalind's role that we never awaken to her uniqueness among his (or all literature's) heroic wit."¹⁷

It can be considered that the interesting thing in the character of Rosalind is her attitude throughout the play. Rosalind is not that conventional young aristocrat woman who falls in love with a man. Actually, through her role in the play two important things can be noticed; first, she is a young woman who pretends to be a man in order to be safe. Secondly, she has already intends to role in testing and educating other characters.

Apparently, Rosalind devotes herself in trying to "educate" her lover, Orlando especially when she knew that he was in the forest, to see whether his feeling towards her is real or not. She wants to test his love.

By wit and self-control, Rosalind owned the capacity of controlling the events of the play. It is her combativeness and struggle that help her to manage the events. She does not exclude the world of men but she succeeds in spinning the world of men to bring the action to manage.¹⁸

The first thing we learn about Rosalind is the introductory words of her cousin, Celia; *"I pray thee, Rosalind, sweet my coz, be merry"*(*As You Like It*: I.ii.1). In this sentence, It can be known that both girls are very close together and they both share the same feeling and sense. They also share the same struggle, the same problem and the same attitude. They have even the same tone in their language and this supposition in their tone is clearly confirmed in the conversation of the two females:

Celia: Why Cousin, why, Rosalind! Cupid has mercy!
Not a word?

Rosalind: Not one to throw at a dog.

Celia: No, thy words are too precious to be cast away
Upon curs. Throw some of them at me. Come, lame
me with reasons.

*Rosalind: Then there were two cousins laid up, when
that one should be lamed with reasons and the other
mad without any.*

Celia: But is all this for your father?

(*As You Like It*: I. iii., 1-10)

Undoubtedly, to compare the conversation between the male world presented by Oliver and Orlando (I. ii) and the women world presented by Rosalind and Celia (I. ii), various distinctions will be found between the two. In male world the two brothers' tone is very controversial. There is that debate in their dialogue:

Orlando: *Ay, better than him I am before knows me.
I know you and my eldest brother, and in the gentle
condition of blood you should know me. The courtesy
of nations allows you my better, in that you are
the firstborn, but the same tradition takes not away
my blood, were there twenty brothers betwixt us. I
have as much of my father in me is nearer to his revered.*

Oliver: *What, boy?* [He strikes Orlando]

Orlando: *Come, come, elder brother, you are too young in
this.* [he seizes Oliver by the throat]

Oliver: *Wilt thou lay hands on me, villain?*

Orlando: *I am not 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.*

(As You Like It :I. i. 42-59)

It is clear that the relationship between the two brothers is rather an odd one. Oliver is afraid of his brother take what their father left. It seems that Orlando is being ill-treated by his elder brother Oliver who is greedy for the fortune for this reason he wants to get rid of his brother as it is seen in his speech with the servant:

*I had myself
notice of my brother's purpose herein and have by
understand means labored to dissuade him from, it, but
he is resolute. I'll tell thee, Charles, it is the stubbornest
young fellow of France, full of ambition, an envious
emulator of every man's good parts, a secret and
villainous contriver against me his natural brother.
Therefore use thy discretion. I had as life thou didst
break his neck as his finger.*

(As You Like It: I.i.131-139)

The male world or what can be said the male tone is dedicated from the very beginning of the play when Orlando opens the play talking about the nature of a gentleman. Basically, Orlando is a gentleman by birth as he is the son of Sir Rowland de Boys but he has been deprived from education by his brother, Oliver who puts his hand on his father's possession. Orlando's father held Oliver to care his brother in order to brought up well but Oliver mistreated him and took all the money that his father left for Orland's education:

*.....but poor a thousand
crowns and, as thou say'st charged my brother on his
blessing to breed me well; and there begins my
sadness.....For my part, he*

*keeps me rustically at home-or, to speak more
properly, stay me here at home unkept; for call you
that "keeping" for a gentleman of my birth,
(As You Like It: I. i. 2-4,8-9)*

This scene denotes how the male's tone is limited on crucial adjectives such as violence, hatred, envy and discontent especially when it is occurred by a brother. Orlando's tone is very upset as he deprived from his right and he is obliged to run a life that is not corresponding for his desire.¹⁹

Unlike the male world, female world is described by the warmly relationship between the women in the play. For instance, when Rosalind lives in a way of sadness with the banishment of her father, Celia tries, all the time, to cheer her up. She wants Rosalind to be "*Marry*" (*As You Like It: I. ii. 25*) Though the decision is set by her father, Celia is completely displeased with the Duke's decision of the banishment of Rosalind's father.

Another example of male world is shown on the surface on the surface is relationship between the Duke and his brother. The Duke Frederick banished his brother from the court fearing of his brother Senior Duke has seized the throne as he has no male child just Celia, "*You know my father hath no child but I*" (*As You Like It: I. ii. 16*). Senior Duke has gone to the forest of Arden to his exile with some of his faithful lords.

Discussing with Adam, a loyal servant in his family, Orlando reveals at the very beginning the paternal will, similarly, the Duke Fredrick does with his brother. So it is the male world which suffers from a sibling conflict which increased with the relationship between brother and a brother.²⁰ In male world in the play *As You Like It*, the tone is that of elder and younger brother, fathers and child as Celia suffers from the tyranny of her father, man and woman and the master and lord.²¹

Definitely, the first part of the play concentrates on Orlando's masculine tone and the violence tone attacking his brother for obtaining the inheritance of the family for himself. It is that tone of frustration and rage even in the wrestle scene we find Orland wins the match so it is that glimmer to show the audience the success of the youngest son.²² Later on, in the forest Orlando will use his masculine strength in a right way when he rescue his brother Oliver instead of revenge from him.²³

In contrast, Celia and Rosalind live in faithful fraternity unlike the men in the play. Female's tone can be revealed through the conversation between the two female characters Rosalind and Celia which is full of wit and intelligence. In fact, among Shakespearean comedy, the play *As You Like It* is written to renew the concept of "love" in human nature. It is also written to relocate the eagerness to renewal of innocence to escape from corrupted work and back to nature represented by the Forest of Arden.

Specifically speaking, Elizabethan writers including Shakespeare tried to govern their writing into two philosophical traditional contradicting goddesses of

universe: "Fortune" and "Nature". In the ideal world of them, "Fortune" would praise good people with gifts of the world such as power or wealth and accordingly, these gifts the nature they demonstrate is that of nobility and deep feeling.²⁴ By discussing these two forces, Rosalind and Celia agree and reveal that "Fortune" has praised the evil one and it seems to punish the good:

*Rosalind: I would we could do so. for benefits are
mighty misplaced, and the bountiful blind woman
doth most mistake in her gifts to women.*

*Celia: Tis true, for those that she makes fair she scarce
makes honest, and those that she makes honest she
she makes very ill-favorably. (As you Like It: I. ii. 33-38)*

In the female opinion, "Fortune" is blind to the women and it is unjust and unfair towards them "*when Nature hath made a fair creature, may she not by Fortune fall into the fire?*"(As You Like It: I. ii. 42-43) The two females discuss in allegory their condition to be made women by Nature and thus they were victims of cosmic forces.²⁵ Rosalind argues that when Nature borders men's ability and character, it is Fortune which implies of everything else by sending good or bad chance by placing them in one situation or another, "*there is Fortune too hard for Nature, when Fortune makes Nature's natural the cutter-off of Nature's wit*"(As You Like It: I. ii.46-47).

Thus she decided to build up her own Fortune by taking responsibility to achieve her will and to decide her fate when she will go to Nature to the forest of Arden. Whereas, Orlando knows his nature and the purpose as the spirit of his father still alive in him, he will have his Fortune.

Along with this, the discussion of the two women shows that both have the same reflective turn of mind and in this sense, the tone of female characters is shown clearly within the female language which is full of intimate vocabularies that emphasizes the true friendly relationship that is based on confidence. Moreover, it emphasizes that the two women are equal despite the problematic relationship of their fathers.²⁶

In this part of the play, Celia is magnificent and glittered by her words and her cheerful tone trying to please Rosalind. She promises Rosalind to defend her against the unjust banishment though the decider was her father; "*I will render thee again in affection, By mine honor, I will, and when I break that oath, let me turn monster.*" (As You Like It: I.ii.19-21) She wants to bring the pleasure back to Rosalind's face.

Regarding Rosalind's tone in this scene is upset saying Celia; "*unless you could teach me to forget a banished father, you must not teach me how to remember any extraordinary pleasure.*" (As You Like It: I. ii. 3-6). Therefore, Celia is trying to talk about interesting subject like love. The words which are chosen by the female's tongue are: "love" repeated five times, "honor" which is repeated two times and the word "affection" in addition to other words such as: ("coz" As You Like It: I.ii.1,21), ("affection" As You Like It: I.ii.19), ("sweat" As You Like It: I.ii.1,21), ("Rose" and "dear Rose" As You Like It: I.ii.21-22) . All

these expressions indicate one thing that the intimate relationship between the female characters.

Celia is also regarded one of the important female characters created by Shakespeare as her words reflex the intimate women words when she faced her father's decision to banish Rosalind's from the court as well:

*But now I know her. If she be a traitor,
Why, so am I. We still have slept together,
Rose at an instant, learned, played, eat together,
And wheresoe'er we went, like Juno's swans
Still we went coupled and inseparable.*

(*As You Like It*: I. iii. 70-74)

Celia's tone is exactly unlike the Duke's tone when he says, "*Within these ten days if that thou be be'st found / So near our public court as twenty miles, Thou diest for it*" (*As You Like It*: I.iii.41-42). His words shows his hatred towards Rosalind giving her short time to leave his court more than that he would kill her if she stayed in the court in the given time.

Celia courageously faced her father's unjust decision to banish Rosalind from the court. She reminds him how she and Rosalind slept together, eat together, brought up together, learned together and even played together. Their happiness and sadness are the same. They have done everything together and the word "inseparable" in the Celia's lines is very important. It indicates that the female tone in Shakespearean comedy plays is that of friendship and kindness. That is why, Celia, later on, decides to leave with Rosalind telling her father; "*I cannot live out of her company.*"(*As You Like It*: I. iii. 84) and she tells Rosalind; "*Prithee, be cheerful. Know'st thou not the Duke Hath banished me, his daughter?*"(*As You Like It*: I. iii 93-94).

However, these words uttered by Celia are very important as they show that the two females are really inseparable. Celia highly trusts Rosalind, as well as these words uttered by the two girls give us as readers or audience that they are highly noble heroine characters and gives us a hint that the female tone in Shakespeare is that of nobility. As a result, Celia is ready to face the danger of the wood for the sake of her cousin Rosalind when they decide go to the forest. On the contrary, the Duke Fredrick's role shows the opposite tone or attitude when later on he tries to get rid of Rosalind, despite of his decision of banishing his brother, to cut any hope of reforming the throne back to his brother; "*Mistress, dispatch you with your safest haste/ And get you from our court.*" (*As You Like It*: I. iii. 41-42).

Celia succeeded in pursuing Rosalind to change her mood when they began to change the topic when Rosalind says; "*From henceforth I will, coz, and devise sports. Let me see, what think you falling in love?*" (*As You Like It*: I.ii.23-24). This line overlaps the ad side of Rosalind's character. The words open the way to observe her full character summarized by the word 'wit'.

Evaluating Rosalind, in her essay, "**As We Like It: How a Girl Can Be Smart and Still Popular**" Clara C. Park says that Rosalind is an ideal female

and a model of feminine virtue and tone through her fundamental role in the play, we cannot ignore Celia's role and tone towards the tyranny of the male attitude towards humanity at all. She says that Celia also plays an important role in the play by trying to cheer up her cousin and taking her to a wrestling match of Orlando. In addition, Celia the first, who suggests to Rosalind to escape to the forest of Arden.²⁷

Among to what is mentioned, it seems that this view rather correct to some extent as in the scene of banishment, Rosalind did not remain alone but it is Celia who accompanied her to share the sorrow, "*No, hath not? Rosalind lacks then the love which teacheth thee thou and I am one*" (*As You Like It*: I. iii.94-95).

Another important point about Celia's tone lies in her suggestion to run away and seek Rosalind's father in the Forest of Arden

Celia:*Shall we part, sweet girl?*

*No, let my father seek another heir.
Therefore devices with me we may fly.
Whither to go, and what to bear with us.
And do not seek to take your change upon you,
To bear your griefs yourself and leave me out;
Say what thou cans't I'll go along with thee.*

Rosalind: *Why whither shall we go?*

Celia: *To seek my uncle in the Forest of Arden.
(As You Like It: I.iii. 96-105)*

In the above lines, Rosalind's words to answer Celia are typical feminine. So her tone here is pure feminine. It is that helpless tone and too innocent feminine tone which is full of fear:

*Alas, what danger will it be to us,
Maids as we are, to travel forth so far!
Beauty provoketh thieves sooner than gold.
(As You Like It: I. iii. 106-108)*

It may be Rosalind said that because she is aware of women's restriction and convention in Elizabethan era. She obviously knows that travelling alone is dangerous for women and there should be a man power in order to travel, accordingly; her words point out to the nature of society in the Elizabethan period specially by comparing "beauty" with "gold" two personifications refer to the danger may face women if they travel alone and the words "maids" refers to the innocence and helpless young female.

Celia again proves her ability to persuade Rosalind of escaping by suggesting another powerful idea is that disguising, "*I'll put myself in poor and mean attire / And.....The like do you*" (*As You Like It*: I. iii. 109-111).

This idea pleased Rosalind and this point considered a turning point in Rosalind's tone to reveal her strong ability to be an independent character by suggesting to disguise as a man and there is a reason to do that:

Were it not be better,

*Because that I am more than common tall,
That I did suit me all points like a man?
A gallant curtal ax upon my thigh,
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 marital outside,
As many mannish cowards have
That do outface it with their semblances.*

(*As You like It*: I. iii. 112-120)

In these lines Rosalind balanced between the femininity and subjectivity. Feebleness is something that Rosalind rejects therefore, she wants to cover her femininity to be free from the fear in the forest. Going to the forest is acting liberty. It is a way to restraint the conventional tone of women and this encourages Celia to say; "*After my flight. Now go we in content / To liberty and not to banishment*" (*As You Like It*: I. iii. 135-136). The forest for the two females is a place of liberty from evidence limitation.²⁸

This a clear hint of female tone towards the community of Elizabethan period to look for women in subjectivity:

*I could find in my heart to disgrace my man's
appeal and to cry like a woman; but I must comfort
the weaker vessel, as doublet and hose ought to show
itself courageous to petticoat, therefore courage
,good Aliena!*

(*As You Like It*: II. IV. 4-7)

In the first three scenes of the play, it is Celia who controls the action of the play but then her words invoke Rosalind to suggest to disguise as a man more than a poor as Celia suggests because disguising as a poor they are still mere women and their society forbids women travelling alone. It can be said that the physical appearance is more important of that time. Rosalind shows her courage and wit to take a responsibility to have her own life and her cousin's life free from the male domination so as to get liberty.

The liberty they seek is an opportunity to survive to take a decision, to love as they want and to have self-independence. It is a kind of what is called "a theme of sisterhood", the female world is characterized by that mature strong link between women. Unlike than that of male we do not find that brotherly love between the men members and their relationship based on envy.²⁹ Their decision to flee to the forest followed by another decision of costumes in order to protect themselves. In her dressing in male clothes to be as a boy called Ganymede, Rosalind made control over the play and by her wit it is easy for her to convenience those around her.³⁰

After disguising, Rosalind shows her independent mind as well as the her confidence will give her control over all the couples who later on accompanied her in the forest. She will be able to bring them together towards the end of the play then unmask herself to be back to her femininity that permits her for it to happen .

Rosalind's tone in the forest unlike than that in the court. In the court she is less talkative than that in the forest as she disguised as Ganymede. That is to say, when Rosalind changed the gender costume and situation, she fulfilled her liberty in the Forest of Arden. She has been talkative person, talk and talk more than that at the beginning of the play or in the court when she is controlled her conventional femininity.³¹

In the forest, Rosalind takes the rudder and leads the action more than Celia. Definitely, Shakespeare made his play *As You Like It* to be her play. She herself moves the play from her own goodness. This is of course unusual in Shakespeare because it is usually the hero who acts and moves the action but as a heroine it is very rare. Consequently, Rosalind is described as "*energetic, effective, successful*" female character that "*has the courage to accept her exile and assume to decide male dress.*"³²

On the contrast in the court, it is Celia who behaves, who talks too much, who takes the action and who suggest. She even suggest the escape to her cousin. But now, Rosalind's voice is heard. Her tone is completely changed. She has become more daring than that in the court in both action and in words. Her words and behaviour are that of a man and her function in the forest is to protect herself and her companion Celia. She did her best to be strong and reminds herself of her male role:

*I could find in my heart to disgrace my man's
apparel and to cry like a woman; but I must comfort
the weaker vessel, as doublet and hose ought to show
itself courageous to petticoat. Therefore courage, good
Aliena! (As You Like it: II. iv. 4-8)*

In the forest, Rosalind takes an active part in changing and improving the other characters' tone. She decides for everything and for every commitment of life in the forest. When they ran away to the forest, Rosalind and Celia settled in the cottage on the edge of the forest. She made Celia as a poor shepheress and she disguised as a shepherd. By her wit, she can able to survive though the difficulties of life in order to protect herself and her cousin from the danger could face through their journey. In her disguise, Rosalind challenges the conventions of the 16th century view about women to be submissive.

Rosalind has a radiant spirit, she is individualized and enjoyed her human being. She has that glittered sense of rebel and energy to use her witty mind skillfully to control all the surrounding events and she can even admired by the audience for her beauty, wit, intensity and self-confidence. She is more than any other female character in Shakespeare and described as having "*the wit of Portia and Beatrice - a softened by the gentleness of Viola.*"³³

In *As You Like It*, it should not to be noted that Shakespeare designed the play in the technique of a role within a role. Besides, the disguising here becomes doubled and Rosalind played not only a doubled role but it is a quadruple role, also do not forget that the role of female characters is originally played by boys in the time of Shakespeare.

Consequently, disguise is used in this play as a dramatic device which intercedes the initiatives of the females when they are in male costumes. So once Rosalind disguised as a man she can be able to be self-assertive.³⁴ But she have to put in her mind that she plays a dual role as man in the forest to protect her cousin and herself and at the same time to act as a woman with Orlando. She also have to recognize the two role and to move from one to the other. It is a complicated part as she is equal to both Orlando and Celia as well.³⁵

As a result, the cross-dressing of female characters in Shakespearean comedies has certain functions. In their attitude or tone, it is a kind of protection from the outer danger that they might face in the forest. It also functions as tool to emancipate women from female boundaries and restrictions that the patriarchal community confines them into. Besides, the male cross-dressing functions as a survive for the female characters to act as they want and to achieve their aims. It also gives them a secured social position to behave as a man. Disguise may be played as a technique used by the playwright to provide the female an unquestionable honor and to undergo no threat in male world. By changing her tone into from feminine into masculine one. She is capable of protecting herself and other female characters in the brutal world. She also can move all the other characters around her for her sake.

These points of view all presented in Rosalind's mind. In the court, the female nature is governed by the gifts provided by the Fortune but now in the forest and after disguising, Rosalind's womanly nature is fortunated by her male appearance. She is able to manipulate Silvius to accept Phoebe's womanly position and she taught the rustic Phoebe not to neglect Silvius's manly nature. she frankly expresses her tone saying:

*You are a thousand times a properer man
That she a woman. Tis such fools as you
That makes the world full of ill-favored children.
Tis not her glass, but you, that flatter her,
And out of you she sees herself more proper
Than any of her lineaments can show her .--
But mistress, know yourself. Down on your knees,
And thank heaven, fasting, for a good man's love!*
(As You Like It: III. iv. 52-58)

The mixture between male and female in Rosalind is not only physical but it also works in terms of head and heart as well as it presented the action in which Rosalind acts in the play. We see both "*a protecting masculine figure and a fainted-hearted female.*"³⁶ For an instance, she remarks that she protect Celia in their trip to the forest but when she arrived she faint of the news of Orlando's wound and this permit Oliver to say: "*Be of good cheer, youth. You a man? You lack a man's heart*" (As You Like It: IV. iii. 165-166). Thus, what Beckman asserts is that the play As You Like It tends to be a contrast between "realism" and "idealism" in which it shows "*both the man's possible perfection and his certain imperfection,*"³⁷ in a term which is called "*Concordia discors*"³⁸ and

Rosalind is a representative of this mixture.³⁸

It may be right but as it is seen, she promises to "*make all this matter even*" and "*to make these doubts all even*" (*As You Like It*: V.iv.18, 25). Rosalind's tone toward Orlando's love is real but she sees his poems as monotonous, "*Oh, most gentle Jupiter, what tedious homily of love*" (*As You Like It*; III. ii.153), she sees more idealism in his love thus she mocks his poetry and promises to cure him claiming :

*Love is merely a madness and I tell you,
deserves as well a dark house and a whip as madmen
do; and the reason why they are not so punished and
cured is that the lunacy is so ordinary that the
whippers are in love too. Yet I profess curing it by
counsel.*

(*As You Like It*: III. ii. 390-395)

2.2 The Female's Tone Towards Love

Love is most concern in the play *As You Like It*. It is appeared in the relationship between the Four lovers: Rosalind and Orlando, Silvius and Phoebe, Celia and Oliver ,and Touchstone and Audery. The tone of love is reflected more in Rosalind's attitude of love in the play. She establishes the sense of love which becomes her task in the play to educate others considering their conception to love particularly those concepts which believe that love is a male desire.

Bloom says that "*one needs to go to school with Rosalind. She instructs us in the miracle of being harmonious consciousness that is able to accommodate the reality of another self.*"³⁹ Rosalind is not that conventional character who falls in love with the man from the first sight, but she is the female who pretends to be a man in order to protect herself and at the same time to "educate" her lover Orlando to find whether his love is real or not. She uses her wit to get what she wants.

Rosalind's feeling towards Orlando is shown from the beginning of the play in the wrestling scene when she saw him her mind goes in another way and something lies in her mind. She attracts his masculinity confessing to Celia; "*Sir, you have wrestled well and overthrown / More than your enemies.*" (*As you Like It*: I.ii.244-245) and after the match she expresses her feeling without playing her emotions or hiding them and she gives him a chain from her necklace; "*Gentleman, Wear this for me, one of suits with fortune,*"(*As you Like It*: I. ii. 235-236).

Rosalind immediately fell in love with Orlando and she immediately expected him to be her own child's father especially when Celia asked her whether she is silence because of her father she replies; "*No, some of it is my child's father*"(*As You Like It*: I.iii.11). This scene is very important because it reveals how Rosalind made and decide her choice alone without interfering or depending on parental choice as usual in Shakespearean plays.

Phyllis Rakin stats in her book *Shakespeare and Woman*(2005) that

"*Rosalind's marriage is not motivated by her father's wishes but by her own long-standing desire.*"⁴⁰ That is to say her tone of marriage is also independent of the parents' boundaries. Basically, coming to all the marriages of female characters happened in the place are motivated without fathers' inclination or attitudes.

It is the female tone who controlled the marriage. Rosalind does not marry Orlando according to her father's wish but it is according to her own desire as she loves him from the first sight.⁴¹ Thus, Rosalind gives herself to Orlando as she said; "*To you I give myself, for I am yours.*" (*As You Like It*: V .iv. 116) She also admits to Celia that she loves Orlando after she has seen him fighting Charles in wrestling match; "*Let me love him for that,*" (*As You Like It*: I.iii.36) and she intends to remedy him as she mentions; "*and this way will I take upon me to wash your liver*" (*As You Like It*: III. ii. 409-410).

The other point is very apparent here is that in Rosalind's tone towards love is rational. Her love relationship with Orlando is rational rather than romantic. Rosalind controls her feeling of love for rational relationship. She tries to control her emotion in order to keep her disguise be perfect. She behaves rationally in her curing Phoebe Her rational acts and disguise as a man (Ganymede) deceives all those people in the forest including her father till at the end she revealed herself to them:

Rosalind [to the Duke]

To you I give myself, for I am yours.

[To Orlando] *To you I give myself, for I am yours.*

Duke Senior

If there be truth in sight, you are my daughter.

Orlando

If there be truth in sight, you are my Rosalind.

Phoebe

If sight and shape be true,

Why then, my love adieu!

(*As You Like It*: V. iv. 15-20)

Orlando also shortly falls in love with Rosalind where he praises her throughout the play and from the very beginning and in the first sight of her he calls her "*fair princess*" (*As You Like It*: I. ii. 162) and he cannot say his words before her:

What passion hangs these weights upon my tongue?

I cannot speak to her, yet she urged conference.

O poor Orlando, thou art overthrown!

(*As You Like It*

: I.ii.249-250)

Orlando's tone of love entails him to write poems praising Rosalind of beauty and walks through the forest hanging them on the trees. This shows how his love is that of passionate and here Rosalind tries to play game with Orlando, she asks him to imagine her as she disguised as Ganymede to be his Rosalind and her purpose to teach Orlando her view of love to be real and rational and the same

time she wants to certain that his love to her is already real one, "*I would cure you, if you would but call me/ Rosalind and come every day to my cote and woo me*" (*As You Like It*: III. ii. 414-415).Rosalind wants to cure Orlando of his passionate love though it is genuine. She wants to change his very sentimental tone of love "*I drove my suitor from his mad humor of love to a living humor of madness*"(*As You Like It* : III. ii.406-407).Rosalind posses something that Orlando has not; therefore, she undertakes to educate him the real love and to make him her fit partner.

Finally in the epilogue, Rosalind's tone is continued as that in the course of the play and actually in the epilogue the female's tone is summarized in Rosalind's words talking aside and it is rarely to find female characters in Shakespeare's play talking in soliloquy. her words are very impressive considering the restrictions for women. She expresses all the female true feelings and she calls all the male and female audience to have a good opinion on what they see saying;

"I'll begin with the women. I charge you, O women, for the love for men, to like as much of this play as please you; and I charge you, O men, for the love you bear for women" (*As You Like It*: epilogue, lines 11-14) . As she is female character, she starts with women to like the play and in saying that, Rosalind uses the same tone that mingles both female role by the boy actor, "*If I were a woman*" (*As You Like It* : epilogue, lines 16-17) and then if both male and female tendered with what they see , then her massages would be accomplished.

3.Conclusuion

The tone of Shakespeare's female characters different from that of the male tone. Shakespeare assigns distinguished roles to his heroines so as they can make the development of the plot fit the theme and the message he wants to convey in his plays. Female tone is influenced by the circumstances deeply. In the course of play, Rosalind changed her tone several times according to what types of attitude she wants to convey. First feminine tone, then rebelling tone and later superior tone when she decide to disguise and live in the forest. Her mind works independently and she already does what she finds best for her own goods, She is able by her wit to change all the characters' attitude in the play. She could breath freer air like her male counterpart especially when she disguised with male dressing to raise her tone to put an end of stereotype view of women in early modern literature. In this play, female characters were empowered and they approved that they could be superior to male characters.

Notes

1. [www. Oxford Reference. com](http://www.OxfordReference.com)
<<https://www.oxfordreference.com/view/10.1093/oi/authority.20110803104907411>>.
2. Merriam. Webster. com.2011.
<[http:// www. merriam.webster.com/ dictionary/ tone](http://www.merriam.webster.com/dictionary/tone)>
3. Literary Devices Editors. "Tone". Literary Devices Net. 2013
<[http:// literarydevices.net/ tone](http://literarydevices.net/tone)>

4. Edward Quinn, *A dictionary of Literary and Thematic Terms*, 2nd edition. (New York: Library of Congress, 2006). p.247.
5. Ibid, (p. 248).
6. M.H. Abrams & Geoffrey Galt Harpham, *A Glossary of literary Terms*, 9th edition. (USA: Wadsworth Cengage Learning, Library of Congress, 2004). p.258.
7. Ibid, p.258.
8. Ibid, p.258.
9. Ibid, p.259.
10. Laurence Perrine , "**The Importance of Tone in the Interpretation of Literature**" (*College English*, vol. 24, no.5 Feb. 1963), p. 389.
www.jstor.org/stable/373555
- 11., Juliet Dusinberre, *Shakespeare and The Nature of Women*. 3rd. Edition (Palgrave: Palgrave Macmillan. 2003), p. 5.
12. Ibid, pp. 5-6.
13. Carolyn, Ruth Swift Lenz, Gayle Greene and Carol Thomas Neely Eds. *The Women Part: Feminist Criticism of Shakespeare*. (Illinois: University of Illinois Press. 1983), pp. 101-102.
14. All quotations from **As You Like It** are from *The Necessary Shakespeare*. (ed.) David Bevington (USA: Pearson Education, Inc. 2005) *Further reference to this edition will appear parenthetically in the text.* pp.155-189.
15. www.en.wikipedia.org/wiki/As_You_Like_It >
6. Bevington, (pp. 150-155).
7. Harold Bloom, *William Shakespeare As You Like It: Modern Critical Interpretations*. USA: Cheleas House Publishers. 2004), p144.
8. Ibid, p145.
19. , Louis Adrian Montrose, "**The Place of Brother in As You Like It: Social Process and Comic Form**"(*Shakespeare Quarterly*, vol.32, no.1, 1981), p. 28
www.jstor.org/stable/2876285
20. Ibid, p.30.
21. Ibid, p.30.
22. Penny Gay, *The Cambridge Introduction to Shakespeare's Comedies*. Cambridge (Cambridge University Press. 2008), p.84.
23. Ibid, p. 88.
24. Shaw John, "**Fortune and Nature in As You Like It**" (*Shakespeare Quarterly*, vol.6, no.1, 1955), p.45.
www.jstor.org/stable/2866052
25. Carole McKewin, "**Counsels of Gall and Grace: Intimate Conversations between Women in Shakespeare's Plays**" in *The Women Part*, p 123.
26. Ibid, p.102.
27. Ibid, p.108.
28. Bloom, p.6.
29. McKewin, p. 122.
30. Gay, p.84.
31. Ibid, p.88.
32. Park, p.107.
33. Ibid, p.102.
34. Ibid, p.108.
35. Dusinberre, p.250.
36. Margaret Boerner Beckman, "**The Figure of Rosalind in As You Like It**", (*Shakespeare Quarterly*, vol.29. no.1, 1978), p. 47.
www.jstor.org/stable/2869168

37. Ibid, 46.
 38. Bloom, p.150.
 39. Phyllis Rackin, **Shakespeare and women** (New York: Oxford University Press, 2005), p.15.
 39. Ibid, p.19.
 41. Ibid, p.19

References

- Abrams, M.H. & Geoffrey Galt Harpham. *A Glossary of literary Terms*. 9th edition. USA: Wadsworth Cengage Learning. Library of Congress. 2004.
- Beckman, Margaret Boerner, "The Figure of Rosalind in As You Like It", *Shakespeare Quarterly*, vol.29. no.1, 1978.
 <www.jstor.org/stable/2869168>
- Bevington, David. *The Necessary Shakespeare*. 2nd Edition. USA: Pearson Education, Inc. 2005.
- Bloom, Harold. *William Shakespeare As You Like It: Modern Critical Interpretations*. USA: Cheleas House Publishers. 2004.
- Dusinberre, Juliet. *Shakespeare and The Nature of Women*. Third Edition. Palgrave: Palgrave Macmillan. 2003.
- Gay, Penny. *The Cambridge Introduction to Shakespeare's Comedies*. Cambridge: Cambridge University Press. 2008.
- John, Shaw, "Fortune and Nature in As You Like It", *Shakespeare Quarterly*. vol.6, no.1, 1955.
 <www.jstor.org/stable/2866052>
- Lenz, Carolyn, Ruth Swift, Gayle Greene and Carol Thomas Neely. *The Women Part: Feminist Criticism of Shakespeare*. Illinois: University of Illinois Press. 1983.
- Montrose, Louis Adrian. "The Place of Brother in As You Like It: Social Process and Comic Form", *Shakespeare Quarterly*, vol.32, no.1, 1981.
 <www.jstor.org/stable/2876285>
- Perrine , Laurence. "The Importance of Tone in the Interpretation of Literature" *College English*, vol. 24, no.5 Feb. 1963.
 <www.jstor.org/stable/373555>
- Quinn, Edward. *A dictionary of Literary and Thematic Terms*. 2nd edition. New York: Library of Congress. 2006.
- Rackin Phyllis. *Shakespeare and women* .New York: Oxford University Press, 2005.