

*As You Like It*: Rosalind's story only, or Orlando's as well?

1.1 Orlando asserts himself to Oliver, has a crisis.

1.2 Rosalind expresses her depression to Celia over her father's circumstances and announces the play's main concept: "What think you of falling in love?" (21).

Hears of Orlando's forthcoming wrestling match with Charles. Encourages Orlando, and suggests he bow out. He thinks she's lovely. Captures him with a chain necklace. Hopes Orlando will speak, but he is silent. She asserts herself. "My pride fell with my fortunes" (221).

1.3 Rosalind realizes she is in love with Orlando, which Celia teases out of her. Burrs in the heart "for my child's father" (11). Stands up to her tyrannical uncle: "your mistrust cannot make me a traitor" (52); "Treason is not inherited, my lord" (57). Frederick banishes her. Celia will go too, and suggests disguise, and Rosalind will wear men's clothing, call herself Ganymede.

2.3 Orlando is saved by Adam, who tells him Oliver wants to kill him. He is grateful and recognizes Adam's symbolic aspects: "how well in thee appears / The constant service of the antique world" (56-7).

2.4 Rosalind admits to Touchstone and Celia how "weary" her spirits are (1). Aware of gender roles, jokingly: "I must comfort the weaker vessel, as doublet and hose ought to show itself courageous to petticoat" (5-6). **Synecdoche** (a word for a part of something represents the whole) or **metonymy** (one thing relates to a part of something, shorthand, substitution)?<sup>1</sup> Encounters Silvius and Corin, a real shepherd and a poetical shepherd. Understands both but can empathize with the poetical one: "Searching of thy wound, I have by hard adventure found mine own" (39-40).

2.6 Orlando encourages Adam not to give up and die.

2.7 Orlando comes upon Duke Senior's camp, demands food for Adam.

3.2 Orlando is poetical, hangs his verses on trees: "The fair, the chaste and unexpressive she" (10). As he departs, Rosalind and Celia come upon his poetical handiwork. She and Celia make fun of it but Rosalind secretly likes it. And some of it isn't half bad. She then discovers it's Orlando's, and now she really likes it. "Do you not know I am a woman? When I think I must speak" (230-1). Orlando debates love with Jaques the cynic. Rosalind as Ganymede re-encounters

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<sup>1</sup> Metonymy: city for sports team (substitute); synecdoche (a part for the whole): team nickname. Synecdoche: "Wheels" = automobile, "threads" = clothing. Metonymy: "crown" = king, "White House" = President

Orlando, who thinks she's a boy. Schools him about love, and then offers to teach him how to woo "Rosalind." She will perform herself.

### 3.3 CENTRAL

*Audrey:* I do not know what 'poetical' is. Is it honest in deed and word? Is it a true thing?

*Touchstone:* No, truly—for the truest poetry is the most feigning, and lovers are given to poetry; and what they swear in poetry may be said, as lovers, they do feign. Homonymical pun on "feign": to falsify, and "fain," desire, want.

3.4 Rosalind disappointed in Orlando's tardiness.

3.5 Rosalind castigates Phoebe for her disdain toward Silvius, which attracts Phoebe to her-him.

4.1 Debates Jaques about love, criticizes Orlando for tardiness, tries out antifeminist and antierotic ideas on him, which he rejects.

4.3 Silvius delivers Phoebe's angry love poetry to Rosalind. A transformed Oliver reports Orlando's heroism in saving him from a snake and a lion: "I do not shame / To tell you what I was, since my conversion / So sweetly tastes, being the thing I am" (134-6). They reconcile and convene at Duke Senior's camp. Rosalind faints at the sight of Orlando's blood on a napkin.

5.2 Oliver confesses his love for Celia to Orlando, and Orlando counsels him. Rosalind promises to make everything make sense later.

5.4 Rosalind has somehow produced Hymen, and she and Celia are themselves: and there will be four weddings. Touchstone: "Your 'if' is the only peacemaker: much virtue in 'if.'"

Boy actor /or actress performs epilogue as Rosalind.