Her disguise, however, poses certain complications which are providentially solved by the arrival of Sebastian. Olivia falls in love with Viola as Cessario and Viola is in love with Duke Orsino, but her disguise acts as a means of curing both Olivia and Orsino of their self-delusions. It is true that if Sebastian were not brought into play, she should have found it impossible to solve that tangle which her disguise engenders. However, everything is resolved with the happy coincidence of Sebastian's arrival and the festive spirit is continued.

If we analyse "TWELFTH NIGHT" as a festive comedy, it would be quite clear that the festive elements are carefully handled and nourished by dramatist. The gulling of Malvolio, Viola's transvestism, Sir Toby Belch's revelry—all these elements are blended into a unified whole that they present this saturnalian pattern. According to NORTHROP FRYE, Shakespeare's comedy transfers the action "FROM THE NORMAL WORLD TO THE GREEN WORLD AND BACK AGAIN". At the end of the play, except Malvolio, the characters acquire greater self-awareness and they all discard their formerselves. But this atmosphere brings a certain mood which is not in opposition to the festive mood of the comedy, but rather enhances it just as a rainbow does to a sundrenched landscape.