A STUDY OF MISUNDERSTANDINGS AS A MEANS OF FINDING LOVE THEME IN WILLIAM SHAKESPEARE'S TWELFTH NIGHT

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Abstract

Misunderstanding can happen to everyone, it happens to human beings in daily life, as a reflection of their genuine characteristics, that is fault and forgetfulness. The existence of them will not only set up misunderstandings but may bring about bad and good quality as well. As social beings, ones must make contact with others in their community. This kind of contact is the primary cause of the existence of misunderstanding. Literature, as the expression of the real life, covers the whole human activities including misunderstanding, its cause and its effect.

Shakespeare's *Twelfth Night*, is a comic story meant to amuse the readers or audiences through misunderstandings and comical circumstances leading to the appearance of some mistakes. Misunderstandings are mostly caused by the disguise of Viola as a boy. The peak is that Olivia falls in love with Viola. She is sure that Viola is a real good-looking boy. She, Olivia, marries Sebastian by mistake. Meanwhile, Orsino who realizes that Olivia has got married with Sebastian, marries Viola in the end. The four main characters become two pairs of newly married couples and live happily.

Misunderstandings have close relationship with the theme, the main idea. It can be a means of finding theme of the story by analyzing every happening of the play. So, there is a relationship of cause and effect between misunderstanding and theme, as one unity supporting one another. Misunderstandings causing the conflicts among characters become the way to find love theme of the story through analyzing all subject matters. It means misunderstandings can bring about love and marriage between them, primarily the main four characters and they lead to love theme of the story.

Key Words: Misunderstanding, Love Theme, Twelfth Night.

A. INTRODUCTION

Misunderstanding can happen to everyone, either male or female, young or old. It happens to human beings in daily life, as a reflection of their genuine characteristics, that is fault and forgetfulness. The existence of them will not only set up misunderstanding but may bring about bad and good quality as well. As social beings, ones must make contact with others in his community. This kind of contact is the primary cause of the existence of misunderstanding. Misunderstanding (Noun) means failure to understand rightly, especially when this has led or may lead to ill-feeling (Hornby, 1983: 542). It is derived from the word misunderstand (verb) which means: 1). to misinterpret the words or actions of (a person), 2). To understand wrongly (Stein, 1961: 302). Furthermore, misunderstanding, as one of the social conflicts, is unavoidable since the society itself consists of various persons with different personalities. On account of the fact that misunderstanding and the genuine characteristic of human beings have very close relationship with

their social contact so that misunderstanding may be a common occurrence in the daily life of human beings.

Literature, as the expression of the real life, of course, covers the whole human activities including misunderstanding, its cause and its effect. Luxemburg says that literature is the reflection and picture of reality because it creates its own world based on the real world (1989: 19). As a mirror of the real life, it definitely contains things happening in the life of human beings and their surroundings. In this case, a drama, as one of literary works, also reflects human life and human activities. It is a work of literature or a composition which delineates life and human activity by means of presenting various actions of-and dialogues between a group of characters (Reaske, 1966: 5). So by the dialogues presented on the stage or just read from the text, we will gain messages, amusements, and also teachings about life. We will also gain a complete amusement from the comic messages presented by the characters either through their attitudes or their dialogues such as; joking, mocking, teasing and misunderstanding. Those elements are usually processed with the comical circumstances, then resented in form of dialogues among the characters, for instance in *Twelfth Night*.

Shakespeare's *Twelfth Night*, is a comic story meant to amuse the readers or audiences through misunderstandings and comical circumstances. It is created full of artistic and varied with so many high- skilled colorful comic situation in order to be more communicative, more attractive, and more moving to the readers or audiences so that they can completely enjoy it. It is one of Shakespeare's comedies presented with full of misunderstandings and comical circumstances leading to the appearance of some mistakes. While Viola is disguising as a boy, for example, most people involving in the play consider that she is a real boy. Orsino absolutely does not know that she is a pretty girl in a man's clothes. Orsino makes her to be his page boy. She then falls in love with her master secretly. She has also often told him about her sister's love to her master in which it is about no one else but about herself. On the other hand, Sir Andrew guesses her to be his enemy as well as his rival in winning Olivia's Love. He, therefore, challenges him for a duel after being instigated by Sir Toby who considers too that She is a boy, although, in the end, they must fight with the real boy, Sebastian, because of the same misunderstandings. Meanwhile, Antonio guessing her to be Sebastian, helps her when she is dueling with Sir Andrew, then he claims purse he gave her before. What is more complicated is that all Olivia's servants, Malvolio, Maria, and she herself are sure of Viola as a real good-looking boy. Even Olivia falls in love with her and marries Sebastian by mistake after firmly believes that Sebastian is Viola whom she has intimately known before. Misunderstandings dominating in the story have close relationship with the theme, the main idea. It is needed to stress that the word 'theme' (Noun) means 1). A subject of discourse, discussion,

meditation, or composition; topic, 2). A short informal essay, 3). Music; a principal subject in a composition; a short subject from which variations are developed (Stein, 1961: 485). In this case, it is suitable to inform that theme in literary work is; 1). The central or dominating idea in the work of literature, 2). A short essay such as a school college composition, 3). The message or moral implicit in any work of art (Shaw, 1972, 378). Theme is sometimes use interchangeable with motif, but the term is more usefully applied to a thesis or doctrine which an imaginative work is designed to incorporate and make persuasive to the readers (1970: 102). Misunderstandings can be a means of finding theme of the story by analyzing every happening of the play. The existence of the theme, love theme, of the story is understood after studying misunderstandings undergone by the characters. So, in this regard, there is a relationship of cause and effect between misunderstanding and theme, as one unity supporting one another. Having judged and combed out the play, it is quite suitable to choose the title of this research report “*A Study of Misunderstandings as a Means of Finding Love Theme in William Shakespeare’s Twelfth Night*”.

The background of the assumption is that misunderstandings as a conflict among characters becomes the first point to find love theme of the story through analyzing all subject matters. In this case, Viola’s disguise as a boy is the main subject causing misunderstandings. Olivia gets married with Sebastian because she supposes him to be Viola. Orsino marries Viola, a pretty girl who loves him very much, because Olivia has become Sebastian’s wife. So it is concluded that misunderstandings can bring about love and marriage between them, primarily the main characters and they can be used as a means of finding love theme of the story.

B. DISCUSSION

1. A Study of Misunderstanding in General

In this point, the researcher just discusses misunderstandings experienced by the characters of the play in general. It is seen that misunderstandings in the play are mostly caused by attitude, appearance and action of Viola and others are caused by the other characters. Almost all characters in the play are very much convinced that Viola is really a boy having seen her through her attitude and appearance, since attitude is as an enduring organization of motivational, emotional, perceptual and cognitive process with respect to some aspects of individual’s world (Krech and Crutchfield, 1948: 173). Viola’s attitude and appearance, in fact, can create so profoundly misunderstandings that nearly all characters of the play guess her to be a real male figure acting as the duke’s servant with her main duty is to send messages and also love letters to Olivia. Formerly Olivia admits no one enters her house but after knowing Viola, she always invites whoever to enter her house if they need her.

a. Olivia’s Misunderstanding

As a main character, Olivia's existence, of course, has prominent role to intensify the quality of the story through her humorous misunderstandings. Her misunderstandings, in this regard, can be categorized into two parts. They are her misunderstanding toward Viola and toward Sebastian. They cannot only make comical atmosphere but can lead the sequence of events into an excellent central idea as well. Olivia's misunderstandings towards Viola happens for the first time when she, in a man's attire, carrying out her duty to send messages and love letters to her from the duke Orsino. She, Viola, just waits in front of her house because no one admitted to enter her house after the death of her father and brother except her family members. Olivia, after getting information from her servant about Viola's appearance, fully believes that she is real boy who gets mission from Orsino, as it is stated below.

MARIA. Madam, there is at the gate a young gentleman much desire to seak with you.

OLIVIA. From the count Orsino, is it?

MARIA. I know not, madam: 't is a fair young man, and wellattended

OLIVIA. Who of my people hold him in delay?

MARIA. Sir Toby, madam, your kinsman.

OLIVIA. Fetch him off, I Pray you: he speak nothing but madman. Fie on him! (Exit Maria) Go you,

Malvolio. If it be a suit from the count, I am sick, or not at home. What you will, to dismiss it.

(Act I, Scene 5).

Having got the information from Maria, Olivia also gets information about Viola from her causin, Sir Toby Belch who supposes that Viola is a boy. Sir Toby meets Viola in front of the gate when he is coming from taking a drink outdoors. The conversation below shows that Sir Toby, half drunk, answers Olivia's questions about who is at the gate.

Olivia. By mine honor, half drunk. What is he at the gate.Cousin?

SIR TOBY.A gentleman.

Olivia. A gentleman? What gentleman?

SIR TOBY.'Tis a gentleman here. A plaque o' these pickle-herring! How now, sot?

(Act I, Scene 5).

Firstly, Olivia asks Malvolio to drive away her by saying that she, in various reasons, cannot meet her. Viola has determined not to go away before meeting her and talking with her. However, after getting a piece of information about Viola, and knowing that Viola will not go before meeting her, she lets her into her house and makes face-to-face talks with Viola.

Olivia. Give us the place alone. We will hear this divinity. (Exeunt Maria and attendants)

Now, Sir, what is your text?

VIOLA. Most sweet lady __

OLIVIA. A comfortable doctrine, and much may be said of it. Where lies your text?

VIOLA.In Orsino's bosom.

OLIVIA. In his bosom? In what chapter of his bosom?
VIOLA. To answer by the method. In the first of his heart.
OLIVIA. O, I have read it: it is heresy. Have you no more to say?
(Act I, Scene 5).

Although Viola succeeds in meeting and trying hard to insist on her to receive Orsino's love for many times, she is determined to refuse it. Olivia has even suggested to her that she is not too proud to Orsino. Considering that her mission has no result at all, Viola gets very much confused at what to do and what to say to Orsino.

VIOLA. I see you what you are. you are too proud; But if you were the devil, you are fair. My lord and Master loves you.
OLIVIA. Your Lord does not know my mind, I cannot love him. Yet I suppose him virtuous, know him Noble, of great estate, of fresh and stainless youth; In voices well divulg'd, free, learned, and valiant.
(Act I, Scene 5)

Olivia's misunderstanding towards Sebastian happens when he is involved in the fight with Sir Andrew and Sir Toby. Olivia is quite sure that he is Viola whom she has known much before because of the resemblance in voice and appearance with those of Viola. Supposing firmly that Sebastian is Viola, she stops the duel and invites him to go into her house.

OLIVIA. Hold, Toby! On thy life I charge thee, hold!
SIR TOBY. Madam!
OLIVIA. Will it be ever thus? Ungracious wretch, fit for the mountains and the barbarous caves, where manner never was preach'd! Out of my sight! Rude, be gone! (Exit Sir Toby, Sir Andrew and Fabian).
Let thy fair wisdom, not thy passion, sway in this uncivil and unjust extent against thy peace. Go with me to my house, and hear thou there how many fruitless pranks.
(Act IV, Scene 1).

As soon as she has stopped the duel, Olivia invites Sebastian to enter her house. Sebastian, still in embarrassed feeling after fighting with Sir Andrew and Sir Toby and without knowing any reasons for the invitations, just follows Olivia's will because he is certain that Olivia intends to help him. Nothing else. Later they are involved in serious talks in spite of his ignorance before. Undergoing such a fascinating meeting, Sebastian is very much surprised as though it were a dream.

b. Orsino's Misunderstanding

Orsino, like Olivia, is also one of the main characters in the play. He is the duke of Illyria. He loves Olivia and wants to marry her but she refuses him. He is illustrated as a frustrated man because of Olivia's denial. Orsino's misunderstandings can be divided into two parts. They are, his misunderstanding towards Viola and towards Antonio, a captain who saves and brings Sebastian out

of the terrible sea. Orsino has misunderstanding toward Viola because of Viola's convincing appearance and attitude. She disguises herself in a man's attire in order to be able to work for Orsino, the duke. Orsino firmly believes that she is really a boy. Afterwards he takes her to replace Valentine's position with the name of Cesario. Cesario's main task is to send messages and love letters to Olivia. Her interesting appearance and attitude immediately attracts the duke, so that she becomes so intimate to her master within short time. Viola's existence is urgently needed by her master to enliven the atmosphere of his house and to invigorate his grievous mood.

VIOLA. I thank you. Here comes the count.

DUKE. Who saw Cesario, ho?

VIOLA. On your attendance, my Lord, here.

DUKE. (To Curio and attendants) Stand you awhile aloof. (To Viola) Cesario. Thou know'st no less but all: I have unclasp'd. To thee the book even of my secret soul. Therefore, good youth, address thy suit unto her, Be not denied access, stand at her doors. Till thou have audience.

(Act I, Scene 4).

Orsino's misunderstanding towards Antonio is caused by the statements about him saying that Viola has beguiled him. Antonio claims her to return his money he gave before she goes to look for her twin sister. He also says that Viola is an ungrateful woman for his valuable helps by acting as though she did not know him. Meanwhile, Orsino opposes Antonio's statement because Viola has become his page boy for three months.

That most ungrateful boy there by your side, from the rude sea's enrag'd and foamy mouth. Did I redeem. A wrack past hope he was.

His life I give him, and did thereto add my love, without retention or restraint, All his in dedication. For sake Did I expose myself (pure for his love) Into the danger of this adverse town; Drew to defend him, when he was beset;

Where being apprehended, his false cunning (Not meaning to partake with me in danger)

Thaught him to face me out of his acquaintance, and grew a twenty year's removed thing While one would wink; denied me mine own purse, which I had recommended to his use not half an hour before.

VIOLA. How can this be?

ANTONIO. Today, my Lord: and for three months before, no inti'rim, not a minute's vacancy,

Both day and night did we keep company.

(Act V, Scene 1).

c. Sebastian's Misunderstandings

Misunderstanding can take place to everyone in every time. It can occur to parents and their children, a leader and his staff, a master and his servant, a teacher and his pupils, a husband and his wife, a young girl and her boyfriend, as well as to one character and the others in the play. The

misunderstandings of Sebastian are classified into two parts. Firstly, his misunderstanding towards Sir Andrew and Sir Toby. Secondly, his misunderstanding towards Olivia. His misunderstandings towards Sir Andrew and Sir Toby take place in front of Olivia's house when he is passing the place in the effort to look for his twin sister, Viola. Sir Andrew and Sir Toby who are defeated by Viola in the former fighting perfectly believe that he is their real enemy. They intend to counterattack to Sebastian whom they guess as Viola because of his similar appearance. Sebastian does not know what is the cause of the attacks and cruelties. He just tries to defend himself from their attack but he, at least, can injure them.

SIR ANDREW. Now sir, have I met you again? There's for you! (Strikes Sebastian)

SEBASTIAN. Why, there's for thee, and there, and there!. Are all the people mad?

SIR TOBY. Hold, sir, or I'll throw your dagger o'er the house.

SIR ANDREW. Nay, let him alone, I'll go another way to work with him: I'll have an action of battery against him, if there be any law in Illyria; though I struck him first, Yet it is no matter for that.

SEBASTIAN. Let go thy hand!

SIR TOBY. Come sir, I will not let you go. Come, my young soldier, put up your iron: are well fleshed. Come on.

SEBASTIAN. I will be free from thee. What would'st thou know? I will be free from thee. Thou know? If you dares tempt me further, draw thy sword. (Draws)

(Act IV, Scene 1)

While Sebastian's misunderstanding towards Olivia happens when he is invited to enter her house after fighting within Sir Andrew and Sir Toby in front of her house. Olivia is sure that he is Viola (Cesario) who often comes to her house on Orsino's mission. Sebastian is taken by Olivia into her house in which she treats him lovingly. Sebastian is quite surprised to get such a loving treatment. He is also wonders about Olivia's extra loving treatments to him because he has not known her before.

SEBASTIAN. This is the air, that is the glorious sun, This pearl she gave me, I do fel't, and see't,

And though 'tis wonder that enwraps me thus, Yet 'tis not madness. Where's Antonio then?

I could not find him at the elephant, Yet there he was, and there I found this credit, That he did range the town to seek me out.

(Act IV, Scene 3).

d. Antonio's Misunderstanding

Antonio is one of the supporting characters of the play. However, his existence can positively enliven the sequence of events of the story. He is the captain who saves and takes Sebastian out of the rough sea. Sebastian sooner becomes his bosom friend. He is ready to do everything for the sake of Sebastian. On the other hand, he does not know that Sebastian has twin sister who is very much

alike with Sebastian both in appearance and in voice. That is why, he takes in Viola's side when she, in man's attire, involving in fighting with Sir Andrew and Sir Toby because he is certain that she is Sebastian, his close friend as well as his beloved friend he has.

VIOLA. I do assure you, 't is against my will. (Sir Andrew and Sir Toby and Viola draws).

ANTONIO. (Drawing) Put up your sword! If this young gentleman. Have done offence, I take the fault on me: If you offended him, I for him defy you.

SIR TOBY. You sir? Why, what are you?

ANTONIO. One sir, that for his love dares yet do no more. Than you have heard him brag to you he will.

SIR TOBY. Nay, if you be an undertaker, I am for you. (Draws.)

(Act III, Scene 4).

Antonio helps Viola when she is fighting with Sir Andrew and Sir Toby in the street. In the fighting, Viola is helped by Antonio, and able to counterbalance the attack of them. Being sure that Viola is Sebastian, and knowing that she has no sense of friendship with him, Antonio is furious over her ungrateful action. He, then, mocks her and claims his purse. Meanwhile, Viola who really does not know him before intends to give him money as a payment for his help.

ANTONIO. I must entreat of you some of that money.

VIOLA. What money sir? For the fair kindness you have show'd me here, And part being prompted by your present trouble, Out of my lean and low ability, I'll lend you something. My having is not much;

I'll make division of my present with you.

Hold, there's half my coffer. (Offers Antonio money)

ANTONIO. Will you deny me now? (Refuse it)

(Act III, Scene 4)

As a matter of fact, Antonio is a good fellow. He gives Sebastian his purse because of his love as an intimate friend, there is no hidden purpose behind his kindness. Nevertheless, he mocks and claims Viola whom he considers as Sebastian since she acts as if she has not known him before. Viola wants to give him money but he refuses it. He does not want money but he just wants her confession as his faithful friend. Antonio, in this case, takes into account that such a treatment is as a betrayal of friendship.

e. Sir Andrew's Misunderstandings

Sir Andrew, Like Antonio, is also one of the supporting character in the play. His full name is Sir Andrew A quecheek. He is Sir Toby's friend and is illustrated as a thin, pale, coward as well as foolish man. His main intention to stay in Olivia's house is to take her sympathy but Olivia ignores his existence anyway. He is in Olivia's house when Viola, in a man's clothes quite similar with a

real boy, carries out her duty to send messages and love letters from the duke, Orsino. Sir Andrew is quite sure that Viola is a boy who becomes his great competitor to get Olivia's love.

SIR ANDREW. No, faith, I'll not stay a jot longer.

SIR TOBY. Thy reason, dear venom, give thy reason

FABIAN. You must need yield your reason, Sir Andrew.

SIR ANDREW. Marry, I saw your niece do more favors to the Count's serving- man than ever she bestowed upon me: I saw 't I' th' orchard.

(Act III, Scene 3).

In factuality, Sir Andrew, as a coward, is afraid of Viola's bravery though she is a woman. Viola is also afraid of Sir Andrew because he is a real man. Besides, Sir Toby says to him that Viola is a soldier. Although Sir Andrew is afraid of Viola, he has determined to attack her in order that Olivia may know his bravery and his masculinity.

SIR TOBY. Come, Sir Andrew, there is no remedy, the Gentleman will for his honour's sake have one bout with you He cannot by the duello avoid it: but he has promised me, as he Is a gentleman and a soldier, He will not hurt you. Come on, to 't.

SIR ANDREW. Pray God he keep his oath!

Enter Antonio

VIOLA. I do assure you, 't is against my will.

(Sir Andrew and Viola draw.)

(Act III, Scene 4).

Sir Andrew does not only have misunderstanding towards Viola but also to Sebastian. After finding him defeated by Viola on Antonio's help in the former fighting, he decides to attack her again whenever he meets her. In this respect, Sir Toby and Fabian always instigate him to do his excellent intention. When Sebastian is passing in front of Olivia's house by himself, he firmly believes that he is Viola, his former enemy. He is supported by Sir Toby, his close friend, counterattack him secretly.

SIR ANDREW. Now sir, have I met you again?

There's for you! (Strikes Sebastian)

SEBASTIAN. Why, there's for thee, and thee, and thee!

(Beats Sir Andrew)

Are all the people mad?

SIR TOBY. Hold, sir, or I'll throw your dagger o'er the house.

(Act IV, Scene 1)

f. Sir Toby's Misunderstandings

Sir Toby, as Sir Andrew, too, is one of the supporting characters of the play. His full name is Sir Toby Belch. He is Olivia's Kinsman. He is a drunkard who likes of instigating others very much. He lives in Olivia's house and spends most of his night drinking outdoors. His misunderstanding

towards Viola happens for the first time when Viola is delivering messages and love letters to Olivia from Orsino, her master. She disguises herself as a page boy so that Sir Toby is positively sure that she is really a boy.

OLIVIA. By mine honour, half drunk. What is he at the gate, cousin?

SIR TOBY. A gentleman.

OLIVIA. A gentleman? What gentleman?

SIR TOBY. 'Tis a gentleman here ----- (Belches)

A plague o' these pickle-herring! How now, sot?

(Act I, Scene 5)

Sir Toby, like Sir Andrew, not only makes misunderstanding towards Viola but also towards Sebastian. He is quite certain that Sebastian is Viola who is involved in a duel with Sir Andrew several days ago. Being sure that he is the man who has ever attacked his close friend, he with great pleasure helps Sir Andrew to counterattack Sebastian by mistake. The excerpt below exemplifies Sir Toby's misunderstanding and attack towards Sebastian.

SIR TOBY. Come sir, I will not let you go. Come, my young

Soldier, put up your iron: are well-fleshed. Come on!

SEBASTIAN. I will be free from thee. What would'st thou now?

If you dar'st tempt me further, draw thy sword.

(Draws.)

SIR TOBY. What, what! Nay then I must have an ounce or two
Of this malapert blood from you. (Draws).

(Act IV, Scene 1).

In the fighting, Sebastian succeeds in defeating and injuring Sir Toby. In the meantime, Viola and Orsino who do not know about the duel they do, comes to meet Olivia. She suddenly also meets Sir Toby. Due to Viola's resemblance with Sebastian, Sir Toby accuses her of having persecuted him in the street. He complains of Viola's cruelty to Olivia in front of the duke Orsino.

DUKE. How now, gentleman? How is 't with you?

SIR TOBY. That's all one, 'has hurt me, and there 'sth'

End on it. Sot, didst see dick surgeon, sot?

(Act V, Scene 1).

g. Malvolio's Misunderstandings

Malvolio is Olivia's steward. He is one of the supporting characters of the play. His existence is urgently needed to enlarge the funny atmosphere owing to his comic and eccentric appearance. He has misunderstandings towards Viola for the first time when she, Viola, in a man's attire, is waiting for the countess at the gate. Seeing such an appearance, he undoubtedly believes that she is the real man. The evidence below is a part of Malvolio's misunderstanding towards Viola.

MALVOLIO. Madam, yond young fellow swears he will speak with you.

I told him you were sick; he takes on him to understand so much,
and therefore comes to speak with you.
OLIVIA. Tell him, he shall not speak with me.
(Act I, Scene 5)

Besides having misunderstanding towards Viola, Malvolio has also misunderstanding towards Olivia. He takes into consideration that Olivia cared for him recently. Moreover, Maria once told him about their countess' close attention to him. That is why, he is more sure about the comfortable news than he was before. The statement below supplies the fact that Malvolio starts having misunderstanding towards Olivia.

MALVOLIO. 'Tis but fortune, all is fortune. Maria once told
Me she did affect me, and I have heard herself come thus near,
That should she fancy, it should be one of my complexion.
Besides, she uses me with a more what should I think on 't?
(Act II, Scene 5)

2. A Study of Misunderstanding as a Means of Finding Love Theme

One must know that William Shakespeare lived in the Elizabethan era to which it is also well-known as the Renaissance period. Renaissance firstly turned up in Italy at fourteenth century and afterwards it spread to the north and, of course, to England in the last of fifteenth and sixteenth century. It inevitably affects all aspects of life such as; politics, economy, social, culture and literature. From the point of literature, the characteristic of Renaissance period obviously inspires the work of William Shakespeare's like; the idealization of a simple and natural life, the preposterously complicated plot with men disguise as women and vice versa, the glorification of chastity, the element of supernaturalism, chiefly in the form of Oracle, the serenity of the conclusion (Parkes, 1969: 445). In this case, the Italian literature very much affects the English literature so that there are numerous of English literary works which are resemble with Italian's works, for instance, *Twelfth Night*, a romantic comedy very much inspired by Italian play, *GL'Ingannati*, produced in Siena in 1531 (Roberts, 1960: 5). Even more, Shakespeare writes it in the early period of his career in which he has still had great vitality, brilliant imagination, and deep intention in the matter of love in accordance with young age he has, so that there are flowery words applied in huge quantities in the play, as the mirror of his young emotion.

In this part, the researcher presents misunderstandings primarily experienced by main characters of the play. The four main characters undergo love and marriage preceded by various misunderstandings taking place from the beginning of Viola's existence up to the revelation of Viola's disguise. The appearance of Viola has caused love and marriage between Olivia and Sebastian whom she considers to be Viola (Cesario), a boy whom she loved very much before.

Viola's disguise as a boy, too, has made Orsino marries her. It is kind of triangular love between the Duke, Olivia and Viola, later involving Sebastian. The Duke Orsino falls in love with Olivia; Olivia falls in love with Viola but Viola falls in love with Orsino instead of Olivia. Meanwhile, Olivia marries Sebastian by mistake because of his resemblance with Viola.

a. Misunderstanding of Olivia towards Viola and Sebastian

Olivia is the main character of the play. She is exhibited to be a good, dignified, commanding and majestic woman. The unification of the characteristics may form attractive personality. Kalish in *The Psychology of Human Behavior* defines that personality is the dynamic organization of characteristic attributes leading to behavior, and distinguishing one individual from other individuals into the total in which it refers to the total individual and includes needs, motives, method of adjusting, temperament qualities, self-concept, role behaviors, attitudes, values, and abilities (1966: 119). Besides having the above personality, is also a high-ranking countess, wealthy, beautiful, talented and orphan. She is excessively grievous over the death of her father and brother several years ago. Since the accident, she admits no one enter her house except her own house-hold members. She then vows not to go out from her house no matter what situation insists her to do. Olivia, apparently, has been under the guardianship of her cousin Sir Toby since her father's and brother's death but she is called upon to look after him.

In the meantime, Viola, like Olivia, is also one of the main characters of the play. She is the heroine of the main plot whose action turns on her to become the center of interest. She is the most charming and appealing character of the play which is driven away into a difficult situation. She is in a strange land without her brother whom she considers lost in the sea. Most of her possession are gone. In the such difficult situation, Viola is forced to make her own way in Illyria. She, in critical condition, must use man's dress as the last alternative in order to be able to work in Orsino's palace. Viola's charming personality has won the captain's sympathy on her first appearance and has heightened the beauty of the funny circumstances of the play. Hjelle and Ziegler in *Personality* says that personality is the masks worn by theatrical players in ancient Greek drama; eventually, the term came to encompass the actor's role as well (1968: 3). She, Viola, gains the duke's trust in three days because of her attractive personality, her skill in music and her intelligence as well as her subtle charm.

Misunderstanding of Olivia towards Viola happens for the first time when Viola, in a man's attire, is delivering messages and love letters to her from the duke Orsino. It is apparent that Viola has played a perfect act in her disguise. That is why, Olivia firmly believes that Viola is a real boy. Moreover, before letting her enter her house, Malvolio informs her that Viola is handsome and

young. Olivia shows intelligence, verbal skill and practical common sense in her interview with Viola, in asking her to come to the point and to drop her flattering speech.

VIOLA. Most certain, if you are she, you do unsurp yourself; for what is yours to bestow is not yours

To reserve. But this is form my commission: I will on with my speech in your praise, and then show you

The heart of my message.

OLIVIA. Come to what is important in 't, and 't is poetical.

OLIVIA. It is the more like to be feigned: I pray you, keep in it. I heard you were saucy at my gate,

And allowed your approach rather to wonder at you than to hear you. If you be mad, be gone;

If you have reason, be brief: 't is not that time of moon with me to make one in so skipping a dialogue.

(Act I, Scene 5).

As soon as Olivia has met and made conversation with Viola (Cesario) for the first time, she slowly starts falling in love with Viola. In this opportunity, London in *Beginning Psychology* says that the sharing of interests and of positive feelings which nurtured friendship are now transmitted by sex into the capacity for adult love (1975: 428). Furthermore, he says that falling in love is sometimes a painful experience because you feel a terrible longing for the loved person, a passionate desire to be with them all the time, to share everything with them to immerse your whole existence with theirs. It sometimes also deceptive since people who fall in love think that, if their love is requited, the relationship will be an enduring one, (1975: 428). In fact, Olivia has established a strategy to invite Viola. She asks Malvolio to run after her to give the tactical ring and asks her to come tomorrow. Instead of receiving the ring, Viola refuses it.

OLIVIA. 'What is your parentage? 'Above my fortune, yet my state is well:

I am a gentleman. I'll be sworn thou art; Thy tongue, thy face, thy limbs, actions and spirit,

Do give thee five-fold blazon: not too fast: soft, soft! Unless the master were the man. How now!

Re-enter Malvolio

MALVOLIO. Here, Madam, at your service.

OLIVIA. Run after that same peevish messenger, The Country's man: he left this ring behind him,

Would I or not: tell him I'll none of it. Desire him not to flatter with his lord, Nor hold him

Up with hopes; I am not for him; If that the youth will come this way to-morrow,

I'll give him reasons for 't: hie thee, Malvolio.

(Act I, Scene 5).

In the following meeting, she admits and welcomes Viola warmly. She admires very much of Viola's truly nobility in speech, looks, figures, deeds and soul. She has fallen in love with Viola whose charm subtly overcomes her resolve to remain in solitude for seven years. The presence of her love to Viola has encouraged her life and driven away her grievous mood she possessed previously. Love is more than receiving rewards; it is the willingness and courage to make sacrifices for those whom one love, (Fuller, 1974: 226). She, Olivia, dares to sacrifice her own ring to win Viola's love though Viola refuses to receive it. Viola has always come to Olivia's house to carry out her duty from the duke Orsino so that she has large opportunity to flatter Viola. She, even, frankly dares to say love words to Viola now inspite of Viola's refusal. She has also done a romantic attitude and action to Viola.

OLIVIA. O' what a deal of scorn looks beautiful in the contempt and anger of his lips!
A murderous guilt shows not itself more soon than love that would seem hid love night
is noon.

Cesario, by the roses of the spring, By maidhood, honour, truth and everything,
I love thee so, that maugre all thy pride, Nor with nor reason can my occasion hide.

VIOLA. By innocence I swear, and by my youth, I have one heart, one bosom and one
truth,

And that no woman has: nor never none. Shall mistress be of it, save I alone.

And so adieu, good madam: never more will I my master's tears to you delore.

(Act III, Scene 1).

Misunderstanding of Olivia towards Sebastian happens when Sebastian is fighting with Sir Andrew and Sir Toby in front of her house. Sebastian is looking for Antonio and his beloved twin sister, Viola. Sir Andrew and Sir Toby unexpectedly stop and attack him when he is on his way looking for Antonio and Viola. He, who does not know the cause of the attack, just tries to defend himself but he succeeds in injuring them. Olivia, hearing the noise, comes out from her house and attempt to stop the duel. She afterwards invites Sebastian to enter her house. Sebastian in his confused feeling follows Olivia's will solely. He is surprised with Olivia's enchanting behavior. She acts as if she knew him much before because she mistakes him to be Viola, Orsino's page boy. Olivia is quite sure that he is the real boy, Viola.

SEBASTIAN. What relish is in this? How runs the stream? Or I am mad, or else this is s
dream:

Let Fancy still my sense in lethe steep; If it be thus to dream, still let me sleep!

OLIVIA. Nay, come, I prithee; would thou'ldst be ruled by me!

SEBASTIAN. Madam, I will.

OLIVIA. O, say so, and so be!

(Act IV, Scene 1.

Olivia knows that Sebastian whom she guesses as Viola responds her love. Her mistake of Sebastian for Viola is hard to accept but it is a clever dramatic device. The resemblance of the twin in speech, dress, features, and behavior make her very much convinced that he is Viola. Olivia is quite happy to win Sebastian's love. Sebastian is gentle, noble, courageous, generous, loyal and kind-hearted corresponding to all the qualities of Viola, except in the difference of sex. Olivia has tried hard to get Viola's love long before she met Sebastian. Sebastian, on the other hand, gets surprised very much towards the loving treatment he receives from Olivia. He quickly falls in love with Olivia and agrees with Olivia's proposal to get married with her.

SEBASTIAN. This is the air; that is the glorious sun;
This pearl she gave me, I do feel 't and see 't; And though 't is wonder that enwraps me
thus,
Yet 't is not madness. Where 's Antonio, then? I could not find this credit,
That he did range the town to seek me out.
She could not sway her house, command her followers,
Take and give back affairs and their dispatch with such a smooth, discreet and stable
bearing
As I perceive she does: there's something in 't. That is deceivable. But here the lady
comes.
(Act IV, Scene 3).

Getting such a warm response, Olivia's love to Sebastian becomes deeper and deeper. Her relation with Sebastian develops to be more and more romantic now. As it is stated by Demsey and Zimbardo in *Psychology and You* that love is one of the most positive emotions we have and, as such, is powerful force for all that is good in human relation (1978: 441). In reality, Olivia succeeds to fulfill her will to marry the mistaken Sebastian instead of Viola. She afterwards asks the priest for help to arrange the marriage right away.

OLIVIA. Blame not this haste of mine. If you mean well, Now go with me and with this
holy man.
Into the chantry by: there, before him, And underneath that concentrated roof,
PLight me the full assurance of your faith; That my most jealous and too doubtful soul
May live at peace. He shall counceal it, Whiles you are willing it shall come to note,
What time we will our celebration keep, According to my birth.
What do you say?
SEBASTIAN. I'll follow this good man, and go with you: And having sworn truth, ever
will be true.
(Act IV, Scene 3)

Olivia is not affected by the truth that she is married to Sebastian instead of Viola because she easily transfers her love to him. Formerly she vowed to live in seclusion after the death of her father and brother but the turning up of Viola has made her change her vow. Her inconsistency is natural since after that she has serious relationship with Cesario (Viola), a handsome young man, and

marries Sebastian by mistake. In this case, Shakespeare introduces Olivia's vow as a dramatic trick to heighten the dramatic suspense so that it adds to the interest of the story.

b. Misunderstanding of Orsino Towards Viola

Like Sebastian, Orsino is the main character in the play. He is generous, noble, handsome, young, wealthy, learned, refined and valiant. Orsino appears as both the duke and the lover. He plays the most prominent part in this act besides Viola and Olivia. Orsino falls in love with Olivia but she refuses his love. After knowing that Olivia will not accept his love, he gets frustration. Frustration is the term we use to describe the blocking or prevention of goal achievement. In essence, frustration refers to a condition of sustained motivation without satisfaction, an important, recurring aspect of all people's experience, (Moskowitz and Orgel, 1969: 306). The denial of his love by Olivia absolutely causes conflict between them. Conflict comes up when two or more motives goal states are aroused at the same time and they are incompatible, the result is a kind of frustration (Edwards, 1969: 341). The frustration he has obviously influences his deep mood. He tries hard to sweep his restless and moody heart by enjoying music that his servants lay out but this is fruitless. It happens until the appearance of Viola in his house to become his page boy, taking Valentine's position, with the name of Cesario.

Misunderstanding of Orsino towards Viola occurs for the first time when she, in a man's attire, works in his palace. Orsino is very much convinced that Viola is the real boy. Viola gains the duke's trust within three days because of her skill in music and her intelligence as well as her charm. She is able to entertain her master with her great ability in music. Her coming has not only driven away Orsino's gloomy heart but it enlivens his nuance of life as well. Orsino grows intimate with his new messenger in the very short time.

VALENTINE. If the duke continue these favors towards you,
Cesario, you are like to much advanced: he hath known you but three days,
and already you are no stranger.

VIOLA. You either fear his humour or my negligence, that you call in question the
continuance

Of his love: is he inconstant, sir, in his favours?

VALENTINE. No, believe me.

VIOLA. I thank you. Here comes the count.

(Act I, Scene 4).

Working for Orsino, Viola has main duty to deliver messages and love letters to Olivia. This task previously was on the hand of Valentine but after Viola enters the palace, she takes over the task. She does her duty with all her heart and with great loyalty for the sake of Orsino. She sends love letters and messages to Olivia patiently and continuously until her disguise is revealed.

DUKE. Who saw Cesario, ho?

VIOLA. On your attendance, my lord; here.

DUKE. Stand you a while a loof. Cesario, Thou know'st no less but all; I have unclasp'd

To thee the book even of my secret soul:

Therefore, good youth, address thy gait into her;

Be not denied access, stand at her door, And tell them, there thy fixed food shall grow Till thou have audience.

VIOLA. Sure, my noble lord, If she be so abandon'd to her sorrow.

As it is spoke, she never will admit me.

DUKE. Be clamorous and lea all civil bounds, Rather than make unprofited return.

(Act I, Scene 4).

The role of Viola, in this respect, places her into the most difficult situation. Having stayed in Orsino's palace, she little by little starts falling in love with Orsino, her master. She also has to discourage Olivia's love to her because it sounds impossible to love someone in the same sex. In the critical situation, she is constantly forced to continue her beloved duke's suit to Olivia. On the other hand, she is forced to conceal her sincere love to the duke too. It is Viola's first love since she has grown into an adult. As it is said that "Early love and care are needed to protect both systems until they are strong enough to cope with the ordinary stresses of life" (Lugo and Hershey, 1974: 432). Moreover, Viola cannot give free vent to her own feeling-her love to Orsino-because he has been in quite certain that Viola is a real boy. Viola has even told him that she has a sister who loves a man very much but her sister keeps her true simply deep in her heart. She is no one else but herself. Viola is forced to speak about her love to the duke as though it was her sister's unrequited love.

VIOLA. Too well what love women to men may owe; In faith, they are as true of heart as we.

My father had a daughter loved man very much, As it might be, perhaps, were I a woman,

I should your lordship.

DUKE. And what is her history?

VIOLA. A blank, my lord. She never told her love, But let concealment, like a worm I' the bud,

Feed on her damask-cheek: she pined in thought, And with a green and yellow melancholy

She sat, like patience on a moment, Smiling at grief. Was not this love indeeds?

We men may say more, swear more: but indeed, Our shows are more than will, for still we prove,

Much in our vows, but little in our love.

(Act II, Scene 4).

Realizing that Viola's mission has no result at all, Orsino attended by Viola and Curio come to Olivia's house to deliver his suit in person. In Olivia's house, he encounters Sir Toby, Sir Andrew and Antonio. Because of Viola's resemblance with Sebastian, Sir Andrew and Sir Toby accuse her of attacking and injuring them shamelessly in the street. While Antonio accuses her of being

ungrateful boy. He even claims his purse he gave to her before. Orsino does not pay much attention on the complaint. He attempts to meet Olivia and becomes furious over her denial. He meets her so that the argumentations between them is unavoidable.

OLIVIA. If it be aught to the old tune, my lord, it is as fat and fulsome to mine ear
As howling after music.

DUKE. Still so cruel?

OLIVIA. Still so constant, lord.

DUKE. What, to perverseness? You uncivil lady, To whom ingrate and un auspicious
Alters my soul the faithful'st offerings hath breathed but

That ever devotion tender'd! What shall I do?

(Act V, Scene 1).

Just before Orsino comes to Olivia's house, she actually has got married with Sebastian. After that Sebastian goes to look for Antonio and Viola, his twin Sister, and promise to return again shortly. Olivia involving in quarrel with Orsino turns to Viola whom she takes for Sebastian, accusing her of breaking of promise. She even calls Viola to be her husband in front of Orsino in spite of Viola's refusal.

OLIVIA. Where goes Cesario?

VIOLA. After him I love more than I love these eyes, more than my life,
More, by all mores, than e'er I shall love wife. If I do feign, you witnesses above
Punish my life for tainting of my love!

OLIVIA. Ay me, detested! How am I beguiled!

VIOLA. Who does beguile you? Who does do you wrong?

OLIVIA. Hast you forgot thyself? Is it so long? Call forth the holy father.

(Act V, Scene 1).

Unexpectedly, Sebastian, in the complicated situation, return from a search of the town for Antonio. He comes to the crowd with his confused feeling since everyone stares at him. He asks Olivia's pardon for his absence, noticing the strange look she gives him. The duke, Olivia and all persons in the crowd look in amazement at this look-likeness between Sebastian and Viola either in feature, speech, dress or manner.

SEBASTIAN. I am sorry madam, I have hurt your kinsman;

But, had it been the brother of my blood,

I must have done no less with wit and safety.

You throw a strange regard upon me, and by that

I do perceive it hath offended you;

Pardon me, sweet one, even for the vows

We made each other but so late ago.

DUKE. One face, one voice, one habit, and two persons,

A natural perspective, that is and is not!

SEBASTIAN. Antonio, O, My dear Antonio!

How have the hours rack'd and tortured me,

Since I have lost thee!

ANTONIO. Sebastian are you?
(Act V, Scene 1)

Sebastian and Viola do not believe each other about their presence. They are certain that they both have been drowned in the sea. Viola is afraid that the man before her is a spirit coming to frighten her. Meanwhile, Sebastian asks Viola's correct identity and so does Viola. After further proof that Viola is his real twin sister and Sebastian is her real twin brother whom they consider to be lost in the sea, they are very much convinced of each other in the end. By and by, Viola takes her man's attire off and wears the woman's clothes. Finding that Sebastian has married Olivia, Orsino, at last, marries Viola, a fascinating girl who has kept her true love and cared to Orsino for a long time.

DUKE. Madam. I am most apt to embrace your offer.
(To Viola) your master quits you; and for your service done him,
So much against the mettle of your sex,
So far beneath your soft and tender breeding,
And since you call'd me master for so long,
Here is my hand: you shall from this time be your master's mistress.
DUKE. Pursue him, and entreat him to a peace;
He hath not told us of the captain yet:
When that is known and golden time convents,
A solemn combination shall be made of our dear soul.
(Act V, Scene 1).

Formerly the disguise of Viola becomes the center of interest of the play but now the mystery is already revealed. Sebastian turns to Olivia and laughs at her falling in love with a person of the similar sex and marrying a boy by mistake. Right at the moment, Viola frankly says to everyone in the crowd that she is a real girl, Sebastian's twin sister, disguising as a boy. At this present opportunity, Antonio who has ever accused her for her ungrateful manner and claimed her for the purse he gave before, knows that he has made serious misunderstanding towards Viola, and so does Sir Toby and Sir Andrew. They realize that they face a girl in the first fight but then confront with the real brave man, Sebastian, in the second meeting. The act of Viola who disguises herself to be a man has absolutely caused the triangular love occurring to the four main characters. As soon as the mystery of Viola's disguise revealed, the triangular love they experience is also overcome in conformity with the marriage of Sebastian with Olivia and Orsino with Viola. Now the two newly married couples live happily. In accordance with happy situation undergone by the four main characters, the story is ended by a happy circumstance and a peaceful atmosphere.

C. CONCLUSION

Everyone who lives in the community must have ever experienced misunderstandings towards other people since he has to interact with others. Moreover, misunderstanding is the mirror of his genuine characteristic that is fault and forgetfulness. Shakespeare, in this regard, is a part of society. He is very identic with the background of his life. Shakespeare's background, of course, will be poured out into his works, like the use of the preposterously complicated plot with men disguise as women and vice versa, to which this element is found in the play of Twelfth Night.

Twelfth Night is humorous story meant to amuse the readers or audiences through the funny events as well as comical circumstances. It is a story about love processed through the sequence of ridiculous misunderstandings bringing about love and marriage between the four main characters in the end of the story. Misunderstandings happening are mostly caused by the disguise of Viola as a boy and the others are caused by the other characters. Because of the mystery, Antonio accuses her of being ungrateful and claims her to return the purse he gave before. Sir Andrew and Sir Toby attack her and Sebastian by mistake. Malvolio calls her a gentleman when she is delivering messages and love letters to Olivia in the first interval of time. The peak of all is that Olivia's falling in love with Viola. She is sure that Viola is a real good-looking boy. She, Olivia, marries Sebastian by mistake. Meanwhile, Orsino who realizes that Olivia has got married with Sebastian, marries Viola in the end. The four main characters become two pairs of newly married couples and live happily. Sebastian lives happily with Olivia and Orsino lives peacefully with Viola.

Since the topic of discussion of this research report is about *Studying of Misunderstandings as a Means of Finding Love Theme*, it is absolutely significant to know what misunderstanding is and what theme is. Although the experts have the same point of views in describing misunderstandings and theme, it is quite valuable to know the variation of experts' definitions in order to enlarge the knowledge about misunderstanding and theme, as it is stated in the last discussion. Based on the definitions of theme written before and on analysis of all misunderstandings happening in the play, it can be concluded that love undergone by the four main characters is as the theme of *Twelfth Night*.

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