

Chapter III

Mistaken Identities and Misunderstandings

Leading to Romantic Union

In the writer's opinion, the term "mistaken identity" refers to "be wrong or get a wrong idea about someone's identity". Here, the main female character, Viola, has a twin brother, Sebastian, who exactly resembles each other that if they **are dressed alike it** is difficult even for their friends to tell them apart. They are separated when the ship on which they are passengers is wrecked during a great storm at sea. Each, thinking the other dead, sets out into the world alone, with no hope of being reunited. The lovely and charming Viola is cast upon the shores of Illyria, where she is befriended by a kind sea captain. Then, the adventures begin.

Viola is a young intelligent woman. Her courage in dressing as a page and taking service with the Duke is accompanied by lively intelligence. She makes good use of her musical accomplishments, her good breeding, and her skill in conversation, in order to make herself the Duke's close confidant and companion. She wins the captain's sympathy on her first appearance and is readily offered help and advice, with the promise to keep her plan a secret.

VIOLA. There is a fair behaviour in thee, captain,
 And though that nature with a beauteous wall
 Doth oft close in pollution, yet of thee
 I will believe thou hast a mind that suits
 With this thy fair and outward character.
 I prithee, and **I'll** pay thee bounteously,
 Conceal me what I am, and be my aid
 For such disguise as haply shall become
 The form of my intent. **I'll** serve this duke;
 Thou shalt present me as an eunuch to him.
 It may be worth thy pains: for I can sing,
 And speak to him **in** many sorts **of** music,
 That will allow me very worth his service.
 What **else** may hap **to** time I will commit,
 Only shape thou thy silence to my wit.

CAPTAIN. Be you his eunuch, and your mute **I'll** be;
 When my tongue blabs, then let mine eyes not
 see! (1,2,46-62)

From the quotation above, it can be seen that Viola's character as an intelligent woman emerges the mistaken identities. Here, Viola is heartened by the news from the sea captain. Her decision to serve the Duke and to become the page force her to disguise as a man and called herself "Cesario". She believes that she is able to serve the Duke very well by disguising. Then, the confusions begin. She gains the Duke's trust in **three days**, because of her skill in music and her intelligence as well as her subtle charm.

VALENT. If the duke continue these
favours towards you, Cesario, you are like to be much
advanced. He hath known you but three days, and
already you are no stranger. (1, 4, 1-4)

From the speeches above, it is now getting obvious that Viola or "Cesario" becomes the Duke's beloved attendant. It also gives a brief description that the disguised identity has already taken place. The Duke believes that "Cesario" is a real man.

In addition, the characteristic of Sebastian, her twin brother, also influences the emergence of the mistaken identities. Sebastian is only a minor character, of importance in bringing about the resolution of the plot, but play no special part in the drama. In the few appearance he makes, however, he is characterized with surprising detail. He is Viola's twin, not merely in date of birth, but also in looks.

dress, speech, and conduct. Orsino's comment on the twins' likeness can be seen clearly in Act V, Scene 1, 208-09:

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

A natural perspective, that is and is not.

He is a gentleman, noble, courageous, generous, loyal, and kind-hearted, corresponding in all to Viola, except in differences of sex, such as his readiness and Viola's reluctance to fight a duel at Sir Toby's challenge.

SIR ANDREW. Now, sir, have I met you again? There's
for you. (*he strikes wide*)

SEBASTIAN. *(replies with his fists)*

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

(he knocks him down)

Are all the people mad? (*his hand upon his dagger*)

It can be seen above that Sir Andrew and Sir Toby are completely wrong **in** accusing Sebastian as "Cesario". They think that Sebastian is "Cesario" who has already had a fight with Sir Andrew. This proves that the disguised identities between Viola or "Cesario" and Sebastian are already emerged.

After all the analysis on the characteristics of Viola and Sebastian, it can be clearly seen that the mistaken identities emerge as the result of the characteristics of those twins. Now, the thesis writer is going to prove what misunderstandings emerge as the result of the disguised

identities between the twins. In the writer's opinion, the term "misunderstandings" refers to "failure to understand rightly or correctly".

The first misunderstanding happens when Viola decides to disguise as "Cesario" to be a page in a Duke's house, Orsino, and he believes that "she" is a real man. Orsino, impressed by the youth's good looks and pert but courtly speech, sent him as his envoy of love to woo Countess Olivia.

DUKE. Stand you awhile aloof. (*Curio and attendants withdraw*)

Cesario, thou know'st no less but all: I have unclasped

To thee the book even of my secret soul.

Therefore, good youth, address thy gait unto her,

Be not denied access, stand at her doors,

And tell them, there thy fixed foot shall grow. Till thou have audience.

VIOLA. Sure, my noble lord,

If she be so abandoned to her sorrow

As it is spoke, she never will admit me.

DUKE. Be clamorous and leap all civil bounds

Rather than make unprofited return.

VIOLA. Say I do speak with her, my lord, what then?

DUKE. O, then unfold the passion of my love,
 Surprise her with discourse of my dear
 faith; It shall become thee well to act my
 woes; She will attend it better in thy
 youth. Than in a nuncio's of more grave aspect.
 (I, 4, 12-28)

Through Viola's and Duke's statements above, it indicates Orsino likes the young "man" very much. He tells Cesario all of his secret soul. It also shows that Orsino really believes that his page is a real man.

Next, as a page, Viola is regarded as a young intelligent woman and becomes a favorite of Orsino. So, naturally, Orsino picks "him" to carry his messages of love to Olivia. Despite the fact that she is a loyal page, she herself has fallen in love with Orsino and wishes that she could be his wife. However, she does not want to confess it. She keeps it as a secret, even she will do her best to win Olivia's love for Orsino. This thing, of course, makes her suffered. She has to win another woman's love for a man whom she loves very much.

VIOLA. "...I'll do my best
 To woo your lady: yet a barful strife !
 Whoe'er I woo, myself would be **his** wife..."
 (I, 4, 40-42)

As the days go by in the Duke's service, Viola falls deeply in love with that sentimental nobleman, but he has eyes only for

Olivia and presses the page to renew his suit with *the* countess.

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 a man,

As it might be, perhaps, were I a woman,

I should your lordship.

DUKE. And what's her history?

VIOLA. A blank, my lord: she never told her love,

But let concealment like a worm i'th' bud

Feed on her damask cheek: she pined in

thought, And with a green and yellow

melancholy She sat like Patience on a

monument, Smiling at grief. Was not this

love, indeed? 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.

(II,4,92-117)

What Viola says above reveals her full feeling of love toward her master. "Cesario," has won the Duke's affection and has been entrusted to carry his message of love to Olivia. Viola would prefer not to be such a messenger because she has fallen in love with the Duke herself. Nevertheless, she agrees to do his bidding. Furthermore, she also tells a story to the

OLIVIA. Run after that same peevish messenger,
 The county'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
 Tomorrow, I'll give him reasons for't. hie thee,
 Malvolio.

MALVOLIO. Madam, I will. (*he hurries forth*)

OLIVIA. I do I know not what, and fear to find
 Mine eye too great a flatterer for **my** mind. Fate,
 show thy force-ourselves we do not owe- What is
 decreed, must be; and be this so! (*she goes*)
 (1,5,276-98)

Moreover, when Cesario returns with another message from the duke, Olivia openly declares her love for the young page.

OLIVIA. O, what a deal of scorn **looks** beautiful
 In the contempt and anger of his lip!
 A murderous guilt shows not itself more soon.
 Than love that would seem hid: love's 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 wit nor reason can **my** passion hide.
 Do not extort thy reasons from this clause,

For that I woo, thou therefore hast no cause:
 But rather reason thus with reason fetter,
 Love sought is good, but given unsought is
 better. (III,1,144-55)

From the quotation above, it can be seen how much Olivia falls deeply in love with "Cesario." Olivia describes her sudden love for the handsome young "Cesario" as a disease that has overwhelmed her. "How now?" she asks herself in confusion, just after "Cesario" has left her. "Even so quickly may one catch the plague? Methinks I feel this youth's perfections. With an invisible and subtle stealth. To creep in at mine eyes." Moreover, when Malvolio "returns" Olivia's ring to "Cesario," Viola realizes for the first time that Olivia is in love with "Cesario" and Viola's reaction to this is complex and distressed. "Fortune forbid my outside have not charm'd her!" says Viola, realizing that her disguise as an attractive young man may have captured Olivia's heart. Realizing that **I** am the man" whom Olivia loves, Viola says, "Poor lady, she were better love a dream. Disguise, **I** see thou art a wickedness." Viola works out the problem for herself in the speech, point by point, and realizes that it seems to be unresolvable. Calling herself a "poor monster" implying **not** that she **is** ugly, but that she is something not quite human, halfway between man and woman – she knows what is wrong: as a "man," she cannot win Orsino's love (I am desperate for my master's love," 35-6); but as a woman, she cannot return

Olivia's. Finally giving herself up into the hands of Fate, she says despairingly, "*O*time, thou must untangle this, not I, It is too hard a knot for me t'untie." (39-40)

Moreover, the impression brings about the misunderstanding between Viola as "Cesario" and Sir Andrew Aguecheek, who is in love with the lady Olivia. Olivia has an uncle called Sir Toby Belch. He drinks too often and too much. For a long time he has been trying to take his friend, Sir Andrew Aguecheek, to meet Olivia. This makes her angry. She does not like the man. He is wild and boastful, but a terrible coward. One day, her uncle decides to play trick on Sir Andrew Aguecheek and "Cesario". Sir Andrew has seen "Cesario" when he visits Olivia, and is very jealous because the man seems to be Olivia's favourite. Sir Toby tells him that he ought to have knocked "Cesario" down, and that Olivia thinks he is stupid for not doing so. He says that Sir Andrew must fight "Cesario" and show Olivia what a brave man he is. Sir Toby delivers Sir Andrew's blustering challenge, which "Cesario" reluctantly accepts.

SIR TOBY. (*to Viola*) There's no remedy, sir, he will fight with you for's oath sake: marry, he hath better bethought him of his quarrel, and he finds that now scarce to be worth talking of: therefore draw for the supportance of his vow, he protests he will not hurt you.

VIOLA. Pray God defend me! A little thing
 Would make me tell them how much I lack of a
 man.

FABIAN. Give round, if you see him furious.

SIR TOBY. Come, Sir Andrew, there's no remedy,
 the gentleman
 Will for this honour's sake have one bout with
you: he cannot by the duello and 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!

VIOLA. I do assure you, 'tis against my will.

(III,4,278-92)

From the quotation above, it is obvious that Sir Toby **is** the one who has arranged the duel between "Cesario" and Sir Andrew. Sir Toby offers Sir Andrew's challenge. He delivers the challenge to "Cesario" and describes Sir Andrew in the most alarming terms. He convinces Viola that there is no way out *of* the duel; Sir Andrew will not hurt her, but only to fight for the sake of his oath. On the contrary, he terrifies Sir Andrew with a description of Viola's fierceness, calling her a "very devil" and a "firago." He also assures the knight that Viola will not hurt him, and the duelists draw.

Furthermore, the misunderstandings continue when Antonio, a sea-captain, who has rescued Sebastian, Viola's twin-brother, encounters Viola, but she refuses to recognize him. Antonio, mistaking Viola in disguise for Sebastian, asks for the return of his purse, only to be surprised and hurt because the page disclaims all knowledge of the captain's money.

ANTONIO. (*refuses it*) Will you deny me now?

Is't possible that my deserts to you
Can lack persuasion? Do not tempt my
Lest that it make me so unsound a man
As to upbraid you with those kindnesses
That I have done for you.

VIOLA. I know of none,

Nor know I you by voice or any feature:
I have ingratitude more in a man,
Than lying vainness, babbling drunkenness,
Or any taint of vice whose strong corruption
Inhabits our frail blood.

ANTONIO. O heavens themselves!

20FFICER. Come, sir, I pray you, go.

ANTONIO. Let me speak a little.

This youth that you see here
I snatched one half out **of** the jaws of
death, Relieved him with such sanctity of
love **And** to his image, which methought

did promise Most venerable worth, did I
devotion.

10FFICER. What's that to us? The time goes by: away!

ANTONIO. But, O, how vile an idol proves this god!

Thou hast, Sebastian, done good feature
shame. In nature there's no blemish but the mind;
None can be called deformed but the
unkind: Virtue is beauty, but the beauteous evil
Are empty trunks o'erflourished by the devil.

(III,4,313-51)

After Antonio asks his purse back, but is rejected by Viola, of course, he is surprised and disgusted, especially when Viola goes on to deny all knowledge of Antonio. This denial brings about conflict between Viola and Antonio. Antonio tells the bystanders that the youth Viola (Sebastian) is rescued by him from death and treated kindly, because he thinks that her outward beauty shows a fair soul. He bitterly denounces her for her ingratitude again.

Then, the plot is speeding up, and the cases of mistaken identity and deception are getting more and more complicated. When Sebastian is wandering around the city, Sir Toby and Sir Andrew Aguecheek find him and attack him. Fortunately, before the duel takes place, Olivia arrives and mistaken Sebastian as "Cesario". She still wants to marry him (whom she still thinks is "Cesario") and asks a priest to bless them. Sebastian willingly agrees, and they go off to get married.

Olivia comes from the house

OLIVIA. Hold, Toby! On thy life, I charge thee,
hold!

SIR TOBY. Madam! (*they break off*)

OLIVIA. Will it be ever thus? Ungracious wretch,
Fit for the mountains and the barbarous caves;
Where manners ne'er were preached! Out of my
sight! Be not offended, dear Cesario.
Rudesby, be gone! (IV, 1, 41-46)

Olivia's words above shows that Olivia is completely wrongfully regards Sebastian as "Cesario." When she arrives, she sees that Sir Toby, Sir Andrew and Fabian have all been attacking her dear "Cesario." She immediately stops the fight and dismisses the three men with a scathing speech to Sir Toby. She tells him to apologize to Sebastian. She herself asks Sebastian's forgiveness by saying "Be not offended, dear Cesario," and invites him back to her house.

Olivia comes forth with a priest

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 consecrated roof,
Plight me the full assurance of your faith,
That my most jealous and too doubtful soul
May live at peace.

He shall conceal 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.

OLIVIA. Then lead the way, good father, and heavens
so shine,

That they may fairly note this act of mine!

(IV, 3, 22-35)

This shows that Olivia is completely married the wrong person. Olivia comes in haste, interrupts Sebastian's misgivings on his fortune. When Olivia appears, accompanied by a priest, she asks Sebastian (still thinking him "Cesario") to forgive her haste and to go with her and the priest at once **to the** nearby chapel. She asks Sebastian's hand in marriage in order to appease her "most jealous and too doubtful soul". Sebastian agrees to the betrothal and swears eternal faithfulness **to** her.

Finally, the situation in which the characters find themselves just before the climax, in which Viola and Sebastian see each other, is very complicated. Just before Sebastian appears, Viola, in her disguise as "Cesario", is surrounded by many people, all of whom think she is someone other than the person she actually is, and that she has done

things which she does not remember doing. The officers are escorting Antonio past Olivia's house as Duke Orsino, accompanied by Cesario, appears at the gates. Instantly Orsino recognizes Antonio and demands to know why the sailor has returned to Illyria, a city filled with his enemies. Antonio explains that he has rescued and befriended the duke's present companion, Sebastian, and because of his deep friendship for the lad has accompanied him to Illyria despite the danger his visit involved. Then, pointing to Cesario, he sorrowfully accuses the supposed Sebastian of violating their friendship by not returning his purse. It is clear that Antonio still believes that Cesario is Sebastian. While the Duke is explaining that Cesario has been in his service for three months and thus could not be the same person who has accompanied Antonio to the city, Olivia comes in. She salutes Cesario as her husband. However, Cesario rejects it. He cannot understand what Olivia is talking about and prepares to leave her and follow the duke. Olivia who feels rejected **by the** man she regards as **her** husband, so she reveals that they are betrothed and sends for the priest to confirm her story. The duke is protesting against this accusation and begins to think his page ungrateful and orders Cesario never to come into his presence again.

PRIEST. A contract **of** eternal bond of love,
 Confirmed by mutual joinder of your hands,
 Attested by the holy close **of** lips,

Strengthened by interchangement of your rings,
 And all the ceremony of this compact
 Sealed in my function, by my testimony; Since
 when, my watch hath told me, toward my grave,
 I have traveled but two hours.

DUKE. O, thou dissembling cub! What wilt thou
 be When time hath sowed a grizzle on thy
case? Or will not else thy craft so quickly
 grow, That thine own trip shall be thine
 overthrow?
 Farewell, and take her, but direct thy feet
 Where thou and I henceforth may never meet.

(V,1,151-64)

After the arrival of the priest, the Duke is enraged, and believes his page has betrayed his trust. He leaves Viola to Olivia, telling Viola never to see him again. The Duke is disgusted, "You dissembling cub," he said; "What will you become when you are a man?"

However, after all the confusions, the situation now is clear. Sebastian appears, and all problems can be worked out and doubts are resolved. Sebastian takes over the aspects of Viola's disguise which she no longer needs to wear. It is Sebastian who Antonio has really been looking for; it is Sebastian who has really married Olivia; and, in the end, it is Sebastian who is really male. Viola is free to cast off her masculine disguise - first metaphorically, as she lets

everyone knows that she is really a woman; and, by implication, figuratively, as she talks about putting back on her woman's clothing, or "woman's weeds" (V, 1, 265). Matches are made all around. The two are reunited and there is a happy ending after all. Sebastian is married to lady Olivia and Viola is married to Orsino, the duke of Illyria.

Sebastian turns to Olivia and teases her with having fallen in love with a woman, and with having married a man by mistake. But Olivia seems happy with the way things have ended.

Sebastian: *(to Olivia)* So comes
it, lady, you have been mistook; But nature to
her bias drew in that. You would have been
contracted to a maid, Nor are you therein, by my
life, deceived, You are betrothed both to a maid
and man.

(V, 1, 251-5)

Sebastian, who now, of course, understands Olivia's lightning courtship and betrothal, more or less apologizes to Olivia for misunderstanding, which is none of his fault. He realizes that Olivia has been in love with Viola, but he vows his love for her nonetheless. He explains to her that due to Nature's "bias" or predisposition, she has been wedded to him, not to Viola-Cesario.

Meanwhile, Orsino, seeing **that** Olivia is really married to another and **is** not for him, recollects how often "Cesario"

has said he should never love a woman as "he" loves him. He, therefore, asks Viola for her hand in marriage, and making her repeat again her love for him, leads her away, promising that as soon as she has obtained woman's clothes, once more she should be no longer his page, but his wife.

DUKE. Be not amazed - right noble is his blood.

If this be so, as yet the glass seems true,
I shall have share in this most happy wrack.

(to *Viola*)

Boy, thou hast said to me a thousand times
Thou never shouldst love woman like to me.

VIOLA. And all those sayings will I over-swear,
And all those swearings keep as true in soul,
As doth that orb'd continent the fire
That severs day from night.

DUKE. Give me thy hand,

And let me see thee in thy woman's weeds.

(V,1,256-65)

DUKE....Cesario, come!

For so you shall be, while you are a man;
But, when in other habits you are seen,
Orsino's mistress and his fancy's queen.

(V, 1,374-77)

Duke Orsino shares in the joy of the others because he has become extremely fond of "Cesario" and now knows that his love is returned. He, recalling Viola's words that she would never

love a woman as much as him, asks her in marriage and asks to see Viola in her female clothing as a woman. His request, "Give me thy hand" suggests that he and Viola will soon be married.

The play closes in joyfulness and the mystery clears up. All the problems arising from mistaken identity are solved. The twin brother and sister are reunited and wedded on the same day. The storm and **shipwreck**, which has separated *them*, are the means of bringing to pass their high and mighty fortunes.