

THE TWO GENTLEMEN'S CONTRADICTORY PERSONALITIES  
IN CONNECTION WITH THEIR LOVE AND FRIENDSHIP  
IN *THE TWO GENTLEMEN OF VERONA*



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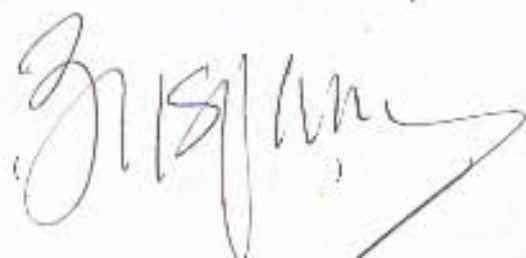


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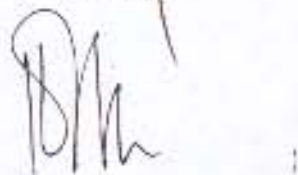
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**Dedicated with all of my heart to :**

- My greatest mother, Anjanwati whose endless love makes me feel so secure.
- My late father, Sumarian, I will always love and pray for him.
- Someone who will be my reason to enjoy this hard life optimistically. He always gratifies me with his patience.
- My Alma Mater

If someone trusts you,  
and oneday, you betray that faith,  
you will never be trusted anymore !

(Anonymous)



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## CHAPTER I

### INTRODUCTION

#### 1.1 Rationale

Reading literary works is a special pleasure. Based on the statement of Wellek and Warren in *Theory of Literature*, that "the function of literary works is to relieve us, either writers or readers from the pressure of emotion" (1956:36). Stress after working hard all day, sometimes can be avoided by reading and enjoying literary works such as novels, drama or plays, and even poems. They present some pleasure from some interesting impression of events such as mystery, tragedy, comedy, happiness, and others, that will refresh someone's mind.

Literature is also a reflection of real life, that is reflected through language. Many examples of life's conflicts are presented in literary works, whether it is a conflict between man and man, man and nature, and man with his Creator. From those examples, the readers can adopt some useful and good lessons, especially from the moral teaching or messages that the authors want to tell. The readers not only get entertainment and precious lessons, but also some good philosophies of life that are possible to be adopted and be applied in the daily life.

Drama or play is one form of literary works. According to Reaske in *How to Analyze Drama*, "Drama is more than the representation of life and character

through action and dialogue, for drama is also entertainment" (1966:5). Moreover drama is designed to be performed on the stage and the duty of the playwright is to entertain and to satisfy the audience. As Harrison states in *Introducing Shakespeare* that, "the playwright has a demand to please and satisfy the audience. If he cannot, he will go bankrupt" (1936:87). In literary works, the readers of drama or plays, different from the audience who watch directly the drama on the stage, have to imagine how the actors and the actresses present the material on the stage and what the actors and the actresses who act as the characters in the play look like.

Usually, there are two kinds of play, tragedy and comedy, but Shakespeare, the most famous playwright in English Literature, has historical plays, plays that are based on histories, such as the history of Henry VI, Henry IV, Richard III, etc.

**The Two Gentlemen of Verona** is one of Shakespeare's comedies. "Comedy deals with events which inevitably find some sort of pleasing and happy resolution" (Reaske, 1966:7). Its subject matter is usually light and the actors or actresses perform it in an entertaining humorous way. In **The Two Gentlemen of Verona**, the character who presents much humour is Launce, the page of Valentine. This play was inspired by the work of Jorge de Montemayor, entitled *Diana Enamorada*, as it is stated in Campbell's *The Readers' Encyclopedia of Shakespeare* that,



The main features of the plot of *The Two Gentlemen of Verona* are based on the episode of Felix and Felismena in a chivalric and pastoral romance entitled *Diana Enamorada*, that was written in Spanish by the Portuguese author, Jorge de Montemayor" (1966:909).

Nevertheless, there is a difference between the plot of ***The Two Gentlemen of Verona*** and the plot of Felix and Felismena. In the former play, Silvia has her own admirer in Valentine, but in the latter Celia (Shakespeare's Silvia) falls in love with the disguised Felismena (Shakespeare's Julia) and dies eventually in despair. There is not Valentine in it.

Val : ...

and that my love may appear plain and free,  
All that was mine in Silvia I give thee.

(Act V, scene IV;87-88)

The quotation above is the reason of choosing the topic of this thesis. It shows that Valentine, one of the two gentlemen of Verona, is not a common friend. It is difficult to find that kind of a friend with that personality in the present day. He intends to surrender his beloved lady named Silvia to his best but treacherous friend, Proteus, who not only betrays their friendship, but also his former beloved lady in Verona named Julia. The quotation also stimulates the writer to find other personalities of the two gentlemen in connection with their love and friendship, especially the contradictory personalities. So, the contrast of the two bosom friends' personalities in connection with their love and friendship will be an interesting discussion.

## 1.2 Problem to Discuss

**The Two Gentlemen of Verona** tells about the broken friendship that is caused by love. Sometimes someone faces a complicated dilemma between his love and friendship. He has to be able to differ where, when, and with whom he has to share and give his love. There is someone who thinks that his friendship is more important than his amorous love. This case happens to one of the two gentlemen of Verona named Valentine. He and Proteus, the other gentleman, are best friends. Proteus falls in love with a lady of Verona named Julia and they betroth to keep their loyalty respectively, but he breaks that sacred vow. He falls in love again with his best friend's lady, Silvia. He intends to take her from Valentine, whereas he knows that Silvia and Valentine love each other. He plans to separate them whatever the ways.

It is strange that Valentine, after he knows the treachery of his intimate friend, Proteus, still respects their friendship highly, by forgiving him and intends to surrender his Silvia to him. This sacrifice proves that he is a good friend. His love to his friend is more superior than his love to Silvia. So, it can be concluded that Valentine is a loyal man and Proteus is a disloyal one, both to their love and friendship. That is one of their contradictory personalities. Of course, there are still others. This thesis discusses about the contradictory personalities of Proteus and Valentine in connection with their love and friendship.



### 1.3 The Scope of Study

To avoid a complicated long discussion, it is necessary to limit the scope of the discussion. This thesis only talks about the two gentlemen's contradictory personalities in connection with their love and friendship.

### 1.4 The Hypothesis

Hypothesis is a tentative answer to the problem that is presented in this thesis. This thesis will prove that whether or not the two gentlemen's personalities in connection with their love and friendship contrast each other.

### 1.5 The Approach to Use

It is necessary to use a certain approach in writing this thesis. In this thesis the psychological approach is used. It is an approach that the application to art can generate three kinds of illumination.

"First, it can be applied to discuss the creative process. Second, the application of this approach can be used to study the lives of the authors as a means of understanding their art, and the last application is to explain the fictitious characters" (Scott, 1962; 71-72).

This thesis is focused on the third application of it. The psychological approach is also used since the emotion of the characters in the play is thoroughly studied in order to prove the existence of the two

gentlemen's contradictory personalities in connection with their love and friendship.

### **1.6 The Method of Analysis**

This thesis uses inductive method, the method that begins from some specific data or objects to gain a general statement. After reading and analyzing the play, it can be concluded that in connection with their love and friendship, the personalities of the two gentlemen of Verona are contradictory mutually. This thesis is also entirely composed through library research. It means that all the sources of information of this thesis are taken and collected from books and references to support the writing of this thesis.

### **1.7 The Goals of Study**

The main purpose of writing this thesis is to give a clear description about the contradictory personalities in its relationship with the main character in **The Two Gentlemen of Verona**.

The second one is to apply some theories and knowledge that are given during the study in this Faculty of Letters, especially in analyzing literary works.

The next purpose is to enlarge and improve the knowledge of the readers of this thesis about Shakespeare and his works, especially his comedies.

The fourth and the last purpose is to give a suggestion to the readers to be careful in giving the

faith to the best or the closest friend, because he or she can be a hidden enemy who will betray anytime.

**1.8 The Organization of the Thesis**

This thesis is organized into five chapters. The first chapter is an introduction before coming to the main discussion, and then the second one concerns with the biography of William Shakespeare and the synopsis of **The Two Gentlemen of Verona**. The explanation about the terms in the title of this thesis, is presented in the third chapter. The fourth chapter presents the complete or the main discussion of this thesis. The last, chapter five, is the conclusion of the discussion.



## CHAPTER II

### THE AUTHOR AND THE SYNOPSIS OF THE PLAY

#### 2.1 The Biography of William Shakespeare

One of the most outstanding actors, dramatists, and poets in the era of Elizabeth is William Shakespeare. There is no record about the exact date, day, and year of his birth. He was born with his genius in art and was baptized on April 26, 1564 in Holy Trinity Church at Stratford upon Avon, Warwickshire. He was the third child of eight children and the eldest son of John Shakespeare and Marry Arden of Wilmcote. His father was one of the prominent and prosperous man of Stratford and his mother was a gentle birth. She was a daughter of a local landowner named Robert Arden of Wilmcote.

In 1565, William's father was chosen as an alderman and that made William Shakespeare become a son of a leading citizen of Stratford. He got his knowledge and education in a free grammar school, but when he was about thirteen, his father's fortune began to decline. His difficulties increased and in 1596, he was removed from the list of alderman. It seems that William's school life could not be prolonged.

Although the circumstance was not good, William's parents did not deter him from marriage. At the age of eighteen, the young Shakespeare married Anne Hathaway who was seven years older than him. She was a daughter of a wealthy farmer named Richard Hathaway of Shottery. They



married on November 28, 1582, and God granted them three children, Sussana who was baptized on May 26, 1583, and the twins, Hamnet and Judith were baptized on February 2, 1585. After this, little is known about Shakespeare's early life. This time was called "the missing years" because there was no accurate record about him in that time except rumours, until in 1592, he had begun to emerge as a playwright in London. His fellow, Robert Greene, who also a dramatist, had supported him to his success. Shakespeare's serious rival at that time were Marlowe and Kyd. In 1593 he published his first poem, **Venus and Adonis** that was dedicated to The Young Earl of Southampton. It was his first great success and it was reprinted nine times in the next few years. The second poem that was also dedicated to the same person is **The Rape of Lucrece**. Shakespeare joined the Lord Chamberlain's Company in the autumn 1594, and became a sharer. During this months, he did not have any rival, because Marlowe and Kyd had died. Before the same year, he had already written three distinct types of plays; historical plays, such as **Henry VI** and **Richard III**; his first tragedy, **Titus Andronicus**; and several comedies, such as **The Taming of The Shrew**, **The Two Gentlemen of Verona**, **The Comedy of Errors**, and **Love's Labour's Lost**.

Between 1594 and 1600 precisely, he followed his success by writing many plays that showed the maturity of his genius. The first of his maturer plays are **Julius Caesar** and **As You Like It**. The other plays which were produced during those years are **A Midsummer Night's**

**Dream, Richard II, the two parts of Henry IV, King John, The Merchant of Venice, Much Ado about Nothing, Merry Wives of Windsor, Troylus and Cressida,** and the most popular romance tragedy, **Romeo and Juliet.** By the summer 1598 Shakespeare was recognized as the greatest of English Playwright.

The next years, between 1601 and 1608, he had produced again the most important and famous plays such as **Hamlet, Macbeth, King Lear, Anthony and Cleopatra, Othello, Measure for Measure, Twelfth Night, All's Well that Ends Well, and Coriolanus.** The last two plays are not as popular as the previous. The great public event that marked these years is the death of Queen Elizabeth, on March 24, 1603. One of the first acts of her successor, King James, was to take over the Lord Chamberlain's Company and they were known as The King's Men. They had to act frequently at court, because The King was more enthusiastic patron than The Queen. During these years, there were a number of Shakespeare's competitor who introduced the new style of drama, especially Ben Jonson, with his first successful comedy, *Every Man in His Humour.*

After 1607 his name did not take place in the list of players but he still wrote a few plays, such as **Pericles, Cymbeline, The Tempest, and The Winter's Tale.** Those four plays are tragic-comedy plays, plays that consist of tragic incidents but end happily. He also wrote a historical play, **Henry VIII.** His works which have unknown dates are his **Sonnets, A Lover's Complaint** and **The Phoenix and The Turtle.**



Shakespeare retired from his career by the year of 1610, and spent his old days in his own house in Stratford with his beloved wife. His son Hamnet died in 1596, and his two daughters had married. That greatest genius dramatist, actor, and poet, passed away on April 23, 1616, and buried in the chancel of The Holy Trinity Church where he was baptized. Soon after his death, his memorial still exist with his portrait bust that was set up on The North Wall. His wife, Anne, followed him on August 6, 1623, at the age of sixty seven.

## 2.2 The Synopsis of The Two Gentlemen of Verona

Proteus and Valentine are the two gentlemen of Verona who are close each other. One day, Valentine wants to leave Verona "to see the wonders of the world abroad" and to seek honour. He asks Proteus to go with him than just "living dully-sluggardized at home" and not to think about love and love, as if he lives just for love, but Proteus refuses that offer. It is hard for him to leave Verona, because his heart has enthralled on a lady of Verona named Julia. He asks Speed, Valentine's page, to give his love letter to her. Julia herself denies that she is smitten to him, although her maid Lucetta says that Proteus is the best choice among the other gentlemen of Verona. She tears up the letter without reading it, but she regrets what she has done after reading a bit of torn papers that contains some loving words. Unfortunately, the romance of those two lovers, is interrupted by the decision of Proteus' father, Antonio,

that Proteus must go to Milan to seek advancement. Proteus himself cannot reject his father's will. In their farewell, they exchange rings as the token of their love and vow to keep their fidelity respectively.

In a different place, in Milan, Valentine stays in the court of the Duke of Milan, and he meets Silvia, the Duke's daughter. He falls in love with her. He does not know that Silvia also adores him, until she asks him to compose some verses for someone she loves. She tells him that the verses is for him. Speed, his page is surprised at the dull-witted of his master who is late to realize that he and Silvia in fact, fall in love mutually.

When Proteus arrives in Milan, Silvia and Valentine welcome him warmly. Valentine, directly, tells his best friend that he has found a love. He informs Proteus that he and the Duke's daughter are in love and they intend to run away from the court at night, because the Duke has preferred a wealthier suitor, Thurio, to be Silvia's husband. Proteus who has infatuated with Silvia in the first time he saw her beauty, plans to betray Valentine by telling their planned-elopement to the Duke. He tries to steal and seize his best friend's love, though he knows that to win Silvia's love, he will hurt his best friend and Julia, but he cannot cease to get the fair Silvia. It is better for him to loose his friend and his Julia than Silvia. He holds Valentine as his enemy and tries to forget that Julia is alive. His sudden love to her has become his master. He also plans to use the fool Thurio as his way to get Silvia.



When Valentine is ready to fetch Silvia to do an elopement, the Duke catches him with a corded ladder and compromising letter for Silvia. He is so furious and banishes Valentine from the court.

Because of that banishment, Valentine leaves the court and wanders in the forest, the frontiers of Mantua, with his loyal page, who always follows wherever his master goes. There, they are accosted by a number of outlaws, the people who had banished from their home because they have done various minor crime, that made their life turn to banditry, such as stealing a lady who is an heir, stabbing someone unto the heart, and other petty crimes.

In Milan, hearing that her father has banished Valentine, Silvia is shocked and in that grief she resolves to flee to Valentine's side by asking Sir Eglamour, a knight, to accompany her. On the contrary, the witty Proteus feels that his fortune comes. His first step to get Silvia by making the Duke banished Valentine from the court, went smoothly and successfully. He is ready with his second step when Thurio complains to him that Silvia's affection to him did not increase though his rival, Valentine, had banished. Proteus promises him that he will tell Thurio's virtues to Silvia and tells the opposite about Valentine. Proteus also suggests Thurio, if he wants Silvia's affection to him increase, he must engage some musicians to present a song about her charms under her chamber window. Thurio does not know that the musicians will be used by Proteus to express his

own love to Silvia. When Proteus is expressing his love, unintentionally, from her lodging, Julia hears and sees it. Noone realizes her presence, because she hides herself in a boy's clothes. That is her decision to go to Milan to prove Proteus' constancy. That scene makes her "has a slow heart" and it is full of spite to the lady in the song.

Proteus' gift to Silvia is not only a song, but also a little dog. He asks his page, Launce, to offer the dog to the adored lady, but before it comes to Silvia's hands, Launce reports to his master that the dog has stolen and he offered his big dog to her, which is, of course, refused by the lady. His master's anger causes he is fired. Silvia herself responds all Proteus' gift with scorn. She knows his disloyalty to Valentine. After dismissing Launce, Proteus meets Sebastian who is actually Julia in disguise, and offers her to be his new page. Julia is willing and accepts her first order, to give a ring and a letter to her rival in exchange for a picture of Silvia. Julia recognizes the ring as her ring that she had given to Proteus when he left Verona. She, sorrowfully, takes her first duty and meets Silvia. Silvia refuses the ring.

When the evening comes, Silvia escapes from her chamber and meets Sir Eglamour in Friar Patrick's Abbey, and they go to the forest. Meanwhile in the court, the Duke discovers that his daughter has gone, he orders Proteus, Thurio, and Julia as Sebastian, to pursue them.



In Mantua, the forest, Silvia is captured by the outlaws and will be brought to their captain. The other outlaws still runs after Sir Eglamour. Proteus and Julia arrive in that forest and he quickly rescues Silvia and intends to ask the reward by forcing her to accept his love, but his intent is stopped by Valentine who chides him because of his treachery. Proteus is struck with remorse and asks forgiveness to his friend, who peculiarly, forgives him and offers to surrender Silvia to him, but he will not trust him anymore. Julia hears that and she swoons. When she is conscious, she gives the ring that is ordered by her master to give to Silvia, but she gives him the wrong ring. Proteus recognizes the ring as the ring he had given to Julia in his departure to Milan. Julia's disguise is found out and that makes the fickle Proteus realize that he has done big mistakes by betraying the fidelity of his friend and lover, deceiving Thurio, dismissing Launce and separating Silvia from her beloved, Valentine.

They are interrupted by the arrival of the outlaws that bring the Duke and Thurio with them. Valentine as their leader, asks them to release the prisoners. The Duke realizes his mistake and let him love his daughter. Whereupon, Valentine prevails upon the Duke to forgive his fellow outlaws and recalls them from their exile. The Duke agrees and they return to Milan to reunite the two couples, Proteus-Julia, and Valentine-Silvia, who will always share "one house, one feast, and one mutual happiness".

## CHAPTER III

### A REVIEW ON CONTRADICTIONARY PERSONALITIES

Before coming to the main discussion of this thesis, it is quite important to understand the meaning of several terms that exist in the title. There are three terms that will be explained and defined here. They are the meanings of contradictory, personality, and contradictory personality.

To gain excellent definition and explanation about the terms above, the use of some dictionaries and some expert's arguments are completely needed to support the writing of this thesis. Hopefully, by defining all of the terms as accurately as possible, the unity and the clarity of the meaning will be obtained and the readers of this thesis understand the contents easier.

#### 3.1 The Meaning of Contradictory

Here is the meaning of contradictory as an adjective. *Webster New World Dictionary of The American Language* states that the meaning of contradictory (adj) is :

1. Involving a contradiction; inconsistent; contrary.
2. Inclined to contradict or deny.

( 1962;165 )



The other dictionary entitled *The New Grolier Webster International Dictionary of The English Language*, the word contradictory (adj) means :

Contradicting; affirming the contrary, implying a denial of what has been asserted; inconstant with one another; directly opposite.

{ 1974;221 }

While, Philip Babcock Gove in *Webster's Third New International Dictionary*, states that contradictory (adj) is :

1. Tending to contradict; having the character or qualities of contradiction.
2. Logic; being or having the character of a contradictory.

{ 1966;495 }

In short, based on the definition of the three dictionaries above, the meaning of the word contradictory (adj) explains things that tend to contradict or things that have contrary qualities.

### 3.2 The Meaning of Personality

There are a lot of definitions of the word personality (noun) whether they are from dictionaries or expert's arguments. Actually, all of the meanings are similar, but it is just the matter of different dictions that are used by them.

Laurence Urdang in *The Random House Dictionary of The English Language*, defines personality (adj) as :

1. The visible aspect of one's character as it impresses other;

2. A person as an embodiment of a collection of qualities;
3. The quality of being a person, personal existence or identity.

( 1966:982 )

To get more accurate information, it is better to list some more definitions.

Gordon W Allport in *A Psychological Interpretation* defines personality as "what a man really is?", and he also adds a better and more complete definition than the brief one above. He states that:

"Personality is the dynamic organization within the individual of those psychophysical systems that determine his unique adjustments to his environment."

( 1937:48 )

In a psychological meaning, Prince defined personality as:

"The sum total of all the biological innate disposition, impulses, tendencies, appetits, and instincts of the individual and the acquired dispositions and tendencies acquired by experience."

(Allport, 1937:43)

That is the meaning of personality in Omnibus definition. While, personality in the Meaning of Distinctiveness was explained by M.Schoen as below:

"Personality is the organized system, the functioning whole or unity of habits, dispositions and sentiments that mark off anyone member of a group as being different from any other member of the same group."

(Allport, 1937:46)

To get more detailed and clearer information about the definition of personality, it is necessary to quote

another expert's arguments. Carl Jung, the founder of analytical psychology, defines personality as,

"a psyche (from the Greek for "spirit" or "soul", now also "mind"), embrace all thought, feeling, and behaviour, conscious and unconscious. It guides us in adapting to our social and physical environment."  
(Calvin S. Hall, 1985:109)

As M.Schoen's definition, Larry A.Hjelle and Daniel Y.Ziegler also defines personality in the Meaning of Distinctiveness as below,

"personality is what makes individual unique; it is only through the study of personality that the relevant differences among person can be made clear."

(1976:4)

In short, from all of the experts' definitions above, it can be concluded that personality is the unique characteristics of an individual as a whole, that make him or her different from another.

### 3.3 A Brief Explanation about Contradictory Personalities

In this life, there is always something contradictory, for instance, there is a beautiful girl but there is also an ugly girl, poor people versus rich people, fat versus thin, good versus bad, etc. This thesis discusses about the contradictory personalities of the two gentlemen of Verona, who are close each other. One of them has good personalities and the other has bad personalities, as what Lester D Crow and Alice Crow state in *An Outline of General Psychology* that, "A person's



personality is adjudged to be good and bad in comparison with the manifested behaviour of others." ( 1963;228 )

Whether the personality of an individual is good or bad, depends on some components such as heredity, habit, learning, and environmental influences. Lester and Alice Crow also state that,

"At one time, it was believed that an individual was born with his personality and developed as did his anatomical structure, unaffected by environmental influences, contrariwise, others believed that the child was born without a personality, but he got his personal characteristics gradually because of environmental influences."

( 1963;228-229 )

The complete discussion about the contradictory personalities of the two gentlemen of Verona is clarified in the next chapter.

## CHAPTER IV

### THE TWO GENTLEMEN'S CONTRADICTORY PERSONALITIES IN CONNECTION WITH THEIR LOVE AND FRIENDSHIP

#### 4.1 The Two Gentlemen's Contradictory Personalities in connection with Their Love and Friendship

##### 4.1.1 A Faithless Friend and Lover versus A Faithful Gentleman

The first contrast of Proteus and Valentine's personalities is a faithless friend and lover for the former and a faithful gentleman for the latter. Proteus is a man who easily falls in love. Love becomes his master of his life. Love does not come truly from his heart, but only his eyes. Though he knows well that Silvia is the adored lady of his best friend, his "id" wins. Then he just thinks about how he can steal Silvia from Valentine. Freud states that,

"id represents uninhibited impulses. It operates by the pleasure principle and tries to obtain pleasure and avoid pain."

( Hall, 1985; 33 )

His id leads him to proceed a treachery to his best friend, Valentine and his former love, Julia, just for getting his own pleasure. He expresses his intent to betray Valentine in a soliloquy;

Pro : And Valentine I'll hold an enemy,  
Aiming at Silvia as a sweeter friend.  
I cannot now prove constant to myself  
Without some treachery us'd to Valentine.  
This night he meaneth with a corded ladder



To climb celestial Silvia's chamber window,  
 Myself in counsel, his competitor.  
 Now presently I'll give her father notice  
 Of their disguising and pretended flight,  
 Who, all enrag'd, will banish Valentine.

(Act II, scene IV; 29-38)

Shaw in his *Dictionary of Literary Terms*, defines soliloquy as:

"A speech delivered by a character in a play (other literary composition) while he is alone. It is an utterance (discourse) by an actor who is talking to himself and is frequently used to disclose a character's innermost feelings or to provide information needed by the audience (readers)."  
 (1972:350)

In the soliloquy above, it can be seen that Silvia's charms blind his eyes and that makes him to be a traitor of friendship by telling Valentine and Silvia's plan of elopement to the Duke, the father of Silvia. He is sure that the Duke will banish Valentine from the royal court.

The other victim of his treachery is Julia, the lady of Verona. After seeing the charming Silvia, Proteus intends to forget her.

Pro : So the remembrance of my former love  
 Is by a newer object quite forgotten.

(Act II, scene IV; 191-192)

He actually loves his Julia, he admits her beauty but Silvia's beauty has made his love to her melts away like a wax against a fire. It is completely forgotten without any impression. He compares the beauty of the two ladies. Comparing someone he loves with the other is a sign of disloyalty.



Pro : At first I did adore a twinkling star,  
But now I worship a celestial sun.

(Act II, scene VI; 9-10)

The sun is bigger than a star and it is so glaring. Then, he begins to deny the existence of Julia.

Pro : I will forget that Julia is alive,  
Rememb'ring that my love to her is dead;

(Act II, scene VI; 27-28)

I grant, sweet love, that I did love a lady;  
But she is dead.

(Act IV, scene II; 101-102)

His treachery is completed when he intends to give Julia's ring, the only witness of their love, to Silvia. He asks Sebastian who is actually Julia in disguise.

Pro : Go presently, and take this ring with thee,  
Deliver it to Madam Silvia-

(Act IV, scene IV; 67-68)

Silvia herself, rejects the ring and spurns him for his treachery to his former lover, Julia. She hears from his own mouth that it is Julia's ring. This is an indirect evidence about his infidelity.

Sil : The more shame for him that he sends it me;  
For I have heard him say a thousand times  
His Julia gave it him at his departure.

(Act IV, scene IV; 129-131)

All of the quotations above prove that Proteus is a disloyal man both to his best friend and his former lover. He cannot keep the faith that is given by them, because his sudden love to the celestial Silvia masters him.

In contrast, if Proteus is a disloyal man or a traitor, Valentine is a loyal one. He sincerely respects his comradeship with Proteus. He gives a counsel to Proteus to leave for Milan with him, to seek honour and experiences than just thinks about love. He knows well that Proteus is a love worshipper. He does that for the sake of Proteus.

Val : Cease to persuade, my loving Proteus:  
 Home-keeping youth have ever homely wits.  
 Were't not affection chains thy leader days  
 To the sweet glances of thy honour'd love,  
 I rather would entreat thy company  
 To see the wonders of the world abroad,  
 Than living dully sluggardiz'd at home,  
 ...  
 Wear out thy youth with shapeless idleness.  
 But since thou lov'st, love still, and thrive  
 therein,  
 Even as I would, when I to love begin.

(Act I, scene I; 1-10)

The quotation above shows how Valentine loves his friend so much. He does not want to see Proteus become a foolish person just because of love. Valentine also does not want to see him spend his youth useless by pursuing uncertain love. He reminds Proteus that someday true love will come to him naturally and it will not go anywhere.

In Milan, Valentine experiences what he has said to Proteus. He gets his true love. He falls in love with the Duke's daughter, Silvia. They are in love mutually, until Proteus arrives in the court and tries to ruin their sacred love. It never crosses Valentine's mind that someday his best friend will betray him.



When Proteus arrives in the court, Valentine and Silvia welcome him warmly. Then, Valentine introduces him to The Duke and tells The Duke that Proteus is a good gentleman.

Val : I knew him as myself; for from our infancy  
 We have convers'd and spent our hours  
 together;  
 ...  
 Yet hath Sir Proteus, for that's his name,  
 Made use and fair advantage of his days:  
 His years but young, but his experience old;  
 His head unmellowed, but his judgment ripe;  
 And, in a word, for far behind his worth  
 Comes all the praises that I now bestow,  
 He is complete in feature and in mind,  
 With all good grace to grace a gentleman.

(Act II, scene IV, 57-70)

The quotation above shows that Valentine exaggerates who Proteus really is and tries to make a good image about him in the Duke's mind. He does it for the sake of his friendship.

The other proof of Valentine's fidelity to his friendship is the moment when Proteus' treachery is discovered. Valentine forgives him after all he has done to their friendship, but it does not mean that he still trusts him. For the sake of his friendship, if Proteus really loves Silvia, he is willing to surrender her to Proteus.

Val : ...  
 And that my love may appear plain and free,  
 All that was mine in Silvia I give thee.

(Act V, scene IV, 87-88)



Yet, it does not mean that Valentine is inconstant to Silvia. He really loves Silvia and he is faithful to her. It is proved when the Duke separates him from Silvia by force. It is hard for him to leave her, because she is everything for him, but he cannot do anything. The Duke has banished him, it is a deadly banishment. The Duke separates him from his lover. It means the Duke also separates his spirit from his body. In Valentine's lamentation, Shakespeare created some nice lyrics.

Val : What light is light, if Silvia be not seen?  
 What joy is joy, if Silvia be not by?  
 Unless it be to think that she is by,  
 And feed upon a shadow of perfection.  
 Except I be by Silvia in the night,  
 There is no music in the nightingale;  
 Unless I look on Silvia in the day,  
 There is no day for me to look upon.  
 She is my essence, and I leave to be  
 If I be not by her fair influence.

(Act III, scene I; 174-183)

He prefers death than living torment if he cannot see Silvia anymore. It is hard for him to leave Silvia, because he knows the Duke's intent to match his Silvia with the wealthy but foolish suitor, Thurio. He is unwilling to surrender Silvia to him. He tries to defend her with all of his ability. It proves the fidelity of his earnest love to his beloved Silvia.

#### 4.1.2 Cunning versus Innocence

Love can make someone think irrationally. If love becomes his master, he can do everything for the sake of

love. This case happens to Proteus. He cannot control his passion to get Silvia, so, love masters him.

As the efforts of reaching the celestial Silvia, Proteus uses some cunning tricks. When Valentine tells him that Silvia and him intend to elope from the court, Proteus reveals that plan to the Duke who then, banishes Valentine out of the court. One of Proteus' competitors to get Silvia is gone. His first plan to make Valentine banished from the court runs smoothly, but he still has one rival. He is Thurio. He knows well that the Duke wants to wed his daughter with Thurio, the preferred suitor.

Duke: Thou know'st how willingly I would effect

The match between Sir Thurio and my daughter.

Pro : I do, my lord.

(Act III, scene II; 22-24)

Proteus begins to run his next plan by using Thurio, after the Duke asks him to help Thurio to turn Silvia's affection from Valentine. He uses Thurio for his own sake. Proteus uses him as his means to approach Silvia. He suggests Thurio to hire some musicians to flatter Silvia, but actually he will use those musicians to express his infatuation to her. By using the wealthy Thurio, he can give her such a valuable gift. He completely realizes that it is another mistake of him to fool Thurio, but Silvia is too enchanting to ignore.

Pro : Already have I been false to Valentine,

And now I must be unjust to Thurio.

Under the colour of commending him

I have access my own love to prefer;



But Silvia is too fair, too true, too holy,  
To be corrupted with my worthless gifts,

(Act IV, scene II; 1-6)

If Proteus uses some sly tricks to get Silvia, otherwise, Valentine uses nothing to langle her heart. They fall in love each other naturally, without tricks.

In this play, when Valentine stays in Milan, it is told that he falls in love with Silvia. Before he meets her, he is not interested at all in a love discourse, but Silvia alters it. Because of her, he becomes a votary of love. He has no courage to show his love feeling to her, but when she asks him to compose a love letter for someone, he objects to do that, because he is jealous.

Val : As you enjoyn'd me, I have writ your letter  
Unto the secret nameless friend of yours;  
Which I was much unwilling to proceed in,  
But for my duty to your ladyship.

(Act II, scene 1; 92-95)

Innocently and indirectly, by showing his jealousy, he has expressed his love to Silvia. Unfortunately, Valentine does not realize that he is the man who is chosen by Silvia.

Val : What means your ladyship? Do you not like it?

Sil : Yes, yes; the lines is very quantly writ;

But, since unwillingly, take them again.

Nay, take them. (Gives back the letter)

Val : Madam, they are for you.

Sil : Ay, ay, you writ them, sir, at my request;

But I will none of them; they are for you.

I would have had them writ more movingly.

Val : Please you, I'll writ your ladyship another.

Sil : And when it's writ, for my sake read it over;

And if it please you, so; if not, why, so.

Val : If it please me, madam, what then?

(Act II, scene 1; 106-121)



Then, an amusing dispute happens. Silvia insists to give back the letter to the writer, Valentine, because he is the preferred man, but he does not want to receive that letter. She once asked him to compose a love letter for a mysterious man she loves, and he tried hard to do that, and then she returns the letter to him. It confuses him. His confusion irritates his page, Speed. Love makes his master become a dull-witted man. So, the mysterious gentleman to whom Silvia wants to give that letter is the writer himself, Valentine, but he is really innocent.

To the treachery of his best friend, Proteus, he absolutely does not realize and does not suspect in the least. This innocence can be seen in the long conversation between the Duke and him. He does not know that from his very friend, Proteus, the Duke has discovered his plan with Silvia and he intends to trap Valentine by using questions about how he can tangle a lady's heart. Innocently, Valentine answers all questions until the Duke finds his letter to Silvia about their planned-elopement and that causes his exile.

When he suffers of that banishment, Proteus tries to comfort him. He pretends as if he feels the sorrow too, but actually he is satisfied because he does not have any rival to get Silvia's love. Valentine himself does not realize at all upon his friend's pretence. This is also a proof of his innocence.

Pro : ...Friend Valentine, a word.

Val : My ears are stopp'd and cannot hear good news,  
so much of bad already hath possess'd them.

Pro : Then in dumb silence will I bury mine,

For they are harsh, untuneable, and bad.  
(Act III, scene I; 204-208)

#### 4.1.3 A Spontaneous Fellow versus Mr. Duplicity

The third contrast of those two gentlemen of Verona is a spontaneous man for Valentine and Mr. Duplicity for Proteus. Valentine bluntly shows his dislike to Thurio, but he is sure that he is the winner of the competition. Thurio is a wealthy gentleman, but for the love of Silvia, he is the winner, because Silvia gives her heart to him. She is not interested at all in Thurio's wealth. He cannot do anything, because The Duke forces his daughter to marry Thurio. The Duke's copious attention to Thurio makes him jealous;

Val : My foolish rival, that her father likes  
Only for his possession are so huge,  
Is gone with her along; and I must after,  
For love, thou know'st, is full of jealousy.  
(Act II, scene IV; 170-173)

Thurio himself also does not like him. His anger begins to appear when Valentine touches on his folly in front of his expected lady, Silvia. They mutually express their dislike in the conversation below. Then, Valentine tells her, with his spontaneity, that she is the cause of the verbal battle between Thurio and him.

Sil : What, angry, Sir Thurio! Do you change colour?  
Val : Give him leave, madam; he is a kind of  
chameleon.  
Thu : That hath more mind to feed on your blood  
than live in your air.  
Val : You have said, sir.  
Thu : Ay, sir, and done too, for this time.  
Sil : A fine volley of words, gentlemen, and quickly  
shot off.



Val : 'Tis indeed, madam; we thank the giver.

Sil : Who is that, servant?

Val : Yourself, sweet lady; for you gave the fire.

(Act II, scene IV, 23-33)

Moreover, he also shows his spontaneity when he rescues Silvia from the force of the wicked Proteus. He spurns what Proteus has done to their friendship and to the sacred lady. He cannot trust him anymore, but he still gives him a chance after listening his penitence. Their conversation is interrupted by the arrival of the outlaws who bring the Duke and Thurio as their prisoners. When Thurio cries out that Silvia belongs to him, in front of the Duke, Valentine threatens him emotionally.

Thu : Yonder is Silvia; and Silvia mine.

Val : Thurio, give back, or else embrace thy death;

Come not within the measure of my wrath;

Do not name Silvia thine; if once again,

Verona shall not hold thee.

(Act V, scene IV; 125-129)

As a result, the Duke notes Valentine's earnest love to his daughter, and eventually forgives Valentine and permits him to loves her, because Thurio, his preferred son-in-law, rejects to fight for her. He believes that Valentine is the suitable man for his daughter. Then, he invites Valentina to come home to Milan. His spontaneity wins back his love.

Duke: Know then, I here forgive all former griefs,

Cancel all grudge, repeal thee home again,

...; Sir Valentine,

Thou art a gentleman and well deriv'd;

Take thou thy Silvia, for thou hast

deserv'd her.

(Act V, scene IV; 140-148)



On the contrary, Proteus is a Mr.duplicity. To get a clearer information, it is better to quote the meaning of duplicity. *The New Grolier Webster International Dictionary of the English language* defines duplicity (n) as ,

"the fact or practice of speaking or acting in two ways in relation to the same matter, with intent to deceive."

(1974 ; 307)

He has an oily tongue. It means "a flattering tongue, tongue that glibly uses honeyed word of flattery" (Goffin,1909;66). When his father insists him to follow Valentine to Milan, to seek honour and experiences, he cannot refuse it. It means he has to say good bye to Julia, a lady who has enthralled his heart. Then he vows to her an eternal loyalty and they exchange rings as the symbol and the witness of their love.

Jul : Keep this remembrance for thy Julia's sake,  
(giving a ring)

Pro : Why then we'll make exchange. Here, take you this.

Jul : And seal the bargain with a holy kiss.

Pro : Here is my hand for my true constancy;  
 And when that hour o'erslips me in the day  
 Wherein I sigh not, Julia for thy sake,  
 The next ensuing hour some foul mischance  
 Torment me for my love's forgetfulness!

(Act II, scene II; 3-12)

Yet, behind Julia's back, he consciously, breaks his own vow after Silvia's enchantment makes him infatuated. Then Julia and their love are forgotten. Because of Silvia's true perfection, Proteus' love to Julia

liquefies as "a waxen image against a fire", and leaves no remembrance neither about her nor her love.

In Milan, Proteus continues his hypocrisy. After he succeeds in making Valentine banished, he meets that victim who laments for his parting with his love, Silvia. Proteus pretends to cheer him up, whereas in fact, he is the cause of that woe.

Pro : Cease to lament for that thou canst not help,  
 And study help for that which thou lament'st.  
 Time is the nurse and breeder of all good.  
 Here if thou stay thou canst not see thy love;  
 Besides, thy staying will abridge thy life.  
 Hope is a lover's staff; walk hence with that,  
 And manage it against despairing thoughts.  
 Thy letters may be here, though thou art  
 hence,

(Act III, scene I; 241-248)

He counsels Valentine that he will not see Silvia anymore if he still stays in the court. Though he is banished, he can send his letter to Silvia. Proteus, his best friend, with all of his pleasure, will help him to deliver the letter. There is still hope if Valentine undergoes his banishment patiently. Behind those honeyed words, he actually suggests Valentine to abridge his time to stay in the court.

Moreover Proteus also uses his hypocrisy as his means to approach Silvia. When the Duke asks him the ways to turn Silvia's heart from Valentine, in order to receive Thurio's proposal, he suggests Thurio to slander Valentine by telling the false badness of Valentine to Silvia. The Duke thinks that if Thurio takes that job, Silvia will think that it must be his jealousy to



Valentine, because she knows well about Thurio's hatred to Valentine. Then Proteus suggests that someone who can do that job is someone whom Silvia considers as her friend. The Duke thinks that someone is Proteus and he persuades Proteus to undertake that job. He pretends to refuse it. Respecting his friendship with Valentine is his reason, whereas in fact, that is his opportunity to be close with Silvia.

Pro : ...

Therefore it must with circumstance be spoken  
By one who she esteemeth as his friend.

Duke: Then you must undertake to slander him.

Pro : And that, my lord, I shall be loath to do:

'Tis an ill office for a gentleman,  
Especially against his very friend.

Pro : You have prevail'd, my lord:

(Act III, scene II; 29-46)

The information above reflects his duplicity. Thurio is also the victim of his duplicity.

Thu : Ay, but I hope, sir, that you love not here.

Pro : Sir, but I do; or else I would be hence.

Thu : Who? Silvia?

Pro : Ay, Silvia-for your sake.

(Act IV, scene II; 21-24)

When Thurio's hired musicians are ready, Proteus is also ready to present some lines of flattery. He said to Thurio that his readiness to present that music is for his sake, otherwise, it is for his own sake. He intends to express his own feeling of infatuation to Silvia.

Sil : What's your will?

Pro : That I may compass yours.

(Act IV, scene II; 81-89)



Furthermore, in front of the foolish Thurio, Proteus keeps going to him by telling lies about Silvia's opinion toward him, as if she likes everything in him.

- Thu : Sir Proteus, what says Silvia to my suit?  
 Pro : O, sir, I find her milder than she was;  
       And yet she takes exceptions at your person.  
 Thu : What that my leg is too long?  
 Pro : No, that it is too little.  
 Thu : I'll wear a boot to make it somewhat rounder.  
       What says she to my face?  
 Pro : She says it is a fair one.  
 Thu : Nay, then, the wanton lies; my face is black.  
 Pro : But pearls are fair; and the old saying is:  
       Black men are pearls in beauteous ladies' eyes.

...

(Act V, scene 11; 1-29)

#### 4.1.4 A Bootlicker versus Sincere Man

Webster's *New World College Dictionary* defines the word bootlick (vt) briefly as, "try to gain favor with (someone) by fawning" (1997:161). So, bootlicker is someone who bootlicks. Proteus is a bootlicker. To make the Duke banish Valentine, he has to bootlick the Duke by using his oily tongue and his cunning ideas. When he tells The Duke about Valentine's planned elopement with Silvia, his tongue easily produces million words of flattery.

- Pro : My gracious lord, that which I would discover  
       The law of friendship bids me to conceal;  
       But, when I call to mind your gracious  
       favours  
       Done to me underserving as I am,  
       My duty pricks me on to utter that  
       ...  
       ..., heap on your head  
       A pack of sorrow which would press you down,

Being unprevented, to your timeless grave.

(Act III, scene I; 4-21)

Pro : ...

For love of you, not hate unto my friend,

...

(Act III, scene I; 46)

In the conversation above, Proteus always says that he does the treachery because he loves The Duke, for the sake of The Duke, whereas in fact, he is unsincere. There is a hidden intention behind his words. He proceeds it just for his own sake. His words have beguiled The Duke into believing him and praising him.

Duke: Proteus, I thank thee for thine honest care,  
Which to requite, command me while I live.

(Act III, scene I; 22-23)

He begins to enjoy his conversation with Proteus who continually flatters him.

Duke: ...

Proteus, the good conceit I hold of thee-  
For thou hast shown some sign of good desert-  
Makes me the better to confer with thee.

Val : Longer than I prove loyal to your Grace

Let me not live to look upon your Grace.

(Act III, scene II; 17-21)

He not only curries The Duke, but also the lady whose enchantment makes his eyes blind, Silvia. Silvia chides him for his treachery to his best friend, but it does not deject him. Then, he tries to bootlick her with gifts, because flattering words cannot influence and please her. For the first gift, he presents Thurio's music, and the second one is a puppy. He asks his page,



Launce to deliver it to Silvia, but she rejects it, and spurns him that he tries to curry her.

Pro : And what says she to my little jewel?

Laun: Marry, she says your dog was a cur, and tells  
You currish, thanks is good enough for such a  
present.

(Act IV, scene IV; 44-46)

Failed with the puppy, he tries again with the ring, precisely, Julia's ring. She gave it to him in his departure to Milan, as the witness of their love. He inquires his new page, Sebastian, who is actually Julia in disguise, to deliver the ring to Silvia, but, again, Silvia rejects the ring.

In contrast with Proteus who easily produces words of flattery, Valentine sincerely produces what he has in his mind, without any hidden purposes. His forgiveness to the treachery of his best friend, Proteus, shows his sincerity in his friendship, though he cannot trust him anymore. Moreover, he will give Silvia to Proteus if he really loves her, for the sake of his friendship, after listening his remorse.

Pro : My shame and guilt confounds me.

Forgive me Valentine; if hearty sorrow

...

Val :

Then I am paid;

And once again I do receive thee honest.

Who by repentance is not satisfied

Is nor of heaven nor earth, for these are  
pleas'd.

And that my love may appear plain and free,

All that was mine in Silvia I give thee.

(Act V, scene IV; 77-88)

In his love story, he fills it with his integrity. When Silvia asks him to compose a love letter to a



gentleman she adores, actually he objects to do her order,

Val : As you enjoin'd me, I have writ your letter  
 Unto the secret nameless friend of yours;  
 Which I was much unwilling to proceed in,  
 But for my duty to your ladyship.

(Act II, Scene I; 92-95)

but he tries to ignore his jealousy and tries to do her demand as well as he can, with his whole ability just for pleasing the adored lady.

Sil : Perchance you think too much of so much pain?  
 Val : No, madam; so it stead you, I will write,  
 Please you command, a thousand Lines as much;

(Act II, scene I; 100-103)

He sincerely proceeds that order, though in the bottom of his heart, he is jealous, but he does not want to let her down by his blind jealousy.

In contrast with Proteus, Valentine is an innocent person and he always keeps the friendship more than everything.

#### 4.1.5 A Roughneck versus A Tender Lover

First of all, it is necessary to understand the meaning of the word roughneck. Based on *The New Grolier Webster International Dictionary of The English Language*, a roughneck (n) is "a rough, coarse fellow" (1974;836). Eventhough Proteus is the expert of producing a million words of flattery, it does not mean that he cannot produce rough words. He is a coarse man. The evidence of his roughness can be seen in his conversation with his page, Launce.

Pro : ... (to Launce.) How now, you whoreson peasant?

(Act IV, scene IV; 39)

Different from Valentine who always calls his page, Speed, with a polite name such as, "boy", "whoreson peasant" is an ungracious expression, though Launce is just a page.

Proteus is angry with him, because he has lost the little dog that Proteus wants to deliver it to Silvia as a gift. Launce intends to substitute the lost puppy with his dog, Crab, that ten times bigger than the lost one. Therefore, Proteus dismisses him roughly.

Pro : Go, get thee hence and find my dog again,  
Or ne'er return again into my sight.

Away I say. Stayest thou to vex me here?

(exit Launce)

A slave that still an end turns me to shame!

(Act IV, scene IV; 55-58)

Besides Launce, the other victim of his roughness is Silvia. When she is captured by the outlaws, Proteus determines to rescue her, but she flatly refuses that offer. Then his roughness appears. He forces her to receive his love. His oily tongue cannot alter her fidelity to Valentine. Her love to Valentine is undivided. She continuously reproaches his treachery to his friendship and love. Proteus begins to lose his patience.

Pro : Nay, if the gentle spirit of moving words  
Can no way change you to a milder form,  
I'll woo you like a soldier, at arms' end,  
And love you 'gainst the nature of love-  
force ye.

...

Pro : I'll force thee yield to my desire.

(Act V, scene IV; 57-62)

On the other hand, Valentine is a tender gentleman. There are not any direct evidences that show his tenderness, but from the way of his speech can reveal his tenderness. He never speaks roughly, except to his hated rival, Thurio, but it is not too rough. What he says to Thurio is the fact. The only data that proves his tenderness in connection with his love and friendship is from Silvia's view about him.

Sil : ...

O, heaven, be judged how I love Valentine,  
Whose life's as tender to me as my soul!  
And full as much, for more there cannot be,

(Act V, scene IV; 31-38)

The different way of treating someone else is completely different between Valentine and Proteus. Valentine considers other person as a human being that needs attention and treated well.

#### **4.2 The Two Gentlemen's Contradictory View about Love and Friendship.**

##### **4.2.1 Proteus' View**

Proteus is a love worshipper. He lets his love master his life. It can be seen in his friend's statement.

Val : Love is your master, for he masters you,

(Act I, scene I; 39)

His friend of infancy, Valentine, tries to persuade him to leave from Verona to see the wonders of the world and



to seek honour. Yet, Proteus does not heed to his best friend's counsel and he turns the conversation, instead. It is followed with Valentine's satire.

Pro : Wilt thou be gone? Sweet Valentine, adieu!  
 Think on thy Proteus, when thou haply seest  
 Some rare noteworthy object in thy travel.

...

If ever danger do environ thee,  
 Commend thy grievance to my holy prayers,  
 For I will be thy beadsman, Valentine.

Val : And on a love-book pray for my success?

(Act I, scene I; 11-19)

Proteus does not want to leave Verona, because his love is there. His heart is enthralled with a lady of Verona named Julia. She causes him to ignore Valentine's good counsel. She is the reason why he does not think at all about seeking honour and experiences. His mind is full of love. He completely realizes with what he thinks.

Pro : He after honour hunts, I after love,  
 He leaves his friends to dignify them more;  
 I leave myself, my friends, and all for love.  
 Thou, Julia, thou hast metamorphis'd me;  
 Made me neglect thy studies, lose my time,  
 War with good counsel, set the world at nought  
 Made wit with musing weak, heart sick with  
 thought.

(Act I, scene I; 62-69)

Julia is always in his mind, until his father insists on him to seek preferment and knowledge in the Emperor's court in Milan. There, he cannot resist the charming Silvia, the daughter of the Duke of Milan. Love is powerful. It can appear anytime, to anybody. If someone cannot control love that comes to him or her, and lets it master his or her life, he or she can do

everything to get someone she or he loves. This case happens to Proteus. Then, because love masters his life, he denies Julia and banishes her from his mind.

Not only does love make him commit a treachery to his lover, but also to his bosom friend. Because of his sudden love to Silvia, it is better for him to lose his friend than hurts himself. He believes that love will help him to reach "the celestial sun", Silvia.

Pro : ...

Julia I lose, and Valentine I lose;  
 If I keep them, I needs must lose myself;  
 If lose them, thus find I by their loss:  
 For Valentine, myself; for Julia, Silvia.  
 I to myself am dearer than a friend;  
 For love is still most precious in itself;

(Act II, scene VI; 19-24)

Indeed, he has broken his comradeship with Valentine. He wants to steal Silvia from Valentine. For Proteus, love is everything. He uses it as a guide to arrange some cunning tricks in relation with his effort to attract Silvia.

Pro : ...

Love bade me swear, and Love bids me forswear,  
 O sweet-suggesting Love, if thou hast sinn'd,  
 Teach me, thy tempted subject to excuse it!

(Act II, scene VI; 6-8)

Pro : ...

Love lend me wings to make my purpose swift,  
 As thou hast lent me wit to plot this drift.

(Act II, scene VI; 42-43)

Then, he simply betrays his friendship because of love. He even thinks that if someone falls in love, friendship is worthless.





Losing his verdure even in the prime,  
 And all the fair effects of future hopes,  
 (Act I, scene I; 47-50)

Yet, when he arrives in Milan and meets Silvia, his opinion about love alters. He then becomes interested in a love discourse. He tells Proteus about that, when the latter comes to Milan.

Pro : ...  
 I know you joy not in a love discourse.  
 Val : Ay, Proteus, but that life is alter'd now;  
 I have done penance for contemning Love,  
 ...  
 O gentle Proteus, Love's mighty lord,  
 ...  
 Now no discourse, except it be of love.  
 (Act II, scene IV; 123-136)

In the quotation above, Valentine has an opinion about love. He regrets his previous opinion about it. He feels that he has contemned love. He becomes a love worshipper as Proteus. There is "no discourse or conversation except about love."

Eventhough he becomes a votary of love, unlike Proteus, he does not forget and ignore his friendship. In friendship, love does not make him altered. He still keeps his integrity and loyalty. Valentine is still able to control the feeling of love that comes to him, so love does not blind his mind's eye and he is still able to think in a wise and mature way, to get a lady who has made him fall in love. He still believes Proteus as his beloved friend. Therefore, he tells Proteus the secret of his planned-elopement with Silvia.

His integrity to his friendship is also shown when he recommends Proteus to the Duke. He makes hyperboles about his friend. The other evidence of his integrity and fidelity to his friendship can be seen in the quotation below.

Val : ...  
 And, That my love may appear plain and free,  
 All that was mine in Silvia I give thee.

(Act V, scene Iv;87-88)

In the previous page, it is told that Valentine suffers because of his banishment. It means he has to leave Silvia. He says that Silvia is his life. Separating Silvia from him is the same as separating his soul from his body, but just for his best but treacherous friend such as Proteus, he is willing to surrender Silvia. It means that he is willing to give his life just for the sake of friendship.

Through the way of believing his fellow man, Proteus, there is no doubt about Valentine's brotherly love. *James.O.Lugo and Gerald. L.Hershey* in their *Human Development* state that, "a trust comes into brotherly love as a key element" (1974;151-152).

Unfortunately, Valentine does not realize that Proteus, his trusted friend, will be the cause of his unexpected woe. After he discovers Proteus' infidelity both to his love and friendship, he intends to give in, for the sake of his friendship, by surrendering Silvia to that treacherous friend. It means that his love to his friendship is superior than his love to Silvia, though, actually he really loves her and it is hard for him to

lose her. He dares to do that just for the sake of friendship.

The different attitude toward love between the two gentlemen of Verona seems too far. For Proteus, love is something enjoyable, attractive, and emotional expression of someone, but Valentine considers love is something pure, so it must be treated well and must be kept its existence and it also needs responsibility between the two lovers.



## CHAPTER V

### CONCLUSION

**The Two Gentlemen of Verona** is one of the comedies of William Shakespeare. Its theme is the broken friendship that is caused by love. The two gentlemen of Verona, Valentine and Proteus, have contradictory personalities in connection with their friendship and story of love.

Valentine and Proteus are Elizabethan aristocrats. They have been friends since their childhood, but in the matter of love and friendship, they, respectively, have contradictory personalities. Valentine is a faithful gentleman both in his friendship and love. He is the one who holds friendship in high respects. He still forgives his treacherous friend, Proteus, after discovering his betrayal and even wants to sacrifice his love to Silvia just for the sake of his friendship. However, he thinks that Proteus is his best friend whom he knows him since their infancy. He wants to keep their relationship well, though inevitably, he cannot give his trust to Proteus as good as before. In his effort to get the love from the adored lady, Silvia, Valentine uses nothing to tangle her heart. They fall in love in a natural way. He, who is not interested in a love dialogue before, becomes a votary of love after meeting the fair Silvia, but he tries to undergo his story of love as natural as possible. Silvia

herself, is attracted with him because of his tenderness and his simplicity. His spontaneity, innocence, and his sincerity become his self-qualities and win Silvia's affection.

In contrast with Valentine whose friendship is superior than his love, Proteus is the opposite one. He is a love worshipper. The most important thing in his life is love. That is what he tries to look for. He is a faithless and disrespectful gentleman both to his love and friendship. Julia is in his hand already, but he still wants Silvia, his best friend's beloved lady. He intends to turn her heart from Valentine by force. To proceed that plan, he uses some cunning tricks such as arranging Valentine's banishment, slandering him, and fawning others.

Besides being a mean person, he is also an ungracious one. His attempt to force his love upon the gentle Silvia and his anger to his page, Launce, are the evidences of his roughness. Valentine and Julia's loyalty to him and their integrity, makes him realize that he has done two big mistakes in his life. He has betrayed the two persons who sincerely love him, therefore his contrition becomes deeper.

Their contradictory view about love and friendship also shows their personality. Proteus perceives that love is everything in his life, but Valentine thinks that friendship is superior than love, though he cannot avoid it too. Their perception about love and friendship is suitable with their personality respectively. This

conclusion that is drawn from the whole discussion about the existence of the two gentlemen's contradictory personalities, proves the hypothesis.

Nowadays, there are so many cases about a friendship that is broken by love. It is easy to find a man like Proteus in these days. Proteus' personalities are a description of the personality of treacherous persons in general. They are not only men but also women. They will do everything to satisfy their passion to get someone she or he wants.

On the contrary, a person such as Valentine is difficult to find. In a love story, perhaps Valentine's personalities are not special, but in friendship, a person as Valentine is rarely found. For this type of a person, friendship is more important than love.

So, in these days, alertness in choosing a good friend for the real and eternal friendship is absolutely needed.



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