

Examining Rosalind/Ganymede's and Viola/Cesario's Disguised Bodies in Shakespeare's *As You Like It* and *Twelfth Night*

Tri Murniati

Universitas Jenderal Soedirman

tri.murniati@unsoed.ac.id

Article History: **Abstract.** In this article, I explore the disguised body in two of Shakespeare's comedies *As You Like It* and *Twelfth Night*. Since the human body can be problematized, it is worth trying to examine Rosalind's and Viola's disguised bodies under the lens of Erving Goffman's dramaturgy theory. This theory examines how people present themselves differently depending on their circumstances. In contextualizing the exploration of the disguised bodies, I employ the script of *As You Like It* and *Twelfth Night* as the primary data source. The result shows that both main characters in the plays disguise themselves as men and their disguised bodies symbolize new meanings namely safety and freedom. Rosalind's and Viola's symbolic bodies have transformed into agentic bodies from which these bodies enable them to help the men they love. The agentic quality of Rosalind's and Viola's bodies lies in their ability to manage, control, and present their bodies by whom they interact.

First Received:
23/05/2021

Final Revision:
14/06/2021

Available online:
30/06/2021

Keywords: *agentic body, disguised body, Erving Goffman's dramaturgy theory, symbolic body*

<http://jos.unsoed.ac.id/index.php/jes>

INTRODUCTION

Shakespeare's *As You Like It* and *Twelfth Night* is both fascinating romantic comedies. Jameson in Massai (2007), for example, argues that *Twelfth Night* is "a genuine comedy—a perpetual spring of the gayest and the sweetest fancies" (p. 53). Explorations made on both comedies focus more on the role of gender. *As You Like It* is interpreted as "a subversive play that exposes the instability of gender roles and traditional values where the play questions matter of gender, rank, and social order" (Kumari, 2014, p. 344). Meanwhile, Perko (2008) in her investigation on *Twelfth Night*, argues that gender role reversal exists in that particular comedy (p. 1).

Aside from the issue of gender roles, both comedies are open for a different exploration. Belsey (2014) in her article *Gender in Different Dispensation: The Case of Shakespeare* explores cross-dressing in Shakespeare's plays underlining performativity which "allows us to distinguish between impersonation as pretense

and impersonation as becoming” (p. 9). She further concludes that “to a high degree, Shakespeare’s fictional girl-boys have become what they perform” (p. 9). These characters’ cross-dressing, however, does not necessarily provide all necessary skills related to the gender they perform, for example, Viola-Cesario’s inability to fight a duel because fencing is something that has to be learned (Belsey, 2014, p. 9).

Having a completely different background of the story, *As You Like It* and *Twelfth Night* provide readers the Shakespeare’s world of confusion and wonders. By wonders, it does not necessarily mean that there will be magic, witches, and fairies for instance, but both plays provide wonders differently, wonder of the heroine’s life episode in the new world. In *As You Like It*, the readers are given the woods, the Forest of Arden, where the main character, Rosalind, undergoes her life journey as Ganymede. Meanwhile, in *Twelfth Night*, the country of Illyria becomes the chosen place where Viola spends her life’s chapter as Cesario. Those new places, I believe, represent hope because both main characters undertake their journey for a reason. Rosalind seeks a new place to live after her uncle’s banishment and fulfills the quest to find her father while Viola decides to stay and explore the country of Illyria in the hope of finding her missing brother after the shipwreck. Interestingly, Celia—Rosalind’s cousin—perceives the journey as freedom, not a banishment (I, iii, 26). Seeing Rosalind’s and Celia’s excitement of having the journey indicates that Shakespeare’s heroines in comedy are very sophisticated “even though they were nearly everything a woman should not be—dynamic, active both physically and verbally, assertive, independent” (Johnová, n.d., p. 65). Both heroines in *As You Like It* and *Twelfth Night* have experienced an enthralling life journey because they live in a different world under a different character, which is the opposite of their own born nature, as women.

My main focus in this paper is the disguise undertaken by both main characters. Spending their life episode as Ganymede and Cesario, both Rosalind and Viola have the opportunities to do things that a woman in their time cannot do. In their disguised bodies, I argue that both women have undergone the ‘wonder’ in their ‘new life.’ The disguised bodies bear the meaning which goes beyond the corporeal men’s clothing because the disguise symbolizes meanings such as safety and freedom. Further, Rosalind’s and Viola’s symbolic bodies have transformed into agentic bodies from which these bodies enable them to help the men they love. In Rosalind’s case, she disguises herself as Ganymede and helps Orlando to get Rosalind’s love. Rosalind’s involvement in the community of the Forest of Arden also generates the dynamic of the plot. Meanwhile, Viola as Cesario successfully creates confusion betwixt Olivia and Duke Orsino and also other characters. This dynamic of the confusion brings Viola to finally reveal her true identity and gain Orsino’s love, which at first, seems to be a one-sided love.

Disguise at a Glance

Disguise in literary works has become a prominent element to create a distinguished life story of the characters. This strategy is often used by authors to make their stories more complicated and attractive. Terry (2015) briefly argues that “this comedy strategy is used to get the reader or the audience to look at the wrong issue, person, or place simultaneously with the deception” (p. 125). Disguise enables a character in a story to employ misdirection that further will bring confusion. Comedy, in general, often deals with confusion. After all the confusion is resolved,

comes the happy ending. Comedy is so much identified with a happy ending because it is “a fictional work in which the materials are selected and managed primarily to interest and amuse us” (Abrams, 1999, p. 38).

A disguise is a form of camouflage that enables the doer to have ‘another identity’ that differs from their real identity. In the case of literary work, especially in comedy, disguise drives other characters to recognize an intended mistaken identity that is made on purpose by the doer. In a similar vein, Freeburg (1915) asserts that “dramatic disguise means a change of appearance which leads to mistaken identity” (p. 2). Disguise, which employs cross-dressing, is not a new thing in literature. Especially in Shakespeare’s works, disguise is commonly found in his comedies. Highlighting that fact, Johnová (n.d.) briefly states that “cross-dressing was an everyday practice in the Elizabethan theatre even if it was not a part of the plot, as all female roles were played by boys” (p. 66). Further, she observes that Shakespeare’s heroines in comedies apply cross-dressing in achieving their goals. To name a few, there are Rosalind in *As You Like It*, Viola in *Twelfth Night*, Julia in *Two Gentlemen from Verona*, and Portia in *The Merchant of Venice*.

Problematizing the Body: The Symbolic and Agentic Body

The human body is not simply a biological given though many people take their bodies for granted. Kosut and Moore (2010) argue that the body is “also an entity that is invested with meanings” (p. 1). They further elaborate that it means people can speak “of and through” their bodies which can be “a subjective individual act’ and “also a political and cultural act” (Kosut and Moore, 2010, p. 1). Plastic surgery, for example, proves that the body can be fixed or beautified. Using bodies for a theatrical act demanding a pay rise also demonstrates that the body can be political as it symbolizes certain meaning and is open for interpretation. In light of this discussion, the significance of the human body is underlined. This is in line with Howson (2013) who contends that the human body plays a prominent role to engage with its surroundings, both people and the world (p. 13).

The great potential inherent in human bodies allows them to be resources that can be changed into capital (Kosut and Moore, 2010, p. 11). This, of course, relates to Bourdieu’s argument quoted in Kosut and Moore (2010) that “bodies are biological, yet stresses that they are inherently unfinished, becoming transformed (imbued with marks of social class) within society” (p. 11). Here comes Bourdieu’s conception of the body as “a form of physical capital” and thus, bodies are resources which can be transformed into different capitals such as economic, social, and cultural capital (Kosut and Moore, 2010, p. 11).

Concerning body as a resource that can be converted into capital, Erving Goffman—an American sociologist—views that people, to some extent, have control over their bodies. Further Goffman quoted in Kosut and Moore (2010) argues that the way humans manage their bodies “in different social contexts” indicates “the agentic quality that humans possess” (p.12). Using a dramaturgical model in illustrating his concept, Goffman sees that humans “choose to act within different circumstances” and this is what underlines agency in his theory (Kosut and Moore, 2010, p.12; Howson, 2013, p. 21). Thus, the way people bring themselves means that they, in particular, can collect and “manage information to present a particular impression to those with whom they interact” (Howson, 2013, p. 21). This means people are able to think and decide any bodily presentation in front of others.

RESEARCH METHOD

To contextualize the discussion on Rosalind's and Viola's disguised bodies, I first provided a brief overview of disguise in literary works. Then, I explore works of literature on the discourse of the body. These two provided a lens to further examine the disguised bodies of the main characters in *Twelfth Night* and *As You Like It* which are symbolical and agentic.

RESULT AND DISCUSSION

The Symbolic and Agentic [Disguised] Bodies in *As You Like It* and *Twelfth Night*

Both Rosalind and Viola have undergone a life cause, which enforces them to stay in a new, strange, and presumably dangerous place. Rosalind has to leave the court because the new Duke who is also her uncle has banished her. However, the Duke's daughter, Celia, does not have the heart to part with her. Therefore, the two girls decide to have the journey together to the Forest of Arden to find refuge and also Rosalind's lost father. However, Rosalind realizes that it will be dangerous for them to have a journey without any man to accompany them. Celia, then, has the idea to have a disguise. This idea is exposed in the following quotations.

ROSALIND

Alas, what danger will it be to us,
Maids as we are, to travel forth so far!
Beauty provoketh thieves sooner than gold.

CELIA

I'll put myself in poor and mean attire
And with a kind of umber smirch my face;
The like do you: so shall we pass along
And never stir assailants.

ROSALIND

Were it not better,
Because that I am more than common tall,
That I did suit me all points like a man?
A gallant curtlet-axe upon my thigh,
A boar-spear in my hand; and--in my heart
Lie there what hidden woman's fear there will--
We'll have a swashing and a martial outside,
As many other mannish cowards have
That do outface it with their semblances.

(Shakespeare, *As You Like It* - I, iii, 32-33)

A girl traveling alone, according to Rosalind, will invite danger for beauty is more attractive than possession as she says, "beauty provoketh thieves sooner than gold" (Shakespeare, *As You Like It* I, iii, 32). Celia's idea of having a disguise is by pretending to be a peasant. She plans to make herself ugly and poor therefore no one will take interest or harm. However, Rosalind rejects the idea because she thinks of another idea of disguise. Because Rosalind has a distinguished body feature—she is tall for a common woman—she decides to disguise as a man. The reason why Rosalind comes up with the idea of disguise is mainly for safety. Having a journey

with the company of a man is considered a lot safer. As gender roles in Elizabethan were clearly defined, Bryne (1926) briefly emphasizes how men in Elizabethan might have a journey. He argues that traveling alone will be unsafe for the road was likely to be infested by a robber. Even for men, it is suggested to have a ride together in parties for mutual protection (p. 40). Therefore, for women, traveling is most likely to be accompanied by a male companion. Here, the body is seen as an object which has meanings (Kosut and Moore, 2010, p. 1). The male body, in this case, symbolizes safety.

To the idea of disguise, Viola in *Twelfth Night* also bears a similar reason. After the shipwreck gets her into the country of Illyria, she decides to disguise it because it will be safer for her to explore and be living in the new place. The chance of having employment in the Duke's house also underlines her decision to disguise as a man and she will present herself as a eunuch, as seen in the following quotation.

VIOLA.

There is a fair behavior 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 pray thee, 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 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.

(Shakespeare, *Twelfth Night* - I, ii, 7)

Different from Rosalind who has the significant feature to disguise as the man (she is tall), Viola does not seem to possess the same kind of feature. Presenting herself as a eunuch, she does not need a significant feature of a man (as Rosalind does) for eunuch is somewhat "less masculine than a man" (Johnová, n.d., p. 68). Both main characters also have a few people who know their disguise. In Rosalind's case, she has Celia and Touchstone. On the other hand, Viola has the captain.

In their new life, Rosalind and Viola are known as Ganymede and Cesario. Both have a completely different life compared to the kind of life they have previously. In the Forest of Arden, Rosalind/Ganymede chooses to have some possessions by buying local farms and cattle. Meanwhile, Viola/Cesario, as previously mentioned, seeks employment in Duke Orsino's House. Indeed, in their disguised bodies, both characters face a brand-new life which gives them a different challenge. In my observation, this disguised body accommodates the freedom of accessing a different world. The possibility of entering or crossing over a new world is most prominently enabled by the act of cross-dressing. In her observation of Shakespeare's plays, Belsey (2014) argues that "cross-dressing changes the possibilities for these girl-boys, expanding the options in unpredicted ways" as she notes,

Not only are they able to travel through wild places unmolested, as Rosalind and Imogen do once they are renamed as Ganymede and Fidele; not only are they suddenly fit and confident inhabitants of an all-male court, as Viola-Cesario becomes; in addition, Portia as Balthasar finds herself at the centre of a legal dispute, and able to sway with her rhetoric that most masculine of all audiences, a court of law. (p.8-9).

In the case of disguise—in the form of cross-dressing—in *As You Like It* and *Twelfth Night*, encountering the new world with the 'new body' also means acquiring a new identity as well as new meaning. In public, Rosalind's and Viola's lady-like quality is stripped, and they perform only the disguised body's identity, as a man. Because the body is a medium which allows people to have contact with the world, these women's disguised body can bear a different new meaning. Disguising as man enables them to acquire the traits of a man. In *As You Like It*, Rosalind/Ganymede manages to show her manly traits by performing what she believes as man's traits. To have a perfect disguise, she is subjected to perform the 'male characteristic'. This is because "we assume a corresponding set of capacities, behaviors and characteristics associated with gender, or masculinity or femininity" (Howson, 2013, p. 50). It is intriguing since the performer is a woman. This means Rosalind has to recall and figure out what man's traits are. Fortunately, this kind of convention is socially known because people have internalized such traits in daily life. For example, the perception or belief that man should be strong has been a standard gender convention in society, especially the patriarchal society like the Elizabethan era. Being strong is meant to be able to protect and comfort others, in this case, is by protecting the woman who is seen as a weaker creature. This established gender [binary] "refers to the socially determined psychological, social, and representational differences between man and women" (Howson, 2013, p. 52). The dichotomy which dictates that man is strong, and woman is weak has become the social convention in society. The urge to be strong for Rosalind/Ganymede happens when she and Celia/Aliena arrive at the Forest of Arden as seen in the following quotation:

ROSALIND

O Jupiter, how weary are my spirits!

[...]

ROSALIND

I could find in my heart to disgrace my man's apparel and to cry like a woman; but I must comfort the weaker vessel, as doublet and hose ought to show itself courageous to petticoat: therefore courage, good Aliena!

(Shakespeare, *As You Like It* - II, iv, 42)

The above quotation shows that Rosalind is presumably tired from having the journey. However, her current circumstance—disguising herself as a man—does not allow her to be weak because a man is not supposed to be weak. Here is where gender comes to play, Rosalind as Ganymede has internalized the typical men's traits who are perceived as stronger than women as she says, "I could find in my heart to disgrace my man's apparel and to cry like a woman" (Shakespeare, *As You Like It* - II, iv, 42). In a similar vein, Kosut and Moore (2010) argue that "men's

physical capabilities are, for the most part, considered superior to women's" (p. 7). Therefore, as 'a man' Rosalind/Ganymede perceives herself to be able to 'comfort' Celia as 'the weaker vessel.' Here, Rosalind/Ganymede is conditioned to 'act' like 'a man' with all the gender traits they might possess. This means "her actions and words were dictated by what clothing she wore, what name she was called, and all of that was based on the identity she took" (Kumari, 2014, p. 340). As Ganymede, Rosalind is subjected to the right of men that she cannot complain and must perform the characteristic of the ascribed gender she disguised. Therefore, the male body creates characteristics which are not commonly believed to be possessed by a woman.

In a different scene where Rosalind first met Orlando, she is also enforced to perform her 'male traits' as she says, 'I will speak to him, like a saucy lackey and under that habit play the knave with him' (Shakespeare, *As You Like It* - III, ii, 75). It is seen that Rosalind changes her mode of speaking and starts to act as men might do. Rosalind reflects the agentic quality of Goffman's theory indicating humans' ability to control and manage their bodies in different circumstances (Kosut and Moore, 2010, p. 12). Rosalind as Ganymede, for example, modifies the way she makes conversation. This means the conversation between Rosalind as herself and Orlando is different from the conversation between Rosalind as Ganymede and Orlando. In their first encounter, Rosalind with all her lady-like behavior does not have the freedom to talk freely as she has in the second encounter (where she presents herself as Ganymede). In this case, her two bodies reflect different meanings and agentic qualities. Interestingly, Rosalind seems to relish her disguise and explores her acquired newfound freedom enabled by her disguise. In a similar vein, Johnová (n.d.) argues that Rosalind enjoys her freedom and uses it for her purposes: she escapes from the court, tests her lover's feelings, and (later) arranges the final marriage scene (p. 66). Such freedom might not be acquired from her female body. This underlines the symbolic meaning of the human body, especially the male body.

On the other hand, Viola, as previously mentioned in the introduction, does not seem to enjoy her disguise as Rosalind does. "Unlike Rosalind, she does not find amusing the fact that Olivia has fallen in love with her; she is troubled, because it further complicates her already difficult relationship with Orsino" (Cross-dressing in Shakespeare's Comedies, n.d.). This unfortunate situation is illustrated as Viola says, "How will this fadge? My master loves her dearly; and I, poor monster, fond as much as him ... O time! thou must untangle this, not I; It is too hard a knot for me to untie" (Shakespeare, *Twelfth Night* - II, ii, 14). Yet, Viola's disguised body reveals a similar meaning as Rosalind's disguised body which symbolizes safety because "she is left alone in a foreign country" (Johnová, n.d., p. 67). Here is to say that the main characters' disguised body—as a man—is purposely chosen because of the meaning it bears.

However, both main characters are inescapable of their own identity, as a woman. Though they have man attire and work hard to perform male's traits, still they cannot deny the fact that "they are still biologically female and physically weak sometimes, and they still hold feminine characteristics like tenderness, affection, and chastity" (Cross-dressing in Shakespeare's Comedies, n.d.). Rosalind/Ganymede cannot help herself but faint when she sees Orlando's napkin full of blood. Seeing

her fainted, Oliver cheers her up, but he also brings the subject that Rosalind/Ganymede 'lacks a man's heart' (Shakespeare, *As You Like It* - IV, ii, 118). To cover herself, Rosalind/Ganymede makes Oliver promise her that he will tell Orlando that she was only counterfeiting it. Nonetheless, Oliver believes that it was not counterfeiting for he sees the sincerity in her as he says, "this was not counterfeit: there is a too great testimony in your complexion that it was a passion of earnest" (Shakespeare, *As You Like It* - IV, ii, 118). This act of swooning according to Freeburg (1915) reveals Rosalind's feminine characteristics (p. 72). This kind of character is very much embedded in a woman which is just like the perception that a man is known to be strong indicating the perpetuation of the gender binary.

In the case of Viola/Cesario, she also comes across a similar experience when she encounters a duel challenge by Sir Andrew Aguecheek. Viola/Cesario is worried that people will realize that she cannot fight as she says, "Pray God defend me! A little thing would make me tell them how much I lack of a man" (Shakespeare, *Twelfth Night* - III, iv, 43). Her inability to fight is seen as a trait inherent to a woman as if "her femininity is further confirmed by her reluctance to fight in a duel" (Cross-dressing in Shakespeare's Comedies, n.d.). In light of this discussion, these Shakespearean comedies indeed demonstrate a clear-cut gender binary and gender role.

As Rosalind and Viola embrace life in the new place, they also participate in it. Through their disguised bodies, both main characters are responsible for the confusion of the plot highlighting the bodies' agentic quality. In *As You Like It*, throughout the course of the play, a confusing circumstance—where everything is mixed up and tangled—is presented. The confusion starts when Rosalind's disguised body—Ganymede—decides to help Orlando curing his lovesickness. This is Rosalind's trick to test Orlando's love for her. Ganymede asks Orlando to woo, think and address her as 'Rosalind'. Here Rosalind in her disguised body represents the fluidity of her identity because she can switch from being male—her disguised body—and female, her real self. This situation enables her to perform two different genders' traits. This is when her body becomes agentic because it carries different meanings as Rosalind manages to switch back and forth between two gender identities. This reflects Goffman's dramaturgical model which stresses how people can present themselves in response to whom they have interaction with (Howson, 2013, p. 21).

Further, Rosalind's participation in making the small community in the Forest of Arden complicates her circumstance as she is involved in a love triangle how her disguised body has successfully misdirected another character. It happens when she meets Phebe, a shepherdess who falls in love with her as Ganymede at first sight. Meanwhile, there is also Silvius, a shepherd who adores Phebe. Here, the audience is given a situation where few people are falling in love with each other but unfortunately turns to be a one-sided love. By using her disguised body, Rosalind unleashes her agentic body. Being Ganymede allows her to fully participate in the new space. This means that with her disguised body Rosalind can get along with Orlando. In her real body as Rosalind, she is bound with the cultural norms which control the way man and woman communicate. Disguising as Ganymede also enables her to free her passion for adventure, an opportunity that might be hard for her to accomplish in her female body. In line with my observation, Kumari (2014)

notes that “for Rosalind passes herself off easily enough as a man and, in the process, acquires a certain freedom to move around, give advice, and associate as an equal among other men” (p. 338). Thus, the disguised body enables Rosalind to fully participate in her new community, the Forest of Arden community. She plays an important role in disentangling the love confusion in the small community of the Forest of Arden involving Orlando, Phebe, Silvius, and herself. Rosalind as Ganymede smoothly fixes the problem. Further, she promises both Duke Senior—her own father—and Orlando that she will bring Rosalind. She also promises Phebe that Ganymede will marry her if he ever marries a woman and finally Rosalind asks Silvius to marry Phebe if she could not marry Ganymede. In executing her ultimate goal, Rosalind/Ganymede simply strips her ‘male attire’ and turns herself back to Rosalind. Rosalind’s agency to disentangle the confusion is seen in the following quotation.

ROSALIND

I have promised to make all this matter even.
 Keep you your word, O duke, to give your daughter;
 You yours, Orlando, to receive his daughter:
 Keep your word, Phebe, that you'll marry me,
 Or else refusing me, to wed this shepherd:
 Keep your word, Silvius, that you'll marry her.
 If she refuse me: and from hence I go,
 To make these doubts all even.
 (Shakespeare, *As You Like It* - V, iv 135)

In her disguised body, Rosalind seems to take great advantage of both “the physical and verbal freedom the role gives her” (Johnová, n.d., p. 67). In her participation, she might not solve all the problem happen in the story. However, Johnová (n.d.) further adds, Rosalind definitely “contributes to the healing and playful atmosphere of the Forest of Arden” (p. 67).

Likewise, Viola as Cesario also successfully participates in the life of Orsino and Olivia where she is also trapped in a love triangle, creating confusion between them. A misdirection happens when Olivia who is supposed to fall to Orsino decides to turn her heart to the clever and wit Viola who disguises herself as Cesario. However, the confusion becomes more complex when Sebastian, Viola’s twin, arrives. When both Viola/Cesario and Sebastian are present face to face, everybody is perplexed by their resemblance to each other. The confusion is seen in the following quotation:

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.

[...]

ANTONIO.

How have you made division of yourself?-- An apple, cleft in two, is not more twin Than these two creatures. Which is Sebastian?

[...]

SEBASTIAN.

A spirit I am indeed: But am in that dimension grossly clad, Which from the womb I did participate. Were you a woman, as the rest goes even, I should my tears let fall upon your cheek, And say--Thrice welcome, drowned Viola!

(Shakespeare, *Twelfth Night* - V, i, 55)

The reunion between Viola/Cesario and Sebastian makes everybody puzzled. However, this also turns to be the key to disentangle the problem which has burdened Viola. "The twins represent the concept of androgyny in between themselves, as soon as Sebastian is back and will balance her femininity with his masculinity, Viola can become fully feminine again" (Cross-dressing in Shakespeare's Comedies, n.d.). Sebastian's arrival helps Viola to be acknowledged as a woman and therefore aids her to disentangle the confusion.

The major difference between Viola and Rosalind's participation in their new life is that Viola does not necessarily take part as the main key to unsettle the confusion as Rosalind does. The confusion in *Twelfth Night* is undoubtedly caused by Viola who disguises herself as a eunuch, Cesario, but the confusion heightens when her twin brother—Sebastian—arrives. Therefore, although Viola/Cesario actively performs her participation throughout the course of the play, she is not the only key to solve the problem because if Sebastian never shows up, she might never have the chance to show Orsino her true identity and feeling. Fortunately, Sebastian comes and all of sudden agrees to marry Olivia. The arrival of Sebastian can be said as playing an important role because he helps develop the plot and resolves the confusion. When both siblings are present in front of everybody, Viola's true identity can be revealed. Therefore, Viola can unsettle the confusion, and everything is put in order as comedy will always have a happy ending.

CONCLUSION

Both Rosalind and Viola have undergone a different life episode by disguising themselves as men, Ganymede and Cesario. Eventually, they have a similar purpose, seeking safety in their journey. Both perceive men's bodies as symbolizing security. In addition, in their disguised bodies, Rosalind and Viola have opportunities which they cannot possibly have in their 'women' bodies. Their disguised bodies have symbolized changes of things that they might never be capable of doing in their women bodies. It does not necessarily mean that they can do nothing per se, but it is merely because of the circumstance which makes them difficult to cope with things a woman is not allowed to do. Their disguised body symbolizes freedom and chances for during that time women are not given much space. Therefore, by disguising themselves as men, both women can do things they are impossible to do in their women's features.

Further, in the course of their life episode, both Rosalind and Viola have shifted their symbolic body into an agentic body. These disguised bodies seemingly have granted them not only the opportunities to experience new things but also to be the 'tool' to make things happen. Both heroines have full participation in the new

society of the new world; Rosalind/Ganymede in the Forest of Arden small community and Viola/Cesario in Illyria's dukedom. This full participation enables them to create confusion and to have control over the confusion made. Especially for Rosalind/Ganymede, she is the one who starts and ends the confusion which intertwined among her, Orlando, Silvius, and Phebe. Meanwhile, Viola/Cesario is finally able to disentangle the confusion when she meets her brother, Sebastian, face to face. However, aside from the slight difference between Rosalind and Viola, both girls in their disguised bodies have proven that the journeys they are taking are worth something. With the disguise, for example, Rosalind can demonstrate her agentic quality to have control over her bodies (both real and disguised bodies) and present them accordingly depending on the situation.

REFERENCES

- Abrams, M.H. 1999. *A Glossary of Literary Terms, Seventh Edition*. United States of America: Heinle and Heinle.
- Belsey, C. (2014). Gender in Different Dispensation: The Case of Shakespeare. In *DiGeSt. Journal of Diversity and Gender Studies* 1(1): pp. 7-19 Leuven University Press. Available at <https://www.jstor.org/stable/10.11116/jdivegenstud.1.1.0007>
- Bryne, M. St. C. 1926. *Elizabethan Life in Town and Country*. Boston and New York: Houghton Mifflin Company.
- Cross-dressing in Shakespeare's Comedies*. n.d. A Handout. Print. Accessed March 12, 2015.
- Freeburg, V. O. 1915. *Disguise Plots in Elizabethan Drama: A Study in Stage Tradition*. New York: Columbia University Press.
- Howson, A. 2013. *The Body in Society: an Introduction 2nd Edition*. USA: Polity Press.
- Johnová, Lucie. n.d. Patterns of Crossdressing in Shakespeare's Comedies. Prague: Charles University. Accessed March 12, 2015.
- Kumari, N. 2014. Gender Roles in the Renaissance: Role Playing in Shakespeare's *As You Like it*, *International Journal of English Language, Literature and Humanities*, II: III
- Massai, S. (Ed.) 2007. *William Shakespeare's Twelfth Night*. New York: Routledge.
- Kosut, M. and Moore, L.J. (2010). Introduction: Not Just the Reflexive Reflex: Flesh and Bone in the Social Science. In *The Body Reader: Essential Social and Cultural Readings* Moore, L.J. and Kosut, M. (eds.). New York: New York University Press.
- Perko, A. 2008. Gender Role Reversal in *Twelfth Night* and *The Rover*. Available at <http://ocw.mit.edu/literature>
- Shakespeare, W.n.d. *As You Like It*. Feedbooks e-book.
- _____. n.d. *Twelfth Night*, Collins Edition. Project Gutenberg e-book.
- Terry, N.S. n.d. *Disguise and Misdirection in Comedic Literature*, Houston Teachers Institute. Accessed March 12, 2015.