

ABSTRACT

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Comparing the Female Phases within Male Disguised in William Shakespeare's Plays *As You Like It* and *Twelfth Night*

Female phase was a kind of struggle which was important to be done to get certain purposes in establishing cultures that usually depicted in literary works. *As You Like It* and *Twelfth Night* were two of William Shakespeare's marriage comedies, in which love confusion and complication end in recognition of true characters' identity and celebrated in marriage. These plays lead to discussion of real and unreal, appearance versus reality, and true love versus romantic love, because both main female characters of the two plays taken their female phases through male disguised.

This study was intended to answer two formulated research problems. Namely, (1) what kind of female phases applied in *As You Like It* and *Twelfth Night*?, and (2) what is the difference and the similarity of the female phases in *As You Like It* and *Twelfth Night*?. Therefore, this study is focused on characters' utterances and author's narration that depicted the kind, the difference, and the similarity of the female phases in the two plays. The analysis was discussed by deconstruction and deepen by gynocriticism. Deconstruction theory was aimed to find the deconstrastive reading of the female phases which were done through male disguised. While gynocriticism was used to find the female phase itself. This study was qualitative study conducted through some steps. They were compiling, disassembling, reassembling, interpreting the data, and concluding the analysis. Consequently, the writer was the key instrument and the analysis was performed in the form of words or interpretation to answer the research problem

After analyzing the plays, it concluded that there are three female phases faced by Rosalind and Vioala as the main female characters of *As You Like It* and *Twelfth Night*. The first phase was feminine, in which they planned a disguise to solve their problem and get their purpose. The second phase was feminist, in which they began their disguise as male characters. Rosalind became Ganymade and Viola became Cesario. The third phase was female, in which they admitted their true identity that they were female characters and finally they obtained their love.

Key Words: Deconstruction, Female Phases, Male Disguised, and Love.

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